**Warner Eyes Wider Audience For Cole**

BY EILEEN FITZPATRICK

LOS ANGELES—Over the last two years, Paula Cole has been put through the emotional wringer. Her sophomore album, “This Fire.” (Continued on page 18)

**Thorn EMI Demerger Proceeding Smoothly**

This story was written by Jeff Clark.

LONDON—Since Aug. 19, the labels, music-publishing operations, and record retail businesses encompassed by the EMI Group have been freed from the corporate structure of Thorn EMI. However, senior executives say that for the immediate future, it is business as usual.

James Fifield, president/CEO of EMI Music, says, “We have the same board of directors, the same objectives.” (Continued on page 187)
First it was a gig at Sunset Strip’s Viper Room. Then it was a tour. Now it’s a Goddamn debut album, featuring “JERK”

Produced by Jerry Harrison

“Kerrang! says: “This is fun with a big fat juicy cherry bomb on top.”

All over the radio dial.

September 5 New York City
September 6 Boston
September 7 Washington DC
September 8 Toronto
September 13 Detroit
September 14 Chicago
September 15 Dallas
September 16 Phoenix
September 18 Los Angeles

www.neuroticoutsiders.com
## Celine Song Dilemma
Some radio programmers believe a Celine Dion ballad called “To Love You More” could be one of her biggest hits, but the song isn’t on the U.S. version of her latest album and is available in this country only on import. So what should stations do? Radio consultant Chuck Taylor reports.  

**Page 124**

### Barenaked Ladies’ ‘Spectacle’

As with the name of the group, “Rock Spectacle” is a spoofish observation on everything these musicians are not. The album’s cover art depicts a disembodied hand as cast of midway freaks, who provide an acceptable prelude to the larger pleasures of the Big Top. This approach is partly an acceptance of the meager charisma Barenaked Ladies exhibit each night as they stroll onstage in all their geeky anti-artistry. But when the lights grow dim, and the freaks get back into the rhythm section, the glorious noise becomes the essence of a wholly unforeseen high-wire act, complete with spur-of-the-moment patter that confirms the uniqueness of every performance.

There’s a lot of confusion about us,” says Robertson, “and the humor is a big part of that. The songs and tracks we make about local topics and strange occurrences—whether it’s the Olympics during Atlanta, or a dream about the Orpheum theater in Boston on the morning of one of our concerts—we just deal with what each day brings. The aim is not to pander to the locals but to let them see we do know what we’re playing in their town.”

The worst thing about being in a band is being exhausted,” says Page. “We also want them to see us surprising ourselves with a new-on-the-spot arrangement or a high-risk attempt at connection, because that’s the charm, the magic part.”

Among the bakers dozen selections on “Rock Spectacle” are such vintage Barenaked roof-raisingers as “Brian Wilson,” “What A Good Boy,” “If I Had $100000,” “Jake,” “These Apples,” and “Life, In A Nutshell,” as well as such instant dispensables from “Born On A Pirate Ship” as “Break Your Heart,” “Whore You Do or Don’t Do It” and “Don’t Think I’ll Ever Get Over You.”

“Good question,” Page admits. “I sometimes think ‘Gordon’ must be the most bootlegged album in U.S. history, since it sold only 200,000 copies in the country, yet 800,000 kids know the words to every song. We find that our older fans heard us in college, and the younger ones heard a tape while camping in Indonesia. As a result,” Page concluded, “we keep our music along on long journeys and make it a captive experience for others around them.”

Those wondering exactly where the hand itself is coming from must picture the completeCCW-CCW alternative scene from 1988 to 1991—when the Barenaked Ladies EP containing the sportive “Be My Yoko One” became Canada’s first gold indie release. Page, born June 22, 1970, in suburban Scarborough, Ontario, to teacher Victor Page and the former Joanne Simmons, found himself involving most of his household in his good fortune: His retired dad founded Page Music Distribution in Toronto to handle the “Yoko” EP (the firm now distributes Carline and other labels), and his younger brother Matthew became head of A&R for the family enterprise.

As for Robertson, he was an Oct. 25, 1970, arrival for Honeywell plant foreman Ed Robertson and spoilt, equally histrionic operatic sopranist and, Ed grew up in Scarborough as the, yougest of five children. “I’ve always identified myself with pop,” says the guitarist, “and expressed myself through the entertainment industry.”

“I’m the same way,” says Robertson. “I’ll write pop to fool people with the hooks, but inside, I hide all the sweetness, darkness, and misanthropian found in the grandest themes of a great mythic rock song. For me, pop is a tight, strategic little package that’s second to none.”
Record companies are the most important source of programming for Germany’s 300-plus radio stations. Through the purchase of all of the music broadcast in Germany is produced by us. Our recordings, played on the air, are privately controlled. 100 million shares in the company. Record companies play a pivotal role in covering an innovative and promoting musical talent, from the initial stage of finding and developing an 300- strong workforce. The record industry also provides the following benefits:

- Production
- Distribution
- Promotion
- Marketing

The record industry pioneered the first stage of the revolution with the development of the CD. Now, satellite and cable and satellite technology, and efficient compression techniques are opening new means of dissemination and new opportunities for the exploitation of music. This may seem like a change for the better. This is not the case. The commercial viability and profitability of recorded music will decline dramatically. In addition to sound carriers, multimedia, and digital radio programs, it will be possible in the future to access music from electronic music databases. Pilot tests have already been carried out, and the technology is already available in its basic form. The access of music from databases, which will, after all, be channeled into the digital domain only of technical problems, but more importantly, the vital legal questions of data protection, right to access, protection against misuse, and monitoring. This is as yet, an uncharted field that has the promise of bringing forth a marvelous harvest, but could, if the commercial interests of rights owners are not fully protected, become a musical wilderness. Music databases make it possible for anyone to exploit recorded music through an unmanned electronic music network. We can combat the threat of a huge surge in musical piracy only if copyright owners’ rights are not undermined, and we can be much more effective if our claims are not placed in the public domain. If the necessary monitoring mechanisms are guaranteed from both a technical and legal point of view, we would be able to prevent such behavior. This is a totally unacceptable option, and that is why we will continue to insist on a private copying royalty. We argue that the digital technology makes “cloning”—not mere copying—possible, because it preserves the quality of the original recording instead of delivering a second-grade copy. In order to guarantee the commercial viability of music, we are demanding legal, regulatory recognition of an exclusive electronic dissemination right for all copyright owners. We are demanding legal recognition of an exclusive electronic dissemination right for all copyright owners. We are demanding legal recognition of an exclusive electronic dissemination right for all copyright owners. We are demanding legal recognition of an exclusive electronic dissemination right for all copyright owners. We are demanding legal recognition of an exclusive electronic dissemination right for all copyright owners.

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Nada es igual...

THE NEW STUDIO ALBUM
FEATURES "SUEÑA" FROM THE FILM
THE HUNCHBACK OF NOTRE DAME
AND THE HIT SINGLE "DAME"
PLUS EIGHT MORE ORIGINAL SONGS
**New Line Set To Ship 4 Mil. ‘Pinocchios’**

BY SETH GOLSTEIN

NEW YORK—It’s no lie: On the strength of a new packaging concept that has at least gotten retailers’ attention, New Line Home Video expects to ship upward of 4 million copies of “The Adventures Of Pinocchio” as of the Nov. 5 street date. This live-action version of the classic tale sold $9.98 suggested list, before rebates.

Disney, of course, owns the “Pinocchio” franchise, having sold more than 18 million copies of the animated classic. New Line, in fact, hopes the name recognition will reinforce the $20 million New Line Cinema spent on rights for the summer theatrical launch of “The Adventures Of Pinocchio.”

The movie, which stars Martin Landau and Jonathan Taylor Thomas and grossed about $15 million, was always a candidate for quick release on cassette to take advantage of “a presold audience,” says New Line Home Video executive VP Michael Karaffa.

“Pinocchio” makes its sales goal, “Adventures” should do at least as well as such fourth-quarter releases as “Flipper” and “Jamaica Run.” (Continued on page 129)

**German Industry Leader Slams Gov’t Stein Bemoans Music’s Political ‘Impotence’**

BY JEFF CLARK-MEADS

COLOGNE, Germany—The leader of the German music industry has mounted a biting attack on the country’s politicians. In an assault that will strike a chord across Europe, he accuses govern- ment of “tripping the industry at every step.”

Thomas Stein, president of industry organization BPI, contrasted the music industry’s power to influence society with its “impotence” in political circles.

Stein, who is also president of BMG Entertainment International Ger- many, Austria, delivered the indictment during his keynote address at German trade fair Pop- Komp, held here Aug. 16-18 (see store- page 58). Stein highlighted music’s social importance by stating that when British pop band Take That broke up in February, the announcement “was as big as the 9/11 attacks for millions of teenagers and worth a detailed report on a serious news network.”

Stein warned of “Cold Tagentshemen” on German TV, between a report on drug dealers, a news feature on(a)hate (in Germany) and the primaries in the U.S.”

He argued that the German music charts and TV viewing figures “tell us more about the state of our nation than the votes of dozens of parlia- mentary sittings.”

Stein stated that music’s global power to reach all groups in society “is being used to quash the Ger- manment cannot resist.” Yet, he added, “It is foolish to speak of political power for pop music and necessary to note its political impotence.”

Noting the presence of politicians in his audience and praising PopKomp as a forum that brings together the music industry and government, he stated, “The political decision-makers in our country rarely miss an opportunity to demand of us, the entertainment industry, a new sense of responsibility for cultural policy.”

“I am certainly not going to deny re- sponsibility for the direction taken by our music, particularly not when the German music industry has had more success with local product than with foreign and national companies’ encouragement of new talent has created a new form of speech in German-language hip-hop.”

Stein said that the industry is pre- pared to accept its cultural responsi-

(Continued on page 137)

**PolyGram Buys Go! Discs; Indie Label Founder To Exit**

BY JEFF CLARK-MEADS

LONDON—PolyGram has bought U.K. independent Go! Discs, home of Paul Weller, for $16.9 million. The sale of the sister label will be announced, Label founder Andy MacDonald, however, won’t take the move with his imprint, having left the company after an acquisition he characterizes as “oppressive.”

PolyGram U.K. chairman/CEO John Kennedy said that he is surprised by MacDonald’s departure. “As we have said, PolyGram was still trying to persuade MacDonald to stay two days before the deal was announced.”

Robertson stated that, as with previ- ous acquisition A&M and Island, Go! Discs will retain a large measure of autonomy. “We would like to not change the culture of the label, if that’s possible,” said Kennedy, though he cautioned, “It is unrealistic to think everything will be the same with Andy gone.”

Speaking while on vacation Aug. 22, Kennedy said he agreed to the deal with senior Go! staff upon his return to dis- cuss the practical effects of the acqui- sition. “It was obvious that he is happy for Go! to carry on as it is.”

However, he acknowledged that loy- alty to MacDonald on the part of staffs may mean that not all Go! per-

(Continued on page 129)

**Liquid Audio Gets Dolby License**

BY BRETT ATWOOD

LOS ANGELES—Liquid Audio, a San Francisco-based start-up company, is entering the crowded Internet audio market with a Dolby-licensed product that promises to bring near-CD quality to the Internet. It is the first Inter- net audio deal for Dolby.

NKE’s music-themed sites Rock- tower.com, Showtime.com and Jazz Central Station (http://www. jazzcentralstation.com) will be among the first to use the new technology.

“Liquid Audio is proud to be the pre- sident of Liquid Audio, says that a “Liq- uid Listening Room” is under develop- ment. “This makes it possible to enjoy high-quality song samples on the Internet.”

In November, Liquid Audio will release the Liquifier, an Internet audio mastering tool targeted at World wide

(Continued on page 136)

**Indie Scratchie Joins With Mercury**

BY TERRY HORAK

NEW YORK—Mercury—Records has finalized a joint-venture agreement with independent label Scratchie Records (Billboard, June 29) that calls for the label to be placed in into major promotion, manufac- ture, and distribute Scratchie releases, while the Chicago-based indie oversees the A&R and creative aspects of the label.

Mercury president/CEO Danny Goldberg says he hopes his company’s involvement will enable Scratchie to “sell a lot of albums. It’s already be- for me that [Mercury VP of A&R] Steve Greenberg had this relationship and was able to make the deal.”

The year-old Scratchie was founded by Smashing Pumpkins’ James Iha and D’Arcy Wretzky; Wretzky’s husband, Kerry Brown, of Catherine, Adam Schlesinger of Ivy; producer Jamie Hehn; and publicist Jeremy Free- man, who is Scratchie’s president.

Greenberg was introduced to Scratchie by Holly Greene of Poly- Gram Music Publishing via an EP from the label’s power-pop act Faille. The (Continued on page 137)
Two Heatseekers Acts Making An Impact

Modern's Poe Gets Well-Received ‘Hello’

LOS ANGELES—The immediate appeal of singer/songwriter Poe can be summed up in a story related by Modern Records president Paul Fishkin. “I asked [then Atlantic Records co-chairman/co-CEO] Doug [Morris] just to meet her and listen to a few songs without belaboring the demo tape that much,” says Fishkin. “I told him that Poe was one of those artists that, in half an hour, you either get her music or you don’t get it.”

“He called me back after the meeting and said, ‘I got it.’”

It has become increasingly apparent that Morris and Fishkin are paying off as the band’s popularity begins to bloom.

The melodic, roots-orient- ed band became a Heatseeker Impact act when “Bring- ing Down The Horse” jumped from No. 108 to No. 96 on The Billboard 200 for the week ending Saturday (24). This week, it is at No. 78. The album, is (Continued on page 20)

Wallflowers Are Getting Attention On Interscope

LOS ANGELES—Interscope’s low-key nurturing of the Wallflowers is paying off as the band’s pop- ularly begins to bloom.

The melodic, roots-orient- ed band became a Heatseeker Impact act when “Bring- ing Down The Horse” jumped from No. 108 to No. 96 on The Billboard 200 for the week ending Saturday (24). This week, it is at No. 78. The album, (Continued on page 20)

Germano Leaves Dark Side Behind On 4AD Set

NEW YORK—Along with the ethereal beauty of their music, Lisa Ger- mano’s albums have been marked by an admittedly dark self-conscious- ness. On her fourth album, “Excerpts From A Love Circus,” which 4AD will release Sept. 10, Germano has sought to add a bit of color to the darkness, to edge away from a pre- vailing sense of sadness.


“The other records were a little su- ccess, whereas this is stupid in that you’re stupid to do these things,” she adds. Stupid things, that is, like falling for the subject of the “Excerpts” track “I Love A Snot,” which will be the album’s second sin- gle, following “Small Heads.”

“It’s about loving a snob—a snot- ty, bratty kid who never grows up and is still a snob!” she continues. “I’ve been with a few, and they make you feel on edge all the time—and some people like that. I stayed with one and adored him, and it made me laugh because he made you shake all the time, and there was never any- thing you could do to please him. So why stay? I don’t know, but I’m ask- ing that in the song.”

But Germano also characterizes the new material as “imaginary love songs,” which “make [for] a little more colorful record than being so dark. Paul [Mahern, who co-pro- duced the album with Germano] said that ‘Geek The Girl’ was awesome— but I don’t want to listen to it. For the next one, I’d like to actually want to play it! I think he was successful in helping me make a more enjoyable record, but it’s definitely not pop music yet.”

At least Germano satisfied a goal of surrounding herself with “positive people” when she recorded the album at home in Bloomington, Ind. Whereas “Geek The Girl” employed minimal outside help, “Excerpts From A Love Circus” brought in a slew of upbeat guests.

“When you record by yourself, you can do as dark as you want, because there’s nobody to springboard off of,” says Germano. “The idea here was to go in and use positive people, because the lyrics are still dark.”

Drummer and former John Mellencamp band member Kenny Aronoff is extreme- ly positive and brings out the good side in everybody. And then Glenn Hicks, who played bass with me on tour, is real positive, and Paul Mah- ern is very, very positive: He came to my house and wanted to record the basic tracks, and he burned sage. I came home one day, and he was going around with this sage, because there was lots of negative energy, and that’s what the Indians do. I didn’t know if I believed in it, but it really smells great. So it was kind of a joke: ‘Let’s get Lisa to be positive.’ And we had a really good time.”

After Germano and her accompa- nist—who also included Mystery Of Life’s Jake Smith and John Strohm, as well as her cats Dorothy and Miama-Tutu—cut the basic tracks, Mahern supplied her with an DAT copy, “so I could come back and do my vocals and all the stuff at home.”
"Ain’t Got Nothin’ On Us"
Airplay August 26th

John Michael Montgomery
One of Today’s True Country Superstars

From the long-awaited album “WHAT I DO THE BEST”
Street Date September 24th
Produced by Csaba Petocz
It's only six months old...
...And it's already the top-selling tour of the year.

The Garth Brooks 1996-98 World Tour

<table>
<thead>
<tr>
<th>DATE</th>
<th>CITY</th>
<th>VENUE</th>
<th>TICKETS SOLD</th>
<th>REMARKS</th>
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</thead>
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<tr>
<td>MARCH 13-17</td>
<td>ATLANTA, GA</td>
<td>THE OMNI</td>
<td>81,902</td>
<td>PREVIOUS RECORD - ELVIS PRESLEY - 4 SHOWS</td>
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<td>MARCH 20-23</td>
<td>CLEVELAND, OH</td>
<td>GUND ARENA</td>
<td>81,695</td>
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<td>MARCH 27-30</td>
<td>INDIANAPOLIS, IN</td>
<td>MARKET SQUARE ARENA</td>
<td>68,563</td>
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<td>APRIL 2-6</td>
<td>LANDOVER, MD</td>
<td>U.S. AIR ARENA</td>
<td>89,230</td>
<td>VENUE'S FASTEST SELLOUT (FIRST SHOW SOLD OUT IN 13 MIN.) - ATTENDANCE RECORD: PRINCE (1984)</td>
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<td>APRIL 9-10</td>
<td>EAST LANSING, MI</td>
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<td>MILWAUKEE, WI</td>
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<td>55,823</td>
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<td>MANHATTAN, KS</td>
<td>KSU DRAMAGE COLISEUM</td>
<td>26,927</td>
<td>PREVIOUS RECORD - DEF LEPPARD (1989) - 13,000 TICKETS</td>
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<td>MAY 2-5</td>
<td>KANSAS CITY, MO</td>
<td>KEMPER ARENA</td>
<td>66,400</td>
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<td>MAY 8-12</td>
<td>AUBURN HILLS, MI</td>
<td>PALACE AT AUBURN HILLS</td>
<td>103,658</td>
<td>OVER 100,000 TICKETS SOLD IN 91 MINUTES - ATTENDANCE RECORD: BOB SEGER</td>
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<td>MAY 16-18</td>
<td>BIRMINGHAM, AL</td>
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<td>52,758</td>
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<td>MAY 30-31</td>
<td>LAS CRUCES, NM</td>
<td>NMSU PAN AM CENTER</td>
<td>24,459</td>
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<td>TUCSON, AZ</td>
<td>ARIZONA UNIVERSITY - McKALE ARENA</td>
<td>26,860</td>
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<td>JUNE 6-8</td>
<td>PHOENIX, AZ</td>
<td>AMERICA WEST ARENA</td>
<td>52,248</td>
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<td>SAN DIEGO, CA</td>
<td>SPORTS ARENA</td>
<td>42,853</td>
<td>FASTEST SELLOUT IN VENUE'S 10-YEAR HISTORY - ATTENDANCE RECORD: NEIL DIAMOND</td>
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<td>JUNE 19-24</td>
<td>INGLEWOOD, CA/ANAHEIM, CA</td>
<td>GREAT WESTERN FORUM/ARROWHEAD POND</td>
<td>95,322</td>
<td>ONLY ARTIST TO SELL OUT 6 TOTAL CONSECUTIVE SHOWS AT THE POND AND THE FORUM</td>
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<td>JUNE 26-28</td>
<td>ALBUQUERQUE, NM</td>
<td>TINGLEY COULEUM</td>
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<td>DENVER, CO</td>
<td>M.NICHOLS ARENA</td>
<td>56,605</td>
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<td>JULY 22</td>
<td>CHEYENNE, WY</td>
<td>FRONTIER DATES</td>
<td>13,800</td>
<td>PERFORMED AT 100TH ANNIVERSARY OF FRONTIER DATES (SOLD OUT)</td>
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<td>JULY 23-27</td>
<td>PORTLAND, OR</td>
<td>ROSE GARDEN ARENA</td>
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<td>FASTEST SELLOUT IN PORTLAND (FIRST SHOW SOLD OUT IN 28 MIN.) - ATTENDANCE RECORD: NEIL DIAMOND</td>
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<td>AUGUST 1-3</td>
<td>VANCOUVER, BC</td>
<td>GM PLACE</td>
<td>53,339</td>
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<td>CALGARY, AB</td>
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<td>WINNIPEG, MB</td>
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<td>PORTLAND, ME</td>
<td>CUMBERLAND COUNTY CIVIC CENTER</td>
<td>37,000</td>
<td>PREVIOUS RECORD - ELTON JOHN (1993) - 14,000 TICKETS</td>
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<td>SEPTEMBER 2</td>
<td>OTTAWA, ON</td>
<td>COREL CENTRE</td>
<td>28,000</td>
<td>PREVIOUS RECORD - THE EAGLES (1996) - 15,000 TICKETS</td>
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<td>HAMILTON, ON</td>
<td>COPPS COLISEUM</td>
<td>15,800</td>
<td>ATTENDANCE RECORD: THE GRATEFUL DEAD - 2 SHOWS</td>
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<td>24,000</td>
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<td>HIPPODROME</td>
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<td>ATTENDANCE RECORD: CELINE DION (1996)</td>
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<td>SEPTEMBER 9</td>
<td>ST. JOHN, NB</td>
<td>HARBOUR STATION</td>
<td>25,000</td>
<td>VENUE'S FASTEST SELLOUT (FIRST SHOW SOLD OUT IN 35 MIN) - PREVIOUS RECORD - AEROSMITH (1993) - 7,300 TICKETS</td>
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<td>SEPTEMBER 12</td>
<td>HALIFAX, NS</td>
<td>METRO CENTRE</td>
<td>40,000</td>
<td>PREVIOUS RECORD - ROD STEWART (1996) - 30,000 TICKETS</td>
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</tbody>
</table>

**TOTAL TICKETS SOLD**: 1,512,487
Thanks, Garth, for letting us be a part of this phenomenal tour!

Joy Cotton-C&M Productions
Patrick Dial-Estrellia Entertainment
Joe Faires-JF Productions
Ben Farrell-Varnell Enterprises
Mark Norman-MCA Concerts Canada
Glenn & Linda Smith-Glenn Smith Presents
Pure Springs A Slo Leak
Blues Vets Join For Debut Release
■ BY CHRIS MORRIS

LOS ANGELES—Started for kicks in a funky Connecticut club by a trio of veteran musicians, blues-rock band Slo Leak is aiming for a national breakout with the Tuesday (27) release of its self-titled Pure Records debut.

The group—which features vocalist/guitarist Charlie Karp, guitarist/producer Danny Kortchmar, and bassist Harvey Brooks—stirs up a direct, back-to-the-roots sound that Reading, Conn.-based Pure hopes will connect with dyed-in-the-wool blues fans and young listeners alike.

“I hear this as just a real swingy, rock ’n’ roll, blues-based kind of record,” says Pure national promotion director Terry Coen. “It’s a fun party record. It’s a fresh sound. Obviously, they’re bringing the spirit and soul of the Chicago blues records on Chess and Vee Jay, and those great Excello records, Lightnin’ Slim and Slim Harpo, plus some of the early Atlantic R&B stuff. But I also hear the early Stones, that spirit.

Slo Leak had its genesis when Kortchmar—noted for his work with James Taylor, Don Henley, and his own band the Session and, most recently, his production work with the Fabulous Thunderbirds (Billboard, July 1, 1990)—moved from L.A. to West Covina several years ago.

There, Kortchmar encountered Karp, who has put in many years on the R&B road. As a teenager in the early ’70s, Karp toured and recorded as a guitarist with drummer Buddy Miles, who introduced the budding

(Continued on page 18)

Motel Opens Doors For Skeleton Key
■ BY BRADLEY BAMBARGER

NEW YORK—With a heavy-metal sound that leaves latter-day Tom Waits with early Police, New York no-pose combo Skeleton Key has built a buzz

in downtown clubs and on tour with hot indie rockers. On Sept. 3, Motel Records issues the band’s debut EP.

In the tuneful din of such songs as “The Spreading Stain” and “The World’s Most Famous Undertaker,” the six-track EP offers a hint of Skeleton Key’s live sets, in which a histrionic rhythm section, squalling guitar, dissonant piano, and the dissonant percussion cocoon the lead voice of Mark, which is as accessible as it is arty.

Describing Skeleton Key’s melding of melody and mayhem, bassist Erik Sanko mentions that “the sound in our hands is like a big machine...something with points on it.” Guitarist Max Bell adds, somewhat more concisely.

(Continued on page 18)

Future Bright For Cole’s ‘Star Dust’
Elektra Aims For International Audience
■ BY J.R. REYNOLDS

LOS ANGELES—Elektra Entertainment hopes that an aggressive marketing campaign in 1995 on international consumers will position Natalie Cole’s “Star Dust” as a must-have among consumers when the single is released and globally Sept. 28.

The marketing campaign centers on “When I Fall In Love,” a duet with her late father, Nat “King” Cole, that was recorded in multiple languages in an effort to broaden Cole’s international fan base.

“The luck that I pick up foreign languages fairly easily,” says Cole. “Elektra’s sweeping marketing strategy is designed to enable “Star Dust” to post the same kind of success that the label experienced with “Unforgettable With Love,” Cole’s Elektra debut.

“Star Dust,” a 19-track collection of standards originally recorded by jazz artists from the ’20s through the ’50s, was produced by Cole, Phil Ramone, David Foster, and George Duke.

The set is musically similar to “Unforgettable With Love,” her 1991, seven-Grammy-winning set that was No. 1 on The Billboard 200 for five weeks and has sold more than 5.7 million units, according to SoundScan.

“I’m a little nervous with this album, because it’s the first time that I was really involved with every aspect of a project from start to finish,” Cole says. “I improved everything—from the songs to the liner notes to the album artwork. The songs are more sculpted than those on ‘Unforgettable,’ and vocally, they have more drama.

“Take A Look,” her 1993 follow-up, sold 487,000 copies, according to SoundScan, and peaked at No. 26 on The Billboard 200 for 13 weeks.

Despite the slide in numbers, Elektra is confident that “Star Dust” can generate “Unforgettable-type” sales. “The A Look was never meant to be a follow-up to “Unforgettable,” ” says Diane Venable, senior marketing director for Elektra. ““Take A Look” had more of a jazz flair to it and was marketed to consumers who favor that
groove. ‘Unforgettable’ did what it did (elsewhere) because it connected with a broader consumer base, many of whom rarely go into record stores.”

“We went out to appeal to international consumers, the producers of “Star Dust” recorded selected tracks in various languages. A Spanish translated version of “Dindi” was cut for South American markets, while Italian, Spanish, and French takes of “When I Fall In Love” were recorded for European territories.

Based on the success of “Unforgettable With Love,” the prospect for “Star Dust” being a global success appear favorable in most quarters.

In France, “Unforgettable With Love” sold 40,000 units, according to Elektra. The single received airplay from mostly adult-oriented stations, and executives there believe “When I Fall In Love” has similar potential.

Erik Orthmeyer, managing director of the Hamburg-based retail chain WOM, says that “Unforgettable With Love” has been a best seller for the last three years, while Stephan Hampe, head of northern Germany’s middle-of-the-road commercial station Radio Schwelgen-Holstein, says that Cole’s pop repertoire “is constantly included in radio programming.”

Steve Kierce, head of music for the U.K.-based Virgin Our Price retail chain, is less sure of Cole’s current sales potential.

“It’s very difficult to say who she appeals to,” he says, “but it hasn’t been around for a long time, and I think she has a very small fan base. Success will depend on how ‘When I Fall In Love’ is marketed and promoted.”

However, Cole appears to receive consistent radio support from U.K. stations that have a middle-of-the-road format.
TMBG Banks On Loyal Following
Offbeat Elektra Act To Tour With Hootie

BY DREW WHEELER

NEW YORK—They Might Be Giants continue on the delightfully twisted musical journey they started in the last decade on indie label Bar/None Records with their newest album for Elektra Entertainment, “Factory Showroom,” to be released Oct. 8.

To further the unlikely mainstreaming of these energetic rock dadaists, They Might Be Giants are set to open for mega-stars Hootie & the Blowfish on tour. “That’s the weird scene that we’ve entered into now,” says They Might Be Giants co-founder John Linnell with a laugh.

John Flansburgh, the other leader of They Might Be Giants, penned the album’s single, “E.E.X.Y.” a dance funk groove that suggests the artist formerly known as Prince dogged by a hyperactive Motown string section.

The group is set to perform the song on HBO’s “The Larry Sanders Show” in late September, for broadcast later in the fall. “Factory Showroom” does nothing to thwart TMBG fans’ appreciation of the eclectic band’s rococo blend of pop styles and sounds—especially evident in the infectious, circular pop hooks of such songs as “Metal Detector,” “New York City,” “Spiralling Shape,” and “Bells Are Ringing.” Their material is drawn from such typically unlikely sources as U.S. presidential history (“James K. Polk”), a hypothetical battle of the bands (“XTC Vs. Adam Ant”), and an embalmed icon (“Exquisite Dead Guy”).

In an unprecedented low-tech turn, the song “I Can Hear You” was recorded on the first audio format ever—a 19th-century Edison cylinder. “We were invited by the people at the Edison Historical Society to do a demonstration and recording there,” says Linnell.

The aggressively offbeat TMBG sound is as wide-ranging as it is instantly recognizable. Yet, since the formation of TMBG in the early ’80s, Flansburgh and Linnell have had no preconceived “concept.” Says Linnell, “We didn’t really have a plan, we just had a bunch of songs.”

After 10 years as a duo backed by prerecorded tapes, They Might Be Giants expanded to a full-sized band in 1992. The current TMBG touring ensemble consists of five players with the possible addition of a two-piece horn section.

Despite TMBG’s internal changes, Elektra sees the group as a stable unit. “They’ve done very well over a long period of time,” says Steve Kleinberg, senior VP of marketing for the label. “We think they’re very much a ‘career band’ I think.”

“They have at radio and how extensive the touring is, and what that might do for (Continued on page 18)

Rick Rubin, American Label Aim To Bring Back Donovan

BY CRAIG ROSEN

LOS ANGELES—With the Oct. 8 release of Donovan’s “Sutras,” American Recordings and label chief/producer Rick Rubin will attempt to bring another pop music icon back to the spotlight.

American and Rubin accomplished that feat in 1994 with the release of Johnny Cash’s “American Recordings,” an album of stripped-down acoustic numbers that turned a new generation of fans on to “The Man In Black.”

Rubin says his goal in working with Donovan isn’t necessarily to teach a young audience to appreciate a veteran performer, but to simply “make good records the best I can with people that I think warrant making good records, whether it’s a new artist that excites me or an old artist that excites me.”

However, he says, some have wrongly turned their backs on seasoned artists. “The industry as a whole tends to discount some of our legendary artists,” he says. “I feel strongly about many artists’ historical place and the fact they should continue making records and continue making good records.”

Rubin, who says he’s “growing up being a fan of Donovan,” got a tip that the 66-year-old songwriter and a free agent and his manager, Bennett Freed, was fielding offers.

At the time of their first meeting in 1995, Donovan wasn’t familiar with Rubin’s work. However, he was impressed with Rubin’s goal. “He said he wanted to make a record that would please him and I, and would (Continued on next page)

TMBG Banks On Loyal Following
Offbeat Elektra Act To Tour With Hootie

Puttng A Muzzle On It. Members of Reprise acts Muzzie and d'crocko hook up before Muzzie’s show at the Roxy in Los Angeles with execs from the Alternative Distribution Alliance (ADA), which distributes both groups’ releases in the back row, from left, are ADA’s Bill Kennedy, Muzzie’s Bruce Thomas, ADA’s David Lee, Muzzie’s Greg Collingsworth; d’crocko’s Tim Newman and Floyd, and ADA’s Jenny Ogden. In the front row, from left, are Muzzie’s Ryan Maxwell and Wesley Nelson and d’crocko’s Tim Barnes.

Billots Out On Rock The Vote Show; ENIT Festival Fights Venue Battles

ROCK THE BOWL: Rock the Vote, an organization that has been extremely effective at registering young voters, is trying to organize a benefit concert tentatively slated for Oct. 5 at the Hollywood (Calif.) Bowl.

According to sources, acts that have been approached to perform include Patti Smith, Bush, Natalie Merchant, Cocteau, Jewel, and R.E.M.

The delay in announcing the show is due in part to the difficulty in securing sponsors and artists. By moving the show from August, as was originally planned, to October, the event becomes more of a “remember to vote,” rather than “register to vote,” concert, given that voter registration closes Oct. 11. The Hard Rock Cafe had originally signed on to sponsor the show; which would have been broadcast on television as “Hard Rock The Vote” (Billboard, June 22). However, the restaurant chain has since pulled out.

Additionally, HBO, which had been approached about airing portions of the event, has decided not to involve. Discussions are now being held with MTV and ABC.

“When HBO said no, the relev- ance changed. We lost the mouthpiece to tell people [to register to vote] in the direct way,” says James Berk, president/CEO of Hard Rock Cafe International, Inc. However, Berk stresses that if Hard Rock’s participation were the only way to make the concert possible, the chain would help. “If [Rock the Vote head] Ricki Seidman came to me and said, ‘Close the gap,’ we’d say, ‘It’s a good cause and we’re in the spirit.’”

The Hard Rock is working with Rock the Vote on other voter-awareness programs, including potentially underwriting a public-service-announcement campaign.

The Rock the Vote party will be held at the Hard Rock in Chicago during the Democratic National Convention.

Seidman declined to comment on the concert, saying that she prefers to wait until all the plans are confirmed.

ENIT UPDATE: When we last spoke with ENIT Festival organizer and Parno For Pyros and Perry Farrell, there were 15 dates on the schedule for the multi-art, multimedia experience (the Beat, Billboard, July 20). Ultimately, the date has been whittled down to a mere four stops for the festival, which incorporates band performances with tree-planting ceremonies and a communal meal.

So what went wrong? According to Farrell’s representation, the cost of lighting local ordinances to extend the show’s hours or allow it to be held in nontraditional venues proved prohibitive at most sites.

Additionally, a number of artists signed to appear at the festival, including Black Grape, Love And Rockets, and Buju Banton, pulled out, citing either lack of tour funding or lack of desire.

Despite such pitfalls, the first date of the festival, an Aug. 17 show at Garden State Arts Center In Holmdel, N.J., drew a sell-out crowd of 10,000. The other festival dates are in Boston, Philadelphia, and Bear Mountain, Calif. No word from Farrel on whether he’ll try the festival again next year.

T H I S A N D T H A T: Discovery Records has inked a deal to market and distribute upcoming releases from London-based indie China Records. China plans to open a U.S. office to help work the projects. The first album to go through the new distribution deal is MORCHEEBA’S “Who Can You Trust” and HeavyShit’s “The Last Picture Show,” both of which will come out next month. Future releases will include a remix album from Art Of Noise and new efforts by Zion Train and the Egg. Not included in the deal are China acts the Levellers, Blameless, and Louchie Lou & Michiana One. Discovery is distributed through WEA... RCA has no plans to replace Danny Heaps, who departed his post as senior VP of A&R and marketing last week.

For the first time since they received “Got To Get You Into My Life” for the flick “Sgt. Pepper’s Lonely Hearts Club Band,” earth, Wind & Fire have a truck in a movie. The ballad “Cruise” will appear in Spike Lee’s “Militant Man March,” which comes out in October. The song is also on EWF’s new album, which is already out in Japan on Avex. The group, which is no longer with Warner Bros., is negotiating a new domestic deal. In other EWF news, band co-founder and producer Maurice White has launched his own label, Kalimba Records. Among the artists on the label are keyboardist Freddie Ravel and jazz/hip-hop act Hypofunk.

For all those Abba fans out there, Frida, known as Anni-Frid Lyngstad in her native Sweden, will release her first album in 12 years in September. The album, performed in Swedish, will come out in Sweden on Anderson Records, Lyngstad’s own label... The Black Crows have left CAA for APA for concert bookings.

WHAT’S NEXT: As expected, the Who will tour the U.S. with “Quadrophenia.” The rock musical, which sold out six shows at New York’s Madison Square Garden in July, will travel to 12 U.S. cites, starting in Portland, Ore., in October. Other towns on the parade route include Vancouver; Los Angeles; Detroit; Buffalo, N.Y.; Boston; Tacoma, Wash.; San Jose, Calif.; Chicago; Cleveland; and Philadelphia.
Golden Palominos Trip-Hop On Dark Side
Somber Set On Restless Features Poet Nicole Blackman

BY DAVID SPRAGUE

NEW YORK—Devoes of left-field rock have long been fascinated by charting the ever-changing moods of the Golden Palominos. But even longtime fans of the band's offbeat music and attire might be in for some surprises

The album, with collaboration with New York poet Nicole Blackman, is a dark fusion of ambient trip-hop sonic and compelling, pseudo-lyric forays.

Fier says a somber tone was exactly what he envisioned for the set. "Whenever Nicole raised any questions about us getting too dark, I would say, ‘There’s no such thing,” he recalls. “I was looking to create an album that was intense in its mood, and that mood certainly comes across.”

Restless is likely to capture that mood in what VP of marketing Rich Schmidt says will be an extensive consumer-advertising campaign, one that the label will redouble in the Palominos‘ traditionally winning markets—notably San Francisco, Minneapolis, and Detroit.

“We’re going to kick things off four weeks before the release in cyber-space,” says Schmidt. “There’s a Golden Palominos site on Restless’ Web page, which has links to a site Anton has set up independently. There will be music there for fans to download for an exclusive peak at the album.”

Schmidt says the label hopes “Dead Inside” will garner support within the burgeoning trip-hop club scene, and it will service a large number of DJs and clubs with a vinyl edition of the album. Once feedback starts coming in from those realms, individual tracks will be chosen for 12-inch remixes. In the meantime, a commercial alternative radio will be serviced with an edit of “Ride” approximately two weeks before the album release.

“I’m really looking forward to getting the album because I think Nicole Blackman is a great talent, and she’s an intelligent star player,” says Shawn Stewart, music director at modern rock outlets KREV (Rev) 105 Minneapolis. “She recorded a couple of songs for me while a band, and whenever we play anything new from her, the response is absolutely insane, even more than when we play new singles by huge-selling bands.”

That’s likely to continue, given the compelling nature of tales like the self-proclaming “Holy” and “Victim” (a story of a kidnap/murder told from the point of view of the victim).

“I heard the story of this woman dis- appearing, and I was incredibly moved by it,” Blackman says. “I didn’t want to be exploitive; I simply thought her story deserved to be heard.”

Initially Blackman was going to be one of several vocal performers on “Dead Inside,” but for continuity’s sake, it was decided that she would perform on all the album’s tracks.

“I think it’s very cohesive, almost an album in itself,” Blackman says. “It’s disturbing, which is fine. If they weren’t disturbed by these pieces, I wouldn’t have done my job.”

Blackman’s seductive rhythm phrasing makes for an interesting match with Fier’s dreamy compositions—which he crafted mostly on the computer, crediting himself with “rhymical and nonrhythmic sound.”

“We weren’t really trying to make songs as much as we were trying to make words with sounds,” I’m not particularly interested in song structure as it exists now,” says Fier. “It is a departure from what we’ve done numerous occasions on which I’ve changed directions; that inherent in what the Golden Palominos are.”

That’s an understatement on Fier’s part. From the band’s beginnings as a loosely configured avant-funk outfit dominated by New York scene mainstays Ato Lindsay and Bill Laswell, the Palominos mutated gradually. For a time, Fier employed a rotating-singer setup, bringing in such guests as Michael Stipe, Richard Thompson, and John Lydon for straightforward rock albums such as 1985’s “Visions Of Excess.”

More recently the Golden Palominos were anchored by the songwriting and vocals of Lori Carson, who is signed to Restless as a solo artist. Fier decided that two albums—which seems to be his traditional attention span—was enough.

“Actually that area should probably have been left after ‘This Is How It Feels,’” he says. “Pure, instead of being a growth, was more a timed-out water. It was not nearly as experimental as I’d hoped it would be.”

Due to the nature of the new project, touring is highly unlikely. Fier says, “I’m not going to put together a half-assed band to copy these songs in order to sell records. If it goes, maybe I’ll reconsider that, but not until then.”

Since Blackman maintains a busy performance schedule in addition to running her own music publicity firm, Restless may rely on her for some promotional aid via her spoken-word shows.

“We respect Anton’s wishes in terms of touring, and we’ve learned to work within the parameters in which he’s comfortable,” says Schmidt. “I think that through word-of-mouth and the club promotion we’re planning on, the record will get into the right hands.”

RICK RUBIN, AMERICAN RECORDINGS AIM TO BRING BACK DONOVAN

(Continued from preceding page)

Financially, as the singer/songwriter and producer/label head began to develop a relationship, Donovan learned of Rubin’s diverse credits and was impressed with his dedication and love for music.

“I became aware that he had been one of the people that broke the ground in the field of recording in New York,” Donovan says. “Then, when I met him, I was introduced to the Rick Rubin who was responsible for breaking the acoustic music of America and the world when he was working with John Cash. I was very impressed when we went out on tour with him, his style of driving down Hollywood Boulevard on our way to the Valley to look at some old acoustic guitars. He was becoming a big fan of (Elvis Costello), and he was doing his homework.

“On the player in his car was a tape of (country singer) Jimmie Rodgers from 1928. I felt very much at ease. He knew where to go to see where John Cash came from.”

With Donovan living in Ireland and visiting L.A. for weeklong stays every three months, “Sutras” was a few years in the making. Instead of rushing Donovan right into the studio to record Rubin advised him to take time to write an abundance of material.

“Artists that have made lots of records get into a very specific habit,” Rubin says. “They make a record, go on the road, and record again whether they are prepared to make a record or not, because that’s the cycle. In the case of grown-up artists, which I like to call them, it’s not easy to try to break that cycle. They should be as much as time as it takes to write, like they did on their first album, and not rush into making an album.”

Donovan, whose songs are published by peermusic/BMI, took Rubin’s advice to heart and composed over 100 songs. “He told me to try to write a couple of ideas every day,” Donovan recalls. “And a couple, he would play me my old records and say, ‘Write a song in this style.’ ”

When it came to time to record, Rubin also took a different approach with Donovan. Initially, Donovan recorded some tracks with a band, but that method was scrapped in favor of a more intimate approach. “When I performed a song three times with a band, each time it would come out the same way,” says Donovan. “But when I did it by myself with just a guitar, each one was different, and we liked that feel.”

In all, about 20 songs were recorded for the album. “At one point, it felt like we were making a Beach Boys or Beatles record, because it was taking so long,” says Donovan. “To break up the sessions, Rubin suggested that Donovan try out some of the new material in live performances. First, Donovan played in Park in West Hollywood, Calif., followed by a series of shows at the Viper Room on the Sunset Strip. “The media came, fans, and friends,” says Donovan of the Luna Park date. “It felt like 1965, when I was opening at the Trip in L.A.”

He found the chance to play new material for an audience particularly rewarding. “In the last 10 years when

Fountains Of Wayne Bubble Forth From Scratchie/TAG

NEW YORK—Fountains Of Wayne take their name from a legendarily kicky-knock-knock shop in suburban New Jersey—an image that’s altogether apropos of the wry, collegiate-art-pop that permeates the much-touted band’s self-titled Scratchie/TAG debut, due out Oct. 8.

There’s something really unique about what they do—it’s not merely an aping of what’s going on elsewhere,” says Michael Krumper, Atlantic VP product development. “There’s a casual quality and a sense of humor that people will respond to right away.”

Fountains Of Wayne, which is managed by New York-based Q Prime, will release its recordings under the Scratchie/TAG designation. Scratchie— currently is jointly run by Schlesinger and executive producers members James Iha and D’Arey.

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RICK RUBIN, AMERICAN RECORDINGS AIM TO BRING BACK DONOVAN
(Continued from page 11)

I play a concert, the audience wanted to hear the history of my career,” Donovan says. “I found introducing new songs a challenge. It was a gas.”

Once the sessions were complete, Rubin augmented the tracks with contributions from a number of other instrumentalists, including frequent Donovan collaborator Danny Thompson (bass), Steve Ferrone (drums), and Benmont Tench (keyboards) of Tom Petty & the Heartbreakers. Rubin also invited a younger crop of musicians to play on the album, including Red Hot Chili Peppers guitarist Dave Navarro, American Recordings artist Jonny Polonsky, and Spain singer/bassist Josh Haden.

Although Donovan isn’t familiar with the work of all of the guest players on the album, he did catch a live performance by Spain and was quite impressed. “They’re like Leonard Cohen on down,” he enthuses.

The singer/songwriter was also impressed by Rubin’s production work when he heard the mixes of the songs of “Sutras,” complete with the overdubs. “I got out a little notebook, and the most astonishing thing was that I didn’t make any notes at all until I got to the ninth track. He had mixed and arranged the songs just the way I would have. It just goes to show the synchronicity between Rick and I,” Donovan says.

American is hopeful that consumers who purchase new age products will also be in sync with Donovan.

American Recordings VP of new media and marketing Marc Geiger says the label will target new age bookshops even more aggressively than traditional music retail outlets. It will also target subscribers of The Utne Reader and The New York Times and listeners of National Public Radio with a direct mailing.

In addition, Donovan will go on a promotional tour in the fall, stopping at various new age conventions, where he will discuss his music and perform. In spring, the singer/songwriter will likely go on a more traditional tour, either as a headliner or as a support act. (Plans for an earlier tour as a support act for Nusrat Fateh Ali Khan were aborted after Donovan ran into some visa problems stemming from a 1986 misdemeanor charge for possession of marijuana.

The situation has since been rectified.) Donovan is booked by the William Morris Agency.

On the radio front, American plans to aggressively pursue airplay at triple-A and new age stations. At press time, the label was considering “Please Don’t Bend” or “The Way” as the first track it will service to radio.

While Geiger says that “Sutras” will appeal to longtime Donovan fans, he makes the distinction that it should not be confused with some of his familiar ’60s pop-leaning material. “This is not a pop record,” he says. “There’s no ‘Hurdy Gurdy Man’ or ‘Sunshine Superman.’ It’s a deep record, and we will be more successful with word-of-mouth rather than relying on the mass media.”

Geiger also notes that Donovan’s album is different than the Cash album, which appealed to younger fans, as well as the faithful. “This is not a kids’ record,” he says. “I’m not saying that there aren’t kids that will enjoy this, but I don’t believe it is the same, and we aren’t going to position them the same way.”

However, young rock fans may find a song called “Nirvana” of particular interest, although the song was inspired by an ancient Buddhist text for which Donovan and Rubin studied, not by the band fronted by the late Kurt Cobain.

“Af ter I wrote it and played it for a few friends, they thought ‘Wow, that’s a great song for Kurt.’ Then I realized that the lyrics ‘Gone, gone to the other shore’ could just as easily be for Kurt, too,” says Donovan. “It’s curious when you are a songwriter. Sometimes you can get a song that comes out that reflects as much about your own life as it was about Kurt as well. It didn’t start that way, but it certainly turned out that way.”

TMBG BANKS ON LOYAL FOLLOWING
(Continued from page 13)

sales, potentially, we could have a very big record with them.”

The band tours exhaustively spending more than a half year on the road in support of an album. “They’ve been on the road for the last 10 years or so,” says Marcia Edelstein, senior director of marketing and product manager for Elektra. “They work very hard, and touring has been a huge part of how they’ve developed.”

On tour, TMBG sees a profit selling an ever-changing selection of T-shirts. Their newest design, by artist Tony Millionaire, depicts Flansburgh and Linnell at age 90 or so. “It’s really disturbing,” says Linnell. “It actually kind of freaks me out to look at it.”

Although greeted by enthusiastic fans at their headlining dates, the band’s audiences at its warmup gigs have sometimes differed. “They’re basically waiting for you to leave, so it’s a little bit demoralizing sometimes,” says Linnell. The band can take some comfort in the fact that the members of Hootie & the Blowfish are TMBG fans themselves.

“The Hootie opportunity is to play in front of a very large audience,” says Kleinberg. “Obviously, there’s going to be people there who’ve not seen the Giants before and might be unfamiliar with their music. And we see that as a potential upside.”

They Might Be Giants tour as headliners Sept. 5-28 and join Hootie & the Blowfish Oct. 4-2 Nov. 2. Additional TMBG headlining dates will follow in November.

With the album’s October release coming in the middle of the tour; “we’re looking to position this at retail very aggressively,” says Kleinberg. “We’re considering rolling them out into some stores when they’re out on the road and doing some in-store appearances. And we’re always doing things with radio, whether it’s performances or on-air appearances.”

At radio, Elektra is staging a multi-format assault; sending advance copies of “Factory Showroom” to college stations the second week of September. The “S-E-X-X-Y” single will go to alternative and triple-A stations at the end of the month, followed by top 40 one week later.

On the Internet, Elektra will be posting information about the new album on its World Wide Web site (http://www.elektra.com). The Elektra site is linked to They Might Be Giants’ soon-to-be-opened Web site (http://www.tmbg.com). “That’s perfect for these guys and for their fans,” says Edelstein. “We should be including some bits from the new album on the site, and hopefully they’ll be doing some online things with us.”

At present, there is no scheduled video shoot for “S-E-X-X-Y.” “We’re hoping to do a video very shortly,” says Kleinberg. “We’re looking to get a real bit of feedback from the marketplace, from radio. Videos are an awful lot of money, and any record company at this point is trying to be more prudent about what we push buttons on. And frankly, the band should be as well, because they pay for a portion of it.”

Flansburgh was also a video director for TMBG’s earlier single “The Guitar” and has directed clips for Frank Black, Soul Coughing, and Edsel Collins. Flansburgh’s other outside projects include his Hello CD of the Month Club, which releases material by TMBG members and others.

But Flansburgh’s most ambitious outside project is M0so Puff, a full-fledged band whose album “Unsupervised” was released earlier this year by Rykodisc. The video for the single “The Devil Went Down To Newport (Totally Rocking)” has received airplay on MTV’s M2.

Linnell’s back-burner projects include a collection of 50 songs written for all 50 states (five have been recorded for Hello) and a series of songs about the mayorality of New York. With such inarguably marginal preoccupations on the band’s part, observers might be surprised that They Might Be Giants ever found a home outside the innovative Bar None, which released their self-titled debut album, its follow-up, “Lincoln,” and a 16-side collection.

Linnell explains that a major label was the only place the band could go. “There was a moment when we started selling so many copies of ‘Lincoln’ that Bar None—God bless them—just wasn’t really able to keep production up. They couldn’t meet with demand. That wasn’t a reflection on their enthusiasm for the project. They didn’t have the resources to expand that quickly. So Elektra was really the right move at that moment.”

Says Elektra’s Kleinberg, “Their albums have had varying success rates, with [label debut] ‘Flood’ being the biggest of them all. We think that the potential audience base is enormous, and in between their two, they have other music, we think the songs are quite good. And good songs appeal to a lot of people.”

Three albums have been released on TMBG’s contract with the label. Linnell thinks the key to TMBG’s success is the strong bond they have with their audience. “It’s an old kind of not huge but loyal following,” he says. “They’re going to continue to buy our records. If Elektra puts out a They Might Be Giants record, it will get sold, even if they don’t spend a ton of money promoting it. They can rely on that.”
If you've never heard of 4HIM, let's just say you're rapidly becoming an endangered species.

To date, 4HIM has sold almost 2 million albums, including a Gold record for The Basics Of Life.

Upon its release last month, their brand new recording, The Message, spent three consecutive weeks at #1 on SoundScan's contemporary Christian music sales chart.

In addition, 4HIM has celebrated 15 #1 songs, and won virtually every major award there is to win in the exploding ccm field.

In fact, you could say what their millions of fans have been saying for more than 6 years: 4HIM has been — and continues to be — one of the truly defining acts in contemporary Christian music.

Now you can see 4HIM on one of the biggest contemporary Christian concert tour of the year this fall — 42 of the country's biggest concert halls and arenas, with state-of-the-art production and saturation-level local promotion.

Check your stock. If you don't have The Message (or 4HIM's 5 other best-selling recordings) available now at your store, call your distributor today to order.

And don't miss one of the most unforgettable concerts of the year.

In any genre.

For product orders or concert information, call your distributor or Benson Records at 800/688-2505
due Oct. 15 on Warner Bros., reflects a newfound maturity grounded by a good dose of positive energy.

"This Fire" is Cole's first experience working with Warner Bros. from start to finish. Her first album, "Harbinger," was released by the Imago Recording Co.

After Imago lost its distribution deal with BMG, Warner Bros. attempted to pick up Cole's deal. Henry Rollins, and Aimee Mann from Imago, but the deal failed to materialize (Billboard, June 22). However, Warner Bros. and Imago were able to agree on a deal for Cole by which the Imago logo would appear on her releases. As a result, Warner Bros. rereleased "Harbinger" in July 1995.

"Harbinger" has sold 70,000 units, according to SoundScan.

"I think this [new] album is an emergence of self," says the 28-year-old singer/songwriter of "This Fire." "Harbinger" was written with an adolescent point of view. But now I don't have to be so gentle.

Touring as the only female member of the band on Peter Gabriel's Secret World Live trek and doing a string of support dates with Counting Crows, Melissa Etheridge, and Sarah McLachlan have given Cole a tough skin. "It forced me to come out of my shell," she says.

Despite the long hours and bad food on the road, Cole puts a positive spin on the experience.

"It was a rebirth, and I was given this chance to sow a seed," says Cole. "I felt that I had a purpose and that every chance I had to play was a chance to sow another seed."

Gabriel showed his gratitude for Cole's hard work on his tour by providing guest vocals on the tender ballad "hush, hush, hush" on "This Fire." The songs on "This Fire," published by Timeless Music Publishing/ASCAP, BMG, offer a sharp contrast to "I Am So Ordinary," the single from "Harbinger," which spoke about a woman's inner self-esteem.

Lyrical themes on "This Fire" range from the anger caused by broken relationships and the search for domestic bliss.

The album's first single, "Where Have All The Cowboys Gone?" will be serviced to triple-A stations Sept. 17. In the song, Cole is looking for her John Wayne hero and is willing to devote herself to raising children, set-

ving up house, and tending to his every need.

Not exactly a feminist point of view, but Cole isn't apologizing.

"I'm not my own woman," says Cole, "and, like many on the album, it's a snapshot of an emotion that occurred in a moment of time," says Cole. "And like any woman, you have a range of feelings, and sometimes you feel like you want someone to take care of you." Other times, however, Cole isn't feeling so passive. On "Throwing Stones," she pounds her opponent with deep piano and guitar chords accompanying the lyrics "call me a liar and I'll call you a liar/We'll throw stones until we're dead."

Says Cole, "I was nervous to put that song out, because you put out positive with negativity. But I like the song, because it toughens people can relate to." Taking its cue from the diversity of material present on "This Fire," Warner Bros. is eager to expand Cole's audi-prene beyond the triple-A crowd.

"She's an incredible talent and has the potential to reach a mass audience," says Warner Bros. VP of production management (U.S.) Peter Standish. "There are more artists out there than we realize that are capable of transcending into other formats. Whoever initially thought Sheryl Crow or Joan Osborne would have been played on [local college rock station] KROQ."

"Triple-A KSCA Los Angeles PD Mike Morrisson agrees that Cole has crossover potential.

"Patti's a unique artist, and I'm so Ordinary" spoke to a lot of people, says Morrisson. "Any good talent has crossover appeal."

Warner Bros. is confident Cole is up to the task and plans an extensive tour schedule to expose her to new audi- ences. The label will release "This Fire" internationally in early 1997.

Although dates have not been set, a domestic tour will most likely start in October or November, according to Cole's manager, John Carter.

In the meantime, Cole will play Vancouver Sept. 14 as part of the McLachlan dates.

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**MOTEL OPENS DOORS FOR SKELETON KEY**

(Continued from page 9)

Skeleton Key was bred less than two years ago and about the downtown New York club the Kibblentz brothers opened in a small chain store.

Although the label is distributed in North America by Feedback Distribution, Caroline, and Daptone, the label is also selling regional and independent venues and small stores with the band's tour dates.

The Skeleton Key sound will also get around via a Feedback sampler. Chris Kouzenes, marketing director for the Glendora Heights, Ill., distributor, says Feedback is enthused enough about the band to feature "The Spreading Out" as the lead track on its Next D' sampler. Feedback is pressing 10,000 of the discs for giveaways at conventions and to key accounts.

Kouzenes says preorders for "Skeleton Key" have "already been above any small indiic thing we've done at this level of a stage. We couldn't be happier with the response."

Leila H., a program host at alternative WFMU, New York, attended a Skeleton Key performance at Motel's distributor and retailer show in mid-August at New York's Mercury Lounge and was impressed with the group. "I was so taken with the music and it caught my eye, and you can't say about that a lot of bands," she says, adding that she's eager to see how the band's personality translates to the airwaves.

In September, Skeleton Key teams with Grand Royal act Butter 08 for a route run of the East Coast. A record-release show for "Skeleton Key" is set for Sept. 27 at the East Village club Brownies. The band is casting out for further support slots late in the fall and winter.

Skeleton Key's gigs are booked by the Chicago-based Billions, and its songs are pitched to 1 in Bed Music (ASCAP). The band is managed by Michael Hausman Artist Management.
"Evans, 25, went from singing "Witchcraft" to "I Am, I Said," and for the first time in a long time, there was a moment. You felt it. His original "Momma Was Dad To Me" probably belonged in Nashville, but all of these songs seemed to belong wherever Brian Evans was. If there's a better performer of standards, this writer urges and challenges someone to find him. In a business bent on a market, Evans seemed to be creating his own. Part Tracy Chapman, part Neil Diamond, and respect for the standards that would make Sinatra proud, Evans seemed to know exactly what he was doing. On the stage... and off..."

San Francisco Tribune

Has opened the show for Dionne Warwick, Buster Poindexter, Franki Valli, Al Stewart, Shonen Knife...

Features original AC tunes with bonus tracks in tribute to Big Band.

Has aired on:
- KBCO Denver
- WXKS Boston
- WLUP-CH
- KROQ-LA
- WCCM Boston
- BULLDOG-GA
- KONI-HI
- KMUI-HI
- KQKQ-NE

Produced by Michael V. Blum
A Lisa Germano Discography

“The On The Way Down From The Moon Palace” (Major Bill, 1991): Germano’s critically acclaimed debut was self-produced, and was manufactured, promoted, and marketed on her Major Bill label—so much so, that cost her a “major hit.” Eventually picked up for distribution by Caroline, the disc is out of print, though a reissue is possible. Its organic structures and confessional innocence gained great notice and led to Germano’s deal with Capitol.

“Happiness” (Capitol, 4AD, 1993): The ironically named album was produced by Daniel Lanois associate Malcolm Burn. Several guest artists were recruited, such as Irish singer-songwriter Liki Martin. The CD cover was designed by a major-label commercial desires, but the set retains the intensely personal nature of Germano’s music. It yielded the singles “You Make Me Want To Wear Dresses” and “Puppet” but created artistic differences between Capitol and 4AD. The latter’s remixed and remastered version was released as a Capitol LP.

“Geek the Girl” (4AD, 1994): 4AD didn’t release a new Germano product so soon (six months) after releasing “Happiness.” Instead, they released a re-mixed and re-mastered version of the version originally released by Capitol.

“Excerpts From a Love Circus” (Capitol, 1994), featured a new, more experimental album, with more layers of production and a more avant-garde sound than her previous work. The album was a critical success, and Germano’s reputation as a creative artist grew.

“Love” (Capitol, 1995): The follow-up album to “Excerpts From a Love Circus,” “Love” was critically acclaimed and commercially successful, selling over a million copies worldwide. It produced several hit singles, including “Elevators,” “Southern,” and “Elevators.”

The final album, “Outkast,” was released in 2000. It was a departure from Germano’s previous work, featuring more electronic and experimental sounds. The album was critically acclaimed, but commercially unsuccessful, failing to sell as many copies as previous albums.

Germano’s discography is a testament to her creative versatility and willingness to experiment with different sounds and styles. Her albums have been lauded for their unique soundscapes and her ability to blend various genres together.
**Billboard's Heatseekers® Album Chart**

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches #99, the chart is updated, and the artist's subsequent albums are completely ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. "Artist indicates vinyl" LP is available.

### With Last Week's Sales

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### The Regional Roundup

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**West and North Central**

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**Top 10 Best-Selling Titles by New & Developing Artists**

1. **Paul Brandt, Calm Before The Storm**
2. **Paul Brandt, Calm Before The Storm**
3. **Paul Brandt, Calm Before The Storm**
4. **Paul Brandt, Calm Before The Storm**
5. **Paul Brandt, Calm Before The Storm**

### Word of Mouth: Universal Records is optimistic that Melbourne, Australia, native Merrill Bainbridge will be able to re-create the success she has had in her home market when "The Garden" is released in the U.S. Sept. 10.

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**Whole Lotta Love.** Luv Junkies, the first act signed to indie D*Monter Records, have been received with open arms at college radio, as their debut album, "Smudge," released Aug. 20, is garnering heavy airplay. "Supervision" is the first track ser- viced to modern rock stations. Early support comes from WXRO, Altona, Pa., and WJST Fort Myers, Fla.

"Mouth," the first single from the album, is getting numerous spins at top-40 radio, mirroring the success it had in Australia, where it topped the chart for six weeks in 1995. In Australia, where it was released by Sapphire Music, the album has been certified double platinum (for sales of more than 140 million units). Since Aug. 12, when "Mouth" was serviced to top-40, it has picked up 365 detections at 44 stations, according to Broadcast Data Systems.

WZJM Cincinnati, WSTR Atlanta, WPRI Providence, R.I., and KFM/KFM-FM, San Diego are among the early supporters. At the latter station, "Mouth" has been the most requested song for the last four weeks.

KFMB PD Tracy Johnson, who began airing a DAT copy of "Mouth" in June before Bainbridge was signed to Universal—says that requests for the single during the last month exceeded the cumulative number of requests for the rest of the year's worth of the station's top five.

"When I first heard it, it struck me as a song by a woman who's "like a Virgin,"" says Johnson. "It's just a pure pop song with engaging lyrics, an up-tempo beat, and a hook that won't leave you alone."

Universal is understandably enthusiastic about the album. "When something comes this strong in the box, it's really not difficult to maintain your confidence," says Universal product manager Lara Greenberg. "It's just a matter of doing everything possible to make sure that what happened in Australia has the opportunity to happen here."

To that end, Universal plans to launch an extensive promotional tour that will have Bainbridge canvassing radio and retail with live appearances at the end of September.

The label will also promote the album aggressively at retail with point-of-purchase displays, listening-station programs, prime positioning, and programs at independent outlets tailored to the artist.

Helping cause the VH1, which has been airing the clip for "Mouth."
Johnny Gill ‘Gets The Mood Right’

**Motown Hopes New Edition Reunion Will Help Solo Set**

**J.R. REYNOLDS**

**LOS ANGELES**—When Motown releases “Let’s Get The Mood Right,” Johnny Gill’s third solo effort for the label, gaining publicity for the artist won’t be a problem. Rather, obtaining consumer awareness specifically for the album will be the challenge.

Nearly a month beforehand, “Let’s Get The Mood Right,” which drops Oct. 18, will be preceded by the high-profile RCA release by his former group, New Edition, of which Gill is a member (Billboard, Aug. 17). As a result, some observers say consumer attention for Gill’s solo effort might be diverted.

Not so, according to Motown executive VP/GM Steve Corbin, who says that with the right marketing spin, Gill’s New Edition involvement could be just the thing to return the artist to double-platinum status, a feat Gill achieved on his self-titled debut.

“Johnny Gill” was No. 1 on the Top R&B Albums chart in 1990. Gill’s last album—“Provocative,” his 1988 follow-up—sold 460,000 units, according to SoundScan, and peaked at No. 4 on the Top R&B Albums chart.

Says Corbin, “Consumers will be able to separate Johnny’s new album from New Edition’s because of the differences between the two. New Edition’s single ‘Hit Me Off’ has a faster tempo than Johnny’s first single [‘Let’s Get The Mood Right’], which is slower and more romantic.”

In addition, Gill sings lead on only one track from New Edition’s set—“Thank You,” a gospel-tinged song that the artist wrote and produced.

On his solo set, Gill says, the main focus in putting the album together was finding “great” songs, which he says stay along around longer than trendier tracks.

In addition to his own production talents, album credits include R. Kelly, Kenneth “Babyface” Edmonds, Jimmy Jam and Terry Lewis, Tony Rich, Big Bub, Charles Farrar, and Troy Biggers.

Gill has been working on “Let’s Get The Mood Right” for three years, due in part to management changes at Motown. “This album has more writing and producing that the others,” Gill says, adding, “I collaborated with Steve Reid, Edmonds, Jam, and Lewis for helping him broaden his creative direction.”

“I’ve been in and out of relationships and have had all kinds of dealings with the business, so writing has become an outlet for me,” he says.

“Let’s Get The Mood Right” is (Continued on next page)

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**R&B ARTISTS & MUSIC**

**Havvin’ A Ball**

West Coast rapper E-40 works on the set of “Rapper’s Ball.” The video features cameo appearances by several hip-hoppers. “Rapper’s Ball” is the first single from “Tha Hall Of Game” and will be serviced to radio in early September. Pictured, from left, are E-40, Ice-T, K.C. Hailey, and Too Short.

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**TOLEDO DIAMOND SLIPS INTO SOME ‘FISHNETS’**

**HIROMASA EVOLVES ITS ‘URBAN’ SOUL SOUND**

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**Da Bush Babees Come Back To Earth On Warner’s ‘Gravity’**

**HAVELOCK NELSON**

NEW YORK—More than two years after releasing “Ambushed,” their critically praised Warner Bros. debut, rapping trio Da Bush Babees are coming back with “Gravity.”

The album, which will ship in late September or early October, displays increased vocal depth and maturity, a more heartfelt, mature lyrical approach, says the group and label executives.

“Da Bush Babees is all about ‘Gravity’ because we felt we needed to come back down to Earth as people and express all of what we really feel,” says Khalyla, aka Mr. Man, who shares the mic with Lee Major (formerly Babyface Kaos) and Light (formerly Y-Tee).

Adds Lee Major, “We feel we have grown and that we’re new people. As individuals, for example, we know each other better now, because we have just gotten together three months before we recorded Ambushed.”

Songs on the new set reflect the group’s belief in spirituality, a more fact that rappers no longer smile in their videos, and show disgust toward pokers and ghetto dwellers who adopt a victim mentality.

One line in the title track goes, “It’s time to invent the future, ‘cause there ain’t nobody else that can make you a real pen, right, so make it happen for yourself.”

The set is produced by the band along with Producers From Da La Stull, Ali Shaheed and Q-Tip from A Tribe Called Quest, and Sean J. Period.

Like it did on its million-selling debut, the act bridges the gap between reggae and jazzy hip-hop, between U-Roy and A Tribe Called Quest. Titles include “Wax,” “SOB,” and the first single, “The Love Song,” on which the group freestyles and advocates for higher hip-hop family values over a swirly groove.

“The whole record is our opinion and viewpoint,” says Khalyla. “One thing we’ve learned to do is never shortchange ourselves by half-stepping. Every time we do anything, we do it like it’s the last time, like we’ll never see the light of day again.”

Warner Bros. is planning to use a long setup campaign for “Gravity.” The focus of the marketing plan centers on obtaining visibility for the group. A.D. Washington, the label’s senior VP of marketing and promotion, says, “All the things we’re planning are designed to make Da Bush Babees a household name at the end of the day.”

At the beginning of August, the Warner Bros. street team distributed stickers to personnel at college radio (Continued on next page)
Johnny Gill ‘GETS THE MOOD RIGHT’

(continued from preceding page)

described as an album targeted at young adults and skewed to females. It features two midtempo tracks, with the balance of the songs being ballads. “It has more of a romantic take and is all about mood,” says Gill, who has no formal degree. “More than any other album, this one is coming from me and [explains] how I feel.”

Metal Serviced “Let’s Get The Mood Right” to adult and mainstream R&B stations Aug. 5 and is scheduling radio-driven consumer-shopping sweep contests in 19 markets.

The video for the single is scheduled for release Tuesday (27) and is being serviced to appropriate local and regional clip shows as well as BET, MTV, and VH1. The single hits stores Sept. 3.

The label also plans to take advantage of radio and press opportunities that Gill obtains in connection with New Edition’s scheduled fall tour.

“Let’s have a lot of excitement regarding his involvement with the group, and we think it will help gain exposure for his own album,” a Corbin.

The international version of “Let’s Get The Mood Right,” which will be serviced Sept. 30, features foreign cutters.

Although specific marketing plans for the album were not available at press time, Corbin says the label “is not going to take anything for granted.”

DA BUSH BABEES

(continued from preceding page)

and mainstream mix shows to “arouse curiosity,” says Washington. Next, the group is occupied with the cassette sampler at hip-hop-oriented concerts and functions. “We’re working on putting the music in the hands of peo-

The single was serviced to college radio and mix shows Aug. 7, and as street teams work the record, the label has been preparing to press and ship a clip, which will most likely respond to the younger buyers,” Washington says.

Washington says the group will not embark on a promotional tour until after the album ships. However, the artists are visiting radio stations and stores in the New York area.

JOHNNY GILL ‘GETS THE MOOD RIGHT’

(continued from preceding page)
## R&B Singles A-Z

**Title**

- "Like A Woman" by Jodeci
- "You Make My Bottom Quake" by Ginuwine
- "Only One" by Aaliyah
- "Get Ready For This" by Donell Jones
- "Luv U More" by Brownstone

**Artists**

- Jodeci
- Ginuwine
- Aaliyah
- Donell Jones
- Brownstone

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## Billboard Hot R&B Airplay

**For Week Ending August 31, 1996**

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<tr>
<th>Title</th>
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<th>Label/Distributing Label</th>
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| "Like A Woman"                                                       | Jodeci              |...
| "You Make My Bottom Quake"                                           | Ginuwine            |...
| "Only One"                                                           | Aaliyah             |...
| "Get Ready For This"                                                | Donell Jones        |...
| "Luv U More"                                                        | Brownstone          |...

## Billboard Hot R&B Singles Sales

**For Week Ending August 31, 1996**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Distributing Label</th>
</tr>
</thead>
</table>
| "Like A Woman"                                                       | Jodeci              |...
| "You Make My Bottom Quake"                                           | Ginuwine            |...
| "Only One"                                                           | Aaliyah             |...
| "Get Ready For This"                                                | Donell Jones        |...
| "Luv U More"                                                        | Brownstone          |...

---

**Recordings with the greatest sales gains. © 1996 Billboard/CompuServe, Inc.**
<table>
<thead>
<tr>
<th>WEEK #</th>
<th>LAST WEEK</th>
<th>TOTAL CHART</th>
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| 52 | 52 | 5 |

**HOT R&B SINGLES**

**NO. 1 HOT SHOT DEBUT**

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| "Lil' Somethin'" | THE 2 LIVE CREW |

**GREATEST GAINER/SALES**

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<th>ARTIST</th>
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| "Lil' Somethin'" | THE 2 LIVE CREW |

**GREATEST GAINER/AIRPLAY**

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<th>TITLE</th>
<th>ARTIST</th>
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| "Lil' Somethin'" | THE 2 LIVE CREW |

**COMPiled FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY monITORED BY Broadcast SYSTEMS Data, R&B radio PlayLists, and retail single sales COlleCTed, compiled, and provided by**

Billboard.

**RECORDS WITH THE greatest airplay and sales gain this week. Greater Gainer/Sales and Greatest Gainer/Airplay are determined empirically, for the largest singles and albums increases among singles below the top 20.**

- **Weekly airplay** recorded.
- **Recording Industry Assn. Of America (RIAA)** certification for sales of 500,000 units.
- "A" indicates first week of chart.
- **Clips** available.
- **CD single** available.
- **Vinyl single** available.
- **Vinyl single** available.

**RECORDS WITH THE greatest airplay and sales gain this week. Greater Gainer/Sales and Greatest Gainer/Airplay are determined empirically, for the largest singles and albums increases among singles below the top 20.**

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### R&B

#### THE RHYTHM & THE BLUES

(Continued from page 22)

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**R&B singles**

- **Bubbling Under**: Artists whose releases have been in the R&B charts for four consecutive weeks, but not yet in the top 100.
- **Hot R&B Singles**: Artists whose releases are currently in the top 100 of the R&B charts.

**Note**: The chart reflects the popularity and airplay of R&B music in the United States as of the week ending August 1, 1998.
Greetings Earthlings From OutKast

They brought you the Platinum album and title track Southernplayalisticadillacmuzik and the Gold certified "Playas Ball."

Now the heavy hitters are back to do it again with brand new rhymes that are simply of another world:

Introducing:

ATLiens

Shaping Gold on August 27th

Featuring the #1 Gold Rap Single "Elevators (me & you)," "Wheelz of Steel," and the title track "ATLiens."

Executive Producers: Antonio M. Reid, Kenneth B. Edmonds and Organized Noize Productions, Inc.

Produced by: OutKast for Earthtone, Inc. and Organized Noize Productions.

Management: Blue Williams for Flavor Unit Management.
25 years with a bullet.

congratulations WEA on a quarter century of success.

From your friends at

Hey Fran, George, Dave, Pete, Heggie, Dan and Mack:

Newbury Comics

Thanks

WEA

for 25 years of a wicked good time!
ON BEHALF OF THE ENTIRE WARNER BROS. FAMILY OF ARTISTS, EMPLOYEES, AND LAB
CONGRATULATIONS ON 25 YEARS OF INNOVATION AND DEDICATION TO THE MUSIC.
The distribution organization pops the cork on a quarter-century of sound business, constant innovation and an unshakable belief in the music. The whole story of how it started and how it continues to deliver the goods, from the beginning... 

**BY DAVIN SEAY**

"Let's face it," Alan Freed once prophesied, "rock 'n' roll is bigger than all of us." He should know. The man who invented the phrase had ridden into a place in history on the first wave of the music's epoch-making popularity in the mid-'50s. But even as prescient a trend-spotter as Freed could hardly have known just how important and enduring the rock revolution would become.

By the late '60s, rock 'n' roll had emerged from its disreputable adolescence to become the defining creative expression of a restless, but well-heeled, new generation, while three visionary record companies—Warner Bros., Elektra and Atlantic—had single-handedly set out to prove that, when it came to the burgeoning business of this potent new sound, bigger could indeed be better.

It was that shared vision that served, in turn, as the foundation for one of the music industry's most audacious success stories—an epic tale that brought arch competitors together, even as it honored their differences, created a worldwide network with a local focus and forged a new era of distribution and delivery that would provide the new music an unparalleled global reach.

In the relatively short history of the modern music industry, there are few achievements more significant to the business of making and marketing music than the creation of WEA Corp. WEA's exponential growth over the past quarter-century, measured in everything from staff to market share to the ultimate yardstick—the bottom line—is all a part of the saga. But the real appeal of the story inevitably lies in the people who made it happen. The quirky, mercurial and often unruly cast of characters at the center of the WEA story make up a roll call of quintessential music-professionals. These were the individuals who presided over the birth of the multi-billion dollar business we know today, names that range from Joel Friedman to Mo Ostin; Henry Droz to Joe Smith; Jac Holzman to Ahmet Ertegun and beyond. And each one of them played an indispensable role in the extraordinary evolution of WEA.

It was, paradoxically, those same record people, who, in large part, created the need they were obliged to fill with the creation of WEA. While the business and musical raison d'être behind the formations of Warner Bros., Elektra and Atlantic Records might have been as varied the men who helmed those fledgling enterprises, the result was the same: companies that defined an epochal shift in the style and substance of popular music and an attendant growth curve that resembled the flight pattern of a moonshot: straight up.

The triumvirate of labels had, between them, landed the cream of '60s rock artocracy, establishing, in the process, the indisputable fact that here were labels where artistic freedom dovetailed seamlessly with commercial clout. Between them, they boasted rosters of the most popular artists in the history of recorded music: from Jimi Hendrix to the Doors to Led Zeppelin, to scores of others, the companies had cornered the market on the rock revolution.

It was there that the similarity stopped. Warner Bros. had originally been created by a movie mogul as little more than a sound-track-marketing afterthought, with Reprise Records added only to lock in Frank Sinatra's box office; Atlantic was the pre-scient folly of an R&B-loving Turkish immigrant and a would-be dentist, Ahmet Ertegun and Herb Abramson.

Elektra had essentially been invented in Continued on page 36
For 25 years, the anchor of a record-breaking team.

Congratulations

We're proud to be your middle name.
Elektra Entertainment Group  http://www.elektra.com
WEA’S GREATEST HITS

By FRED BRONSON

To celebrate its 25th anniversary, WEA compiled a list of its 20 best-selling albums from 1971 to 1996, ranked in order. The list includes albums released on any WEA-distributed label during the designated year.

Q&A

With Dave Mount

WEA’s CEO On Teamwork, Technology And Moving Into The Millennium

BY CHRIS MORRIS

AVID MOUNT, chairman/CEO of WEA Inc, rejoined WEA in 1993 after serving as president/CEO of LIVE Entertainment Inc. and CEO of LIVE Home Video Inc., a subsidiary of LIVE Entertainment. Mount also served as chairman of Strawberries, Inc., the 150-store chain owned by LIVE. Before joining LIVE in 1988, Mount spent 11 years with Warner Communications, rising to national VP of sales and distribution for Warner Home Video; he began his stint at Warner as regional marketing manager for WEA Corp. in Los Angeles in 1977 and rose to become the company’s first national VP of video sales and distribution. He started his professional career in 1964 as a store manager for Musicland and later worked for the retail company’s parent, Pickwick International Inc. In the following interview, Mount discusses WEA Inc.’s recent past and looks into the company’s future as it approaches the year 2000.

Is there anything intrinsic to the WEA organization that helps maintain your authoritative position in the marketplace?

Over the years, the organization, the team that Henry Droz and Joel Friedman built that I inherited, was a top-notch team. We’ve done very little in terms of changing people around here. I think the team is very strong, they’re committed to what they do. Our people are our most important asset, and we have the best in the business.

Continued on page 38

“...and its recognition among fans of the rock era that Led Zeppelin’s ‘Stairway To Heaven,’ the disc spent four weeks at No. 2, runner-up to both Sly & The Family Stone’s “There’s A Riot Going On” and Carole King’s “Music.” There’s no denying that Led Zeppelin was a supergroup in its prime when this album was released, but the fact that “Stairway” was not released as a single is a factor in its amazing sales total.

“...and its recognition among fans of the rock era that Led Zeppelin’s ‘Stairway To Heaven,’ the disc spent four weeks at No. 2, runner-up to both Sly & The Family Stone’s “There’s A Riot Going On” and Carole King’s “Music.” There’s no denying that Led Zeppelin was a supergroup in its prime when this album was released, but the fact that “Stairway” was not released as a single is a factor in its amazing sales total.

“When WEA came together, the labels created the GRP5 watchdog committee—D’ Wayne David Glom, R’ L Soul, M’ Mel Flow, B’ George Steeda—because they didn’t trust the new organization out there and they wanted to keep an eye on this guy Friedman. He was no longer considered a ‘label’ guy. Now he was a distributor, and they wanted to make sure they got their way. The thing was, Joel was still a ‘label’ guy. He knew nothing about things like wholesale, so when he and the GRP5 committee went into the field to look at these big structures, they would ask intelligent questions like, ‘Do you got air conditioning?’ I mean knowing this was a rather sophisticated thing they were getting into. But when they did bring to the business was the labels’ point of view that the product was the most important thing. They became non-traditionalists, acting as record people and not just people. They made up some new rules, did some silly things, and at first made asses of themselves at times. Still, they never wavered from their central passion that the record came first and the importance of music was more important than the price of cardboard. By the end of 1972, WEA was the No. 1 distribution branch system. It was very enjoyable, as long as you were part of it.”

—Stan Cornyn, retired, former head of Warner New Media
Creation and Distribution
We depend upon each other
Thank you WEA for growing our business for the past 25 years.
WEA AT 25
Continued from page 32

the audio-electronics workshop of Jac Holzman and Paul Rickoldt. It would be hard to imagine corporate entities with such disparate points of departure as these three, yet the common bond of consistent success in discovering and marketing the new music put them in a class, and profit column, all their own.

Small wonder, then, as collars industry-wide began to swell with the fabulous profits of rock corporations were suddenly eager for a first-class berth on the hardworn. In 1966, Seven Arts bought Warner Bros., taking the first step in a long series of takeovers and acquisitions. The result was a true show-business genie, made a similar bid for Atlantic Records. Operated autonomously, their competitive edges intact, the two record companies shared little but their spots on the Seven Arts asset listing, but it wasn’t until Seven Arts was itself bought, stock and record labels by an ambitious funeral-parlor and parking-lot entrepreneur named Steve Ross that the combined potential of the two world-class recording enterprises began to be fully realized.

By 1968, Ross had assembled his own impressive version of an entertainment empire under the Kinney Leisure Time Group imprint, a portfolio that included several publishing companies, TV syndication services and a talent agency. The $400-million acquisition of Warner Bros-Seventy Arts yielded the rich assets Warner Bros. and Atlantic Records, but Ross was also interested in maintaining the winning management teams that had taken the labels to the top. With his firm promise of no executive interference, Ross displayed the kind of canny approach to the highly sensitive, personality-driven sphere of music that would become a crucial factor in the creation of WEA.

That creation was necessitated not simply by the corporate kinship of two major record labels, but by a headlong distribution system that had for years served to bring record product to the customer. By the late ’60s, that system, quite simply, was out of sync with the rapid clip of the rock ‘n’ roll revolution. The patchwork assemblage of regional one-stops and rack jobbers worked well enough when the music industry could count its collective revenue in seven figures or under, but as Baby Boomers’ buying habits began building to a billion-dollar business, traditional mom-and-pop operations not only couldn’t keep up; they had no idea what was happening on them. Independent distributors seemed congruent to err on the side of caution, often ordering no more than a handful of copies of each new rock release as Jimi Hendrix’s “Are You Experienced” and waiting to see how the kids would respond. They were blissfully unaware that stocking bins was, in itself, an unparalleled pump primer, as word-of-mouth about the power and potency of the new music spread like wildfire, creating a demand that had to be anticipated and profitably met.

Simple business sense, perhaps, but the emerging giants of the music business felt hopelessly hamstrung by a distribution network that simply didn’t understand the music’s precedent-breaking appeal. The first to break out of the mold was Warner Bros. Records. Learning valuable lessons from an abortive attempt at in-house distribution in 1958, the company set up an experimental branch in the Southern California area in 1969 as a possible prototype for an expanded operation.

The results were immediate and gratifying: a jump in sales performance that bolstered well for expanding the fledgling company, clubbed Warner Bros. Records Distribution. But the real impetus for a label-operated distribution system would come from Elektra founder Jac Holzman, who, that same year, approached Atlantic’s Jerry Wexler with an idea: Warner, Elektra and Atlantic in a mutual distribution pact. Holzman’s pitch centered on the contention that the three companies’ catalogs and rosters in to way compete with each other—certainly a debatable notion, but ultimately less compelling than the raw numbers.

Continued on page 40
FOR 25 YEARS, WE'VE ONLY TRAVELED FIRST CLASS.
WEA HAS PROVIDED WARNER MUSIC GROUP WITH NON-STOP FIRST CLASS SERVICE FOR A QUARTER CENTURY...
AND THE GRAND TOUR CONTINUES...
Dave Mount Q&A
Continued from page 34

our branch managers and field staff to our home-office team. Generally, we promote from within, and recently promoted three of our branch people to national positions at our Burbank headquarters.

From our Chicago branch, Tony Niemeyer is now director of national sales, Gary Dolick was with our Cleveland operation and is now national sales manager, and George Vaddavive came to us from the L.A. branch and is national director of marketing.

We're developing new and better systems and ways of doing what we do, taking advantage of new technologies that weren't available until recently, to improve our service, and make it more efficient, drive some costs away.

Can you define what technologies and what systems have helped improve your efficiency, and even look into the future at innovations that will expand and improve our services?

Technologies like SoundScan and Broadcast Data Systems have brought us a better understanding of what happens in the marketplace with our product than we ever had in the past. We can use that technology and that information to micromanage product. It helps us in developing acts; to a lesser degree, it helps with the big acts, because they tend to break nationally anyway. But with developing acts, you can see where a record is starting.

Also, the type of point-of-sale information that we can get from our customers—in addition to what we get from SoundScan—can be used as a replenishment tool. Those stores will be able to transmit their sales to us on a daily or weekly basis in the form of an order, and we will just replenish inventory, basically, as it's sold in stores. We're doing that now with some of our video customers on behalf of Warner Home Video. We'll soon be able to do that on the music side as well. That will make it much more efficient for us and for the retailers, and it will drive costs out of the system.

Internally, are there innovations that WEA has made under your aegis, either technologically or organizationally, that have improved your ability to serve your customers?

At the beginning of 1995, the company made a decision to consolidate the manufacturing, packaging, printing and distribution functions under one unit. That became WEA Inc. So WEA Manufacturing, Warner Media Services and WEA Distribution are now all part of this same unit, reporting to me. From the point that we get the artist's master and artwork to the time that it's on the retailer's shelf is what we refer to as the supply chain, and we've tried to rationalize that process of building inventory, of manufacturing and moving product through the pipeline to the retailer's shelves. That whole process is now being looked at as one process instead of a whole series of individual processes.

We've spent a lot of time in the past year-and-a-half focusing on the physical sides of our distribution and manufacturing. We've revamped our plant; we've moved from batch manufacturing—which is essentially one plant—to cellular manufacturing, which is a sense a series of small plants within a larger building. That has enabled us to reduce our cycle time of turning product around and getting it back into the customers' shelves, so we've lowered inventories and improved our service at the same time.

We're also looking at new technologies that are available to us. We've added new automated picking systems in the branches for new releases, and we've gone to paperless picking of new releases. These are nuts-and-bolts things, but they really do improve our ability to service our customers and our labels.

It's geared to developing a more responsive system, which is probably what the customer wants most.

Yes. You read about these re-engineering projects that are going on in companies of all kinds, and you're really trying to get to this "just-in-time" inventory position, where you can improve your service to your customers by having right inventory at the right time, but at the same time you don't want to have lots of excess inventory. That's what we've had in the past, because we haven't had the software or the technology to predict where those sales are going to be, and we've tended to over-manufacture product—not just us, but everybody.
Congratulations to the entire WEA family on your 25th Anniversary!

from the new kid on your very big block,

All American Music Group
Scotti Bros. Records - Street Life Records - Backyard Records
WEA AT 25

Continued from page 36

bers. Elektra’s $15 million annual gross—bolstered by a roster that included folk stalwarts Judy Collins and Theodore Bikel as well as the era’s hottest American rock band, the Doors—added to the combined $50-million Warner and Atlantic business would make the expense of maintaining a distribution network feasible.

Only one problem remained: Elektra Records remained outside the Kinney Record Group umbrella, which made any wide-ranging distribution part tantamount to sleeping with the enemy. Steve Ross, at the urging of Mo Ostin and Ahmet Ertegun, set about to remedy the situation, feeling out Holzman in late 1969 on the prospect of joining Kinney's rapidly expanding fold. Holzman professed interest, restating his desire for consolidated distribution. With Elektra purchased for $10 million in July of 1970, the way was finally clear for the next leap of the evolutionary ladder of record distribution.

It couldn’t have happened a moment too soon. By the dawn of the new decade, relationships between the labels and their distributors were at the breaking point. Remember Joe Smith, then executive VP of Warner Bros. Records: “It came to a head with the Grateful Dead. They’re breaking, but our distributor is always out of stock. The end was clearly in sight.”

In point of fact, Warner and Atlantic executives, with the unofficial participation of Elektra, had been holding preliminary talks about combined distribution since May of that year and had already filled in an executive roster by the time the Elektra deal closed, putting the final element of the tripartite WEA structure in place.

Joel Friedman, a former Billboard reporter and merchandising/advertising department head in the early years of Warner Bros., was tapped to head the firm’s domestic division. Ahmet Ertegun’s urbane and music-savvy brother Nesuhi was a perfect choice to head the international operation.

But beyond even such fundamental considerations of who would run the new company, a more basic question of business philosophy had to be addressed: How would three fiercely independent labels carve out common ground in this new venture? For Joel Friedman, the answer was simple: “Why detract from that individual identity by centralizing advertising or other functions?” he asked. “Surely, you could save enormous amounts of money. But the way each company did things had to be preserved.”

Therein would lie the simple secret of WEAs phenomenal success story: unity achieved with uniqueness intact, a partnership dependent on individual strengths but ultimately stronger than any of its single parts. That strength would be guaranteed by a de-facto oversight committee comprised of representatives from each of the three labels, in-house and on-hand to integrate the labels’ functions with what was then to be called Kinney Records Distributing Corporation. Made up of Dave Glew for Atlantic, Ed Rosenblatt for Warner Bros., and Mel Posner for Elektra, the trio became known as the Gripe Committee (based on their initials, GRP) or occasionally, when the going got rough, The Grapes of Wrath.

Continued on page 32

KEY PLAYERS: From left, late Time Warner chairman Steve Ross and current label heads Russ Thyret (Warner Bros.), Sylvia Rhone (Elektra) and Val Azzoli (Atlantic)

"One of the secrets of WEA's success is that it's a very stable organization, yet it doesn't rest on its laurels. As recently as a few weeks ago, I was speaking with Fran Albert and George Rossi about some new programs. It's so refreshing to see individuals who have been there for so long so open to change and looking at new ways to do things. It's great to be with people who think they can be a very arrogant attitude.

The people at WEA continually reexamine themselves to see how they can become a better distribution company, and in spite of all the changes at WEA, they have managed to at least keep the ship afloat within the organization."

—Richard Foos, president, Rhino Records

"WEA's strongest suit is that its labels continue to produce the best, most salable music. The people there have always been more or less cooperative, and certainly fair with us through the years, while WEA's organization and the way its handled its paper work was the best in the industry and made everyone else look sloppy by comparison for a long while."

—Russ Solomon, president, Tower Records

"Like A Virgin," Madonna (Sire) released 11/84

She became the pop icon of the late ’80s, but the name Madonna carried little weight when the album “Like A Virgin” was released. Her first eponymously titled release peaked at No. 8 in 1984. For her second album, Madonna was teamed with a producer she idolized, Chic co-founder Nile Rodgers. Neither one of them liked the song that Warner Bros. A&R staffer Michael Ostin brought them. For one thing, Billy Steinberg and Tom Kelly’s “Like A Virgin” had been written for a man. But it grew on them, and Madonna wisely chose it as the album’s first single. It went to No. 1 in December 1984; the album did the same in February 1985.
ENTERTAINMENT FOR ALL

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WINTER 1996

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Hey. We can dream.
Congratulations on your 25th.
The album "Eliminator," to No. 9 on the chart, was a mere on a second run for Grands, which opened at No. 8 in 1974. After three more albums on London, ZZ Top moved over to Warner Bros. Their third album on the Burbank-based label was "Eliminator," which peaked at No. 9 and spent 183 weeks on the chart, the longest run for any ZZ Top album.

"Unplugged." Eric Clapton (Duck/Reprise) released 7/92. It was a reluctant Eric Clapton who agreed to tape a segment of MTV's "Unplugged" series on Jan. 16, 1992. After it aired on March 11 and received the highest rating of any "Unplugged" show to date, Clapton was even more reluctant to have the performance available as an album. But the demand was so great, a release was inevitable. The public loved it, and so did the music industry: Clapton took home six statuettes at the 1993 Grammy Awards. A week later, this triumph helped boost the album to No. 1 on the Billboard 200, some 27 weeks after it debuted.

"Led Zeppelin II" (Led Zeppelin/Atlantic) released 9/77. With a fusion of rock and blues that was more than the sum of its parts, Led Zeppelin's first eponymously titled album was released in 1969, it peaked at No. 10. The band's instant popularity was cemented on their first American tour. It was during that major roadtrip that the quartet recorded its second album. With the Jimmy Page-inspired track "Whole Lotta Love" racing up the Hot 100 (It turned out to be the group's only top 10 single), "Led Zeppelin II" had enough ballasts to rise to No. 1 in its eighth chart week.
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**Dave Mount Q&A**

Continued from page 38

We thank WEA for 25 years of service to this industry!

WEA

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We've gotten the whole company on E-mail. We're getting away from shuffling paper around, so we're not only saving trees, but we're transmitting information much faster. Our resident salesman in New Orleans now gets his information as fast as Fran Albright does across the hall from me. The sales rep also has the ability, if he's sitting with a customer or in his office at home, of getting into our computer system and checking on orders and sales histories of particular records. So, if we are selling a new Madonna record, they can go in and see how that account did with the last four or five Madonna records. They can also access BDS and SoundScan. That one piece of technology has gone a long way toward tying our whole sales force together and getting information around the pipeline more quickly.

You alluded to the great consolidation in retail. Retail has been in an unstable phase of late. Has this affected the way WEA does business? Has it changed relationships with customers?

Consolidation has certainly changed the way in which we do business. You are calling on one account buyer now who is responsible for 1,000 stores. It's more efficient in some ways, but it's also more difficult in other ways, because if you have a breaking act or a new band, it's a very hard sell to get them to put that in their 1,000 stores. They'll say, "OK, we'll try it in these 50 stores." That puts the burden on us, then, to make sure we're tracking that in those 50 stores. If we're successful, we can go back to that buyer and say, "Look, you're doing well with this record in these stores, let's spread it to the other stores." You just don't go in anymore and sell a new release and walk away from it. You really have to micromanage every release.

What are the goals and the big challenges for WEA in the immediate future?

The biggest goal is that we have to become more customer-focused. We have two basic customer or client groups: We have, on one hand, our artists and labels, and, on the other hand, the retailer and wholesaler. We really have to service both of those groups. There's a tendency, when you have the kind of market share and the kind of success that we have had over the years, to become complacent, and that's something we have to continually guard against. If we're doing everything we can for those two customer groups, then we're going to be successful. In the past, we've been thinking as several companies, we have to think as one company. Our size is an

Continued on page 46
THE SOUNDMTRACK

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THE BRAXTONS “SO MANY WAYS”

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First Things First

The distributor's constant drive to deliver better service has led to a number of innovative policies and positions that are now standard throughout the industry.

WEA's place as first among equals in the field of distribution and marketing rests not only on its consistent profits and high level of performance, but also on a well-earned reputation for innovation. While not the first distribution network to be created by a major label group, WEA has unquestionably perfected the art of timely delivery—and targeted awareness of product—to the consumer.

It's a record of achievement dependent largely on the creation of whole new categories of sales and service, creating a network of dedicated professionals that has become the envy of the industry.

Among the most significant and enduring of WEA-initiated positions is that of the product development representative. "The whole aim of our product development department is to effect a more aggressive, more people-oriented presence at the retail level," so says Jody Raithel, WEA's VP of product development and an executive who has been with the company for all of its 25-year history.

It was Raithel who headlined WEA's earliest efforts to build a network of regional representatives that would promote new and emerging artists from the Warner, Elektra and Atlantic rosters. He began the process in 1979 as national special projects coordinator, a newly created post that serviced selected artists with focused street-level campaigns. "Look at almost any successful artist who began his or her career within the WEA family, and you'll see how the efforts of our department have paid off," asserts Raithel. "Our primary job is to keep key retailers, the so-called 'tastemaker accounts', up-to-date on everything.

From Russ Solomon & the TOWER gang

Everyone spires ... to excellence

Dave Mounig Q&A

Continued from page 44

advantage, and it's also a challenge. We have about 5,000 employees now throughout WEA, and we have to keep them focused and pointing in the same direction.

We just finished a road tour, where we took a group of senior executives from WEA and from our labels around to visit customers, to discuss how they want to be serviced five years from now, three years from now. We have to continue to look over the horizon a bit if we're going to be prepared for that. We're anticipating at some point—some level of vendor-managed inventory with accounts; direct p-o-s replenishment; delivering shelf-ready product with price stickers on it, so they can just open the box and put it on the shelf. We have to be focused on not next week, but the next millennium, which isn't that far away anymore.
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would like to salute the entire
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CONGRATULATIONS
WEA ON
25 YEARS!

BACK IN 1971,
MANY PEOPLE WERE
TUNING IN, TURNING ON
AND DROPPING OUT.

BUT A FEW BULL-HEADED,
BLINDLY AMBITIOUS GUYS THOUGHT
IT WAS AS GOOD A TIME AS ANY
TO START BUILDING AN
EMPIRE.

WEA Twenty-five years ago, Joel Friedman's competitors told him his
start-up company "would never work." Today, WEA Inc. is the largest music com-
pany in the world. That same year, Tom and Louis Borders opened their first
bookstore in Ann Arbor, Michigan. Today, WEA products are proudly featured at
all Borders Books & Music stores. We congratulate WEA
on their 25th anniversary. Here's to 25 more.

First things first
Continued from page 46
artists we believe will have a major impact. And, of course, we
back up that belief with everything from tour support to cre-
ative merchandising. Prior to the creation of WEA's product-
development department, the effort expended on new artists
was really hit or miss. You might have had a salesman in one
area who really believed in an act and gave them special atten-
tion. But there was no concerted strategy to introduce a pro-
ject on a national level and find allies at retail who would take
a chance on an unknown."

The job of a product-development representative is over,
according to Raithel, once an artist is established. "You get to
work with someone like Alanis Morissette or Hootie & The
Blowfish, who come out of nowhere and go on to become
superstars," he says. "For us, there is nothing quite as satisfying
as saying that we knew them when."

A national network of singles specialists is another on WEA's
lists of firsts. "As the business grew," recounts Raithel, "it
became apparent that the singles market needed more atten-
tion than it could receive as just an afterthought on our sales-
men's agendas. Singles became not only a significant promo-
tional tool, but an important profit center in and of them-
"..."
WEA & Curb together in the 70’s...

25 years later...

still together in the 90’s
Congratulations, WEA, on 25 great years. Target.
industry, was Henry Droz, who joined WEA’s Burbank staff as national sales director in 1972. The company had just made a series of moves that included temporary quarters in a trailer on the movie-studio lot. Setting into its new digs, WEA, under the leadership of Friedman and Droz, quickly set about computerizing its operation, another far-sighted innovation in the industry. "Before we had data processing," Friedman remembered, "we only knew about total sales to distributors, but we didn’t know what we sold. Now, we actually have daily sales to distributors by selection."

Along with its early entry into the information age, WEA was rapidly expanding its sales force, with more than 100 representatives covering thousands of accounts nationwide. Virtually overnight, the slice of the sales pie for the three labels had gone from 5% to 17%. Not bad for a partnership in business for a little over a year.

WEA’s first half-decade also saw significant executive shuffles, with the long-anticipated departure of Jac Holzman at Elektra. Henry Droz, meanwhile, was moved into the No. 2 spot as VP and sales director, and Vic Faraci relocated from Chicago to Burbank. "We would generally have two or three or four meetings about the meeting we were going to have," remembers former big-band leader Faraci, WEA’s VP and marketing director. "And then we would go through an incredibly long day of discussing very, very heavy topics, because we were, virtually, writing the book."

That book was becoming more and more like an encyclopedia of music marketing, with WEA running nothing less than a soup-to-nuts distribution service.

By the midway point of the decade, WEA’s gross sales had topped $220 million, with a significant percentage of that figure coming from the corporation’s rapidly expanding international
al. operation. While such an expansion could be measured in sales figures or chart positions, perhaps the most telling indication of WEA's weight in the business can be measured by the fact that, in a single day in December of 1975, the Los Angeles branch office shipped more than 50 tons, or 100,000 pounds, of recorded product around the world.

At Elektra, Jac Holzman had been replaced by an ambitious young record man named David Geffen, who oversaw the merging of the company with his own Asylum label, which was GM'd by Jerry Shavel. Geffen in turn was replaced by Warner Bros. Records' stalwart Joe Smith.

It was all part of an increasing corporate stability that would serve WEA well in the years to come. Even as plans were laid for new headquarters at 111 North Hollywood Way in Burbank, WEA's executive corps had mounted a whirlwind tour of nationwide branches, promoting the company's entire catalog, now over 700 titles strong. Along for the ride was former Los Angeles branch marketing coordinator Bob Mooring, recently promoted to director of merchandising. It was that same year that WEA initiated its famous "Big Button" ad campaign. Conceived and written by Warner Bros. Records' executive VP Stan Cornyn, the print ads featured an outsized, 18-inch button on the desks of all three-label heads. The message was clear: Warner Bros., Atlantic and Elektra/Asylum had a powerful marketing machine at the tip of their fingers. It was a message that came through loud and clear, with WEA's International sales jumping 37% for 1976, topping for the first time the $100 million mark.

At Warner Bros. alone, pushing the Big Button yielded hit after hit, with a nearly 17% share of the Billboard charts.

In 1977, WEA had shipped 40% of all top 10 hits in the world, a figure that helped set the tone for the company's first-ever convention, held at Miami's Diplomat Hotel in September. A gala affair attended by 500 top WEA executives, the convention served as a perfect platform for yet another historic announcement: WEA had earned more R.I.A.A. gold and platinum certifications than any of its competitors. In a rousing speech to the troops, Friedman pointed up the emergence of a new music phenomenon: the multi-platinum album, as pioneered by Fleetwood Mac, the Eagles and others. The music
AN OUTSTANDING 25 YEAR RELATIONSHIP!

J&R Music World & WEA have led the way, providing outstanding service for 25 years. We wish to salute WEA, on their anniversary & look to the future, as we continue to blaze new trails together.

20 "Brothers In Arms," Dire Straits (Warner Bros.) released 5/85
The first Dire Straits album—the one featuring "Sultans Of Swing"—peaked at No. 2 on the Billboard album chart in 1979, but six years later the group had not experienced another top 10 album. Then along came the single "Money For Nothing," an MTV favorite featuring Sting as a guest on the "I want my MTV" fine. The track was one of nine on the band's "Brothers In Arms" album, which beat the single to pole position in Billboard in the summer of 1985. The album remained on top for nine consecutive weeks.

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Congratulations, WEA
Celebrating
1300 weeks
on the charts

Now that's some record!

A.E.C. FAMILY OF COMPANIES

Concord Jazz  C.D. One Stop
Castle Communications  Bassin Distributors
AEC Label Development  One Way Records
I.N.D.I.  St. Clair
Passport Distribution  P.A.S. /P.S.I.
Abbey Road Distribution  AEC Brazil

"There are a number of reasons WEA has proven such a powerful music distributor for the past 29 years. First, it has been blessed with great labels and an unbelievable roster of artists who have provided great catalog and a steady stream of new hit material. Second, it has had exceptional leadership with founder Joel Friedman, the consummate professional theory Orr and its current visionary, Dave Mount. Third, WEA field reps and its distribution network have always been top-notch. They listen to their customers, and through the years have been able to provide the best service to an ever-changing marketplace."
—Rick Frio, VP sales, Atlantic Records

WEA was and is a dynamic organization that is continually changing to meet the present and future needs of the marketplace. One of the more recent things we've done is dramatically reduce the cycle time, so that there's constant replenishment in the market. Obviously, returns do nobody any good, so we want to be in a position where, through our branch organizations, we are able to supply what retailers need on an on-demand basis so that nobody has to carry more inventory than they need. That's why we've made several improvements at the manufacturing level. It's all about reducing cycle time."
—Ellis Korns, president/CO-CEO, WEA Inc.

"WEA, dedicated to serving the expanding needs of the three labels and their growing family of subsidiaries, was born out of the end of the decade in the most sustained periods of growth ever experienced in the music industry. "In recent years," Droz observed at the time, "we were pleased with our marketing efforts when one person out of every 400 purchased a particular album. Today, we have a realistic target of selling one person out of every 10. This is mind-boggling." Boggling also was the growth in WEA sales in the latter half of the '70s. From a 1975 high of over $200 million, the compa-

WEA AT 25
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William Gordon, regional VP, Los Angeles; Pete Stocke, regional VP, New York; Randy Patrick, regional VP, Dallas; Dave Mount, chairman/CEO, WEA Inc.; Ray Mitiarose, regional VP, Philadelphia; Denny Schone, regional VP, Chicago; George Rossi, executive VP, sales and marketing, music; Bill Biggs, regional VP, Atlanta.

ny had virtually doubled that figure. From there to the dawn of the '80s, despite a severe recession that put a significant dent in revenues industry-wide, WEA held its own, with a 1980 sales figure of $445 million. From a global perspective, WEA International more than made up for the downturn in domestic business, with a branch system that extended to 19 countries, including such far-flung outposts as Greece, Sweden, Ireland and West Africa, bringing in a staggering 31% sales increase.

Change and innovation, meanwhile, continued to be the bywords for WEA at home and abroad. With the establishment of a WC1 Home Video division, WEA was chosen to distribute an initial line of 20 titles. It was a venture that soon blossomed into one of the company's most promising new markets, under the leadership of Dave Mount.

Vic Faraci's move from WEA to Elektra made room for George Rossi and marked the beginning of another major executive shuffle at the labels, culminating in the departure of Joe

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Congratulations WEA

on 25 Years of Success!

Here's to 25 More

Thanks for all of your support

JP Williams, Jeff Foxworthy, & Bill Engvall

THE WALL + WEA = ☺️
In my 10 years in the business, I've been fortunate enough to work with only one distribution company, and it happens to be the best. WEA. During my first job in the corporation as an East Coast regional promotion representative for Elektra, I was based out of the New York WEA branch. My earliest experiences, always the most crucial when trying to establish a career in this industry, were nurtured in the wonderful environment that WEA provided. I attribute a lot of my street savvy to what I learned there.

WEA has been able to maintain its amazing level of success by remaining a streetwise, aggressive, market-oriented distribution system that is No. 1 in the business. Throughout those 10 years, I've had the opportunity to interact with them on just about every level, and I've forever been impressed at their ability to deal with an ever-changing marketplace. They've always possessed the sensitivity to adapt with lightning speed to the constant change that fuels our business, rather than waiting for new markets to come to them. They're always initiating better ways to position the wide range of products we deal with now—creating a PDK staff, for example—to help new artists and better target the alternative niche when it was still in its formative stage.

"They provide an environment that brings the people that do business with them into their extended family. Most of the people I knew 10 years ago are still there. We've grown together in our differences through the years. I think maybe the best thing you can say about them is they're one of the few organizations in this business where you can sit around and talk not only about the good old days, but plot effective strategies for the future."—Sylvia Rhone, chairman/CEO, Elektra Entertainment

Continued from page 54

Smith. At Atlantic, the chair of departing president Jerry Greenenberg was filled by Doug Morris. Meanwhile, WEA's imposing new Burbank headquarters, accommodating 90 WEA and 50 WEA International employees, was unveiled with a dedication plaque reading "The Joel M. Friedman Building."

Within the spacious confines of the Friedman Building, WEA continued to capitalize and consolidate its leadership position in the new decade. By 1981, 10 years after its founding, the company posted an even 100 chart entries, grabbing nearly 30% of the market and releasing a total of 380 albums. The closest competitor: CBS with 260.

Yet, troubling indicators were starting to appear in overall consumer trends. The advent of cable TV, more outlets for leisure dollars and higher prices for music put downward pressure on the industry. By 1982, record sales had slipped 8%, and the entire industry found itself in a significant slump that made even the troubled years of the mid-'70s seem mild.

For the first time in the rock 'n' roll era, WEA's annual sales figures took a sharp drop, from $445 million in the U.S. in 1980, to $385 million two years later. Trouble was also brewing in catalog sales and in the video realm, with dealers objecting to steep price increases and rental policies.

WEA and its family of labels, however, rolled with the financial punches of the era with an approach best summed up by Warner Bros. CEO Mo Ostin, who told Billboard, "I don't believe the problems of this business can be solved by business people. I think the problems must rest with the music, and will be solved by music people. If you believe in the future of this business, you've got to bet on the music."

And it was with the music that WEA put its faith. Even as the company spearheaded a legislative effort to curb home taping, Henry Droz launched a dazzling fall-product tour, carrying the message of WEA's music to New York, Atlanta, Chicago and Los Angeles. "Today, you will hear no negatives," he promised the staffs assembled in each city, and proved the point by promoting two valuable players to executive VP posts—George Rossi and Russ Bach.

At Warner Communications, meanwhile, the precipitous demise of the Atari electronic-games division cast an even blacker shadow over the bottom line, with losses of over $550 million for 1983. That same year developed into the worst in WEA history, slipping for the first time since its founding to second place, behind the CBS system.

It was an all-but-unexpected technological advance that would finally turn the corner for the record industry as a whole and WEA in particular. "I don't think there is any chance that the CD will replace the conventional LP," was the confident assertion of one Wilfried Jung, a European executive with EMI, at the time when the shiny silver discs were first introduced. "The black disc will continue to be the No. 1 sound carrier for many years to come."

It was a remark akin to telling the Wright Brothers that man wasn't meant to fly. WEA's initial foray into the new delivery system was a 25-title CD launch in the very depths of 1983's season of despair. The titles included CD versions of such hot-selling vinyl as Dire Straits' debut album, as well as the less than renowned Echo & The Bunnymen, and "Hearts And Bones," the Paul Simon album that marked the first time any release was made available in vinyl, tape and CD configurations.

By summer of the following year, sales of CDs had amazed even the most jaded pundit and began to put a blush back in the cheeks of record executives. By year's end, more than 5 million of the discs had sold. "We are positioning this new, high-tech format as an item for an expanded market," remarked Droz in a July Billboard interview, and that expansion would, in turn, fuel the record industry's remarkable comeback, which started sparking at the midway point of the decade.

But it wasn't simply the need for record buyers to replace the vinyl copies of their all-time favorite albums with shiny new CDs. 1985 also marked the emergence of a whole new breed of superstar recording artists, with a media profile immeasurably enhanced by the music-video explosion. Videos, once strictly for promotional use, now became a powerhouse product in their own right, with Prince's "Purple Rain" leading the way with sales of half a million by the year's end, making it the best-selling title in WEA history at the time. Along with Madonna, the Purple One set a standard for commercial and creative clout that would not be matched throughout the '80s, and, along with artists from Dire Straits to Phil Collins, did much to put WEA back on top with an even 50% of all top 10 albums for 1985.

By the time Henry Droz submitted his mid-year report for 1985, the dark days of the early '80s seemed like a distant nightmare. From 3% in 1983, CDs jumped to 25% of the domestic market, and it was WEA that led the way in phasing out vinyl in favor of the popular new format.

Meanwhile, WEA's burgeoning slice of the music-video market was enhanced by a bold series of incentives from VP of sales Dave Mounic, who introduced additional discounts, ad funds and merchandising for the company's top-of-the-line video product.

But even with the explosive growth of videos, music continued to be WEA's No. 1 business. Atlantic Records celebrated its 40th anniversary with hit albums by AC/DC, INXS and Phil Collins and a distribution pact with the newly formed Virgin Records.

Size and power continued to make the difference for WEA in the late half of the '80s, even as the complexity and demands of the record industry continued to proliferate. "You need nerves of steel to run a company like this," is the way Elektra's then-president Bob Krasnow summed it up, while at Warner Bros., Mo Ostin piled more on the WEA plate by reactivating Reprise, the label originally started by Frank Sinatra and where Ostin had gotten his start.

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The Three Most Important Words In The Music Industry...

Distributed By
Congratulations on your first 25.
And thanks for our first 1,000,000.

from Seven Mary Three & the entire Mammoth Family

Joe Henry, Frente, Jason & the Scorchers, Juliana Hatfield, The Melvins,
Machines of Loving Grace, The Backsliders, Pure & Victoria Williams

Conratulations

to WEA on
Your First 25 Years!
Keep the Music Coming!

CIRCUIT CITY
By Christmas of 1987, the WCI Music Group became the first company in history to post $200 million in profits for a single year, with fourth-quarter sales up 51% over the previous year. Even more impressive were WEA’s $1 billion in gross sales. The following year, WEA-distributed labels captured 4% of Billboard’s Top Pop Albums, with CDs in second at 11%

By any measure, the ’80s was a period when WEA proved its mettle as a company that not only understood the cycles of the music business, but could, time and again, anticipate and even shape those cycles. Despite the departure of such stars as Dave Murray and Ross Batz, the company remained a close-knit family of seasoned professionals who continued to work with steadfast efficiency—even through what would prove to be the most tumultuous years in the history of the Warner Music Group. The ’80s ushered in by the mega-merger of WCI and Time Inc., creating the biggest and most visionary entertainment and information conglomerate the world had ever seen—as well as the largest record company in the world. Warner Bros. and Elektra celebrated their 30th and 40th anniversaries, respectively, drawing attention to an era of stability unprecedented in the music industry. At the same time, the merger of WCI and Time Inc. would bring with it unprecedented turmoil, as the corporate cultures of both companies struggled to put their stamps on the future.

Droz himself would step down the following year, bringing to an end a chapter in the company’s history marked by tremendous challenges and enormous growth. Providing a vital link between the vision established by Joel Friedman and the company’s founders, and the fast-changing changes that kept the record business so dynamic and volatile, Droz had established WEA as the biggest and best distribution and marketing entity of its kind—and earned for himself the love, admiration and respect of an entire industry.

The replacement for Droz would be a familiar name: Dave Mount. Lured back into the fold in 1990, Mount would travel with Droz on a grand tour of WEA branches, providing the legions of loyal staffers a chance to say hello and goodbye at the same time. For his part, Mount felt that his most important assignment was to continue the commitment to excellence that had come to define the company. “I wanted to make the staff mine,” he remarked, singling out especially the veteran George Rossi. “He’s one of my right-hand guys. George made it easy. Basically, I look for George and Fran Albright to handle the marketing and sales functions. But that, of course, has always been the WEA-way—loyalty, lasting friendships and the long view.

Even through the upheavals of 1994 and 1995, which saw the departure of Mo Ostin and Bob Krasnow from their respective labels—and the arrival of new label leaders (Ross Thyer at Warner’s Silvia Rhone at Elektra, Val Azzoli at Atlantic)—WEA’s executive corps kept a firm hand on the tiller, guiding the company to ever-greater heights. From 1989 to 1994, for example, the revenues of the Warner Music Group mushroomed from over $2 billion to nearly $4 billion, while album units jumped from 740 million to over a billion. At the same time, Mount instilled a raft of new and innovative distribution and marketing techniques, including the revolutionary post-in-time inventory-management systems. “We wouldn’t be forced to warehouse huge quantities,” he told Billboard in 1995 when putting the system in place. “We could move shipments closer to manufacturing time.” It was all part of a template for growth that included combining WEA with several supply-chain operations, including WEA Manufacturing, which now oversees every aspect of manufacturing, packaging, and fulfillment for the WEA umbrella company, with nearly 5,000 employees, can now produce and ship over 400 million CDs a year, more than 250 million cassettes and 16 million DVD tapes. At the same time, WEA built a new 200,000-square-foot branch facility in Los Angeles while breaking ground on a 600,000-square-foot distribution-and-returns facility in Aurora, Ill.

Meanwhile, the mood just kept making history—from Green Day to Tracy Chapman, Hootie & the Blowfish to Alanis Morissette, R.E.M. to Metallica and beyond. WEA-distributed labels continue to attract the most-sold artists from any and all musical areas, establishing a combined, artist-driven catalog that, in themselves, are historic accomplishments.

It all added up to a substantial portion of the $12-billion-a-year global music industry. But WEA has added immeasurably more to the business of music than simply bigger profits and better distribution. Simply put, here is a company dedicated to bringing music to every corner of the global village. While Alan Freed’s maxim may remain true, WEA has grown over the past quarter-century into a company big and bold enough to handle the promise, and the potential, of rock ‘n’ roll in all its glorious diversity.

“The formation of WEA in 1971 was a landmark event in the history of Atlantic and our sister companies. It marked the fulfillment of a dream for us, and the advent of a truly unified brand-distribution system was immediately apparent. In fact, Atlantic had more million-sellers in 1971 than we had in any of our previous 23 years of existence. Interestingly, 1990 also marks the 25th anniversary of the largest-selling record in Atlantic’s history, the fourth Led Zeppelin album, which was released just two months after WEA was founded. The great success of Atlantic was, and is, intrinsically bound to the growth of the WEA system.”

—Ahmet Ertegun, co-chairman/Co-CEO, the Atlantic Group

“Before I came to Atlantic in 1990, my work as an artist manager brought me into contact with a number of distribution companies. Without a doubt, WEA stood head and shoulders above the rest, clearly setting the standard against which all others had to be judged. Over the past six years, it has been my privilege to work closely with WEA as we have moved together into an era of unprecedented growth. I must say that WEA aggressively sought fresh, creative ways to reach the consumer, the great WEA staff has always been there for us.”

—Val Azzoli, co-chairman/Co-CEO, the Atlantic Group

“The success of Warner Bros. and Reprise Records over the years is in no small way directly related to our partnership with WEA. On a personal level, it’s particularly gratifying to note that my own tenure with these companies started at what would eventually become the first WEA Los Angeles branch. At all levels the Warner Bros. Records family of labels was gratefully thank WEA for the support and effort shown during this period.”

—Russ Thyret, chairman/CEO, Warner Bros. Records

“I actually began my career at WEA as a kid some 20-plus years ago, during which time I was an assistant in the company’s promotional mailroom in Philadelphia. I left a year later along with George Rossi, who was moving into the New York office. The week I came back into the WEA fold at Elektra five years ago, I remember there was a quarterly meeting with them at the label. It felt great to come back inside after so many years outside. The level of mutual respect, support and professionalism from WEA has made for a truly great relationship.”

—Alan Voss, executive VP/GM, Elektra Entertainment Group
GARMARNA OFFERS SCANDINAVIAN AMBIENCE
(Continued from page 1)

Swedish indie Massproduction and licensed to various territories in three oceans, peaked at No. 39 on Billboard's Hot Independent chart, about Massproduction head Mats Hammern. "That's pretty good for an album of traditionally music." The album has also been well received in Germany, Austria, Switzerland, Sweden, and Japan, among others. "Swiss music critics have reviewed the album, and adds that he is negotiating deals for releases in Spain and Taiwan." Sweden, the band's hometown, has toured Europe, playing to appreciative audiences in most of the territories where the record was released. The second video from the album, for the track "Herr Holger," has received significant airplay in Sweden, Austria, according to Hammern. In the U.S., "Guds Spelemän" will be issued Sept. 17 by Minneapolis-based independent label Omnium Records, which also issued Garmarna's previous release here, the full-length album "Viträd" (Billboard, July 26). This time, the album's single-EP designation, as is also Muspool, has not been issued in the States.

Omnium recently sealed a distribution agreement with the Rounder Records Group, which in turn is distributed by DNA. "We're getting set to reap the benefits of the groundwork we did two years ago," Omnium president and CEO Michael blank inception. "It's a new label, distributed by Rounder, and we've got a larger organization working on its behalf. For the last record, we were with Flying Fish when Flying Fish was an independent company with seven to 10 people and a network of indie distributors.

"We're really excited about putting this out with Omnium. It's our first record with them, so we don't have a lot of historical perspective on the label, but Garmarna definitely fits comfortably with other releases that have been released.

Following the U.S. release of "Guds Spelemän," Garmarna will embark on a U.S. tour of major markets. The shows will be booked by world music specialist International Music Network, based in Marblehead, Mass.

"The band's group's swing through the U.S. last year in support of "Viträd," Miller says, "that showed a lot of the things we can do that we work with, has inspired a fanatical following. People get really into this band.

"Singer and guitarist Kari Kaus's other acts on Omnium include English button accordionist John Kirkpatrick; Senegalese-Gambian duo Dempo Kante & Kausu Konta, who record in the Senegal; Andy, an alternative folk group Cordelia's Dad; and Miller's band Boiled In Beans. "Kari has been an inspiring collaborator," Miller adds. "In the promotion of Kari Miller describes a "Celticde rock'n'roll" outfit. Furthermore, Omnium—which has released 14 titles, not counting "Guds Spelemän"—has issued a retrospective of English country dance act Tigermoth.

"We believe that the album, which is Gar- marna's commercial potential in the U.S., he says his real motivation for licensing the band's product was the love of the music. "We choose projects we think will be successful, but we also choose projects on the basis of what turns out to be successful, because we feel we will understand the process of putting out records. The folks at Rounder are very professional. They're doing the same thing in Sweden that we're doing here."

Massproduction was founded in 1979 by Mikael Kuhn and has released five albums and EPs, and has also done two covers of the UK band's 1978 album "Babilon," with Swedish indie label Delin, and Sweden.

"Garmarna got the benefit of Rounder-distributed album "Viträd," which is a larger record of the same level as Lisa Gerhard from Dead Can Dance or (Irish vocalist) Norín Ni Mhearán, "he adds.

"Garmarna has a combination of Scandinavian folklore and a haunting, disturbing aspect.

"Rian," says Loop.

BERT WILCOX, a local at National PR house of KCRW San Luis Obispo, Calif., and local album progressive outlet KCRW-FM, says, "Garmarna has a combination of Scandinavian folklore and a haunting, disturbing aspect. Whenever I play their music, I get calls from people who are into Nine Inch Nails or Gothic rock. Garmarna also fits in with other Scandinavian folk/pop things, like Värtäinen, and even with the Cranberries or the Coteau Twins."

Notwithstanding such comparisons, Garmarna has no direct precedent in Western pop or Nordic tradition. The group's name means "keepers of the gates of hell," and its live shows feature a rare mixture of dark, brooding sounds and images and pastoral, folkish beauty. "It's instrumentation is as unusual as its music." Wilcox adds. "Garmarna's singer Steve Stefan Brilsfanger plays hurdy-gurdy, violin, viola, Jew's-harp, and samples; drummer John "Guds Spelemän" is listed in the New York Times as "a singer from Sweden.""

"Garmarna's sound is like a mix of traditional Swedish music with folk, and their music is also reminiscent of a cross between Etna and Finnish folk vocal group Värtäinen."

Hailing from the the industrial city of Sundsvall (population 100,000) some 370 miles north of Stockholm, Garmarna was formed in 1990 after Brilsfanger, Ringvist, and Westman attended a performance of the group with traditional Swedish music. Inspired by what they heard but eager to create their own sound, the band started with ambient rock into the mix, they started a band that experimented with the fusion of forms that would evolve into its current sound. "Garmarna has a combination of Scandinavian folklore and a haunting, disturbing aspect. Whenever I play "Mulligan's War," says Wilcox, "I get calls from people who are into Nine Inch Nails or Gothic rock. Garmarna also fits in with other Scandinavian folk/pop things, like Värtäinen, and even with the Cranberries or the Coteau Twins."

"Garmarna has a combination of Scandinavian folklore and a haunting, disturbing aspect. Whenever I play their music, I get calls from people who are into Nine Inch Nails or Gothic rock. Garmarna also fits in with other Scandinavian folk/pop things, like Värtäinen, and even with the Cranberries or the Coteau Twins."

MODERN POE GETS WELL-RECEIVED "HELLO"
(Continued from page 7)

"Poe, whose formative years took her from a squawk on New York's Lower East Side to Princeton University, saw upon her talents as a writer—and later as a singer in college bands—to create "Hello." The album, released on Mod- ern Harmonic, featured all of the band's co-writers chart No. 4 for the week ending Aug. 17 before making Poe a Heat- seekers Impact Artist by entering The Billboard 200 at No. 90 the following week. The album is No. 88 with a bullet on July 26 and has sold more than 130,000 units, according to SoundScan.

The album bowed in Canada simulta- neously with the release in the U.S. and was released internationally at staggered times throughout the remainder of 1995. The set, which is being dis- tributed by BMG Canada, has not yet been released in the U.K.

Similar to its campaign with singer-songwriter Jewel (Billboard, April 20), Atlantic built upon Poe's regional success with touring and pro- motions in key markets. Austin, Texas; Toronto; San Francisco; and Minneapolis are particularly responsive to Poe early on. This is a textbook example of how to grow an artist on a regional level, says Atlantic's vice president of promotions Ted Cruse. "She has done regular touring through the market and hasn't been an airplay push. She's playing the circuit and then playing a cafe at midnight.

"Poe is a great singer-songwriter who has an incredible voice and can be heard on the radio and then play a cafe at midnight."

She is a great performer who has an incredible voice and can be heard on the radio and then play a cafe at midnight."

"Poe is a great singer-songwriter who has an incredible voice and can be heard on the radio and then play a cafe at midnight."

By the artist's own account, she and her band have thrived on the activity, in both of the scenes we are currently in. She is a great performer who has an incredible voice and can be heard on the radio and then play a cafe at midnight."

"Poe is a great singer-songwriter who has an incredible voice and can be heard on the radio and then play a cafe at midnight."

"Poe is a great singer-songwriter who has an incredible voice and can be heard on the radio and then play a cafe at midnight."

Still, Poe's willingness to use known and unknown collaborators is perhaps her key strength. "Poe wrote all the lyrics on this album, but her approach is very organic and spontaneous, and that means sometimes she incorporates the help of var- ious artists, whether they are writers or not."

As a result, Poe incorporated snippets, loops, and performances by an ensemble of engineers and acquaintances.

"Poe has been very crazy about rec- ords that sound the same all the way through. She's an artist who's interested in Brian Eno and early Bob Dylan, which are so inventive in terms of changing style and production from one spot to another."

"Poe has been very crazy about rec- ords that sound the same all the way through. She's an artist who's interested in Brian Eno and early Bob Dylan, which are so inventive in terms of changing style and production from one spot to another."

Atlantic also took a unique approach to the music by recording the band in their own studio, allowing convention-industry wisdom that new-artist releases are better kept out of the star-heavy fourth quarter and released at the beginning of the year. "Hello" was released Oct. 10, 1995.

Though Fishkin says he thought the release date could have been "sui- cidal," it allowed the label to get an foot on the ground of new artists in 1996 without sacrificing Poe's longevity. Poe's management has come with a minute amount of MTV exposure.

The fact that we've sold as many records as we have and gotten this far with basically no television play says something to me about the power of these songs," says Fishkin.

Still, Fishkin says that Atlantic has shot three videos of the album. The first video was for "Hello," which was initially planned as a single before the decision was made to go with "Trigger Happy Jack" instead. There are also clips for that song and "Angry Johnny."}

Fishkin, who manages Poe in conjunction with Maven National Artists, says a new version of "Hello" may be the next single released. Already, Atlantic has found that an album version of "Angry Johnny" that is available on a three-song, rough-edged band version of the song has been effective tool in blan- keting various radio formats. For example, Fishkin points to Los Angeles, where modern rock stations KROQ and KLXY (Y107) are playing the full version and album mix, respectively.

"Fishkin, "Even though it doesn't appear to be a rock song on paper, it's working well for us."
A New Dance Trax: By Larry Flick

The Pulse Of Fricaso. Pulse lead singer Antonine Robinson, center, is flanked by her dancers after a recent show at Club Universe in San Francisco. She is trekking across the States in support of the act's new Jellybean single, "Don't Give Up My Life," the follow-up to the worldwide dancefloor smash "The Lover That You Are." This single is bolstered by solid house production by Soul Solution and Hex Hector. Between performances, Pulse is putting together material for an album that should be ready for release at the top of 1997. (Photo: Bradford Noble)

Smooth harmonies beneath spurs of Jeglitza's throaty rapping.

"We want to be loyal to our base, but we also need to grow musically," Jeglitza says. For safety, "Start Loving Me" has also been cut as a typical Real McCoy hi-NRG anthem. The truth is that it's not nearly as satisfying as the original. Actually, listening to the acoustic version of the song had us envisioning the act showcased in a forum like MTV's "Unplugged."

"Ultimately, we can play all of our songs stripped down to nothing but a couple of guitars," says Jeglitza. "It certainly would be a good setting to prove the strength of our songs." BeAT THIS: We're still bemused that Me'Shell Ndegéocello's "Lavittic: Faggot" got met with intense resistance from programmers. For the second single from her brilliant "Peace Beyond Passion" opus, she steps forward with the understandably safer but thoroughly pleasing rendition of Bill Withers' soul chestnut "Who Is He And What Is He To You." The album mix, which is built upon Ndegéocello's tasty bass licks, has been deftly fashioned to fit club needs by Danny Tenaglia, who adds a dark and muscular house beat to the cut. The track's extended versions are custom-made for peak-hour pleasure, while the edit could actually sink its way onto radio airwaves. Protein compadres Jeremy Healy and Amos have teamed up for "Stamp!", one of the more intriguing new club duos to land on our desk in recent weeks. Initially written for John Galliano fashion show, the track overlooks with runaway drama, coupling upstaging tribal, NRG beats with faux-clash pianos and a fluttering flamenco melody. Post-productions by Rhythm Master's Alex and NRG Records, has wised and full of creative ideas, but neither is quite as strong as the original concept. Due on Positiva U.K. Sept. 16, the single is supported by an eye-popping videoclip that features models Kate Moss, Linda Evangelista, and Helena Christensen.

Veteran belter CeCe Rogers surfaces after an extended absence from recording club "In The Morning," his first 12-inch for Jellybean Records. That wonderfully expressive, gospel-tauned voice is back in the mix, as he glides over a smooth, disco-framed house arrangement that Rogers has written and produced. If we have any quibble, it's with the lack of variety in the four featured mixes. At least one aggressive version of the cut would guarantee instant ardent from DJs across the board. Instead, "In The Morning" will probably prove to be a slow but steady riser among the myriad loyal fans.

What a pleasure it is to welcome pioneer producer Bobby Orlando back to the fold. The man behind '80s-era hi-NRG hits for the Flirts and Divine, among numerous others, is now presiding over Reputatio Records, an indie designed to resurrect and update the sound that made him famous. The label's fifth release, "Sunday, Monday Tuesday (Days Of The Week)" by One & Two Teenies, is its most mainstream offering so far. It pits a breathless beat by Italia's long-dial veteran with the instantly infectious chorus serving as common ground. Constantino Pavolano hardens the baseline in a remix that could make the grade at radio, given the right edit. More than anything, this single, as well as much of the output on Reputation—is solid proof of Orlando's immeasurable influence on such current hot sellers as La Bouche.

BEAT THAT: Early next month, deConstruction will issue Secret Knowledge's "The Fabulous Eleven"-length set, "So Hard," in the U.K. and continental Europe. Partners Ken Neal and Wonder are joined by such underground luminaries as Jah Wobble, Ashley Beedle, and Primal Scream. Led by the hits "Sugar Daddy" and "Me Now," the set nourishes the brain with its intelligent lyrics and its unusual blend of trance, tribal, and ambient flavours.

Speaking of deConstruction, the label's underground subsidiary, Good Times, has written the new single, "The Beat Is Over" by Basso for U.K. distribution. A red-hot item in its first pressing on Holland's File Record, this percolating foray into trance-induced break beats has been refreshed for this new pressing by Sure Is Pure, which concoct a crisp disco backbeat and a handful of playful vocal loops. Cute, cute, cute.

With U.S. pop radio stations continuing to open programming doors to dance music, more and more labels are dipping into their vaults and pulling out juicy jams that didn't get a fair shake the first time around. Logie is going one step further by launching Club Classics, a singles series that resurrects oldies with fresh remixes. Up first is Alison Limerick's "Where Love Lives," which sports revamping new versions courtesy of Dancing With Paper by Paul Romanomy. Of course, the original Frankie Knuckles/ David Morales version is also included. Other acts on the Club Classics agenda include Blake Baxter, Kym Mazelle, and the Nighthawks.

If you love dance music in a live setting, do not miss the chance to experience the James Taylor Quartet on its first-ever tour of the States. The U.K.-rooted acid-jazz outfit will be on the road through September, serving nuggets from its 10-year catalog of albums, which will include "A Few Useful Tips About Living Underground."

Francois Kervorkian and Eric Kupper each take a crack at pumping up the alterna-soul-leaning "Get Another Plan" by Abstraction Truth in a storming house anthem. If you are strongly attached to the original version of the song, it will likely take a moment to connect with it in this electronic grooving setting. But over time, the new track proves to be downright addictive. The versions are available on Kervorkian's Ware Music indie label.

From the once-more-with-feeling file comes yet another set of remixes of Future Force's underappreciated "What You Want." This time, Hipnique Torres is up at bat, streamlining the track into a sleek and soulful sound that concentrates almost exclusively on Terry Simon's bravado-laced performance and the song's sweet melody. Props to the folks at A&M/FM Records U.K. for not giving up on this gem. We have our fingers crossed that these mixes do the trick in wooing DJs.

Heartfelt congratulations to Carmen Carciatore on his transition from the promotion and marketing department at RCA to his new gig as senior director of A&R, East Coast, at MCA. After four years of nurturing artists like Kristine W., he is long overdue for a chance to spread his wings. We wish him all the best...and expect to hear some great new music from him soon.

(Continued on next page)

Fear No Grooves. Notorious act Le Monde chill's backstage after a recent gig at Splash in New York. The act is touring clubs around the U.S. to promote its first album, "Have Nothing." The strength of leader Annette Taylor's powerful performance and nicely varied mixes by Louie Balo, Martin "Monster" Aurillo, Allen Jefferson, and Chop'n Chank. Pictured, from left, are band members April Harris and Portia, Splash manager Greg Matthews, Taylor, band member Gayle Pilgrim, and label manager Debra Erickson. Kneeling is Jyles Greenfield, co-president of Notorious.

MAINE-SAMPLED SALES

1. THINGS WE DO FOR LOVE HORACE BROWN MOTOWN
2. ANTHOLOGY LA DIFERENZA ASIA
3. HIT ME OFF NEW EDITION RCA
4. SURVIVE SAUNDER MARQUES DANCE
5. SHAKE THAT BODY BOBI ROGE'S PхоW
6. 5 WHO IS HE AND WHAT IS HE TO YOU ME'SHELL NDEGECELLO MAHARROX

BILLBOARD AUGUST 31, 1996
JUSt A LITtLE BIT MoRE: “Lift Off” is the latest single from Groove Collective’s sterling Giant Steps outing “We The People,” and it benefits from the interpretation of hip-hop-meister Salama Remi, whose commercial R&B injection makes this the act’s most radio-friendly item to date. Vinia Mobi- lian’s voice is nothing short of pure ecstasy; it is surrounded by breezy strands, trumpets, and flutes—all of which accentuate a chorus that you’ll be singing along with before the track’s close. Remi should be commended for tightening up Groove Collective’s sound for mainstream consumption without wiping out all that makes the band special. By the way, for the Giant Steps label to heat up in October and November with the onset of albums by fellow funkateers Outside and Ramp. The long-anticipated full-length collection by “Lil” Louie Vega and Kenny “Dope” Gonzalez’s star-studded Nuyorican Soul project is now firmly slated for January ’97. It’s being previewed by the single “You Can Do It,” which features George Benson on guitar and lead vocals.

Are you among the few who never quite got over the wailing of the techno movement? If so, NovaMute is going to make you very happy with “Times Square” by the Blunted Boy Wonder. The band’s frontman, New Yorker Steve Stoll, this four-cut EP is cas- tle and nerve-raking, with the occa- sional concession to current trends such as trance and techno. Stoll warrants no time trifling with things like melody or lyrics; he simply rolls out one rapid drum loop or razor-edged keyboard line after the next. The result is tracks that are potential to lock it with the club doldrums to a cathartic new plateau. Hey, a couple more like this, and we’ll begin bet- ting the rest money on a major techno revival.

Evelyn Thomas continues to plug along the Miami club circuit, this time as the front woman of Redemption’s “Tell The World.” Time has given her a nifty cultural role that holds up against the urgent and often trippy house rhythms woven by Ian Appel, Noel Sanger, and Mark Walker. Thomas is especially effective on the Sunday A.M. mix of this E.S.A-12-inch two- pack, which is rife with rugged per- cussion breaks and pillowry organs. Finally, Ontario’s Captain Record- ors does its bit to keep freestyle kicking with a feathery pack of singles. “Sweet Little Lady Rocking Your Body” by Vincent L.,marks of old- school flavor; right down to its stacato drums and dramatic synths. Finishes on the other hand, Tony Bishoff’s take on the George Mich- haiel hit “Father Figure” has a mod- ern, hip-hop feel. Both cuts were wisely ginned into Euro-NRG dat- able that could ultimately carry ‘em onto stateside radio. Well worth checking out.
ELTON, MTV CHIEF HONORS: Elton John will be the recipient of the "L.A. Gay & Lesbian Center's Rand Schrader Distinguished Achievement Award for championing gay and lesbian rights and culture in 25 years," the Center announced Sept. 20 in New York. The award will be presented Oct. 17-19 at the Regency, New York City. Deadline for nominations is Sept. 30; contact: Betty Aronson at 212-998-9710 or Leigh Ann Henson at 877-555-0999.

Country: Minnesota's "Romantic Comedy" style of music has been championed by the state's songwriting community for more than a decade. The state's most successful songwriters, including John Anderson, Steve Martin, and John Prine, have been recognized for their contributions to the genre, which has become increasingly popular in recent years. The Minnesota Songwriters Association recently announced the 2018 Minnesota Songwriting Competition, which will take place in December in Minneapolis. The competition is open to all songwriters regardless of their experience level and offers cash prizes to the winners. The deadline for entries is Oct. 31, and the winner will be announced in January.
JAPAN
A MARKET IN MOTION
avex group
Once upon a time, the Japanese music market was fairly predictable. The major labels released a steady stream of bland, inoffensive pop and “enka,” old-style weepy ballads. When it came to international repertoire, they simply licensed whatever was on the Billboard charts.

Through the years, they maintained roughly the same market share, and the industry grew at a consistent—though modest—rate.

No more. A number of factors—the unprecedented rise of dance-pop label Aquo, the diversification of the market into specific genres and the increasingly innovative sourcing of foreign product by Japanese labels, to name a few—have put the industry into a state of flux.

**The Market Report**

One key indicator of the changes taking place in the Japanese industry—the world’s second-biggest, with shipments worth 566,5 billion yen ($5.38 billion), up 9% in 1995—is the fluctuating market shares of the country’s leading record companies.

According to confidential industry data covering the first four months of 1996 obtained by Billboard, Sony Music Entertainment (Japan) remains in the No. 1 slot, with an estimated market share of 16.7%, while Toshiba-EMI is still No. 2, with approximately a 14.6% share.

Coming up close behind at No. 3 is PolyGram K.K., at approximately 11.6%. PolyGram’s headhunting in 1994 of former Toshiba-EMI GM Keichi Ishizaka to take charge of its Japanese operation and its 1995 hiring of former WEA Japan president Issuo Ohto to head Polydor K.K. have evidently paid off.

Boosted by the success of new domestic acts such as Clay and Spitz, PolyGram has significantly increased its market share and seems well on its way to becoming a well-rounded record company that’s strong in both international and domestic repertoire.

The big news is that Aquo D.D., which didn’t even exist before 1988, has grown to the point where, in this time period, it was Japan’s fourth-biggest record company in terms of sales, with an estimated market share of 6.3%.

In the business year that ended March 31, Aquo had revenues of 30.4 billion yen ($273 million), excluding its overseas subsidiaries, and expects that to rise to 34.5 billion yen ($311 million) in the current year.

Close behind, with estimated market shares of 6.2% and 5.5%, respectively, were Warner Music Japan and BMG Victor. Warner appears to be going through a difficult patch at the moment, as shown by its international-repertoire share, which at 14.4%, is behind those of Toshiba-EMI (21.5%) and Polydor (19.3%), according to confidential industry data.

These rankings will likely continue to shift in the months to come, but one thing is certain: Aquo has definitely arrived. The new kid on the block is giving older record companies such as Warner, BMG Victor and Victor Entertainment a run for their money.

**The Aquo Touch**

Much of Aquo’s success is due to the Midas touch of independent producer Tetsuya Komuro, who produces million-selling acts such as TRF, Namie Amuro and globe for the independent company.

Globe, a three-member group that counts Komuro himself as a member, made industry history recently, when its eponymously titled debut album, released March 31, became the first Japanese album ever to hit the 4 million sales mark.

Most Japanese record producers are record- or production-company employees and work very much behind the scenes. In the last couple of years, Komuro and Takeshi Kobayashi (producer of million-selling acts Mr. Children and My Little Lover, both on the Toys Factory label) have brought the rule of the producer to the forefront by developing trademark sounds and churning out hit after hit.

Komuro is probably the highest-paid person in the Japanese entertainment industry at the moment, and his romantic and other exploits are tabloid fodder. Similarly, 19-year-old Amuro is a key trendsetter for young Japanese women.

On the domestic front, then, Aquo is doing unbelievably well. In terms of international repertoire, it’s a different story. Ill-advised signings such as 10cc and Bananaarama show that the label with the golden touch sometimes has feet of clay.

Industry sources wonder how long Aquo’s winning streak can last. “They’ve been spending at an incredibly high rate compared to normal marketing and promotion,” says one insider. “I think their theory is that, to maintain the business and the volume, you’ve just got to spend high. It’s obviously been a highly effective technique for them. But in the end, an artist has got to sustain himself through genuine musical and performance ability. Maybe [Aquo chairman Tom] Yoda’s theory is that if he keeps this high expenditure up, he can shut out the rest of the music industry from the dance floor.”

**Foreign Repertoire**

Another key trend in the Japanese market is this country’s increasingly independent take on international repertoire.

In 1995, two foreign albums sold more than a million units. One was Mariah Carey’s “Daydream”—not much of a surprise since her worldwide popularity.

The other one, however, was “Scatman’s World,” by Scatman John.

In 1995, two foreign albums sold more than a million units. One was Mariah Carey’s “Daydream”—not much of a surprise

there, given her worldwide popularity. The other one, however, was “Scatman’s World,” by Scatman John (BMG Victor). Radio airplay and subsequent TV commercial tie-ups helped Scatman break the 1 million mark.

Scatman aside, the outstanding foreign-music success story in Japan in the past year has been Scandinavian music. The Nordic

Continued on page 80.
Japanese Radio Proves To Be Prime Pop Promo Tool

BY KAS FUKATSU

In the last few years, however, Tokyo FM regained the top spot in the ratings by playing much more Japanese pop—which accounts for two-thirds of Japan's music market—and by adopting some features of Japanese AM programming, such as appointing popular artists as DJs or on-air personalities.

A SCENE BY DESCRIPTION

"There are two kinds of radio stations," comments Toshio Kanehako, general manager of Mercury Music Entertainment's international pop department. "One is made up of those that make their programming in accordance with the needs of listeners; the other comprises stations that lead listeners and try to define a scene. FM 802 and ZIP-FM are definitely in the latter category, and each of them is trying to establish its own identity by making national hits from their area." This attitude resulted in establishing better communication with listeners, which in turn has made the local music market come alive, Kanehako notes.

Says Kunio Tsumuraya, general manager of ZIP-FM's programming and production department, "ZIP is a music station. So our success depends on the development of the local music market. Besides pushing and playing heavy-rotation songs we choose, we have organized a network of 170—soon to be 220—CD shops in the area and provide them with ZIP Hot 100 charts for display. In addition to such regular cooperation, we carried out a sound campaign, focusing on specific albums, with participating stores five times last year." ZIP has produced several CDs, mostly compilations of international music chosen by the station, and some of them have made the national charts.

The Nagoya area, which ZIP-FM serves, used to account for about 10% of the Japanese music industry's sales and was basically off the map as far as sales of international repertoire were concerned (the Tokyo metropolitan area was said to account for roughly half of all international-product sales in Japan.) But thanks partly to ZIP's policy of aggressively pushing CDs that struck a chord with its listeners, the Nagoya area's share of the national music market has risen to between 13% and 15%, sometimes reaching as much as 20%.

Of course, it didn't hurt that such foreign retail chains as Tower and HMV had moved into the area. But it's hard to separate the two factors, as the increase in the number of FM outlets and the chains' expansions have combined to have a synergistic effect, boosting the overall market. The foreign chains also belong to ZIP-FM's promotion network.

In Japan as a whole, sales of international music have increased tremendously in the last three years. One of the reasons for this is the kind of growth in areas like Nagoya noted above. The key concept for promoting international music in Japan is to do so on a local and regional basis. In this regard, FM stations will play a crucial role.
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Japan

Top 10 Album Picks Provide Orientation To Japan's Pop

Billboard Japan Bureau Chief Steve McClure picks 10 of the most significant or interesting albums released in Japan in the past year. His selection of 10 very different creative efforts collectively shows the amazing diversity and high quality of Japanese pop music today.

"Beauty And Harmony" Miwa Yoshida (Epic/Sony)
The enormously talented lead singer of mega-unit-shifting pop trio Dreams Come True made a stunning solo debut last year with "Beauty And Harmony." Damn, this girl can sing! On material that ranges from the ethereal "Tsumetaku Shin-saide" to the bluesy "Hitotaka Kuchibitu (Cold Lips)," Yoshida sings with a breathtaking sense of confidence that proves—if there were any doubt—that she is Japan's top female pop singer. She recorded the album in the U.S. with some of America's top session men, including guitarist David T. Walker, percussionist Ralph McDonald and saxman Michael Brecker. On "Beauty And Harmony," Yoshida sings almost entirely in Japanese, but she's equally at home singing in English, which raises the question: When will Sony help turn her into the international superstar she deserves to be?

"Jelly Tones" Ken Ishii (R&S)
The dean of Japan's fast-growing techno scene, 26-year-old Ishii is making a name for himself internationally. His first full-length album, "Jelly Tones," was released on Belgian techno label R&S (in Japan, on Sony Records) late last year. In Japan, it was released with a CD-ROM featuring the manga-style animation of Koji Morimoto. Unlike many techno artists, Ishii emphasizes listenability as much as the groove. Working under the name Flare, Ishii recently released an album titled "Grip" (Sublime Records), which features a spacier, more ambient sound for his music. For the album, Ishii was fascinated by electronic sounds ever since playing with his video game machine as a kid. "My interest was always in the sounds made by machines or electronic equipment, and I was not interested in the human voice," he says. "The reason I started to make music was the possibility of doing everything on my own." Increasingly involved in production and remixing work for other artists, Ishii is fast becoming a name to be reckoned with in Japanese music.

"Talisman" Theatre Brook (Epic/Sony)
One of the best bands to emerge from the so-called Shibuya-kei scene, Theatre Brook combines the sophisticated, jazzy sheen associated with Shibuya-kei bands and a strong rock style dominated by a manic Gibson guitar sound. The group's first full-length album, the recently released "Talisman," has got the kind of muscle you don't often find in Japanese rock. And the album features an unusual cover, "One Fine Day," by 1970s Canadian group Lighthouse—an inspired choice that exemplifies the Shibuya scene's sense of pop/rock history.

"Globe" Globe (Aves Globe)
It's the most popular music in Japan at the moment. The debut album from Globe has sold an unbelievable 4 million copies since being released last August, putting it right up there with Dreams Come True's 1992 effort, "The Swinging Star," which Epic/Sony claims has sold the same amount. No other album has even reached the 4 million mark in the history of the Japanese record business. The act globe is the brainchild of hitmaker/producer Tetsuya Komuro, who is one-third of the globe unit, which also includes

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A Q&A WITH RYUICHI SAKAMOTO: Pop Pioneer And Producer And Award-Winning Soundtrack Composer

Ryuichi Sakamoto was born in Tokyo in 1952. He earned a bachelor's degree in composition and a master's degree in electronic and ethnic music from the prestigious Tokyo University of the Arts. In 1976 he formed Yellow Magic Orchestra with Haruomi Hosono and Yujihiro Takahashi. Over the next five years, YMO released 11 albums and won fans all over the world with its pioneering electronic pop. The YMO legacy, plus Sakamoto's soundtrack work on such films as "Merry Christmas, Mr. Lawrence" and "The Last Emperor" (for which he won an Oscar, a Grammy and a Golden Globe award), have made him perhaps the best-known Japanese musician on the global scene. Artists who Sakamoto has collaborated with include David Bowie, Tousou N'Dour, David Byrne, Brian Eno and David Sylvian. Today's rave, techno and ambient music scenes have been heavily influenced by YMO and Sakamoto.

His new album, "1996," features pieces composed during various parts of Sakamoto's prolific career performed in a violin-cello-piano format, with Sakamoto himself playing the latter instrument. It's an elegant, austerely beautiful introduction to the work of one of Japan's most important contemporary musicians. "1996" has been released in Japan on For Life Records through its Guit label, and on BMG's Milan label in North America and Europe. Billboard Japan bureau chief Steve McClure recently interviewed Sakamoto at a recording studio in western Tokyo. Speaking in fluent English, Sakamoto revealed an ironic, humorous side of his character that contrasts with his serious and somewhat forbidding public image, which has earned him the nickname "Kyoju" (Professor). With his mop of hair dyed a bright peroxide blond, the keyboardist/producer/composer suggests a Japanese Franz Liszt.

Why do you live in New York?

I ask myself the same question. You can get the same information wherever you are in the world. There’s no reason (laughs). But another part of our lives involves direct communication with people, of course. In New York, we walk on the streets and see things and people, and that’s pretty important too. The trigger for writing "Snoochy" [Sakamoto's 1995 album on For Life Records] was when I went to Rio, and that inspired me a lot. So direct communication is very important.

What other kinds of music do you like these days?

It’s hard to find interesting music. Generally, I kind of like Laurie Anderson, Brian Eno and Peter Gabriel. I’m always interested in those artists. But they’ve been doing the same thing for a long time, and I’m always looking for something new [like what] young black kids are doing with hip-hop. Their sense of timbre is great. It’s amazing. It’s very new.

There’s a lot more Japanese pop music going out to the world now, but Japanese music still hasn’t had the impact that it should have on the world at large.

To me, the market is still very closed. And Japanese pop music sounds like it’s made [only] for Japanese people. Compared to international artists—for instance, Michael Jackson, who makes his music for everybody in the world—I don’t know how many Japanese artists think they create music for the international community. There’s some kind of barrier in front of them, and probably they don’t notice there is.

Are there any Japanese artists now that you like?

It’s very hard. I listen to Japanese pop music out of sociological interest, not particularly for musical reasons. So I can’t comment.

In the West, and outside of Japan in general, you’re well-known for your film-soundtrack work. Are you doing anything like that at present?

Since “Little Buddha” happened, I decided to concentrate on my solo career for a while, and I put out two solo albums. And now I’m changing my mind [laughs]. I’m kind of missing writing soundtracks.

Besides your keen interest in technology, you have strong feelings about lack of melody in today’s music...

These are two different things. I’m still struggling how to combine them. Of course, writing melodies is a very traditional thing. People like Bach and Mozart were doing this hundreds of years ago, and people are still doing the same thing. On the other hand, the Internet is...
Now, Let’s talk about the music.

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SAKAMOTO

Continued from page 72

a very new thing, and we don't know how to use this new technology to connect the old traditional things and this new thing. This is a possibility for the future. Maybe I will be able to find out how to connect the two things.

Record companies are very nervous about this. It's a new medium through which you can transmit any information, without a third party, directly to the world. Actually, you don't need A&R, you don't need a CD factory, you don't need trucks to bring CDs to the stores.

Sometimes you seem hard to pin down as an artist. How do you think of yourself?

All music is very close to me, and I generally don't care about genres. I listen to anything; I create almost any kind of music. I understand that sometimes people might be confused about what I am. That's why I kind of focus on what I'm doing. But then I get bored with what I'm doing...

How about acting? You've obviously had some success in that field.

I was really shocked when I saw my acting for the first time [in Nagisa Oshima’s “Merry Christmas, Mr. Lawrence”], because my acting was bad. Maybe I'm the most critical person in the world about my acting. So I decided not to act anymore. And then Bernolucci asked me to act in “The Last Emperor.” And I couldn't refuse, because I love Bernolucci so much.

In “Merry Christmas, Mr. Lawrence” you were very heavily made up.

That was strange.

Glad you said no.

Yeah, a Japanese actor with makeup like that! That was the make-up artist’s idea, and the director, Oshima, liked it very much. Of course, it wasn’t a documentary film, it was a kind of fantasy between a Japanese soldier and an English soldier. Love between them. So it’s OK. It’s like a Fellini film.

What was Bowie like to work with?

He is involved in many things like crime and acting. He has many characters. The rock star is one, and a very straight nice guy is another. He changes moment to moment.

In 1995 VMO reunited for one album and a tour. I remember reading a comment from you after that you said it was too technologically backward—you didn’t like it. Why did you do it?

I was very busy at the time. There were tons of rumors about VMO reuniting, and we kind of had pressure from people, from fans. It was very hard to find something we could share, because we’d been having different times for 10 years and we were so far away [from each other]. We were like three different novelists writing one novel. It’s very… impossible. It’s like [well-known Japanese writers] Ryu Murakami and Banana Yoshimoto writing one novel together.

In the West, VMO is probably the best-known Japanese musical export. What do you think VMO’s overall legacy is?

At the time [of VMO’s debut], there were many products from Japan going to the West—like Honda cars, clothes like Comme des Garçons. What we were doing symbolized those things from Japan. [But I didn’t feel like I was an ambassador or representative of Japan. That was not my job.] The good thing is that, through my activities in VMO, I met a lot of people: I did a lot of projects. And I finally moved to the U.S., where I’ve lived for about six years now.

Last year, you were a guest at Tetuyu Komuro’s Dance Camp event. How did that come about?

There’s a guy I’ve worked with for a long time, a production manager, and he knows Komuro. I want to know the secret of making huge hits. I am interested in the personality of Komuro.

What do you think of the fast-paced nature of the Japanese record business?

Look at Peter Gabriel—he puts out an album every five years. For artistic reasons, he needs that long a time to put out one album. But he sells a lot, so he can do that. It’s such a difference compared with Komuro. That makes the quality of Japanese pop low.

Are you interested in dance music?

Oh, yes, I listen to dance music. Rave, hip-hop, trip-hop.

Do musicians need drugs to be creative? I mean, look at the name trip-hop itself...

I think that people who like drugs are not people of the environment. Of course, but at this moment I don’t. Artists don’t need drugs to create music. It’s not necessary. I don’t care if some artists take drugs. That’s their business. Who’s the artist who committed suicide?

Kurt Cobain?

Yeah. So clichéd. So sad.

Do you think artists should be role models? Do you think people look up to you?

Well, yes, but I don’t want to be a role model. No, I’d hate to be a cult leader or an opinion leader.

Of the other artists you’ve worked with, who would you like to work with again?

Actually, Brian [Eno] and I talked about the possibility of working together in the future—in the near future, I hope. He’s very busy. Also, I’m very interested in working with Laurie Anderson.

In one interview, you said that one of your ambitions is to write an opera.

Some time, yeah. I have some ideas. It would be a multimedia opera using a lot of people. Even other writers, composers and individual artists.

With a story?

That’s what I’m looking for. But you know, I’d like to write opera, symphonies, soundtracks—serious music—when I get much older. I don’t want to keep doing pop music when I’m 60—as Mick Jagger. If you say Brian Eno’s music is a kind of pop music, that’s what I’ll be doing when I get into my 60s. But not dancing [sarcasm: tone] on stage. To me, the attitude of Eric Clapton is much more...


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Japan's Production Agencies Have Produced Idols By Discovering And Creating Talent, But Now The Artists—And Producers—are Maturing

By STEVE McCLURE

It's a scene re-enacted many times a day on the crowded streets of Tokyo's Shibuya district: A brashly dressed young man with slicked-back hair holds out his business card in an effort to get the attention of a demure high school girl, who at first feigns indifference but then stops to listen.

His pitch: You, too, can be a star! His job: a talent scout for one of Japan's powerful production agencies, which are constantly seeking new faces to be the models, TV personalities, movie stars and pop-music idols of tomorrow. Of course, he could just as easily be recruiting new talent for Japan's huge adult-wides industry. That explains much of his target's initial hesitation to talk. His decision to hear him out, on the other hand, is based on the knowledge that some of Japan's top entertainers have been discovered in just this way. Fame and fortune—well, fame, at least—could be just around the corner.

Although the role of production agencies, especially old-line firms, is starting to weaken, they still wield enormous influence in the Japanese entertainment industry. Their power is derived from their ability to take kids off the street and turn them into pre-packaged idols ready for public consumption, as well as from the absence in Japan of powerful independent managers and entertainment lawyers.

Major acts that have come up through the production-company system include Selko Matsuda, Shonenai, Hikaru Genji, Kyoko Kawasaki and SMAP.

Record companies traditionally have left it to the agencies to come up with bankable stars, since they're not prepared to take the risk of signing talent without going through an agency. The Making of a Star

Agencies can sign potential artists when they are as young as 12 or 13, with parents or guardians signing what are often extremely exploitative contracts on their behalf. The slightest hint of scandal on the artist's part—homosexuality or illegal drug use, for example—can be grounds for cancellation of the contract by the agency. Ten-year contracts are not uncommon.

The future star is then carefully groomed and educated under the company's supervision before making his or her debut. When the time is ripe, the production company makes a master recording and starts talking to record labels.

Once a deal is signed, the artist may still receive a salary instead of royalties based on his or her record sales (if they do receive royalties, they can be as low as 0.5%). That's when the trouble can start.

Successful artists often resent being paid a salary that may not have increased all that much since the days when they were unknowns being readied for the big time. The agencies, for their part, feel entitled to the lion's share of the royal-

ties coming in, given their investment in the artists in the years before they make it big.

In the battle of wills that follows, the artist may succeed in getting more money out of the agency. If not, he or she may buy out their contract and go off and start a new production agency. Many of Japan's top production firms, in fact, are run by former artists.

Shouichi Tanabe, who used to be the drummer in the 1960s pop group the Tigers, is president of Tanabe Agency. Former jazzman Takeo Horita president of HoritaPro. And many artists who are still active performers, such as singer Shizui Tanemura and Shinichi Morii, have their own production companies.

Many artists, however, simply enjoy their fame while it lasts, untroubled by thoughts of the future, until—a superannuated baseball player or a raccoon that can no longer make the grade—they're dropped. Notes a leading Tokyo underground-music figure who has worked as a backing musician for several idol acts, "They're not artists—they're just singers—and sometimes they can't even sing."

And often, the only legacy an idol has of his or her show-biz career is memories.

"I was one of the most famous singers in Japan, and I have nothing to show for it," says a Tokyo housewife (who wishes to remain anonymous) who in the late '70s was one of Japan's top idols.

Older agencies, such as Watanabe Productions and Toyo Music, place a great deal of emphasis on getting their stars on TV, which means that appearance is at least as important as actual musical talent.

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Shoko Kusano
Shinbo Music Publishing Co.

In contrast, the music itself is the priority for agencies such as Amuse, Being and Burning, which started coming on the scene in the early '90s. Their clients contain a higher proportion of bands as opposed to solo artists. Although the rather depressing scenario outlined above still happens, things are changing, according to industry observers.

WAKE-UP CALL

Many artists are now waking up, says Shoko Kusano, president of Shinbo Music Publishing Co., which has managed artists such as Super Junryu Monkey and Princess Princess, until that band's recent breakup. They are already receiving direct copyright royalties from JASRAC.

The traditional type of slavery contract is rapidly becoming a thing of the past, Kusano says, since today's young Japanese are much more worldly than previous generations.

Despite the horror stories, production agencies are constantly being besieged by youngsters who want to see their name—or the name the production agency gives them—in lights.

"I get 300 letters a day from all over Japan from guys wanting to be members of Johnny's," says Johnny Kitagawa, president of production agency Johnny & Associates.

Kitagawa's agency has an unsungióed track record when it comes to finding new talent and marketing it to the Japanese public. Over the years, Johnny's has introduced a steady stream of top-selling groups, such as Shonenai, Hikaru Genji and SMAP. Although the vast majority of Johnny's artists are good-looking young guys with toothsome grins and nice hair, Kitagawa says he has no set formula when putting together his idol-style groups.

It's a case by case, says Kitagawa, a Japanese-American who came to

Continued on page 80
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vocalist Keiko and rapper Marc Panther. All the Komuro trademarks are here: relentless dance beats, a bright synth sound and can’t-get-them-out-of-your-head melodies sung by an alluring female. Komuro keeps on chiming out the hits. How long his amazing winning streak will last remains to be seen.

"Japanese Homegrown: Hardcore, Punk & Junk Vol.1" Various Artists (Orange Records)

Essential listening for anyone interested in Japan’s incredibly diverse and exciting indie scene. This wide-ranging compilation, put together by Tokyo-based producers Mike Rogers and Tim Jensen for Tower Records Japan’s Orange label, includes tracks by bands that have made a name for themselves outside Japan, such as Super Junky Monkey and the 5, 6, 7, 8’s, as well as hardcore ensembles like the Jams and Cocobat, who are still known only to local cognoscenti. You will never think of Japan the same way again after you listen to this album.

"Metal Lunchbox" Great 3 (Toshiba-EMI)

Great songs, great arrangements, great performances—Great 3 indeed. Like Theatre Broos’ "Talisman," "Metal Lunchbox" demonstrates a refreshingly original musical vision of the kind that’s been lacking in Japanese pop. In particular, Great 3’s gorgeous melodies separate the act from the rest of the Japanese pop pack. "Metal Lunchbox" is only the second album by this extremely talented trio, who until February 1994 comprised one-half of the band Rotten Hats. The album was produced and arranged by Great 3 and Susumu Nagata, who also plays guitar on "Metal Lunchbox." Think of the High Llamas, and you’ll get an idea of where Great 3 is coming from.

"Tokyo Bibimbap Club" Tokyo Bibimbap Club (Toratama Records)

One of the finest albums to come out of Japan this year. This five-member band was formed in late 1992 by Japanese and Japanese-Korean musicians (bibimbap is a popular Korean rice-based dish), who created a unique style featuring rhythms based on reggae and the Korean bancho beat. Add two hot guitarists—Hiromi Kasuga and Pak Poe, who also sings—to outstanding female singer/percussionist Pyoung Inja and the funkily rhythm section of drummer Jess Oh and bassist Nobuyasu Teraoka, plus great songs, and you would seem to have an unbeatable combination. The album is one of the best rock/ethnic Asian (or for want of a better term) fusions ever, and it radiates the kind of passion that only a few Japanese recordings ever approach. "Who Can Save the World?" (Watch Out Records), a politically charged album released last year by Pak Poe and Kitryogen, his backing band, is also worth checking out.

"Brand-New Knife" Shonen Knife (MCA Victor)

The public profile of Osaka’s best all-girl power-pop trio got a boost this spring, when Microsoft chose Shonen Knife’s version of the Carpenters’ "Top Of The World" as a theme for its worldwide TV ad campaign. The ad came out just as Shonen Knife was putting the finishing touches on "Brand-New Knife," the band’s first album since 1993’s "Rock Animals." Shonen Knife, it seems, is back and is here to stay. Recorded in Los Angeles with the Robb Brothers—Bruce, Joe, and Dee—"Brand-New Knife" is a stylistically diverse effort and goes a long way toward relieving accusations that Shonen Knife is just a novelty band. The challenge for this band has always been to stay right on the cusp of the naive/ironic divide, and this time round the members of Shonen Knife seem to have done it, while continuing to steadily develop as songwriters and performers.
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NOT SO PREDICTABLE
Continued from page 67

nations have become a key source of the melodic pop that does well in Japan, with artists such as Sweden’s Jenniffer Brown (BMG Victrc), Norway’s Trine Rein (Toshiba-EMI) and Sweden’s Cardigans (Polydor K.K.) racking up strong sales here.

The Cardigans’ 1995 album, “Life,” for example, has sold a half-million copies in Japan, which puts them in the same league as many mainstream Anglo-American pop acts in terms of Japanese sales.

Perhaps the industry’s biggest worry is the prospect of an end to the “saihan” fixed-price system, which keeps Japan’s CD prices among the world’s highest.

THE SONG’S THE THING

Another key trend in the market is the shift in emphasis among listeners to songs, rather than artists, mainly due to the tie-up phenomenon.

On the positive side, that augurs well for international repertoire, since fewer Japanese music fans adopt a domesitic-vs-foreign mindset when buying music.

But there are also negatives. “I don’t think tie-ups are good for the long-term health of the Japanese music industry, because they discourage record companies and publishers from treating their artists as long-term assets,” says Katsumi Nishimura, executive director of music publisher J-WAVE Music.

Perhaps the industry’s biggest worry is the prospect of an end to the “saihan” fixed-price system, which keeps Japan’s CD prices among the world’s highest. Officially, Japanese record companies, publishers and retailers support keeping the system, arguing that it nurtures music culture by making it economical for labels to release minority-interest titles as well as million-sellers.

Privately, however, many in the industry say the writing is on the wall as far as saihan is concerned. The battle over saihan between the industry and the government’s increasingly powerful Fair Trade Commission is expected to intensify. If the saihan is abolished, a major shift in the structure of the industry is likely, with many smaller labels going to the wall as competition intensifies.

ABROAD VIEW

Another trend stems from the Japanese industry’s increasing integration into the international music business. Companies here affiliated with multinationals are coming under more pressure to maximize their investment by marketing more of their product outside Japan. But, as the mediocre results of Seiko Masuda’s latest attempt to crack the American market show, that’s easier said than done.

Mainstream Japanese pop artists are a hard sell overseas, with the exception of the rest of Asia, where acts such as Dreams Come True (Epic/Sony) and Ace’s stable of artists are doing very well indeed.

In terms of artistic developments, some observers take a positive view.

“The market is becoming a lot healthier, in the sense that we’re seeing a lot of Japanese indie-type groups getting more attention,” says Ken Seki, manager of the international department of For Life Records. “The Japanese music industry is starting to realize the potential of developing indie groups.”

That’s not too surprising, since indie-style groups such as Super Junky Monkey, Pizzicato Five and Hi-Standard, to name just a few, are the Japanese acts that are attracting attention in North America and Europe.

Says Page Pouvez, director of international services at EMI Music Publishing Japan: “I think right now we’re finally seeing a kind of parallel development of pop music in Japan that is also taking place in the United States or Britain, where there seems to be a much stronger focus on pop as opposed to rock or heavier sounds.”

The one thing that appears halfway certain about the Japanese music industry is that it will continue to grow, market watchers agree. Just who will grow along with it and who will also-rans remains to be seen.
Peter Rowan’s Still A ‘Bluegrass Boy’
Sugar Hill Release Returns Him To His Roots

BY JIM BESSMAN

NEW YORK—Sugar Hill’s release of Peter Rowan’s Not So Sweet Tuesday, due out Oct. 24 will deliver the eclectic musician’s first bluegrass album since 1991’s “All On A Rising Day.” As such, it reclaims a gopher spirit that is both that of his mentor, Bill Monroe, and bluegrass.

“It’s a way of me saying I was a bluegrass boy—and still am a bluegrass boy,” says Rowan, whose own credits has tapped out of his mid-60s stint in Monroe’s Bluegrass Boys. “And that I inherited from Bill Monroe certain things that have allowed me to continue his style of bluegrass. At this point, I’m the same age as Bill was when I came to work with him.”

A follower of Tibetan Buddhism, Rowan is well attuned and well schooled. He compares Moronesque pioneering spirit to the nature painter and leaders of the seventh-century Chinese Tang dynasty, who included at the “high lonesomeness” that he says is at the heart of Monroe and bluegrass.

Rowan was in his early 20s when he met Monroe. “I met Mr. Richard Greene, who later played with Rowan in the Bay Area fusion band Steam and joins other notable guests on Bluegrass Boy,” they included fiddler and cajun master Charles Sawtelle, bassist Roy Huskey Jr., and vocalists Laurie Lewis and Del McCoury—herself an Bluegrass Boy.

“Bill was in his 50s and we were in our 20s, so he interplayed our energy and did a lot of almost savage playing,” Rowan says. “Del has the Monroe quote ‘Crowd me’, which was a Monroe thing where we’d sing shoulder to shoulder into the same microphone. I’ve been outstage where he almost tried to force me away with his body.”

“He relied on us to bring him a fast group of pickers who could be tough and realize the importance of his music on ‘Bluegrass Boy’ is not safe bluegrass.”

Either way, it fits well in with the Rowan oeuvre. “His catalog shows a spirituality that is both traditional and adventuresome,” notes Gene Berger, who sells a lot of Rowan’s catalog as owner of Horizon Records, a “folk

West Thrives In The Flesh At Murphey’s 10th WestFest

BY DEBORAH EVANS PRICE

NASHVILLE—Martin Murphey’s love of all things western has made him somewhat of a modern-day Buffalo Bill Cody. Murphey has parlayed his interest in perpetuating the art, music, and lifestyle of the West into several successful albums of western music, including his two “Cowboy Songs” albums and his current Warner Bros. set, “Sagebrush Symphony.”

But perhaps his crowning achievement is WestFest, which Murphey created to celebrate the West and which will observe its 10th anniversary Saturday (Oct. 1)-Sept. 2 at Copper Mountain, Colo. In the years since WestFest’s debut at the scenic ski resort 70 miles west of Denver, Murphey has developed and expanded the festival in other cities, but the Copper Mountain event has always been regarded as the main event by western aficionados and regularly draws more than 40,000 attendees.

“I have no words to describe how I feel,” Murphey says of the 10th anniversary. “It’s a sense of satisfaction in knowing that we set out to preserve a culture and the values of that culture that are part of the American experience. Ten years of being there means it has succeeded. It’s being accepted, and people are embarking on those values during the event and learning about those values

The response has been overwhelming, in not only the sale of tickets for the event, but the music industry. Murphey even had to limit attendance to keep the 20,000 people have made it a part of their lives.”

Murphey says he’s lost count of how many WestFest performances have been held over the years, but estimates the number to be $50 in locations including California, Utah, Idaho, Texas, Oklahoma, Minnesota, Wisconsin, Missouri, and New Mexico. This summer, WestFest has already been held in Deadwood, S.D., June 14-16 and Mammot Mounin Ski Resort Aug. 16-18 in California.

The Labor Day weekend event will feature performances by Murphey, Merle Haggard, Kathy Mattea, Tracy Lawrence, Robert Mirabal, the Dixie Chicks, Great Plains, Toby Keith, Rich McCready, Baxter Black, the Nitty Gritty Dirt Band, Red Steagall, Montana Blue, Steve Emerg, Don Edwards, Waddie Mitchell, and Bill Miller, who has performed at all 10 Copper Mountain

However, music is only one of WestFest’s components. The event also includes a mountain environment, a Native American village, children’s events, and lessons from the WildFire Coral (featuring exhibitions of horse training, archery, and Red Steagall’s Cow Camp, which features chuckwagon cooking. There is also a variety of booths displaying arts, crafts, jewelry, and clothing from the Western. Murphey says he has always wanted WestFest to be an event with lots of activities in which attendees can participate, not just observe. He stresses that WestFest’s primary value is about education as it is entertainment.

However, those cranking entertainment won’t be disappointed. This year, Murphey has added Mid-Mountain Music Bazaar, an outdoor concert barbeque featuring Murphey and guests with a full symphony orchestra. The next event Murphey will be hosting on Aug. 1-2 will be the informal jam session/dance, and on

(Continued on page 88)
**Billboard Hot Country Singles & Tracks**

**For Week Ending August 31, 1996**

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<thead>
<tr>
<th>No.</th>
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**Billboard Top Country Singles Sales**

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**Billboard Country Music Artists**

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COUNTRY CORNER

by Wade Jessen

MOMENT'S NOTICE: Ty Herndon is the Hot Shot Debut on Billboard's Top Country Albums chart with "Living In A Moment," his sophomore set, which enters at No. 6. Herndon moves more than 16,000 units and opens at No. 6 on the Country Airplay chart. The 21-track executive VPGM at Sony Music in Nashville, says that in current retail climate, he's happy with any country artist move producer. Butler says his company is particularly proud that it was able to stick by Herndon after his much-publicized arrest for fornication with a minor, last June 15. Butler says Herndon's sales are being propelled by an emotional lead single and a grueling personal appearance schedule.

Echoing Butler's sentiments, Rob Dalton, promotion VP at Epic Nashville, says that a free fan-appreciation show in Herndon's hometown of Dallas drew more than 3,000 fans Aug. 13. In an industry first, all three Dallas country stations, KPLX, KSCS, and KYNG, joined forces to promote the event. Dalton says that cooperation between competitive stations is usually nonexistent in the market.

Herndon's prior title, "What Mattered Most," opened at No. 15 in the May 6, 1996, issue, with more than 11,000 pieces. That set peaked at No. 9 the following week. The title track from the new package ranges 13-10 on Hot Country Singles & Tracks, with an increase of more than 500 spins.

SEVEN LITTLE BUT LOUD: In its sixth week atop Top Country Albums, Lane Roberts' "Blues Pieces," beefing up its lead over the No. 2 title by more than 44,000 units, about 9,000 units more than last week. The gain of more than 7,000 units is sufficient to win the chart's Greatest Gainer nod: the set sells 11-4 on the big chart. John Curb, promotion VP at Curb, says Rimes' gain is in part to increased airplay for "Hurt Me," which bulleted at No. 45 on the airplay list, and a string of concert appearances with Vince Gill, Dwight Yoakam, and David Ball. Curb says Rimes has appearances scheduled for "Good Morning America" and "Late Show With David Letterman.

Rimes also appears on the Walmart Country Music Across America retail tour, coordinated by the Nashville-based marketing firm of Mansfield, Marimon & Associates. Curb, co-owner of the firm, says Rimes drew more than 8,000 spectators to a Walmart in Amarillo, Texas, Aug. 13.

RAZORS EDGE: With a 88% gain, Cedric "T." Judd's "I Stole This Record (B&W & Tie)" takes our Passes pottery top on Top Country Albums for a second week. Judd's country parody package moves more than 5,000 units, jumping 45-30 on the country chart and 21-15 on the Heatseekers.

Razor & Tie, a label that deals primarily in reissues, released "The Grand Ole Opry: 75th Anniversary Album." That 17-track set, originally on Epic, is widely considered to be Jones' finest vocal performance. Meanwhile, Jones' set, "I Loved To Tell It All," debuts at No. 35 on Top Country Albums. Dave Weigand, promotion VP at MCA, says Jones' Aug. 15 appearance on "Late Show With David Letterman" and a tour to promote his new autobiography have helped spur sales.

BLUE-BLOODED COUNTRY: Randy Travis enters the country album list atop No. 9 with "Full Circle" (Warner Bros.), his first set in more than two years. It opens with more than 14,000 units, the same number sold during the debut week of Travis' prior title, "This Is Me," which bowed at No. 12 in the May 14, 1996, issue. That set peaked at No. 10 the following week.

ROWAN'S STILL A 'BLUEGRASS BOY' (Continued from page 81)

One track that has already aroused intense response is "Ruby Ridge," a non-judgmental, cautious recounting of the 1993 standoff in a standoff in a standoff in a standoff that helped fuel the militia movement.

"People have such strong feelings about it," says Rowan, speaking of both the ballad and its subject. "A while back a talk radio host on the west coast slept on my shoulder telling me how much he loved the ballad. He said it had been going on in America. To me, the strength of bluegrass is telling the bare outlines and letting people make decisions for themselves.

"But people on the Internet are talking about boycotting the album because of the song. So it pushes everybody's button, but in essence it's just saying, 'Don't shoot me down.' Isn't that what everybody's saying in Atlanta and Los Angeles? About the war in the world? Everyone is terrified.

"For Rowan, then, bluegrass should go beyond being a "vehicle for transmitting information," as his biographer says, and everybody's writing about what's happening. In the '50s, bluegrass carried the news and told stories, but this has died out in the music. It was the last of the ballad tradition in America, not where you just listen to 10 bands at a festival and drink beer and fall asleep.

At the heart of "Bluegrass Boy," though, is "Let The Hardin Go To Soo," Rowan's metaphorical take on the musical and cultural legacy of the Carter Family. No. 84 and inactive due to a recent stroke.

"Until the last few years, he'd be hanging with his kids, behind the cabin at his farm in Goodlette, Tenn.," says Rowan. "I was saying to one of his kids the other day that this film about the bluegrass, about the backbone of bluegrass, that the father who is still alive still plows his earth behind a mule...such a realistic idea, really...and the assistant said, 'Yes, but he never harvests anymore.' And I thought, 'He's still alive and planting the harvest go to seed, letting the wild birds and critters have something to eat, returning substance to the soil.'"

Forming what's how bluegrass is today, Rowan says. "There are pop offshoots, but there's still the great cultural line in the haunting, otherworldly cry of one of the most powerful, most high lonesomeness of Blue Bill Rowan. Maybe he won't be there to plow his field, but he left us the seeds.

MURPHY'S WESTFEST (Continued from page 81)

Sept. 1 the Nightime festivities include the Country & Native American Poetry Catching.

One of the most popular events is the wilderness pack trip, a three-day backpacking expedition, and for those unable to ride a horse for three days, there are day trips and the WestFest Celebrity Breakfast Trail Ride, which is a horseback ride or wagon ride into the mountains featuring breakfast and entertainment from one of the WestFest headliners.

"We've increased the trail-riding events and the hands-on events for the 10th anniversary," Murphy says. "We have three groups that ride and training the Colorado Trail together for three days. This got started last year as an experiment, and we are using three celebrities to lead three groups that are going to converge in one place. Bill Miller will be leading one trail ride, Red Steagall leading another, and I will be leading the other one. ... You actually go out and stay in tents and sing around the campfire under the stars... no TV, no newspaper, no faxes for three days."

Western art is also an integral part of the WestFest, and for those who can't make the Western fun, the gamut from new artists to some of the Southwest's most distinguished painters and sculptors, such as Gary Bernard, Andrea Peta, William Matthews, and Daryl Howard.

Murphy says a different facet will be featured at this year's art exhibit. "We have an annual and critical part of the show that has developed," he says. "Our fine arts, up until now, have been a bit of a peripheral thing, but now we are going to antiques as part of the show, which means you can see the original Wild West Show postcards... if you can't find a piece of that 19th century and before that relates to the West."

The Denver Buffalo Co. is the pre- (Continued on page 96)
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## Top Gospel Albums

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<td>THE SPIRIT OF DAVID</td>
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<td>Cece Winans</td>
<td>ALONE IN HIS PRESENCE</td>
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**In the Spirit**

**by Lisa Collins**

Big Guns Rule at GMA: As usual, it started off with a bang—the Savoy/Malaco Music Group pulled out its big guns with its annual showcase, which traditionally kicks off the industry (or Gospel Anteauers) track of the annual meeting of the Gospel Music Workshop of America, held Aug. 10-16 in Pittsburgh.

The five-hour showcase offered the best of the combined label's current and forthcoming product featured live performances from LaShun Pace, Dorothy Norwood, Willie Neal Johnson & the Gospel Keynotes, the Williams Brothers, the Mississippi Mass Choir, and a rousing selection from the Georgia Mass Choir, with none other than Kirk Franklin at the helm.

And Malaco/Savoy wasn't the only label with its big guns drawn. A Word Records showcase featured Shirley Caesar and Helen Baylor. Verity's afternoon reception showcased Richard Smallwood and Daryl Coley; a combined Star Song/Crystal Rose/Aleph showcase offered the GMWA Women Of Worship and Ricky Dillard; and Fred Hammond & Radical For Christ, jammed at a luncheon showcase sponsored by Benson Records. Hosted by Hezekiah Walker, the latter featured a performance from Commissions.

**Calling All Women:** On Sept. 5-7, up to 50,000 women are expected to descend upon the New Orleans Superdome for the Woman, Thou Art Loosed Homcomencing Conference, which will be recorded live for release on Integrity Records. It is the first of two live worship recordings Bishop T.D. Jakes has committed to doing with the...
## Artists & Music

### Higher Ground

by Deborah Evans Price

**Peaceo ek e: Thinks the Record Biz: When noted writer/producer Charlie Peaceo e launched a label earlier this year, expectations were high. With Peaceo e's "strangere language" and newcomer Sarah Masen's debut, re:think more than fulfilled those expectations. Now that Peaco is setting into life as a label chief, what is the view like from the other side of the fence?**

"Some people thought it was because of my record company that I suddenly experienced all this freedom and [I would] make all this music that they hadn't heard before," he says. "People think of the record company as the bad guy and the artist as the good guy and that the record company is holding them back from what the artist truly wants to be. That has never been the case with me. I've always done what I wanted to do, and if it seemed I moved toward something more commercial and pop-oriented, that was my decision, not my record company's. I'm experiencing the same freedom I've always had."

Peaco says creating an album can be similar to painting an oil painting or taking a snapshot of a musical performance. "Certain genres are more snapshot-oriented," he says, and the other style is like painting this grand, incredible painting that has all the elements to it that you didn't know existed. This album is a combination of both."

Peaco admits he enjoys experimenting with different elements when producing a record but says that audiences are always eager to accept something that stretches their horizons. "People can accept innovation," he says. "They are more able to accept innovation than they are invention. The inventors are people who haven't been accepted too well. Innovators take what the inventors do and make it palatable to the rest of the world."

One of those innovations is that all of re:think's releases are enhanced CDs. The label's Nick Barre and Jay Swartzendruber demonstrated Masen's wonderful disc for us during a visit to the re:think office.

"In Sarah's case, we knew we had this person who is really at her best when it's real-time," Peaco says. "She's not a big pop-star type [and] doesn't see herself as that. She sees herself as a friend to people and wants to be their friend. Her interactive content is very much that way. She invites you into her world to meet her family." Masen has been getting enthusiastic responses from both the mainstream and Christian music communities. She recently waved attendees at major industry functions, including a major EMV convention. Her single "All Fall Down" is introducing her to mainstream radio and her live shows are well received.

Peaco says that's one of the most gratifying things about launching re:think. "When you are an independent producer... it's your job to develop this talent and nurture it and make it something commercially viable. And there is a certain amount of tension working for the artist and working for the record label. You have to find a balance in all that," he says. "The thing I hoped was that I would be able to identify the talent and be able to nurture the artist and make the record and put it out there. The most rewarding thing is to have identified the talent and have people vote yes."

**A N D the WINNER IS: Congratulations to Gary Chapman on being named host of TNN's "Prime Time Country." He got the news on his birthday and is looking forward to beginning his new duties Oct. 7.**

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**IN THE SPIRIT**

(Continued from preceding page)

Mobile, Ala.-based Christian record label over the next two years.

VP Chris Long credits the signing of Pee Wee to a reinvigoration of the label's ministry thrust. "We felt that our call and anointing was to help people come into God's presence through live praise and worship experiences," Long explains. "The albums we've released with Fred Hammond's Radical For Christ, called "Praise In The House," and Keith Slaven, called "Worship In The House," are a confirmation of that new direction."

The signing of Jakes may be the stroke of marketing genius Integrity needed after severing its affiliation with the Glory's Records label last year. And it couldn't have come at a better time. Jakes is indisputably the most sought-after African-American preacher on this nation's evangelical circuit, commanding crowds of 5,000-35,000 per speaking engagement. His highly acclaimed book "Woman, Thou Art Loosed!" topped the Evangelical Christian Publishers Assn.'s best-seller list since 1994. Twelve other books are carried in most major U.S. bookstore chains. There's also his BET weekly broadcast, numerous Trinity Broadcast Network appearances; a 5,000-strong, Dallas-based church; and more than a dozen ministry conferences he has organized throughout the nation, including his signature event, "The Message."

"When they experience that," he adds, "I will be able to reach more people than I've reached before."

**A WEALTHY PLACE** is where I live now, having come from the 'He (Continued on page 90)
**TOP BLUES ALBUMS.**

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**TOP WORLD MUSIC ALBUMS.**

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**Artists & Music**

**Latin Notas**

by John Lannert

IRON MAIDEN VOYAGE: Four years ago, shortly before its scheduled concert in Chile, durable metal act Iron Maiden attracted protests and vocal attacks from that country's conservative and ecclesiastical sector. Iron Maiden's material was described by right-of-center Chilean groups as "satanic." It turned out that Iron Maiden's show was suddenly canceled, supposedly due to logistical snafus. "It was all very pathetic," says Bruce Dickinson, the band's front man at the time, of the circumstances surrounding the cancellation. "Life will go on, and in a couple of years, they will realize that the situation was ridiculous."

Well, life did go on. Chile's government eased away from the archconservative attitude of the previous military regime, and members of the band went to Chile in 1995 for a promotional trip. Dickinson, who had recently left the group, went to Chile to support a solo album. The visit caused no uproar or outcry from any conservative or religious quarters.

On Thursday (29), Iron Maiden makes its Chilean concert debut at Santiago's Teatro Monumental, capacity 8,000. Produced by D.G. Medios, the show is being sponsored by the British consul based in Chile. Tickets are $25.

According to Carlos Gensio, CEO of D.G. Medios, tickets have sold briskly, and the concert is a near sellout. Of all of the shows organized by our company, this is the first time that so many tickets have been sold with such anticipation and without any investment in publicity," says Gensio. "Things have changed here," he adds, referring to the socio-political environment. "The difference from before, without getting into politics, is that the democracy is now in place in Chile, and the ghosts that could have provoked a problem have been eradicated."

**Polygram Program: A slew of PolyGram Latin acts will be busy recording and touring in the next several months. Here is a rundown of activities. Soraya is in the middle of a north-eastern U.S. tour as an opening act for Michael Bolton. She is booked to perform a showcase Sept. 9 at the Rio de Janeiro Jockey Club and will open for Alain Morissette Sept. 15-16 at the Metropolitan in Mexico City... Former Brazilian kidlit idol Xuxa has just completed recording her latest album, "Xuxa Darce," with producer Christian de Walden. The record, which finally moves Xuxa away from the children's market, is set to ship in October. Brazilian balladeer Simone has wrapped the recording of "25 De Diciembre," the Spanish-language counterpart to her smash Portuguese album "25 De Dezembro," in October... Argentinian vocal trio Pimpinela is on a summer tour of Spain. Spanish diva Isabel Pantoja is in the studio cutting her label debut, "Ese Hombre," with producer Roberto Livio. The album is expected to drop in November... Spanish pop diva Marta Sánchez has finished cutting four tracks for her production De la Rodrigues (Madonna, Chic, Duran Duran) for her as-yet-untitled October release. The remainder of the album was helmed by de Walden... Argentinian rockers Divididos are slated to perform an "Unplugged" show on MTV Latino Oct. 18...**

**Sony Argentina Notas: Flight gift act Charter Garetta, who is producing an upcoming disc by PolyGram Argentina legendary folk singer Mercedes Sosa, kicks off a six-date, U.S. mini-trek Wednesday (26) in Miami. Garetta will follow with concert dates in Ecuador, Colom... (Continued on page 40)
Record Prices Fail To Reflect Tax Break

BUENOS AIRES—Argentina’s record industry is up in arms about domestic retailers’ tendency to lower their prices based on the federal government’s recent removal of a consumption tax on CDs and cassettes.

Grumbling among record executives took root in July, after the government unexpectedly eliminated a longstanding levy of 11.1% on purchases of luxury items, including CDs and cassettes.

Initial cheers by record labels were soon replaced with anger among recorders who said they would not pass the tax savings on to consumers. Further, industry analysts feared that retail giant Musimundo would not reduce prices, thus prompting smaller retailers to toe its pricing line.

“Every retail store,” says MCA Argentina president Walter Kolm, “follows Musimundo, which represents 80% of sales in some areas. Nobody wants to be the hero, and my personal opinion is that prices will not be reduced,” says Kolm.

Ramiro Amorena, director at Distribuidora Belgano Norte, notes that following the deletion of the tax, record prices were reduced only at the wholesale level. Retailers, he says, now offer a fatter margin that will not be trimmed until “a major cut is done by Musimundo.”

CDs were selling for $18 in Argentina until two years ago, when prices slowly dipped to the current $20 for frontline product. If retailers were to lose the tax, prices would slide to about $15 per CD.

Echoing commentary by his counterparts, Musimundo GM Gustavo de Trápaga says retail prices will not slide until product bought at higher wholesale prices earlier in the year has been sold.

“The reduction of taxes will not be visible during these first months, because all retailers have to sell products bought at the old price,” says de Trápaga. “We have reduced prices of blank cassettes, promoted the reduction, and immediately noticed an increase in sales. But the only reduction in prices (Continued on next page)

LATIN TRACKS A-Z

1. "VARIOUS ARTISTS ARELA A 333488/EMI 1-800-745-4509"
2. "LA FUGA / SONY 12177"
3. "JULIO IGLESIAS / SONY 65108"
4. "BUENA FE / SONY 68165"
5. "MACHO / SONY 06449"
6. "VENA / SONY 02560"
7. "JOEY FE / SONY 02560"
8. "JAVIER & ENRIQUE IGLESIAS / SONY 02669"
9. "LOS RECALCITRANTES / SONY 02703"
10. "LOS TUCANES DE TUNJUAN / SONY 02703"
11. "JENNIFER Y LOS LETOS / SONY 02703"
12. "JULIO IGLESIAS / SONY 02703"
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100. "LOS TUCANES DE TUNJUAN / SONY 02703"
Artists & Music

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KEEPING SCORE

by Heidi Waleson

CUBA LIVES: The music of Cuban composer/pianist Ernesto Nazaré (1895-1979) was dubbed the “Cuban Gershwin,” has been having something of a renaissance, fueled by a six-CD series from Swedish label Eti. The series compiles all the composer’s piano music, played by Abdul Alimov and his father’s Toronto-based group.

Vol. 1, released in 1995, has sold 8,000 copies in the U.S., according to Qualiton, the label’s U.S. distributor; Vol. 2, released last spring, is at 4,000 copies, and Qualiton has 1,000 orders for Vol. 3, which is expected in stores Sept. 20.

The label says it is hoping for big things from Vol. 3, since it contains “Rapsodia Cubana,” Leccuona’s schmaltz orchestral arrangement of the popular Cuban tunes that are apparently played at every Cuban confirmation party in southern Florida. (The piece is a sharp contrast to the composer’s more virtuosic solo keyboard works.)

Leccuona got attention from NPT’s “Performance Today” on his Aug. 7 centennial (celebrated on the anniversary of the composer’s baptism), and Qualiton, aided by Leccuona’s publisher, E.B. Marks, is playing radio spots for new York, San Francisco, and Miami in the fall.

Another pianist has donned the Leccuona mantle: Félix Spengler, whose debut album “Two Spheres” came out Aug. 1 on New York label Piu Musso (212-732-7424). The recording features works by Manuel Samuelu Robredo and Ignacio Cervantes Kavanagh, as well as Leccuona, and is a toe-tapping journey through Cuban salon music that has the complicated rhythms of Chopin and Rachmaninoff tied to the dance rhythms and exotic sonorities of Cuba.

Spengler, born in Cuba, studied violin but switched to piano and, in 1988, at 20, fled Cuba during the Mariel boatlift. He studied at the Manhattan School of Music and at Juilliard in New York, taught in public schools in Harlem, N.Y., and is getting a doctorate of musical arts at Rutgers University.

Melvin Jahn, former classical manager of Tower Records in Berkeley, Calif., and now head of the classical division of Bayside Distribution, says that Reza Jedd, Spengler’s manager and the CD’s executive producer, called him out of the blue and asked him to put the CD. “When I heard it, I wanted it,” Jahn says. “Now, the stores in the Bay Area can’t keep it in stock.”

Jahn thinks the Spengler disc could be a phenomenon similar to that of Brazilian pianist Romero Castellanos, who broke beyond the ethnic market a dozen years ago.

“Two Spheres” is already getting heavy airplay in the Bay Area and in Florida (where it made page 1 of The Miami Herald), and an hour-long program on the disc was featured on American and Northwest Airlines’ classical-in-flight audio channel in July and August.

New Sounds: Have you ever heard of a contemporary opera where the audience stands up and cheers when the composer takes his bow? That’s what happened at the Santa Fe Opera this summer after the final performance of “Emmeline” by composer Tobias Picker and librettist J.D. McClatchy. “Emmeline,” based on a novel by Judith Rossner, is a 19th-century American version of the Oedipus story from Jocasta’s point of view (does she kill her father, he just marries his mother). It boasts lovely writing for voice; a poetic libretto; streamlined, dramatic pacing; vivid orchestration; and a title role that any soprano would kill for (at Santa Fe it was Patricia Racette, and she was terrific). This work should make it to many more opera houses.

Short Takes: “Hush” (Sony Classical), the 1992 collaboration between cellist Yo-Yo Ma and vocalists Robby McFerrin, has been certified gold by the Record Industry Assn. of America. It is Ma’s first gold album and McFerrin’s first classical gold album. It’s the silly season in New York: Publicist Jay Hoffman has circulated a press release announcing the first Earth tour of the Martian Symphony Orchestra, which is to appear at sites that include Lincoln Center, Santry Hall in Tokyo, and a undisclosed sites in Nevada, with each program “scheduled to last 20 hours (a more chronologically blip to Martians, whose subscription concerts back home normally last decades).” The orchestra’s principal cellist, 54 & 4, apparently came to New York for the Kronos Quartet performance of the six-hour Morton Feldman String Quartet No. 2, which was canceled. The Martian cellists told John Rockwell, the Lincoln Center Festival director, that he should “let us do it instead, but it was infeasible. He has us scheduled for the festival in 2001 and was afraid that our chance for a feature in The [New York] Times’ arts and leisure [section] would be ruined for 2001 if we played this year.”

NOTAS

(Continued from page 88)

by Heidi Waleson

 Kabul, and Mexico... Veteran singer Sandro performed 30 shows in July and August at Buenos Aires’ Gran Rex theater. “Historia Viva,” a live album containing sides from his Gran Rex shows, is due in September... Rolling Stone-like rockers Ratones Paranoicos launched a U.S. tour during October in support of their latest album, “Planeta Paranoico.” Domingo pizza chain Pizza Barana has contracted Los Sabrosoz Zaziguetalla to appear at the opening of each of its stores throughout the country.

Gonza: Commemorated: BMG has put out “50 Anos De Chico,” a splendid three-CD package containing a comprehensive collection of material by Luis Gonzaga, one of Brazil’s all-time leading composers. An emotive singer and impassioned accordionist, Gonzaga (1912-1988) brought the rhythms of northeast Brazil, such as balada, xote, and forró, to his country’s mainstream audience. His most famous tune, included in this set, is “Asa Branca,” considered by many to be Brazil’s true national anthem. The compendium contains more than 60 songs, the majority of which were huge hits, including “Assunto Preto,” “Respeita Janairo,” and “Ove De Codorna.” The set’s third disc duets with many Brazilian stars who regard Gonzaga as an important artistic influence: Milton Nascimento, Elba Ramalho, and Gal Costa. Also featured is a duet between Gonzaga and his son Gonzaguinha, the latter of whom died in an auto accident in 1982.

As in the case of Gonzaguinha’s son Daniel Gonza put out an album in June titled “Sob O Sol” (Velas). The record sports a track that interweaves atmosphere, Pink Floyd-style rock with his father’s “Galope” and his grandfather’s “Assunto Preto.”

Assistance in preparing this column was provided by Pablo Marquez in Santiago, Chile, and Elver Paitano in Sao Paulo, Brazil.

Record prices fail to reflect tax break

(Continued from preceding page)

policy of selling releases of some important artists at $18.

Oddly enough, EMI Argentina struck a deal with Musimundo before the tax elimination to price certain CDs at $18. EMI president Eduardo Hidalgo says he is optimistic that retailers will eventually lower prices.

Indeed, Gabriel Giqueux, sales manager of indie label Leader Music, points out that some retailers have told him that they will decrease prices gradually. “But I cannot understand,” says Giqueux, “why no record store reduced prices and began an aggressive campaign to inform consumers.”

Thus far, says Sony president Alberto Caldeir, only one retailer has embarked on a price-reduction program. “a small client in the state of Cordoba.”

In the spirit

(Continued from page 88)

Lives’ album to the ‘Shekinah Glory’ project.

Those words come as the voice of maturity from an artist once criticized for coming to shows late and missing booking opportunities. But that was the old LaShun Pace. The new one— who turns 35 next month—is proud of her inner and outer growth and even more proud of the album she feels best showcases her vocal depth and maturity.

That album, “A Wealthy Place,” is due Wednesday (25). Not a moment too soon for fans, who have been waiting for it since early spring, when it was first scheduled for release. With the lead cut featuring a duet between Pace and longtime friend Karen Clark (of the Clark Sisters), those same fans just might believe the highly touted project was worth the wait. Savoy Records execs were even more enthused by the response from the crowd that Pace brought to its feet during her recent performance at the Gospel Music Workshop.

“I love this album,” says the recently divorced mother of two daughters. “I don’t want to talk about the divorce so much, but I’ve grown up spiritually, and these songs ministered to me and what I was going through. Now, I can minister to other hurting women.”

Admittedly, Pace is not on track with her career goals. “I’m glad I’m not,” she reports. “I wouldn’t have been ready for it. But today, because of what I’ve gone through, I’m ready for anything.”

FOUNTAINS OF WAYNE BUBBLE FORTH FROM SCRATCHIE/TAG

(Continued from page 11)

Wrbsites— is distributed through Mercury, but the fact that Schlesinger is signed to TAG as a member of the band Ivy necessitated the unusual agreement.

“This is going to be a radio- and video-driven campaign at first, since the band hasn’t toured in order to build a fan base,” says TAG president Craig Killman. “And we’re going to be very aggressive in that campaign: We’ve enjoyed radio at the end of this month with ‘Radiation Vibe,’ and we’re soliciting A-list directors for the video.”

Killman says that the label plans an aggressive shipment on “Fountains Of Wayne,” with an initial shipment of 35,000 copies at $11.98 for CD and $7.98 for cassette. The band is signed on a worldwide basis, and the album will be simultaneously released by TAG U.K.

Schlesinger and Collwood have played together for a number of years, initially co-fronting a previous band called the Wallflowers (which preceded the Jakob Dylan-led act). When that band crumbled in the early ‘90s, the two pursued separate careers, with Schlesinger going on to play in pop trio Ivy.

“Actually, Ivy was initially the side project,” says Schlesinger. “Chris and I had a long history of playing together, but weird contractual things prevented us from doing that, and I got into Ivy as a little distraction, at first.”

That “distraction” ended up generating considerable interest, which culminated in TAG’s signing of Ivy (which will release its next album in mid-1997). “I don’t see any conflict between the two bands,” says Killman.

“It might be logistically difficult for Adam, but there are only positives for us. TAG can take advantage of a lot of cross-pollination.”

Fountains Of Wayne have yet to play live and are seeking a booking agent. In the meantime, the band’s two co-leaders are likely to precede the album release with select acoustic dates in large markets.

“That’s something we’re really looking forward to,” says Collwood. “We both tend to have a really low tolerance for being in the studio, which is why we recorded the album so fast.”

“Fountains Of Wayne” was, in fact, recorded at an eight-hour session at the beginning of the year. Collwood estimates that a third of its 12 songs were written in a single evening around the same time.

“I guess the whole project just came together out of luck,” says Collwood. “It was some holiday weekend, and we were the only two people left in New York, so we just got together and started writing again. Ever since, things have been just as unplanned.”

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Costello: The Complete Publisher
Company Gives Artists Indie Attention

By Nigel Hunter

LONDON—Martin Costello, managing director of Complete Music, is celebrating 20 years in music publishing. He says it is a business he thoroughly enjoys and finds quite different from what it was in 1976.

“It’s the demise of the independent publisher that I regret the most,” says Costello. “There were a lot around when I started, but most of them have been swallowed up by the majors. There’s a different impetus and motivation separating the two sectors. The independents want to build and consolidate their companies long-term and eventually pass them on to their families. I was working for the multinationals want market share and a good bottom line, especially when their three-year contracts are due for renewal.”

Costello has spent all his working life in music publishing. He joined Panache Music, run by Malcolm Forrester, where he was the general factotum—running errands, making tea, fetching sandwiches, and copying tapes.

“It’s a great way to learn the business, from the bottom upward,” he says, “and copying tapes is a great way to find out what’s in the catalog.”

Costello worked for Panache for five years and then joined Cherry Red Records and Music, run by Mylach McNay, in 1982. He was attracted by the company’s left-field outlook and philosophy and later formed a joint company with, headed by Bayswater Music. The latter had an eclectic range of repertoire, including the Miles Davis Jazz Horn catalog, recorded by Dandy Livingstone, and rock by Terraplane.

“Iain had formed Cherry Red Music in 1978, and it operated in tandem with Bayswater for a couple of years,” says Costello. “It was decided to merge the two in 1984—and hence the title of the company’s managing director with Theo Chalmers, who had headed Cherry Red Music. The combined roster included Blanenburg, the The, and Everything But The Girl. Bayswater represented the more traditional type of publishing company, and Cherry Red Music was a leader in the progressive independent field.”

Costello took sole control of Complete when Chalmers left in 1986, and the catalog now has 25,000 copyrights. Among them are the Albian Music resources, including the Stranglers, Hazel O’Connor, and Ian Gomm, acquired in 1987, and the company has had a publishing link with Alan McGee’s Creation Records since 1985. In 1989, Getaway Songs came into the fold, representing Georgie Fame, John Mayall’s Bluesbreakers, and early efforts by Eric Clapton, Mick Jagger, and Fleetwood Mac’s Peter Green.

In 1991, it took over Rough Trade Music and became something of a right-field company when it paid nearly 500,000 pounds for Alfred Lengnick & Co., a classical music publishing house founded in 1823 by the turn of the century that represents composers Sir Malcolm Arnold, William Alwyn, and Edmund Rubbra. Costello emphasizes Complete’s policy of working its titles constantly.

“We’re having good synchronization successes, like ‘Train Spotting’ by Primal Scream in the movie of that name and ‘Crush’ by the Primitives in Dublin.”

Costello acknowledges the difficulties for a modest-sized company in signing new acts when conglomerate checkbooks are on the scene. “If a writer or act wants the most money on an offer, we can’t compete. But established writers like Pete Shelley of Buzzcocks and Roddy Frame are coming to us after their former deals expire because they want more personal attention. Their catalogs are their livelihood and their pensions, and they want them worked actively. We’ve got all the Stranglers’ material, because they like the way we’ve been working the Albion catalog.”

Complete has two American subsidiaries: Complete Music USA Inc. (ASCAP) and Incomplete Music (BMI). In France, there are Editions Complete and Editions Levalias. As well as its own repertoire and local French material, Complete represents Rak Music, Momentum Music, Deep Purple, and David Bowie in France.

Catalog Deals: Barry/Greenwich To PolyGram; Durham To Bug

PRAG TIES: PolyGram Music Publishing has acquired rights to 150 copyrights from the Jeff Barry/Ellie Greenwich catalog. The deals, the latest in PolyGram’s drive to pick up catalogs of pop songwriters who have held on to their copyrights; earlier deals were with Jim Steinman and the estate of Roy Orbison. The Barry/Greenwich songs include the team’s still-glowing “Chapel Of Love,” “Be My Baby,” and “Do Wah Did It.” PolyGram Music co-owns most of the songs with Trio Music Co., while those by Barry and Greenwich were sold to Phil Spector and co-owned by Mother Bertha Music Inc./ABRO Music Inc.

DURABLES: By DURHAM: Los Angeles-based Bug Music, which specializes in administration deals, has acquired material penned by Eddie Durham. Sara Steen, Durham’s sister, hired him as a trombonist, guitarist, and arranger. For now, the deal with Durham’s estate involves 15-20 songs, including “Ooh Martha Blues,” “Wham! Be Bop Boom Bam,” “Swingin’ the Blues,” and “Toppy,” which was a big hit for drummer Cozy Cole in 1958. Durham’s works, which extend back to the 40s, include an era not previously represented by Bug Music, says Fred Bourgoise, the firm’s president. “We’ll be getting administration rights to 40 or so more compositions when the estate retrieves them from other publishers in the next few or four years.”

KOL NIRED SETTING: The late Sholom Secunda, the writer of Yiddish musicals best remembered for the melody “Bei Mir Bistu Bavehn Schoen,” is represented on New York-based Western Winds Records’ latest release, the second of a two-part series devoted to music for the Jewish High Holy Days.

Secunda’s transcribed setting used for the performance of “Kol Nirdor” is featured on “The Wednesday Of The World: Music And Traditions Of The High Holy Days, Part II Yom Kippur” released to Rosh Hashanah (the Jewish New Year). With actor Leonard Nimoy providing the narration, the Yom Kippur service is performed by four cantors and the Western Wind Vocal Ensemble as a chamber choir. Secunda, who died in 1974 at the age of 79, also wrote other Jewish liturgical music.

ZOMBA DEAL: Neil Portnow, senior VP of West Coast operations at Zomba Music, reports that the company has made a deal with Poly-Roman Inc. to administer its music publishing interests and copyrights outside the U.S. for its animation projects. Film Roman is considered to be one of the biggest independent animation studios in the country, counting among its works “The Simpsons,” “The Critic,” “Garfield And Friends,” “The Klutter,” “Bob-by’s World,” “Mighty Max,” and Felix The Cat. The upcoming “Bruno The Kid” with Bruce Willis and “The Blues Brothers.”

ASCAP WORKSHOP: The eight session 1996 ASCAP Foundation East Coast Extended Songwriters’ Workshop gets under way Oct. 29. Participants will sit in on sessions twice a week for four weeks. Those interested in attending must submit a tape containing two original songs along with lyric sheets, a bio or resume, and a brief explanation as to why they would like to take part in the workshop. Entries should be sent to ASCAP’s headquarters in New York. For additional info, contact ASCAP’s Jennifer Limoncelli. The deadline for applying is Sept. 30.

PR: ON PRINT: The following are the best-selling folios from Warner Bros. Publications:
1. Bruce Springsteen, “New Best Of”
2. Black Crowes, “Guitar Collection”
3. Green Day, “Congratulations I’m Sorry”
4. No Doubt, “Tragic Kingdom”
5. Celine Dion, “Songbook”
NEW YORK—Nearly four months after studio owner Vokanatano Kanamori made a successful bid to purchase the beleaguered Power Station recording studio complex here, the facility has officially reopened as Avatar Inc.

Despite the new name, the studio is virtually intact after its former incarnation as Power Station. All four of its rooms are essentially the same as they were when Power Station founder Tony Bongiovanni departed in April, and the equipment—including vintage Neve and Solid State Logic boards, hundreds of top-quality microphones, and racks of vintage outboard gear—is still in place.

Avatar chairman Kanamori has also retained the bulk of the Power Station’s 30-person staff, including manager Zoran Stojanovski, who now assumes the title of president/CEO.

Kanamori says he did not feel like tampering with a facility that was functioning well and has a rich history behind it, with hundreds of gold and platinum credits by the likes of Bruce Springsteen, Eric Clapton, the Rolling Stones, Barbra Streisand, and David Bowie.

“There were two things that impressed me when I saw the studio,” he recalls. “First, it’s the facility, because they are very good and they work very hard. And the second thing was the equipment. Of course, the number of products and the vintage outboard gear is impressive, but all the equipment was very well maintained. It’s basically in perfect condition. And I also looked at the maintenance room and saw that they have all parts—you can almost duplicate the equipment with the parts. And the maintenance is a round-the-clock system.”

Although no major changes have been taken place at the studio, Kanamori stresses that Avatar intends to make its own mark on the industry. He says, “The same facility and same staff, but the consciousness is totally different. The staff is sincere and very well trained. We’d like to appeal to people that we are no longer Power Station.”

Thrall says she decided to stay with Avatar because she felt a loyalty to the staff.

“I didn’t want to see them left in the dark,” she says. “I wanted to make sure they were taken care of. At that point, I knew what was going to happen. We could have been closed or the studio could have been torn down. Anything could have happened, and I certainly didn’t want to abandon them.”

Thrall says the studio has not wasted any time getting back into the groove. Although Avatar keeps most of its projects confidential, Thrall notes that Epic staff producer Michael Beinhorn is working on a project and is scheduled to start a new one early next year.

Thrall says also that New York’s jazz community—a big client base for Avatar—has returned in full force, with sessions by Mike Mainieri, Paul Motian, Mark Whitfield, and various Blue Note artists either in progress or in the books.

“The response to the opening of the studio caught me by surprise,” says Thrall. “I knew there was this great support and love for the facility, but I didn’t realize how much. It’s really nice that the New York community—not just clients, but other studios—have been so supportive of the reopening of this place. We appreciate that. A lot of clients are coming back.”

(Continued on page 34)

**Power Station Reopens As Avatar**

**Owner Is New; Equipment, Staff Basically The Same**

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**Eurosounds**

A column by Zenon Schoeppe on the European professional audio industry.

**U.K.**

**U.S. Digital Audio workstation and machine control manufacturer, TimeLine has undergone a major reorganization that will result in the closing of its European offices in late August, following the recent, unexpected withdrawal of its largest investor TimeLine has had to cut back on the majority of its sales and marketing staff and will close the TimeLine Europe operation, which it opened in July 1995.**

“The company will continue to supply the range of products through existing distributors,” says TimeLine head Chris Hollebone. “It’s just that there won’t be the European interface there to handle it. We’re obviously a bit disappointed.”

The withdrawing venture capital firm owned nearly 50% of the company, and sources say TimeLine is in discussions to find alternative investors. Hollebone stresses that end users will still be able to get parts and customer support through the main U.K. distributor. Those distributors are sticking with the brand.

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**Greek**

**EREDA STUDIOS in Athens has bought the first DAR digital audio workstation in the country with the installation of an eight-channel Sabry Plus with Moving Fader Surface. Owner and manager Christos Chatzis, Era is one of Greece’s longest-running recording studios, specializing in film and video. The Sabry purchase is a part of a strategy to prepare its company for the digital revolution.**

---

**Spain**

**EXA IN MADRID has ordered two AMS Neve Logic 2 digital desks with 24-output AudioFile Spectras, in addition to upgrades to two existing AudioFiles and the purchase of two more. The desks will be used for Dolby SRD film work, while the AudioFiles will be used in TV post-production.**

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**France**

**TEAC FRANCE and TEAC U.K. have been appointed distributors in their respective territories for the Pyramis Virtual Studio digital audio workstation, which offers digital recording, editing, mixing, and processing under Windows 95 and NT. This is the first time Teac-a.Id is the parent company of Tascam Corp.—has distributed a throug-hy product, but the move was said to complement the True digital portfolio.**

“The ability to fully integrate the...” (Continued on page 15)
JEFF LORBER MASTERS THE FUSION OF COLLABORATION
(Continued from preceding page)

sequencing music for such TV shows as "Hanging With Mr. Cooper," "On Our Own," and "Family Matters." When pop icons Duran Duran, Fine Young Cannibals, New Edition, Was (Not Was), New Order, U2, and Bruce Hornsby sought creative production, Lorber got the call.

No matter what the project, Lorber has always maintained a production focus. "A producer is somebody," he explains, "who helps the artist realize his or her vision in the best way possible, in terms of putting the most emotion on the record, as well as making sure the arrangements maximize the dynamic elements of the songs to make them really come alive. It's someone who can also maximize the artistic and commercial viability of the project. Lorber is careful, however, to keep the artist as the boss. "The artist's name goes on the record. I never insist on anything that goes against what the artist wants," he says.

Accordingly, Lorber insists that artists with whom he works have their own vision. He does not want to produce records that end up sounding like his own. "Some may sound like me," he says, "because I'm often hired as an arranger and a player. In those cases, my personality is going to be there, whether I like it or not. But I'd prefer to learn from the artist." Lorber says a musical project can only come to life if it is a collaborative effort. "Most of the artists I work with co-produce the record with me, even if it says 'produced by Jeff Lorber,'" he says.

Increasingly content with his production, playing, and arranging on other artist's records, Lorber decided to resume his recording career in 1993. Newly signed to Verve Records' Forecast imprint, Lorber released his first album in seven years and continued to produce other artists' material. Those outside productions helped Lorber understand how to incorporate a greater degree of collaboration into his own projects.

"I have a tendency to make things a little slick and over-produced," he admits. "It's important for me to keep it open and spontaneous and not to try to do it myself."

Lorber's most recent release, "State Of Grace," is a testament to collaboration. "I worked with Mickey Petralia. He just finished a couple remixes for Beck, Natalie Merchant, and the Butt-hole Surfers, so he's more into this street, acid-jazz, alternative point of view," says Lorber. "He helped me steer it in a different direction and keep my record a little more raw."

Whether producing his own material or that of somebody else, Lorber has a knack for getting it right. The glue that holds his success together is a thick mixture of passion, creativity, intelligence, and open-mindedness. "I have my ears open," Lorber says. "When I hear stuff I like, I try to figure out why I like it and incorporate some of those ideas. That keeps things fresh. Otherwise, I'd be stuck making the same records, reusing the same production approaches, and my career would probably be over. I am grateful that I've been able to do this for roughly 20 years."

Lorber says, adding the final ingredient: "I just love to make music."

### PRODUCTION CREDITS

**BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 24, 1996)**

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Studio Action

ARTISTS & MUSIC

POWER STATION
(Continued from page 92)

Power Station's former jingle clients have also booked time at Avatar, according to Thrall, who notes that the advertising market accounts for approximately 15% of the studio's business.

Kanamori says his next priority will be to turn Avatar's Studio D—formerly an audio-for-video suite—into "the best-sounding mix room in the U.S."

Although he declines to disclose specific plans for Studio D, he says the room's 80-input SSL 4000G console will be replaced and acoustical modifications will be done.

Kanamori, who retains ownership interest in two studios in Tokyo but has relinquished day-to-day operations, says staying in the upper echelon of the recording industry is tantamount to survival.

"The studio business in Japan is very bad, mainly because of the project studios, and it's the same here," says Kanamori. "You can make a CD in your bedroom with Adat or whatever, so only the high-end studios can survive. So we have to stay high-end. We have to remain one of the best."

Following the renovation of Studio D, Avatar will examine the possibility of building more rooms on the fourth floor of its premises on West 53rd Street in Manhattan. That floor was gutted by a fire last year and has since been unused. Also available for possible expansion is the basement, which is currently used for storage. Thrall says one possibility is to build pre-production suites in the upper floor.

However, before any equipment or structural changes are made at Avatar, studio management will consult with its new board of directors, which consists of Kanamori, Thrall, jazz engineer Joe Ferla, Grammy-winning engineer/producer Neil Dorfman, engineer Alex Haus, musician/producer Jeff Boca, engineer/producer Ben Fowler, and musician/producer Pat Thrall, who is married to Zoe.

Thrall says she and Kanamori sought board members who "were like-minded, who had a love for the facility, who had a love of their craft and their art, and who could bring something to the table and really understand what could be good for the studio."

Kanamori adds, "Usually, if it's not a big company, the board of directors is just on paper—it's family members. Usually it doesn't work. But this board of directors is totally different. I was surprised."

Thrall and Kanamori—both musicians with years of experience in the recording industry—say they are well-poised to succeed by catering to the needs of the artist community.

"I'd like people to know that because of our background, we are very sensitive to the needs of the producers, the engineers, and the musicians," says Thrall. "We know what they need because we were there. It's not just about having the latest, greatest this and that. We back all that up with the service."

Kanamori made a bulk bid of $5.3 million for the bankrupt Power Station, exceeding the aggregate of the individual bids made by the more than 750 participants at an April 25 auction (Billboard, May 14). Included in the sale were the 18-year-old studio's 31,000-square-foot building and an equipment stable that is regarded as one of the most impressive in the world.
EUROSOUNDS
(Continued from page 92)

[Tascam] DA-88 and DA-38 into a non-
linear system and its use with the
TDIF digital interface makes it par-
ticularly attractive to us," says true
France's Christian Roy of the Pyra-
mix Virtual Studio.

GERMANY

OPARTI HAS REVEALED that it
plans to launch a magnet-optical-disc-
based digital recorder/editor called the
P'80M by the end of the year, which
is expected to sell for approximately
$15,000. The stand-alone unit will be
capable of 8-track playback and 4-track
recording, with all functions accessed
from a comprehensive hardware
remote controller.

BELGIUM

A CONSORTIUM of private investors
and pro-audio company Ampico has
purchased the assets and technology of
U.K. console manufacturer Raindirk
Audio. The restructured and refi-
nanced operation will retain the brand
name and continue to operate with key
staff from Raindirk's U.K. premises.
The U.K.base will also assist with the
manufacture of Ampico's digital mixer,
the Stone-D90, which was launched at
the May 1995 Audio Engineering Soci-
ety Convention in Denmark.

MURPHEY'S WESTFEST
(Continued from page 83)

presenting sponsor of this year's Copper
Mountain WestFest. Justin Boots is the
major sponsor, and the U.S. Postal Ser-
vice, Coors, and KYGO Denver are the
participating sponsors. Murphy is
pleased with the participation and sup-
port of the sponsors, especially Denver
Buffalo, because he shares its desire to
see buffalo restored to the plains.

"Denver Buffalo Co. is the largest
distributor of buffalo meat and buffalo
products in the country," Murphy
says. "They are involved in making
this a great commercial enterprise and
restoring thousands...of buffalo back
to the American prairie.

We are going to carry the West and its tradi-
tions into the year 2000 by putting buff-
alo back out there to see. It goes back
to our original purpose to preserve the
Western way of life and all its as-
pects."

The desire to return buffalo to the
Plains is yet another characteristic
Murphy shares with Cody. "I've
always admired Buffalo Bill," he says.
"Buffalo Bill was not only involved in
putting on a great Wild West show but
I was the first to realize they had to stop
[the extermination] of buffalo. In his autobiography
he talks about bringing back the
Native Americans, and the buffalo, and
keeping their culture alive."

Murphy admits that Cody's Wild
West always influenced his vision for
WestFest. "I read up on the Wild West
tales and tried to adopt a lot of Buffa-
lo Bill's philosophy and ideas as much
as I could in the current era," he says.
"Not having somebody dress up as an
Indian, but having a real Indian there,
who was a real leader of people.
And instead of building an exhibit of
mountain-man stuff, let's have a
mountain man who is still a traveler,
who lives on the land. Instead of
having a cowboy who does videos on
TNF, let's have a real cowboy that sings
up there, who ranches and rides horses.
Authenticity was no challenge."

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Sony Music Entertainment Goes Swiss For Worldwide Meeting

Against an alpine backdrop, Sony Music Entertainment Europe hosted a global gathering of Sony Music affiliates June 4-7 in Interlaken, Switzerland, for presentations of key international releases, business sessions, and showcases by such artists as Amanda Marshall, Kula Shaker, Goya Dress, Human Nature, and Honeycrack.

Dining al fresco, from left, are Sony Music Australia chairman/CEO Denis Handlin, Sony Music Europe president Paul Russell, Sony Music International chairman Mel Ilberman, and Sony Music U.K. chairman/CEO Paul Burger.

Sony Classical executives had meetings and presentations coinciding with those of their pop colleagues. Pictured, from left, are Sony Classical president Peter Gelb, Sony Music International chairman Mel Ilberman, Sony Classical artists Ying Huang and Arcady Volodos, Sony Music Europe president Paul Russell, and Sony Classical executive VP Jean-Hugues Allard.

Michel Ilberman, chairman of Sony Music International and executive VP of Sony Music Entertainment, enjoys the summer evening with colleagues from the U.S. and Europe. Pictured, from left, are Ilberman, Sony Music Europe senior VP of marketing Richard Ogden, Sony Music Entertainment executive VP Michele Anthony, Pearl Jam manager Kelly Curtis, Sony Music Europe president Paul Russell, and Epic Records (U.S.) president Richard Griffiths.

Goya Dress front woman Astrid Williamson is congratulated by Sony colleagues after her performance in Interlaken. Shown, from left, are Sony Music licensed repertoire division director of international marketing Mark Tattersall, Sony Music Europe president Paul Russell, Williamson, and Paul Galpern of Nude Records, which has licensed Goya Dress to Sony Music for the world outside the U.K.

The members of Honeycrack grab a beer with Sony executives following their conference performance. Pictured, from left, are Sony Music Europe senior VP of marketing Richard Ogden, Sony Music Europe president Paul Russell, the members of Honeycrack, Sony Music U.K. chairman/CEO Paul Burger, and Sony Music Europe senior VP, G/S/A, Jochen Leuschner.

Bluesman Keb' Mo' finds a world of admirers in Sony Music managing directors from various countries. Pictured, from left, are Suzanne Smetana, Sony Music Czech Republic; Paul Hertog, Sony Music Holland; Michael Glading, Sony Music New Zealand; Keb' Mo', Margaret Maliszewska, Sony Music Poland; Martin Pamm, Sony Music Austria; and Laszlo Szuts, Sony Music Hungary.

Up from Down Under came Sony Music Australia band Human Nature. Shown, from left, are band members Toby Allen and Andrew Tierney; Sony Music Europe senior VP, G/S/A, Jochen Leuschner; Sony Music France president Paul-Rene Albertini; Sony Music Australia chairman/CEO Denis Handlin; and band members Phil Burton and Michael Tierney.

Shaking things up at its conference showcase is U.K. band Kula Shaker. Shown, from left, are Sony Music U.K. chairman/CEO Paul Burger, the members of Kula Shaker, and Sony Music Switzerland managing director Norman Block.

Canadian singer/songwriter Amanda Marshall is welcomed to Interlaken. Shown, from left, are Sony Music Norway managing director Rune Hagberg, Sony Music Europe president Paul Russell, Marshall, Sony Music Europe senior VP of marketing Richard Ogden, Sony Music Canada president Rick Camilleri, and Epic Records (U.S.) senior VP David Massey.

Keb' Mo' is flanked by supporters from Europe and America. Sony Music Europe president Paul Russell, left, and Epic Records (U.S.) president Richard Griffiths.
Jackson Korean Shows OK’d
Gov’t Decision Follows Heated Debate

SEUL, South Korea—Michael Jackson is finally set to perform two concerts for Korean audiences in October, following the end of a three-year government ban on the singer’s live shows in the country.

Sony Music Entertainment Korea managing director Yoon Yeo-El says he is delighted at the show of support from the Ministry of Culture and Sports. “It’s very important for us to have Michael Jackson perform here. He is a very important artist for this market, and the people want to see him perform.”

Despite attempts by civic and religious organizations here to keep Jackson from performing, the ministry announced its final decision to allow the concerts to proceed. “After carefully studying the case, the ministry decided to lift the ban,” a spokesman says.

The announcement comes after much heated public debate. The protest groups’ major cause for alarm was the child-molestation suit brough against the artist in the U.S. in 1993. They also stated that such extravagant entertainment is inappropriate at a time when growth is slowing in South Korea and North Koreans are staring amid a collapsing economy. Apparently, the largely Christian protest also hinges on a mistaken belief that Jackson harbors unorthodox Christian affiliations.

In regards to the suit, the ministry countered that, as the suit against Jackson was settled out of court, his morals could not be cited as a reason for denying permission for the concerts.

As for the issue of cost, which civic groups had put at more than $4 million, the contract with local promoter Tie- won Entertainment shows that the singer is to be paid $2 million. The ministry pointed out that this is less than what Jackson is paid in other countries and less than the import price of many Hollywood films.

Industry sources comment, however, that perhaps the prime motivator behind the ministry’s final decision was growing national sentiment toward greater globalization. Pushing for a more open relationship with the world, South Koreans are looking forward to joining the Organization of Economic Cooperation and Development in the near future and wish to portray their country as global in its thinking.

The debate arose soon after Taewon announced the Jackson dates last month. A contract for two concerts was signed with HilStory Tours Inc. in June on the basis of preliminary permission granted by the Ministry of Culture and Sports in September 1995.

Before the ministry’s final permission was given, civic groups intervened, embarking on a protest campaign. At the height of the protest, as many as 46 organizations had banded together. “We are just very pleased that it’s now over,” says Martin Davis, senior VP of Asia for Sony Music, of the wait for the ministry’s approval. “Michael has never played here, and it’s one of our biggest markets in the region.”

Still, sources say opposition groups remain very strong, and sponsors have withdrawn support. “No one is willing to be part of the show because of these religious opposition groups,” one source says. An affiliate of Hyundai, which was planning to sponsor the show, backed off after being bombarded with calls to the extent that its internal phone system was “paralyzed.” The company stated that it was afraid of the protest groups’ impact on its image.

A new development, Diamond Atoll, another concert sponsor, has recently withdrawn support, disassociating itself from the event. Taewon says the concerts will go ahead as planned.

Jackson is expected to arrive in Seoul Oct. 16, and civic groups have vowed to stage protests outside the singer’s hotel and concert venue.

A Break For Tea. U.S. singer Puff Johnson is welcomed to Singapore by Terence Phung, managing director of Sony Music Entertainment’s affiliate there. Johnson was visiting to promote her debut Worx/Sony album, “Miracle,” which features the track “Forever More,” an airplay hit in Singapore.

In Asia, they call it the [V] generation

AC/DC Tour Sparks Excitement Down Under

MELBOURNE—An old school uniform will never let you down. Ask AC/DC guitarist Angus Young—The perennial schoolboy takes 12 of them on the road. The band’s Ballbreaker tour began Jan. 12 in North Carolina and swept through Canada, Mexico, Europe, and South America. It has taken in cities never before visited by the act in its 20 years of heavy touring. The last available world sales figure for the Ballbreaker album is 3 million units, according to Alberts, the band’s Australian label for more than 22 years.

With three months to go, the Australian leg of the tour is creating excitement among fans and the media. This visit, the act’s first in five years, is its biggest and fastest-selling. Thirteen shows are scheduled so far across the country, including four in Sydney (where the act formed in 1970) and three in Melbourne. Some 13,500 tickets for a 16,000-capacity auditorium in Perth and 11,000 tickets for the first Brisbane date sold in 24 hours. Two open-air shows, in stadiums with 20,000-plus capacities, were added in the northern regional areas of Cairns and Darwin after a petition was launched by Darwin’s Radio Hot 100.

As tour promoter Gary Van Egmond points out, “We got 22,000 signatures on the petition, which isn’t bad, considering Darwin has a population of 60,000.”

The two extra shows meant delaying by a week the New Zealand dates, where the world trek ends in Christchurch on Nov. 20. According to Van Egmond, 160,000 tickets have been sold in Australia, grossing the equivalent of $8.75 million. Ticket sales in New Zealand total 50,000.

Van Egmond has promoted two of the country’s biggest tours: the ‘82 production of “Jesus Christ Superstar” and the ’91 Dire Straits visit, which each played to 900,000 people.

“This is my third tour with AC/DC,” Van Egmond says. “Generally, we’ve done 150,000 tickets between Australia and New Zealand. This time, it’s over the top. One reason is that people are becoming bored with alternative music-type shows. They want real rock’n’roll, and AC/DC always physically and musically delivers a great show.”

Fifi Riccobono, GM of Alberts, adds, “I caught the Milan show, and they’re without a doubt the most exciting live act ever.”

Part of the attraction for young fans is the opportunity to see the band with original drummer Phil Rudd, who rejoined for the “Ballbreaker” sessions after quitting the group in 1982. The act is touring its largest indoor production to date, including a 42-foot crane with a wrecking ball, a huge bell, a cannon, a block of special and pyro effects, and a moving light show with 150 individual units. Fifteen semi-trailers and a crew of 60 are needed to transport more than 160 tons of equipment.

Marketing of the tour was done primarily through the national Channel 10 network and the hard rock MMM radio network (except in Perth, where it was done through BPM). AC/DC are definitely the most asked-for on our request line,” says (Continued on page 180)
HITS OF THE WORLD
CONTINUED

NETHERLANDS
(B'hopping Mega Top 50) 08/14/96

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BELGIUM
(Procal) 08/23/96

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IRELAND
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AUSTRALIA
This is its scenario every artist manager has nightmares about. Veteran band Hoodoo Gurus returned from a two-year recording hiatus with a new label (Murphy) and a critically acclaimed new album, “The Blue Cave.” A six-month tour was in Australia (with the Posies), Brazil, and the U.S., where their song “Big Deal” is issued this month through Zoo/BMG. Alas, within two weeks, an onstage hand injury sustained by drummer Mark Kingman put all touring on hold until November. Particularly disappointing was the delay of their March ‘97 of the band’s return to Brazil, where it received a frenzied response on its maiden tour last year. “We were told we were booked into a club in Rio de Janeiro for our first show,” says guitarist Brad Shepherd. “It was a club right, except it held 11,000 people! In São Paulo, we did 8,000 over two nights. The crowds just went crazy.” Brazil has been a lucrative market for such Aussie acts as the Gurus, Gang Gajah and Janner Rovey, whose music has a strong surf flavor. The link came about through Brazilian surfers who ride here or in Indonesia, where bootlegs of Aussie records are available. Junior boogie-boarder champion Ricardo Chantilli is a DJ, and he spins many Australian records on his radio show in Rio.

CZECH REPUBLIC: Buty are six young guys who hail from a provincial town in Moravia, the region in the eastern reaches of the Czech Republic. The band gained a niche in the local scene after supplying the soundtrack to the 1996 Czech road movie “Zlata” (The Ride), a cult film in domestic cinemas. At the 1996 Czech Grammy awards, Buty’s latest set, “Devo” (Wood) on BMG Czech Republic, was named album of the year, the song “Frantíček” single of the year, and Buty band of the year. Since its release last December, BMG Czech Republic has sold over 26,000 copies in the Czech Republic, according to BMG, thus attaining gold status (25,000 units). The company believes that platinum sales (60,000 units) look likely by Christmas. “Devo” has hung steadily in the local charts because its style turns on both the nation’s youth and those young at heart. Musically, the set draws inspiration to three musical genres, of such numbers as “Tonda A Cenda”; solid rock numbers, such as “Fusinuka” (Little Kiss); and, what the domestic market finds most tasty, folk- and country-tinted guitar pop tunes like “Frantíček.” Lyrical, Buty has the ability to speak to a wide domestic audience. Most of the band’s songs, like “Tusti Pani” (Fat Lady), are a pity, light-hearted feel. This slightly intoxicated atmosphere pervades “Devo” throughout.

ITALY: The pop-flamenco sound made world famous by the Gipsy Kings has been revived this summer with the release of two albums produced by Italian label. Los Reyes, who have just released their “Gypsy Legend” album on EMI Italy, are direct artistic descendants of the original Gipsy Kings. Los Reyes leader Antonio Reyes wrote several songs for the Gipsy Kings, including the hit “Diga Diga Doo,” before parting with the group in 1988. “Fiamma, like many other musical styles in the world, is growing through contact with more modern rhythms. Our music has a pure flamenco base of voice, guitar, and cumbia, but it includes funky, bluesy, and rock influences,” says Reyes. “You can make flamenco records 10 a penny, but we spent five months recording this album in Rappers, benefiting from modern studio technology for optimum quality but maintaining a pure acoustic sound with just some electronic keyboard embellishments.” All but the pop classic “Quando, Quando, Quando” (When, When, When), now a flamenco standard, are original compositions. “We are true gypsies and live our life touring,” says Reyes. “The instrumental ‘Espanzana’ (Espanzana) we dedicated to Israel after playing there and witnessing the nation’s social tensions firsthand.” In addition to live dates in Italy and Israel, Los Reyes played this year in Japan, the former Yugoslavia, Saudi Arabia, Kuwait, and Russia. “In Russia, we had some of our best audiences, with the kids really enjoying the music and dancing like crazy,” reports Reyes. The other Italian pop-flamenco album release this summer is “Energia” on Epyt Italia. The set is more of a project than the product of an organic band. Created by guitarist Francesco Grant and art director Anna Russo, the debut album features flamenco-style covers of Italian hits, including Laura Pausini’s “Soltudine” (Soltitude) and Zucchero’s “Diavolo In Me” (Devil In Me).

HIT MUSIC NEWS FROM AROUND THE PLANET
EDITED BY DAVID SINCLAIR

SPAIN: Four veteran Spanish singer/songwriters may be about to repeat a record-breaking feat they accomplished a year ago, while confirming that, unlike any other country in Europe, the singer/songwriter tradition continues to dominate the music scene here. Married couple Victor Manuel and Ana Belén, plus Joan Manuel Serrat and Miguel Rios, have embarked on a sell-out 29-concert Spanish tour Aug. 8-Sep. 21, titled “The Pleasure is Ours.” The tour started in the northern city of Gijon, as did a previous tour by the plus four a few years that resulted in the double CD “Mucho Mas Que Dos” (More Than Two) on BMG Ariola. Not only was that album the top-selling 1994 record by Spanish artists, but a year ago, it became the first singer/songwriter album to sell 500,000 copies in Spain. Many of the songs on this year’s tour will be recorded in the studio and released as an album, says there is a good chance that a live album might ensue. Missing from the “Mucho Mas Que Dos” lineup are Cuba’s Pablo Milanés, Manolo Tenza, and the late Antonio Flores.

MARTIN DEZEE

BILLBOARD
AUGUST 11, 1996

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Music Sales Growth Seen Slowing From 1995-2000

BY DON JEFFREY

NEW YORK—Sales growth in the recorded music industry is projected at a lower rate through the year 2000 than has occurred in the past few years, according to a new study.

In its annual study of the communications industry, Veronis, Suhler & Associates, a New York investment bank, estimates 8.1%-compound annual growth in music from 1995-2000, compared with a 10.3% rate of growth from 1990-1995. With an 8.1% growth rate, total U.S. spending by consumers on music would rise to $18.2 billion in 2000 from $12.5 billion last year.

According to the bankers, the principal reason for the slower growth is the overexpansion of the retail sector: Retailers opened too many stores in the early 1990s to capitalize on then-rapid growth in the music business. When sales became sluggish last year, merchants were stuck with excess inventory.

Veronis, Suhler views the decline in unit sales last year (0.9%) as a "correction" in the market after an artificially high increase in the previous year (17.5%), when retailers were opening more and larger stores and ordering lots of product to fill in. In addition, there was a greater number of hit releases in 1994, which tends to inflate unit growth, than in 1995.

Robert Breadwater, managing director of Veronis, Suhler, said in an interview that the firm cannot predict when the situation will turn around, but he believes a reversal of trends — fewer stores, less focus on pricing of music — would ease the predicament.

Another big reason for the projected slower growth is the maturing of the CD format. For more than 10 years, music sales soared as the higher-priced CD became popular and consumers replaced their libraries of vinyl and cassette albums with CD versions. But the so-called "library factor" is no longer driving sales, the study says, "people are buying more music, but there's not the urgency to buy now, which makes it more difficult to continue the current high growth rates." The bankers are skeptical about the prospect of some new format coming forward to give another CD-like boost to the industry. "The CD format technically has addressed a lot of things that consumers want — durability, relatively inexpensive, good sound quality," says Breadwater.

DVD, a new format that is compatible with the CD, will be primarily for music, the bankers say.

The enhanced CD, which includes video features, was discussed in the bankers' report. But Breadwater says, "There was some feeling that a two- to three-year lag time was going to be a problem. And it just doesn't seem to have happened." The close cousin, the CD-ROM, is also a format that has not found a market in music. "It's tended to go back where it came from — games."

This is the entrance to the Disc Jockey store in Town Square Mall in Owensboro, Ky. (Photo: Patricia Bates)

Disc Jockey Nurture Budding Bluegrass Chain Ties In With Numerous Conventions

BY PATRICIA BATES

OWENSBORO, Ky.—Once known as a city of tobacco and steel, Owensboro is becoming as urban as the symphony. In stores from West Virginia to North Carolina, musicians such as Alison Krauss and Bill Monroe may outsell violin virtuosos at chains such as Disc Jockey.

More than 500 bluegrass festivals will be conducted this year in the U.S. 6%-10% more than in 1996, according to Dan Hays, executive director of the International Bluegrass Music Assn.

(IBM). IBM's World of Bluegrass and Bluegrass Fan Fest has expanded to 25 days and will take place Sept. 29-23 at the Ramada Resort & Conference Center and English Park here.

During the festival, Disc Jockey will be selling 300-500 discount and full-price bluegrass CDs and tapes at the convention site and in its store here at Town Square Mall — Disc Jockey's first mall store, which opened in 1978.

Today the WaxWorks/VideoWorks-owned chain of 145 Disc Jockey has outlets in 36 states — mostly in the Northeast, Midwest, and South.

For Worldwide Bluegrass Music Month in May, Disc Jockey marketed the music with endcaps, shelf talkers and posters. WaxWorks/VideoWorks is also an underwriter of the seventh annual International Bluegrass Music Awards Sept. 26 at RiverPark Center in Owensboro.

This year, Alison Krauss has taken bluegrass to another level, and it has gained a much wider acceptance," says Terry Woodward, president/CEO of WaxWorks/VideoWorks. "We're feeling the traditional and nontraditional influences of it elsewhere, such as on Vince Gill's 'High Lonesome Sound.' She's been a godsend.

One of the younger bluegrass artists, Krauss won two Grammy Awards in February and four Country Music Assn. (CMA) Awards last October for her album "Now That I've Found You: A Collection" (Rounder Records) and her debut on "Somewhere In The Vicinity Of The Heart" (Capitol Nashville).

"Bluegrass has always remained true to its roots. It's grown into a taller tree now, so it's branching out," says Hays. The IBM has more than 2,500 members in 48 states and will be there this year.

In the U.S., approximately 950 radio stations program bluegrass — usually mixed with country (Billboard, March 12, 1994). In the last 15 months, there has been a 30% increase in programming time for the music, says Hays.

For retailers, bluegrass is an ever-green product. As long as you have the catalog, it lasts over time," says Hays.

WaxWorks/VideoWorks' managers scan IBM's four-page monthly newsletter, Blue Hot!, for its bluegrass trade charts, which are reprinted from Bluegrass Now and are distributed to members.

For DJs, IBM offers Bluegrass Signal. The IBM also publishes a bimonthly magazine, International Bluegrass.

"We carry bluegrass in every Disc Jockey," says Woodward. "We sell as much of it as we do Southern gospel, blues, and Cajun. It's not a very large category, but it does well for us in Virginia, West Virginia, North Carolina, Tennessee, Kentucky, and places in Iowa."

The average bluegrass fan bought 9.12 recordings last year, compared with 5.27 recordings purchased by the average U.S. music consumer; according to Simmons Market Research. In its 1995 Survey of the American Household, Simmons estimated there are more than 4.5 million adults who bought a bluegrass CD or tape last year. Simmons surveyed 15,000 homes for the data, which the IBM obtained through its CMA membership.

IN THE FAMILY

In addition to IBM's World of Bluegrass and Bluegrass Fan Fest, Disc Jockey will be sponsoring the International Bluegrass Music Association's Bluegrass Festival held each June in nearby Bean Blossom, Ind. That's not far from the birthplace of Monroe, "the Father of Bluegrass."

Woodward's DJ dad, LeRoy, saw to it that country and bluegrass was aired on two Owensboro AM stations, WOMI and WYES, at least 30 times per week. Jerry Jeff Walker even wrote a tune about LeRoy.

In 1948, LeRoy ran a record store called WaxWorks in downtown Owensboro. "Even then, we had listening booths for 'N rapples," says Woodward. "I started working there after school when I was 15 years old. Then I went off to college and graduated from the University of Kentucky in 1964 with a degree in industrial administration. I bought rock 'n' roll then, and I was in Jackson Browne, Crosby, Stills & Nash, and on "Mighty Quinn." In 1968, Woodward returned to WaxWorks after a few odd jobs. And later, he bought WaxWorks—and now 2,300-square-foot—Disc Jockey at Town Square Mall led the move into subniches. That store has 8,000 CD titles and 7,200 cassette titles, along with assorted videos and glee clubs.

Bluegrass Museum, currently being established by the IBM, Fundraising for the museum is held each September during the Bluegrass Fan Fest. The IBM was formed on Oct. 16, 1985, at a meeting at Vanderbilt University in Nashville; 57 members were in the charter enrollment. By 1986, the IBM board of directors—including Barry Foss of Sugar Hill—got a $25,000 start-up grant from the Owensboro Daviess County Tourist Commission to base the organization here.

IBM's 1985 inaugural Bluegrass With Class trade show had 36 exhibitors. It was later renamed the Bluegrass Fan Fest. In September 1992, IBM moved its offices in RiverPark Center, which has three theaters and TV and radio broadcast capabilities.

This year's World of Bluegrass will have more than 100 exhibitors. There is also a professional leadership seminar, educational development workshops, and an issues forum.

The Bluegrass Fan Fest will be held Sept. 27-29 at English Park; there will be 30 acts and a Youth Activities area.

This year's tentative lineups includes the Lonesome River Band, Hite & Yume Out, the Nashville Bluegrass Band, Jerry Douglas, the Del McCoury Band, J.D. Crowe & The New South, Doyle Lawson & Quicksilver, and Clyde Lynch & The Front Porch String Band.
Rhino Brewing Up CDs For Starbucks
R&B Compilations To Be Sold In Stores, On Airline

BY MARLA MATZER

LOS ANGELES—Rhino Records has been tapped to produce two CDs for the Starbucks coffee chain. Due this holiday season, the releases will draw on the label's Atlantic R&B collections.

Rhino marketing VP Garson Foss said that while no decision has been made about specific tracks, the albums may include contributions by Aretha Franklin, Ray Charles, and Wilson Pickett. Also, Rhino's marketing and advertising Neil Werde struck the agreement.

The deal came about after Rhino got some songs onto Starbucks' in-store music loop, which is available to the chain's 500-plus North American stores. Caffeinated customers made Starbucks' phones "ring off the hook" with requests for the tunes, says Starbucks music specialist Timmy Jones.

Jones says the CD promotions, which started in the spring of 1996 with "Blue Note Blend" from Capiti's Blue Note Records, have been a hit with customers and helped "re-establish the Starbucks experience at home." He says that offering customers real value and "prime cuts" is key.

The promotional CDs are in more than 600 locations, and Jones hopes to put them in most Starbucks soon. Currently working on a "70s compilation, he says that the plan is to release at least five CDs a year.

"We get a lot of positive feedback from people on the music we play in stores," Jones says, "and it's a way for our customers to sample artists whose works they can then go out and buy."

A promotional CD called "Blending The Blues," produced for Starbucks by MCA/Chess Records, is available in stores and to travelers on United Airlines. Selections air as part of the air-in-flight entertainment, and travelers can order the CD via an 800 number that is given on the programming and listed in United's in-flight magazine.

Jones says that the verdict is still out on the success of that sales plan. "There were ins and outs with United are possible, given that the airline began serving Starbucks' java this year.

Starbucks CDs have often been packaged with coffee and accessories—such as coffee pressers—as add-ons. Jones says it has not been determined how the Rhino CDs will be offered.

Detroit Stores Stoke Local Music Scene
Independent Retailers Compile Album Of Area Acts

BY CARLO WOLFF

DEBT—Four independent record stores here have subsidized their own CD, "Detroit Electric—Lighting A Match Underwater." But don't think of any other city where several ostensibly competing stores have cooperated to put out a CD and promote a [music] scene," says the owner of one of the Detroit City Records in the Detroit suburb of St. Clair Shores, Mich., and leader of the highly unusual effort.

The other participating stores are Repeat the Beat and Desirable Discs II, both headquartered in Dearborn, Mich., and Record Time in Roseville, Mich.

The 14 tracks on the disc, which sells for about $13, span the range of Detroit's "Stooges," Tasty Bush's hypnotic yet abrasive "Song From Hell," Nicoledaus & Matche's semi-jazzy "When Will You People Learn," and Godzuki's pop-oriented "Yomo & Sue."

"The whole idea is to give Detroit a little focus," says Settik, who helped raise the money for the project. "It's kind of a cutting-edge thing, too. Hopefully, people will pay a little attention to these bands and see there is a Detroit music scene starting to happen."

Settik and producer/composer Matt Smith have been touting the CD at clubs and on the radio. "It got quite a bit of airplay locally," says Settik. "And we went on WDET, which is the major public radio station." He notes that they also staged a release party that was "packed" and adds, "Recently, there have been some pretty positive reviews in indie magazines."

According to Settik, about 500 units of the album have been sold in Detroit-area stores. He does not have a national sales figure for the CD.

Last year, Smith approached Settik with the idea of the album. Settik recalls, "He said, 'Come on, wouldn't it be something to put a CD out of all these interesting bands?'"

Smith, who plays guitar and sings on the Outrageous Cherry track "Sud & Amplified," says, "Ten years ago, it was hard to drag people out to see a band in Detroit, because there was nothing interesting going on. Everything was derivative and trite. Lately, there's been a whole wave of bands. Things have gotten to a point in Detroit where there's so much creative energy happening and so many gigs that I felt this was the time to do it, rather than document it later."

"The bands play at the clubs Alvin's, Zoot's, and the Miami, all of which are located along the so-called Cass Corridor near Wayne State University."

Settik says, "They're not established. They're playing gigs for $50—if they can get it. Their cars are breaking down. It's always a struggle for these acts."

Smith adds, "All of a sudden, there's a bunch of younger musicians more obsessed with their musical ideas than with being a star."

EXECUTIVE TURNTABLE

DIRECT MARKETING. Ron Sacks is promoted to VP of A&R development for BMG Direct in New York. He was senior director of A&R.

HOME VIDEO. Jeffrey Karbowiak is promoted to senior VP, operations and marketing of Warner Music Group's BMG Home Entertainment in Santa Monica, Calif. He was VP.

ENTER*ACTIVE. Clifford H. Friedman is named senior VP, Universal New Media Group, at MGM in Universal City, Calif. He was senior VP of corporate development for MGM.

Karen Butler is appointed director of business development and executive producer for PorchLight Interactive in Los Angeles. She was director of school products for Sacks & Associates.

RELATED FIELDS. Alison Tanner is named director of investor relations for Sony/ATV Music Publishing. She was VP/director of private placements at Granite Capital.

Ed Piesty is promoted to VP, U.S. anti-piracy, for the Motion Picture Assn. of America in Encino, Calif. He was director.

FOR THE RECORD

An American Eagle Outfitters CD, mentioned in an article in the Aug. 3 issue on recordings pro- moted as part of a clothing chain, will include groups "like the Beastie Boys," according to Michael Leedy, VP of marketing. The retailer features merchandise for men and women.

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EMI Records And EMD Staff Learn Each Other’s Business

RETAIL TRACK likes to get out and about and go to shows, listening parties, and in-stores. In addition to providing informal settings for chatting about the sales/distribution/retail side of the music industry, those events serve as a forum where I get to meet people who work at labels in non-sales jobs. Often, conversations with these people prove fruitful, and both sides exchange information about their respective sectors of the music business. Unfortunately, I also run into people who hold the opinion that most music chains “suck.” Despite those strong feelings, they haven’t got a clue about what’s going on in the trenches at the store level, nor do they display the inclination to learn about it.

Davitt Sigerson, president of EMI Records (U.S.), definitely doesn’t fall into the latter category. In July, Sigerson had his entire senior and middle management go on the road and hang out for a few days with EMI Music Distribution (EMD) staff. After Cema Distribution was turned into EMD, Sigerson says, EMI decided to put the new company to the test, “to see how it operated.” So the 20 most senior people at EMI Records, including product managers, lawyers, art directors, and A&R staffers, drew lots and picked markets. They then went to those markets to run around for a couple of days with the company’s field marketing representatives and artist development representatives. Says Sigerson, “We were able to check our product at the stores, give our vision of what we are about, come back filled with cool local music, and most importantly, at the heart of the trip, learn the day-to-day realities of what makes their job easy or hard and find out what works at the store level and what doesn’t.”

What did EMI staffers discover? “We learned that mobiles [displays] are making a comeback, that floor mats are cool, and we discovered the regional differences in specific chains,” Sigerson reports. “Everyone loves it. I was impressed by our people [at EMD] and their relationship with accounts.”

Sigerson says that the head of the label’s art department came back with a new vision of point-of-purchase materials and that the business affairs people say that what they learned from “seeing where the rubber meets the road” will help them better construct deals.

Conversely, Sigerson adds, the EMD people now have relationships within EMI, and if “we are doing something, and they don’t think it will work in their region, now they can call someone [at EMI] and say, ‘I know you think this is a great idea, but…’ They now can give input based on a relationship, and we can change accordingly.”

In addition to spreading the wealth among the staff, everyone who went on the road did an essay on the trip. Also, thanks to the timing of the trips, EMI staffers were able to resolidify their newfound relationships with EMD staffers a few weeks later at the EMD convention in Toronto (Billboard, Aug. 17). After the road trip and the Toronto convention, Sigerson says, the EMI staff has a new degree of appreciation and respect for EMD, and the job it does. “I feel that I found the pirate’s treasure chest,” Sigerson says. “It was fantastic. We will repeat this process.”

Brotherly Love, Discovery Records artists Neil and Tim Finn (the Finn Brothers), completed an eight-city U.S. tour with an impressive performance at the Virgin Megastore on the Sunset Strip in Los Angeles. Kneeling in front, from left, are Mike Morrison, KSCA L.A. PD, and Rene Magallon, Discovery triple-A promotion director. Standing, from left, are Cary Baker, VP of media, Discovery; Cindy Paul, national sales director, Discovery; Syd Birenbaum, president/CEO, Discovery; Steve Vertel, manager, Virgin Megastore; Neil Finn; and Tim Finn.
New Damned Set Is The Antidote For Second-Rate Punk Revival

RAT FOR LUNCH: Old-school punk rock hoopla has continued apace lately, with the (purported) last show by the Ramones in L.A. Aug. 6 and the arrival of the Sex Pistols reunion tour on these shores. So we jumped at the chance to have lunch and klutz with Rat Scabies, the euphoniously named drummer for pioneering English punk band the Damned.

The sit-down was ostensibly to fill us in on “Not Of This Earth,” the new Damned album on L.A.-based indie Chrysalis. The set is the band’s first release of fresh studio material since “Anything,” its major-label swan song issued by MCA in 1986.

But we couldn’t resist asking Scabies about the return of the Pistols, who unceremoniously punked the Damned off their ill-fated Anarchy tour of England in 1976, at the height of the punk over-punk.

“I can’t understand it,” Scabies says of the current Pistols trek, on which Johnny Rotten and company are performing their old hits. Somewhat ambivalently, he adds, “It’s kind of what everybody wants. We all want them to be valid, show everybody how it’s done.”

Concerning the absence of new Pistols material, Scabies points out that the band penned such defining punk tunes as “Anarchy In The U.K.” and “Pretty Vacant”: “They’re going to look pretty dumb releasing something second-rate. They’re playing it safe.”

The Damned, on the other hand, are not playing it safe whatsoever. “Not Of This Earth” contains 12 newly penned songs.

The album features three-quarters of the original ’76 Damned lineup: Scabies, guitarist Brian James, and vocalist Dave Vanian.

The number recorded with James, “Prokofiev,” was cut about three years ago, after the 1990 death of Stiv Bators brought an end to Lords Of The New Church, whose lineup also included James.

“The track with Brian was really an experimental thing,” Scabies says. “I wanted to marry dance technology with loud guitar.” James initially resisted the use of MDA technology, but, Scabies says, “when he realized he could play sax sounds, play like John Coltrane, he warmed to it.”

Of Vanian, Scabies says, “Allan Lee is drunk and turned up with all these songs that were right for Dave’s voice. This is some of the best vocal work he’s done.”

Old fans of the Damned will find the material on “Not Of This Earth” to be radically different from such vintage punk thrashers as “New Rose,” “Neat Neat Neat,” and “Smash It Up.” The group (which, ironically, includes Pistols bassist Glen Matlock on some tracks) features a brawny hard rock sound throughout; one notes with a degree of mirth the rhythmic similarity between the title track and Golden Earring’s “Radar Love.”

“The Damned always got bored being labeled or identified as one thing,” Scabies says. “We’ve only made records for ourselves. We have to feel good about it. If we wanted to, we could be a fresh-and-blood jukebox and play ‘New Rose’ and ‘Smash It Up.’”

Noting that over the years, the Damned moved from punk into pop and even psychedelia, he says, “The only thing we were left with was, ‘What are we? We’re a loud guitar band’–‘We’re better at doing this than anyone else.’

Truly the Damned have come a long way since 1977, when, as Scabies recalls, the penless and largely unknown band members slept on strangers’ floors during their first U.S. tour. Scabies says the group isn’t contemplating a ‘76 tour—the right monetory offers have not been forthcoming—but “Not Of This Earth” may prove to be an excellent and distinctly surprising tool for those who are wearying of punk rock nostalgia.

PRIORITY BAILS ON ROCK: Priority Records, the L.A.-based indie best known for its rap successes, has apparently decided to give up on its fitful attempts to conquer the rock marketplace and is folding its rock division.

Priority, which has made the lion’s share of its impact by distributing or releasing rap projects by N.W.A. and Ice Cube, established a rock division in 1993; it had previously attempted to enter the rock market with the hardrock-oriented Priority Rocks imprint.

The company finally saw some success with the Georgia band Magnapop, whose “Open The Door” hit Billboard’s Modern Rock Tracks chart. But the game of breaking a modern rock act (Continued on page 107)
Rhino To Distribute Little People

NEW DEAL. Kid Rhino has entered into its first distribution deal. The family division of Rhino Records now distributes Music For Little People Records (MFLP) and its subsidiary EarthBeat Records. Founded in 1986, MFLP has been in a joint venture with Warner Bros. Records since 1992. Kid Rhino is distributed by WEA, so the agreement keeps MFLP in the WEA system, according to Torrie Dorrell, senior director of Kid Rhino.

A trio of releases came out Aug. 20, two of them on EarthBeat!, which specializes in world music recordings for adults. The MFLP title is “Andrew Gold’s Halloween Howls,” by the veteran pop singer/songwriter.

The MFLP deal returns live artists to Kid Rhino, which, in its first incarnation four years ago, was the home of children’s singer/writers and performers, such as Andy Belling, Mike Summers, and Caryn Glasser. At that time, many major labels entered the kids’ business with their own slates of live artists. When it became apparent that breaking unknown children’s performers was a long-term process, the labels turned toward acquiring licensed characters from television and film, releasing audio product centered around properties that already had built-in audiences. Kid Rhino itself secured licenses from Warner Bros. (Looney Tunes and Animaniacs), Hanna-Barbera and its large stable of animated characters, and Saturday-morning cartoon giant DIC Entertainment.

MFLP, which specializes in children’s releases by well-known music acts (Los Lobos, the Beach Boys, Zobeck, Taj Mahal, Sweet Honey in the Rock), as well as celebrity and thematic compilations (“Big Country For Little People,” “A Child’s Celebration Of Broadway”), now brings human performers back to Kid Rhino. As such, Varsity, and Kid Rhino’s repertoire “doesn’t compete” with Kid Rhino’s licensed product. Rather, she says, “it rounds us out. We’ve always admired [MFLP founder] CEDAR MOWTOWN’s repertoire, and this gives us a chance to bring them down”.

While Dorrell says that “not all stores will carry all the MFLP product,” the fact that MFLP is staying within the WEA system has distinct advantages. “The WEA salespeople already know this product,” she says. “It’s not like there’s going to be a huge learning curve; they’re used to selling projects from MFLP.”

and the theme song to “The Addams Family,” along with originals, such as “It Must Be Halloween,” “Trick Or Treat,” and “In Our Haunted House.” The album includes guest appearances from a number of celebrities, including Linda Ronstadt, Karla Bonoff, David Cassidy, Stephen Bishop, and Nollette Larson.

Next up is a compilation called “Big Blues,” Sept. 3, described as “the first blues collection ever created for children.” It includes B.B. King’s “Rainy Day Blues,” Jimmy Witherspoon’s “There Wouldn’t Be A You,” and Rita Coolidge’s “Late For School.”

The album will be released on Oct. 15, with releases in late November.

Billboard®

Top Kid Audio

FOR WEEK ENDING AUGUST 31, 1996

<table>
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<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
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Children’s recordings, original soundtracks excluded. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. Most albums available on cassette and CD. "*" indicates a price. Most price and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked "ED." and all other CD prices, are equivalent prices, which are projected from wholesale price. © 1996, Billboard Publications, Inc. and SoundScan, Inc.
CHILD’S PLAY (Continued from preceding page)

“A Child’s Celebration Of Song.” In other Kid Rhino news, the briskly selling four-CD box set “Schoolhouse Rock!” was the inspiration for a club performance Aug. 12 at the Troubadour in West Hollywood, Calif. Bob Dorough, composer of the music for the long-running ABC-TV animated interstitial program, along with the set’s primary vocalist, Jack Sheldon, appeared at the last-minute replacement “Schoolhouse Rock!” songs with members of Blind Melon, former Runaways vocalist Cherie Currie, and former Wings drummer Dennis Seiwell, among others.

LULLABY AND GOODNIGHT: Linda Ronstadt’s lullaby album on Elektra, “Dedicated To The One I Love,” debuted at No. 2 on the Top Kid Audio chart (Billboard, July 6) and has remained there ever since, second only to Walt Disney Records’ “The Hunchback Of Notre Dame Read-Along.” “Dedicated” is a gorgeous, gossamer collection of rock ‘n’ roll standards retold as nighttime lullabies. “Be My Baby,” “In My Room,” and even a tongue-in-cheek “We Will Rock You.” Ronstadt’s whispery, layered vocals are accompanied by the ethereal sounds of harp, flute, strings, and glass harmonica, resulting in a hushed, soothing listening experience. The laying technique was borrowed from none other than Brian Wilson, says Ronstadt, who created “Dedicated” for her two children, aged 2 and 4. “Brian worked with me on my album ‘Cry Like A Rainstorm’ ten or eight years ago,” she says. “I watched him do it firsthand. He layers five synchronous vocals on each part, in unison—that’s how he gets that creamy Beach Boys sound. I’m a better, but I fell in love with the idea of multitracking.”

Ronstadt cut the album at her home (though the string section was recorded at Skywalker Sound). “I’d test the songs on my kids,” she says. “If there was any sound that wasn’t soothing, anything that woke the baby, it was out.”

As for that glass harmonica, according to Ronstadt, it was invented by Benjamin Franklin and consists of nested lead-crystal bowls. It got out of favor by the end of the 19th century because the lead caused players to lose their minds. There’s not much ambient lead in them now.”

Ronstadt says we can expect more of this sort of record from her in the future: “This little area is appropriate for a Christmas record—there’s a lot of medieval music in Italian, French, and Norwegian, and I’ve always wanted to work with a choir. I’ll probably also get around to a Spanish lullaby eventually.”

INDEPENDENTS (Continued from page 105)

apparently proved too expensive for Priority president Bryan Turner’s blood.

A source at the company says Turner “wasn’t prepared to spend the money he was spending to keep the rock department up and going. He just couldn’t compete with the majors.”

The company will cut loose its rock- dominated staff of 10 at the end of August. Acts left out in the cold include Magnapop (which has apparently rejected major-label interest), Cippin’ Ciggie, Norvigo, the Rubgums, the X-Members, and Foreskin; 500 of them can be offered to entertain other offers.

FLAG WAVING: It’s not every artist who can say he recorded some of his latest layout in his mother’s bathroom. But Dexter Romweber can make that bold claim about his current solo release, “Folk Songs” on Chapel Hill, N.C.-based Permanent Records. Romweber will be known to many readers as the singer/guitarist of Flat Duo Jets, the long-running high-octane roots-punk combo in which he is partnered with drummer Crow. He cut the solo material on “Folk Songs” between ’86 and ’94 at a variety of Southern locales, including his mother’s Chapel Hill home.

“Sometimes bathrooms are perfect little recording booths,” Romweber says of his impromptu work in the loco.

Like Flat Duo Jets’ albums, “Folk Songs” mixes Romweber original with rockabilly, country, R&B, and ballad covers; Kirk Tyler, Johnny Horton, Eddie Cochran, and Janis Martin are among the best-known musicians whose songs are covered.

Romweber, who plays acoustic guitar on the original material, enjoyed the freedom of working alone. “I don’t have to listen to anybody else,” he says. “I like that—I don’t think an artist should have to. We should be able to pursue our vision without anybody breathing down our neck.”

Romweber did not abandon Flat Duo Jets. Earlier this year, the twosome released “Red Tango,” its third album for Brooklyn, N.Y.-based Norton Records. Romweber and Crow went into the studio, playing some dates with one of Declarations Of Independents’ favorite blues-grunt units, Lawrence, Kan.’s Tenderloin. Says Romweber, “We’ve got great stuff going on in the U.S. we can use in eight weeks.”

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German Rap Star J. Has A New Message

**JFAX Service Offers Voice Mail, Fax Over The Internet**

**BY CAROLYN HORWITZ**

NEW YORK—J., a 24-year-old rap/rock star from Berlin, has become a businessman. Three years ago, the musician-turned-inventor had an idea for a combination E-mail/voice mail/fax service, and now, as president of JFAX, he has turned his concept into an international telecommunications company.

J., who came to fame for himself in his native country as J—'a rapper known for cutting lyrics that slammed fascism and the poor treatment of the inhabitants of the former East Germany (Billboard, Sept. 25, 1992). While touring Europe in 1995 to promote his debut album, "We Are The Majority," which was released in the U.S. on A&M, Muller found himself increasingly frustrated by mislabeled messages and inadequate communication services.

"I needed to get all of my messages, voice mail to be played to me, that I could play back—something that, all in one place," says Muller. "I was on tour, and I noticed that people had to forward things to hotel rooms, different numbers every day, and had to tell me about my voice mail...So I wanted to sign up with a service like JFAX is now, and there was nothing like it. So I started to think, 'How can we possibly do it?'"

Dedicated to his new undertaking and determined to see it come to fruition, Muller put the release of a second album on hold. After sketching out a rough plan of the telecommunications service he envisioned, he began to look for code writers and programmers who could provide the technical expertise necessary to make it a reality. Muller says that it took more than a year to find "capable people who understood what I wanted." With the help of other programmers, located in Sydney, now work for the JFAX company, which is based in New York.

JFAX provides each subscriber with a phone number that anyone, with or without a computer, can call to receive messages and send a fax. The correspondence is compressed into binary files and delivered via the Internet to the recipient's E-mail address anywhere in the world. Subscribers download a free browser from the JFAX World Wide Web site (http://www.jfax.net) to retrieve and read faxes or listen to voice mail.

A JFAX number costs $12.50 per month, with a one-time setup fee of $15. Testing began early this year, and the system was launched with phone numbers in New York and London, as well as 88 numbers, which are toll-free in the U.S. The service has since been expanded with numbers in Los Angeles, San Francisco, and Silicon Valley; in the next few months, it will roll out to Chicago, Atlanta, Hong Kong, Paris, and cities in Canada, southern Africa, India, Australia, Switzerland, and the Benelux.

Muller says that JFAX number companies or individuals can create a "virtual office" in any of these regions, according to Muller.

"People can take a number in one city or a number of cities and establish a presence right away," he says. "If you're a company in some small city—say, Milwaukee—but you know you have potential customers on the East Coast and in Europe, you just take a JFAX number in London and New York, and you have a presence. You can put it on your business card and your advertising, and people can reach you locally."

Muller says that the service will be especially effective for members of the entertainment industry—not only for touring artists, but for small companies that wish to establish a presence in the industry capitals of the world. An "entertainment package" offers JFAX numbers in Los Angeles, New York, and London, the three major cities for the industry. As Muller says, "Suddenly, three offices for $37.50."

Muller will not comment on how many people have signed up for the service. Despite his entry into the business of Internet communications, Muller hasn't given up on his music career. "The whole change of the world right now—it's amazing," says Muller, who now lives in New York. "The industrial change—electronic communications. Being part of that is exciting." Still, he adds, "I want to make music."

Muller has 25 songs completed for his new album, tentatively titled "Teenage Tongue."
Crime Videos Scary But Necessary
Child-Safety Titles Have Advice For Parents, Kids

BY TRUDI MILLER ROSENBLUM

NEW YORK—The content of most child-safety videos makes them hard to watch and even harder to sell (Billboard, Aug. 24). Retailers, not surprisingly, have been slow to stock cassettes that have parents' worst nightmares unfolding before them on the television screen.

"Missing Kids: What To Do If Your Child Disappears" may change that.

The subject of the video, scheduled for release later this year, is Polly Klaas, the 12-year-old girl abducted from her California home and murdered in 1993. "Missing Kids," a real-life tragedy, will be scary to parents. But it is about a crime that has received national attention—as will the video, hosted by Marc Klaas, Polly's father.

Klaas, who created the Marc Klaas Foundation for Children, has scheduled appearances on "Good Morning America," "The Today Show," and "Larry King Live" to promote the tape and give out a toll-free number for orders.

Other titles should benefit from the spotlight, including Nickelodeon's "Nick News: Stranger Danger," which Klaas requested the cable channel produce. "Stranger," now available only at Blockbuster, is expanding to other outlets, says Nickelodeon Entertainment products VP Catherine Mullally.

Distribution for "Missing Kids" will set the standard for the genre. Video Learning Library in Scottsdale, Ariz., hopes to get the title into mass merchants, such as Wal-Mart and Kmart, as well as to "R" Us and supermarkets. Last Halloween, Wal-Mart and Toys "R" Us gave out safety pamphlets from the Klaas Foundation.

"People don't want to think about the fact that these horrible things take place," says producer Linda Feferman. "But we look at this video as being something like a fire extinguisher or a first-aid kit. You don't have to watch it now—just buy it and keep it on the shelf for emergencies. If your child disappears, you'll have that information at your fingertips. That's not the time to wander around wondering what you should be doing."

The cassette and its accompanying manual tell parents what to do immediately, within five hours of the disappearance, and within 72 hours. If the child isn't found in three days, the chance of him or her returning alive is reduced by 90%.

"In the first five hours, you should call the FBI; if they are not specifically invited, they cannot get involved in a search until 48 hours have passed," says Feferman, a foundation staffer. "If you contact them, they can get involved right away. The police advise you to just sit by the phone and wait for them to contact you. Don't! You should be talking to the media, spreading the word, and getting as many people as you can to join in the

(Continued on next page)

Cubic Makes Chinese V-O Connection;
Films By Jove Recovers Copyrights

SHELL HUNT: Gary Hunt is one V-O entrepreneur who isn't worried about the Chinese. As noted in this space recently, there are concerns that, in a trade war, China might hold hostage its export of cassette shells, also known as V-Os. Next to blank tape, the shells are the lifeblood of U.S. duplicators, and China is practically the sole donor.

Hunt—who spent five years in duplication with Technicolor Video Services and the last several in England as head of European operations—left the company this spring to form Cubic Media in Westlake Village, Calif. His charter: to import V-Os from mainland China producers. Not that Hunt hasn't poked and prodded elsewhere, including India and Thailand.

Those shells are well-made, but Hunt equates them to an older generation of Detroit gas-guzzlers. Only the Chinese have the expertise to manufacture the lightweight, inexpensive V-Os that light American dubbers. Mainland output has two other advantages: recycled ingredients and proper form.

"The concept of virgin plastic [is] overkill, like having a teakwood table in your garage," Hunt continues. "And they have the best molds in the world, period. Everyone else's are significantly heavier."

Hunt stations two of his three employees in Hong Kong to monitor the quality of the 20 million shells he expects to import this year. Undetected flaws would be fatal to duplicators that ship machines directly to the assembly line. "I don't see anything right now that would make me nervous about my sources of supply," he adds.

Cubic is a tiny factor in a business dominated by Trimax Media, also in California and Hong Kong, but Hunt's dubbing connections help right the balance. "I've sold a number of duplicators, including some pretty big ones," he says. "But we decided we're going to do this one ourselves," he says. The others were added to fill out the Zeitgeist Video label. Prices hover in the gray area mixing rental and sell-through. "Our rock bottom" is $39.95, Russo emphasizes.

Although the margins are faster than releases at $16 and under, the interested retail universe is small. "It's tough," says Russo, who has been unable to break into Blockbuster. A successful Zeitgeist title generally sells several thousand units, split equally between retail and direct response.

"Manufacturing Consent" made those numbers after a theatrical run in 150 cities that grossed $500,000, for Zeitgeist, the equivalent of "Independence Day". Russo expects broader retail exposure as a result via distributors like Tapeworm, Facets, and Vanguard. She also has high hopes for "Fulher," which drew a sizable PBS audience.

Zeitgeist remains optimistic, but says "we have gotten our feet wet enough" to consider further efforts, she says. "Paris Was A Woman," about Gertrude Stein and the New Yorker's Paris correspondents, Janet Flanner, might be the next to go on the label. It opens theatrically this fall.

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Columbia Reshods ‘Riverdance’ Vid For U.S.

Los Angeles—Columbia TriStar Home Video is hoping that a revamped marketing campaign for ‘Riverdance’ will reinvigorate the video from the Emerald Isle that has been out far too long.

Columbia seeks additional sales for ‘Riverdance’ in a revamped marketing campaign tied to a U.S. tour, TV, and the album on Atlantic.

Columbia believes that demand has barely been tapped. Backed by rave reviews and big audiences, ‘Riverdance’ has sold more than 2 million copies of ‘Riverdance’ since its release in the summer of 1995. According to CIN, which charts U.S. video sales, ‘Riverdance’ was second only to ‘The Lion King’ during the fourth quarter of 1995 and remained in the top 10 for 26 weeks.

‘There’s something about ‘Riverdance’ that appeals to everyone,’ says VCI director of marketing Carol-Gail Haskell. ‘We thought that we would only tap the tape to the Irish and that only people who saw the show would buy it. To be honest, we were quite surprised to see sales spread beyond those groups, mainly by word-of-mouth.’

Columbia’s problem, however, is that the point about ‘Riverdance’ still hasn’t been heard in the U.S. “Retailers see the box and aren’t enthusiastic about it,” says Colona, “but once they see the show (Continued on page 114).”

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FOR WEEK ENDING AUGUST 31, 1996
Tom Cruise Makes Tie-In Mission Almost Impossible

Kane's explanation is that "lade" director William Friedkin was available and wanted to work on the project. In addition, Kane says, extra footage could jazz up "lade" to broaden its sell-through appeal. "It would have been better if Friedkin would have done a love's cut of 'The Exorcist' or one of his other good movies," one retailer says.

**CLOSE SHAVE: MGM/UA Home Video has signed up Gillette Sensor razors for the sell-through release of "GoldenEye."**

The tape will be in stores Oct. 29, priced at $19.95. Gillette will offer a $5 rebate when consumers purchase the title and one package of either Sensor or Sensor Excel razors.

The "GoldenEye" offer will be advertised in Gillette display ads in supermarkets, drug stores, and mass merchants, as well as on the video box. Rebate coupons required for redemption will be placed on the displays and inside each box. The deal will run through December.

Consumers can get another $5 back from MGM with the purchase of the title and any one of nine Warner Home Video titles, including "Twister," "The Bridges Of Madison County," and "Grumpier Old Men." MGM's "Leaving Las Vegas," "Get Shorty," and "Lord Of Illusions" are part of the promotion. Warner, which distributes MGM titles, frequently teams with the supplier for catalog deals.

In what is sure to become a trend in gift-package configurations, MGM will include a copy of the CD-ROM game "The Ultimate James Bond: An Interactive Dossier" with the video. It's priced at $44.95. MGM estimates that it will spend more than $2 million on "GoldenEye" TV advertising during the fourth quarter.

**FALLING PRICES: Buena Vista Home Video will drop the price of eight recent titles to $19.99 on Nov. 12. In the package are "Murder, She Wrote: The Complete Sixth Season," "The X-Files: The Complete First Season," and "Cagney & Lacey: The Complete Second Season."**

In addition, consumers who purchase any of the eligible titles will receive a second log free from Nov. 12 to Dec. 31. In conjunction with the National Coalition for Music Education and the American Music Conference, Buena Vista has mailed a "Mr. Holland's Opus" kit to marching-band leaders and music teachers, who can use the video for inspiration. In the movie, music teacher Richard Dreyfuss inspires high school students over the course of three decades.

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**For the Week Ending August 31, 1996**

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<td>1996</td>
<td>NR</td>
<td>19.95</td>
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<td>Aladdin And The King Of Thieves</td>
<td>Walt Disney Home Video</td>
<td>Various Artists</td>
<td>1996</td>
<td>NR</td>
<td>19.95</td>
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<td>Aeon Flux</td>
<td>MTV Music Television</td>
<td>Animated</td>
<td>1996</td>
<td>NR</td>
<td>19.95</td>
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<tr>
<td>Clerks</td>
<td>Miramax Home Entertainment</td>
<td>Jeffrey Anderson</td>
<td>1994</td>
<td>R</td>
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<tr>
<td>Crimson Tide</td>
<td>Hollywood Home Video</td>
<td>Various Artists</td>
<td>1995</td>
<td>R</td>
<td>19.95</td>
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<tr>
<td>Michael Jordan: Above And Beyond</td>
<td>CBS/Fox Video</td>
<td>Michael Jordan</td>
<td>1996</td>
<td>R</td>
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<td>Under Seige 2: Dark Victory</td>
<td>Warner Home Video</td>
<td>Steven Seagal</td>
<td>1995</td>
<td>R</td>
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<td>Disney Channel Along Songs: Totsy Turvy</td>
<td>Walt Disney Home Video</td>
<td>Various Artists</td>
<td>1996</td>
<td>NR</td>
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<td>Waterworld</td>
<td>MCA/Universal Home Video</td>
<td>Kevin Costner</td>
<td>1995</td>
<td>PG-13</td>
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<td>Waiting To Exhale</td>
<td>Fox Video 8946</td>
<td>Whitney Houston</td>
<td>1995</td>
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<tr>
<td>Mr. Bean: Terrible Tales</td>
<td>PolyGram Video</td>
<td>Rowan Atkinson</td>
<td>1996</td>
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<td>It Takes Two</td>
<td>Warner Family Entertainment</td>
<td>Mary-Kate &amp; Ashley Olsen</td>
<td>1995</td>
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<td>Mr. Bean: Perilous Pursuits</td>
<td>PolyGram Video</td>
<td>Rowan Atkinson</td>
<td>1996</td>
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<td>1995</td>
<td>PG</td>
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<td>Playboy: The Best Of Pamela Anderson</td>
<td>Playboy Home Video</td>
<td>Pamela Anderson</td>
<td>1995</td>
<td>R</td>
<td>19.95</td>
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<tr>
<td>Dangerous Minds</td>
<td>Hollywood Home Video</td>
<td>Michelle Pfetter</td>
<td>1995</td>
<td>R</td>
<td>19.95</td>
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<td>Oingo Boingo: Farewell</td>
<td>A&amp;M Video</td>
<td>Oingo Boingo</td>
<td>1996</td>
<td>R</td>
<td>19.95</td>
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<td>Poschonatas</td>
<td>Walt Disney Home Video</td>
<td>Various Artists</td>
<td>1995</td>
<td>G</td>
<td>19.95</td>
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<tr>
<td>Annie Lennox: Live In Central Park</td>
<td>6 West Home Video</td>
<td>Annie Lennox</td>
<td>1996</td>
<td>R</td>
<td>19.98</td>
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<td>M.D. Geist II: Death Force</td>
<td>Central Park Media</td>
<td>Animated</td>
<td>1996</td>
<td>NR</td>
<td>19.95</td>
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<tr>
<td>The Net</td>
<td>Columbia TriStar Home Video</td>
<td>Sandra Bullock</td>
<td>1995</td>
<td>PG-13</td>
<td>19.95</td>
</tr>
</tbody>
</table>

*Note: Gold for sales of 50,000 units or $1 million in sales at suggested retail. *NA* = Platinum for sales of $2 million or $2 million in sales at suggested retail. *NP* = Platinum certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. *DP* = Platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.
Country music continues to impact charts and captivate a wide range of listeners. Nashville Bureau Chief Chet Filippo 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 Photoglio
615-321-4294

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

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

Charles Aznavour’s 50-year career will be celebrated in Billboard’s October 12th issue with Paris correspondent Emmanuel Legrand providing a comprehensive interview and review of Aznavour’s contributions during his half century in the music industry. This special advertising supplement reports on Aznavour’s popularity in the international 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
Gene Smith
212-536-5001

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
WORLDWIDE SPECIALS & DIRECTORIES 1996

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

ASIA PACIFIC IV

Issue Date: Oct. 26
Ad Close: Oct. 1
Continuing its editorial commitment to Asia Pacific's mega-market, Billboard's October 26 issue will contain our fourth "magazine within a magazine" on the region. Our spotlight takes a final look for 1996 at the Asian Pacific market, with coverage on the most recent events, trends, Western acts experiencing success and Asia/Pacific acts breaking in both the homeland and abroad. Don't miss this opportunity to align your company with the market that keeps growing and growing!

Contact:
Amanda Guest
613-9824-8260
Gene Smith
212-536-5001

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!

Contact:
Los Angeles: Dan Dodd
213-525-2299
New York: Kara DioGuardi
212-536-5008

readers worldwide!
COLUMBIA RESHOPS ‘RIVERDANCE’ VID
(Continued from page 110)

itself], they’re hooked. So we’re in the process of educating people about what “Riverdance” is.”

Retailers and distributors began learning about the show through an extensive screener mailing. In addition, Columbia covered daily trade magazines and distributor mailers with “Riverdance” ads. The effect is being felt. “Now we get orders every week,” she says.

The Columbia reissue will be confined to the markets scheduled for live “Riverdance” performances, where the studio expects to buy TV advertising and follow up with retail promotions. A cast of 80 performers will be handpicked to join Columbia for retail promotions. The label will advertise the video on the “Riverdance” CD package, and Columbia will cross-promote the CD on the cassette box.

In addition, when the dance troupe’s show returns to New York, Atlantic has confirmed appearances on “Late Show With David Letterman,” “Good Morning America,” and “Late Night With Conan O’Brien.”

A cast of 80 performers makes up the Irish Dance Company.

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Billboard

Top Special Interest Video Sales

For Week Ending August 31, 1996

<table>
<thead>
<tr>
<th>Title</th>
<th>Program Supplier, Catalog Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RECREATIONAL SPORTS</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>MICHAEL JORDAN: ABOVE &amp; BEYOND (CBS/Fox 93860)</td>
</tr>
<tr>
<td>2</td>
<td>MICHAEL JORDAN: COME FLY WITH ME (CBS/Fox 21739)</td>
</tr>
<tr>
<td>3</td>
<td>KEN GRIFFY JR. ADVENTURES IN BASEBALL (ABC Video 44112)</td>
</tr>
<tr>
<td>4</td>
<td>GRANT HILL: NBA SENSATION (CBS/Fox 63153)</td>
</tr>
<tr>
<td>5</td>
<td>100 YEARS OF OLYMPIC GLORY (Turner Home Entertainment 3294)</td>
</tr>
<tr>
<td>6</td>
<td>LESLIE NIELSEN’S BAD GOLF MY WAY (PolyGram Video 800633153)</td>
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<tr>
<td>7</td>
<td>MICHAEL JORDAN’S PLAYGROUND (FoxVideoCBS/Fox 2585)</td>
</tr>
<tr>
<td>8</td>
<td>MICHAEL JORDAN’S HUMANITY (FoxVideoCBS/Fox 5570)</td>
</tr>
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<td>9</td>
<td>DREAM TEAM 1996 GOES FOR THE GOLD (FoxVideoCBS/Fox 6343)</td>
</tr>
<tr>
<td>10</td>
<td>THE OFFICIAL 1996 NBA FINALS VIDEO (CBS/Fox 8543)</td>
</tr>
</tbody>
</table>

**NEW**

WWF: RAW HITS (World Wrestling Entertainment 51206-3) | 12.95 |
MAGIC Johnson: ALWAYS SHOWTIME (FoxVideoCBS/Fox 3189) | 19.98 |
WAYNE GRETZKY’S ALL-STAR HOCKEY (Turner Home Video 5271) | 19.98 |
TORVILL & DEAN, FACE THE MUSIC (PolyGram Video 8006266533) | 19.98 |
DREAM TEAM II (FoxVideoCBS/Fox 8133) | 19.98 |
WORLD CUP USA: OFFICIAL PREVIEW (FoxVideoCBS/Fox 3684) | 19.98 |
MUHAMMAD ALL: SKILL, BRAINS & GUTS (MPC Home Video MP7116) | 19.98 |
BASEBALL: A FILM BY KEN BURNS (Turner Home Entertainment 25318) | 19.98 |
DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS (PolyGram Video 8006353663) | 19.98 |
OLYMPIC AMERICA’S GOLD VOL. 1 (ASC Video 44113) | 19.98 |

HEALTH AND FITNESS

<table>
<thead>
<tr>
<th>Title</th>
<th>Program Supplier, Catalog Number</th>
</tr>
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<tr>
<td><strong>NO. 1</strong></td>
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<tr>
<td>1</td>
<td>THE GRIND WORKOUT: FITNESS WITH FLAVA (Sony Video Video 49796)</td>
</tr>
<tr>
<td>2</td>
<td>THE FIRM: NOT-SO-TOUGH AEROBICS (BMG Video Video 81011-3)</td>
</tr>
<tr>
<td>3</td>
<td>THE FIRM: BODY SCULPTING BASICS (BMG Video 81011-3)</td>
</tr>
<tr>
<td>4</td>
<td>THE FIRM: 5 DAY ABS (BMG Video Video 81011-3)</td>
</tr>
<tr>
<td>5</td>
<td>THE GRIND WORKOUT HIP HOP AEROBICS (Sony Video Video 49796)</td>
</tr>
<tr>
<td>6</td>
<td>YOGA JOURNEYS: YOGA PRACTICE FOR BEGINNERS (BMG Video Video 10883)</td>
</tr>
<tr>
<td>7</td>
<td>THE FIRM: LOW IMPACT AEROBICS (BMG Video Video 81011-3)</td>
</tr>
<tr>
<td>8</td>
<td>CINDY CRAWFORD: SHAPE YOUR BODY WORKOUT (BMG Video Video 81011-3)</td>
</tr>
<tr>
<td>9</td>
<td>THE FIRM: LOWER BODY SCULPTING (BMG Video Video 81011-3)</td>
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<tr>
<td>10</td>
<td>THE FIRM: BODY &amp; BODY, SPIRIT (BMG Video Video 81011-3)</td>
</tr>
</tbody>
</table>

**NEW** | |
| 11 | CLAUDIA SCHIFFER: PERFECT FIT ABS (BMG Video Video 81011-3) | 14.98 |
| 12 | THE FIRM: UPPER BODY (BMG Video Video 81011-3) | 19.98 |
| 13 | CINDY CRAWFORD: THE NEXT CHALLENGE (BMG Video Video 81011-3) | 19.98 |
| 14 | CRUNCH: TURBO SCULPT (Anchor Bay Entertainment) | 19.98 |
| 15 | SLIDE REBOSS: BASIC TRAINING WORKOUT (PolyGram Video Video 8104) | 19.98 |
| 16 | PAULA ABDUL’S GET UP AND DANCE (Live Home Video 0114) | 19.98 |
| 17 | RICHARD SIMMONS: DISCO SWEAT (No Name Home Video) | 19.98 |
| 18 | ABS OF STEEL WITH TAMMIE WEBB (Vivendi Entertainment 1513) | 19.98 |
| 19 | ANCIENT SAPPHIRE (Anchor Bay Entertainment) | 19.98 |

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*RIA gold certification for sales of 75,000 units or a dollar volume of $1 million at retail for the certified released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. *RIATA platinum certification for sales of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.
**CARDINAL WOOLSEY**
Paralyzed With Happiness
*Producer:* Peter Kater, Oz Ben-Dov
**Puddle Records:** 005

This New York quartet rolls Big Star vulnerability and Hooloos Gurus crunch into a heady number of its own. Indicative of the consistent quality of this debut disc, the bittersweet “Hey Tell Me” is the perfect top-down-a-summer-day song, while its melancholic “Reflection” reflects more complicated emotions. Even though’s e an ace at crafting pop-prog-swing-alongs, lead singer Kristi’s relapse grows more troubling truths that are all too rare in rock’n’roll. Contact: 718-596-9802.

**ETTRETTA STRATTEMANN SYMPHONY ORCHESTRA**
Sympathetic Envis
*Producer:* Ettrestra, Jeffrey Kaufman
**Tower 24973**

Ettrestra continues his catalog-build- ing “Symphonic” portraits—with his fifth after saluting to the tropics, the tango, the polka nova, and Andrew Lloyd Webber—with songs associated with Elvis Presley. As he adorns the formats of such albums sticks largely to Presley’s romantic, melodic hits, including “If I Can Dream,” “Don’t Help Falling In Love,” “Love Me Tender,” and “It’s Now Or Never.” Strattemann has maintained his style Nashville/recording connection, having recorded in both cities and employed the instrumental services of such musicians as Bobbi Santos, Dotty Shelby, Scotty Moore, and Charlie McCoy. Sanganed by Presley Enterprises—such as the “Dixieland” photo on the cover—the album keeps a successful series going, while appealing to Presley fans who might have lost a better-than-instrumental view of the late superstar.

**PARENTS’ CHOICE**

**RJ BILLY CYRUS**
Trail Of Stars
*Producers:* Jerry Shelly, Billy Ray Cyrus
**Mercury:** 314 532 829

The key here is the title cut. It’s the best thing Billy Ray Cyrus has ever done—writing, producing, and singing. It’s one fine, hard-charging country song with an intelligent lyric about the real-life forced march by displaced Native Americans—and an infectious arrangement. If country radio accepts it, then one of country music’s more skewed careers is back on track. By and large, this one—magnified Cyrus has put himself back together musically, mostly—shifting the excesses of the past. And, after all, who can’t man sing “Harper Valley P.T.A.” if he feels like it? And picking great songs by Merle Haggard and J.J. Cale isn’t an act of significant good faith. The music is here. The haircuts, now—that’s another thing... 

**MIECYY NEDBURY**
Lied By The Moonlight
*Producers:* vers.

One of the most talented country talents ever, Mickey Newbury remains a possessed writer and singer, so far removed from today’s formulizable K-5 songwriters that he seems revolutionary. He dedicates this album to Stephen Foster, and comparisons to the father of American songwriting are not out of order. Newbury still crafts elaborate, filigree emotional drama, and he’s as world-weary a vocalist delivers heartfelt saga that define a Southern way of life that is losing its troubadours. This (p. 1) latest release predict to hit the top half of the chart in the corresponding format. CRITICS CHOICE (4.) New release, regardless of chart potential, highly recommended because of its musical accomplishments.

**VITAL REISSUES**

Roger Dean—illustrated package will give body-blowing intense flashbacks while remilling younger music fans why time forgot most of this music. Even without starting players like Pink Floyd and King Crimson (whose catalogs were not available to Rhino), this set is everything you ever wanted to know about progressive rock—and much, much more.

**SUICIDE**

*Producers:* Greg Lott & Marty Traw

Red 7000

Influential ingenuity beyond their negligible record sales, New York duo synthesize Martin Rev and singer/sympathizer. Alan Vega had a greater impact on the 80’s synth-pop movement than virtually any band besides Kraftwerk. New York Red label—last issued Suicide’s self-titled 1977 debut—which included two bonus cuts—a remix album track “Clue” and the tune “Keep Your Dreams,” which appeared on a 1981 reissue of “Suicide.” (Red Star is also releasing the second solo album, "Clouds Of Glory.”) As this collection demonstrates more clearly than any of Suicide’s subsequent output—especially its more accessible, Ric Ocasek-produced studio albums, the band’s music was years ahead of its time, configuring sets as diverse as Soft Cell, Ministry and Aphex Twin. A fascinating glimpse at the evolutionary origins of most synth-derived/electronic music. Contact: 718-852-8275.

**FIONA APPLE**

Tidal
*Producer:* Andrew Master
**Slate Work/E&WAM:** 67435

Even as the star to bring such diverse female artists as Sadie, Natalie Merchant, Sarah McLachlan, Susan Hoverson, and J. Geils to the forefront, Fiona Apple demonstrates a startling originality on a debut album that reaps a musical terrain all its own. From rhythmic thumpers “Sleep To Dream” and “Crash” to piano ballads “Sullen Girl” and “Shadow Boxer,” the first single to satisfy backers “Slow Like Honey” and “First, The Last,” the album toy with rock, pop, jazz, and Tin Pan Alley sensitivities, its material unif- ied by Apple’s smooth, buoysy voice. A welcome challenge for programmers looking for a change of pace at triple-A, AC, alternative rock, modern jazz, and top 40 stations. An artist with ample gifts as a singer, songwriter, and front woman. One of the most refreshing debut albums in recent memory.

**BLACK/NOTE**

Nuthin’ But The Swing
*Producers:* Mark Anthony Shelly, Willie Jones III
**Inputs/GRP:** 177

Label debut for traditional jazz quintet Black/Note swings briskly with great affection (and possibly affection for the great days of the `60s post-bop era. Led by bassist Mark Anthony Shelly. Black/Note highlights its succinct, punchy set with the plaintively lovely James Mahone alto solo on "I'll Be Beautiful For Someone," the insouciant post- bop melody of "I Saw Her First," and the graceful `70s tonalities of "Double Indemnity" (featuring trumpet Nicolas Peyton). Hot labelux saxo- phone Nathaniel Ayers on the muscular, modal tribute "Gettin Your Trane On" and the balladic "For Someone So Beautiful." 

**LES MCCANN**

Listen Up!
*Producers:* Ron Abramson, Michael S. Morgan
**DMP:** 6139

Les McCann’s modernistic jazz set proves that once a vintage pianist/vocalist is very much on the scene, even his top-selling Eddie Harris collaboration “Self-Portrait” (Atco) movement becomes the subject of a special Rhino Records reissue. McCann is joined by his backing band that includes such artists as Billy Preston, Ernie Watts, and Dari Cynn. Led by McCann’s lyrical solo line that irons some of the film’s more biteless, byzantiner title cut the breezy swing of “Somewhere We’ll Meet Again” in the good hands of the Caribbean quartet of “Trinidad,” the wistful职能部门 of “For Everly” and the deep gospel groove of “A Little 94 For God & Co.” McCann also sings on a glistening, picturesque version of “When I Fall In Love.”

**WORLD MUSIC**

**COCO BRIVIAL**

Mangrove (Cygamusic) Gypsy
*Producer:* loader loader
**Piccadilly:** 6519

This tribute to gypsy-born Django Reinhardt celebrates the swing and gypsy rhythm that inspired the feature. French jazz guitarist. Starting with three masterful renditions of Reinhardt tunes, the disc takes off with originals by guitarist Tetra Vantvoet and various fans of acoustic swing a la Reinhardt’s “Hot Club De France,” this set has much to offer. But it’s the music that mirrors the album with freshness and passion. Distributed by Harmonia Mundi.

**LATIN**

**LUIS MIGUEL**

Nada Es Igual...
*Producers:* Jose Ilian, Kito Cherian
**WEA Latin:** 15947

On perhaps his weakest set ever, the talent-super-duper from Mexico is looking more like a conservative underachiever as he squanders his marvelously virtu- ous tone on uneven batch of tawdry commercial romantic confessions and fascist, upempo Po-R&B/disco entries, as current top 10 hit “Lo Ciento” attests. Expecting last- minute sales, anyway, with such potential bale- ful hits as “Abrazame” or “Un Dia Mas.” Fortunately confirming is a creation that shows the handsome singer has been trying to shed for several years.
hard times to the realization that the oppression of a lonely spell is lifting. As always, Loveless plays his stunningly honest performance, that makes this romantic ode something nearly everyone can relate to.

**JOHN MICHAEL MONTGOMERY**

_Ain't Nothing But_ (4:34)

PRODUCER: John Michael Montgomery
ENGINEER: Andy Dare
RECORDING: Universal
LABEL: Republic
REVIEW: R&B

Geraldton-born singer and songwriter John Michael Montgomery continues his formidable success story with his forthcoming Atlantic album. The production is especially effective in its use of the drums and piano sound as if they are only a few feet away from the listener, making the song feel incredibly close. For those of them, Todderry's edit actually has the potential to take the track to a whole new level and bring it to a full-frontal caterwall by the track's close. Artful, affecting, and undeniably accessible...three solid tracks of any R.E.M. recording.

**ELVIS COSTELLO & THE ATTRACTIONS**

_Boys From The Roses_ (4:15)

PRODUCER: Elvis Costello & Nick Lowe
LABEL: Columbia
REVIEW: R&B

From the intro redolent of “Turn Turn Turn” to the gentle, almost springtime, Costello turns into a lover, if somewhat bitter, performance of this tune. For those of you who think “Unnecessary Beauty.” A dreamy, kaleidoscope-filled bridge breaks up the song with a disregard for that is almost as beautiful at lots of formats. Wouldn't it be nice to hear something new from Costello on the chart?

**CHALK FARM LOC IN LOVE_ (4:20)

PRODUCER: Matt Hyde
LABEL: Polydor
REVIEW: R&B

It's, oddly, the one's for one's own discrimination against racial intolerance (I think), but also about measuring up to one's own ideals. A group of musicians is being kicked out by a compelling, mainstream, catchy chorus that will have fans of _The Business_ and _The Go-Go's_.

**BOMB THE BEAVER FEATURING SINEAD O'CONNOR**

_The Beast You Going Down_ (4:30)

PRODUCER: Tim Simon
LABEL: 4th & Bummed
REVIEW: R&B

One of those records that you will likely have to search out in order to hear it. It is, sadly, too experimental and broad-reaching to slide onto most rock or dance radio stations—even though it deserves a place on both. LambThe Bomp mastermind Tim Simeon brilliantly melds elements of ambient-dub with Middle Eastern culture and snaky guitar loops. L'Orion is at her most restrained and effective here, bouncing off some credible reggae-toasting by Benjamin Zephaniah. A shining moment from the underappreciated '90s.

**LONER ROMES_**

_Sea of Love_ (4:10)

PRODUCERS: Michael Lloyd, Ron Akelé
REVIEW: R&B

This is, sadly, too experimental and broad-reaching to slide onto most rock or dance radio stations—even though it deserves a place on both. LambThe Bomp mastermind Tim Simeon brilliantly melds elements of ambient-dub with Middle Eastern culture and snaky guitar loops. L'Orion is at her most restrained and effective here, bouncing off some credible reggae-toasting by Benjamin Zephaniah. A shining moment from the underappreciated '90s.

**DAVE PERRY**

_Visions_ (1:38)

PRODUCER: Dave Perry
REVIEW: Pop

This is, sadly, too experimental and broad-reaching to slide onto most rock or dance radio stations—even though it deserves a place on both. LambThe Bomp mastermind Tim Simeon brilliantly melds elements of ambient-dub with Middle Eastern culture and snaky guitar loops. L'Orion is at her most restrained and effective here, bouncing off some credible reggae-toasting by Benjamin Zephaniah. A shining moment from the underappreciated '90s.
**MUSIC**

The Alternate Aloha Concert
Lightyear Entertainment
60 minutes, $19.95
As Elvis fans await secrets of deep-fried peanut-and-peanut-butter sandwiches to be revealed in new PBS series "The Burger And The King," Lightyear released a DVD-staged a luscious dress rehearsal in front of a packed crowd that, in some ways, rings almost as good as the real thing. Almost, because he is visibly nervous and, in a few cases, forgets the words to songs. But the point is pure Elvis, and the repertoire includes many of the Aloha concert's greatest hits, among them "Blue Suede Shoes." "Can't Help Falling In Love," "Suspicious Minds," "My Way," and "Let Me Be." A necessary addition to the libraries of the devoted. (Contact: 800-229-7867.)

**DOCTOR DISH**

Baby Let's Play
Cleopatra Productions
25 minutes, $12.95
How much footage of like-minded free spirits would it take before one begins to seem as if approaching infinity as another contender begins campaigning for a spot on the live-action shelf? Curiously is the theme of this tape, which features youngsters interacting with their world in such inspiring locales as a petting zoo, a steel engine, and a well-equipped playground. As with its predecessors, "Baby Let’s Play" contains no narration but plenty of Peggy Sue music that aims to keep replay potential high. (Contact: 888-666-BABY.)

**GOOD HOUSEKEEPING KIDS**

Almost the Same
Soraya Family
approximately 65 minutes each, $12.95 each
Good Housekeeping magazine steps into the children's arena with a trio of animated general-interest programs and one holiday-themed title, "Almost the Same." "Soraya Family," "A Tale Of Two Kittens," and "Christopher Crocodile" introduce unique albeit commercial characters from an action-packed adventure; "The Christmas Brigade," is a computer-animated adventure for kids and friends out to save the holiday spirit. Similar "Good Housekeeping plan a big-bucks advertising campaign for the fall, which should fuel interest at retail. Each title is available in clamshell or slipcase packaging. (Contact: 800-466-8273.)

**HEALTH & FITNESS**

The Grind Workout: Strength And Fitness
Sony Music Video
50 minutes, $12.98 each
The well-cut torso of host Eric Nies that graces the cover of this third "Grind" tape is sure to attract some attention at retail. Nies, choreographer Tina Landon, and the Grind dancers are back, hip-hopping their way to aerobic fitness in a program that includes a weight-training session geared to increase upper-body strength. The gym consists of a makeshift space on the roof of a building in downtown Manhattan, N.Y., where they work up a sweat to tunes of the world's hottest sounds, Delinquent Habits, and DJ Roman.

**COMEDY**

Politically Incorrect
New Line Home Video
60 minutes each, $12.98 each
Rhino is laughing all the way to retail outlets with the first fruits of its long-term distribution deal with cable channel Comedy Central. In this Bill Maher-hosted series—which will make its network debut next year on ABC—there's no room for polite conversation. The program, self-described as "The McLaughlin Group on acid," packs plenty of verbal punches among celeb guests of varying political and social ilk. For example, "Political Separation" and "The Political Domain," in each feature two episodes, bring together the likes of Roseanne, Roger Clinton, Jerry Seinfeld, Robin Quivers, and Julianne Margulies. Also new from Rhinoceros are "Dr. Katz: Professional Therapist," and "Comics Only."

**DOCUMENTARY**

Edward Un Edward
Time Life Video & Spectrum Video
120 minutes, $29.99
The late Edward Vlll makes for one of the greatest stories in political history, and this two-video set captures all the drama and detail from every vantage point—including that of the program's host and writer, Prince Edward Windsor. When Edward VIII renounced the throne to marry twice-convicted Wallis Simpson (she who made fantastic lark of un-British saying "You can never be too rich or too thin"), he rocked the foundation of the royal family, with some interesting political and familial consequences. The first tape, "The Road To Exile," introduces the then-Prince of Wales and follows his affair with Simpson and consequent abdication. The second volume, "Life I Led," offers the post-World War II life of the duke and duchess. (Contact: 708-888-7097.)

**SIMULSYEVES VR**

Wildangels who want to get into the action—literally—will appreciate this PC accessory, which adds amazing 3D realism to many popular computer games. The Simulesys VR uses stereoscopic technology to simulate 3D effects on any personal computer. Users must wear goggles to experience the enhancement, which has to be seen to be believed. Five games are included with the hardware: 'Interplay's "Descent II," "Whiplash," and "Streetstrip 2000"; "Gamer's Press" of the "Triad" and Softdisc's "In Pursuit Of Grend." The installation is simple, and the gameplay enhancement is phenomenal. For example, the 3D version of "Descent II" adds an incredible amount of depth to tunnels that the player must navigate, and enemy fire appears to pop out of the scenery in full 3D. The company says that approximately 20 games that support the new technology will be on store shelves by the holiday season, with dozens more on the way for 1997. It remains to be seen whether gamers will view this as a gimmick or as the next "killer app," but Simulesys VR does succeed in bringing a new type of gaming to the home computer. Worth looking into.

**CHILDREN'S**

Be A Little Chef
MVP Home Entertainment
50 minutes, $19.95
Nutmeg takes a banana seat to culinary fun in this recipe for success that teaches children how to make no-bake chocolate delights. A former TV producer and mother of two takes to the screen in a presentation that effectively highlights where the specific skill of Julia Child in the making. She counts aloud the necessary ingredients and tells kids about various safety precautions. And in true rainy-day-activity form, the recipes include such delicate procedures as smashing graham crackers in a plastic bag to make crumbs. The results are a gooey delight: miniature cream pies, chocolate-covered fruit, and ice cream sandwiches. Also new from MVP are "Casey's Playhouse" and "Let's Go Fishing." (Contact: 800-687-3555.)

**MUSIC**

Midnight Riders: The Story Of The Allman Brothers Band
By Scott Freeman
Little, Brown & Co.
342 pages, $19.95
In preparing this book, author Scott Freeman interviewed nearly 100 sources, studied tens of thousands of pages of court documents, and drew upon his extensive interviews with the Allman Brothers Band in 1984, when, he says, "the band had split up, no one was optimistic that they would ever get back together, and they seemed free to be more reflective and candid than they otherwise might have been.

The result is an absolutely riveting book that reads as compellingly as a novel. The band members are presented as inspired, brilliant, flawed personalities. There are detailed histories and many, many personal anecdotes from the members of the band themselves—magical moments in the studio and onstage, scenes with groups, drug use, personal appearance, personal relationships (including a minute-by-minute replay of Gregg Allman's first date with Cher), legal troubles, and financial setbacks. Their personal reminiscences make "Midnight Riders" far more colorful and authentic than most music biographies.

The song opens with Les Dudek playing an acoustic guitar; then the others come in, and the music takes off with a joyful opening movement that ends on a bittersweet note, very similar to the dramatic closing of "Whipping Post." But instead of the live version, the "From A Post," the notes spring up with giddy happiness. The song soon falls into an interlude that is like a tender little lullaby... Then Jaimie [Johanson] comes in on cymbals.

The most harrowing scene in the book is the description of Duane Allman's death in a motorcycle accident—a second-by-second account that leaves the reader reeling. Then there are the haunting coincidences that follow the band: Just one year before Duane Allman's death, almost to the day, he had suffered an overdose, and, in the hospital, bassist Berry Oakley prayed for Duane to be allowed just one more year of life. Then there was Oakley's own death a year after Duane's, in a similar motorcycle accident within a thousand miles of the death that shocked the band. For fans and nonfans alike, this book is compelling reading and illustrates how influential the band remains to anyone who is aware of rock music.

Desperation
By Karen Hall
Ballantine Books
300 pages, $12.95
Two things are sure about this audiobook: It is Kathy Bates' reading; she creates a tense atmosphere that is over-the-top. As the story begins, two young women get lost in the woods. They are attacked by some men and eventually taken away by a man who forces them to work on his farm. The man is called "Desperation." But just when things look bad, the women are rescued by a group of people who are looking for something. The group is led by a man named "Desperation." He is a former police officer who has been trying to help others for years. He is able to save the women from the man who is holding them captive. He is able to get them to safety and to rescue the bodies of the dead men. The story is filled with suspense and action. The women are able to escape from the man who is trying to kill them. They are able to find a place where they can be safe and to start a new life. They are able to start a new life and to become something else. The story is filled with suspense and action. The women are able to escape from the man who is trying to kill them. They are able to find a place where they can be safe and to start a new life. They are able to start a new life and to become something else. The story is filled with suspense and action. The women are able to escape from the man who is trying to kill them. They are able to find a place where they can be safe and to start a new life. They are able to start a new life and to become something else.
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(Continued on page 120)
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MUSIC SALES GROWTH SEEN SLOWING
(Continued from page 102)

in births that began in the early 1980s is beginning to fuel demand for recorded music," the study reports.

The bankers also point out another demographic trend that could be propitious for the industry. People aged 45 and over bought 16.9% of recorded music last year; five years earlier, their share of the market was only 11.8%.

Sales growth will have to come mostly from trading up to CDs from cassettes and from increases in total units sold, the report indicates, because resistance to price increases is likely to remain in force. The average price of a recording rose about 3% in 1995. Veronis, Suhler says, "The generally low inflation rate, fierce competition among retail outlets, and the price sensitivity of consumers would keep price growth in check over the next five years."

The bankers project that prices will rise 3.5% on a compound annual basis from 1995-2000. The firm estimates that by 2000, consumers will pay $13.13 for an average unit of recorded music, compared with $11.07 last year.

Beyond inventory woes, the trend most troubling to music retailers is their declining share of the music market. In 1990, record stores accounted for 69.8% of music purchases; last year they represented only 52%. The push to sell music by discount merchandisers like Wal-Mart and Kmart and by consumer electronics chains like Circuit City and Best Buy has eroded music retailers' margins and sales.

Despite some pessimistic signs, however, Veronis, Suhler is bullish on music. Broadwater says, "We continue to believe recorded music is one of the great segments of the media and communications business. It grows very strongly and makes a lot of money."

AC/DC TOUR
(Continued from page 97)

Tony Blain, managing director of ACME Merchandising, which has more than 14 product lines for the tour.

That such excitement has been registered—considering that AC/DC is up against some stiff competition, including Oasis, Michael Jackson, and Sting—speaks volumes about the veteran act's ability to transcend fads.

Young explains, "We've never tried to do something we're not or looked around to see what the other bands were doing. An audience can tell when you're phony or you don't want to be onstage. We're entertainers, not politicians."

"In America once, a well-dressed businessman with his two young boys said they'd been bounding him to take them to a rock 'n' roll show. 'I figured they might as well start with the best,' he said. He flew those kids right across the country to see us. Sometimes, it's kinda strange, you know!"

AC/DC recently took time off to shoot a segment in New York for a movie about U.S. radio presenter Howard Stern, a longtime fan.
Beach Music Creeps Northward
Syndicated Shows Find Widening Audience

BY KEN JOHNSON

CHARLOTTE, N.C.—It could be the musical equivalent of the U.S. Civil War.

Beach music, the Southern sound made famous on the sandy shores of the Carolinas, is invading the North, via a syndication venture by the Rhythm 'n Beach Network.

Already, the network's "Fish Fry" "Rhythm And Beach Top 40," and "Classics" programs are carried by 13 stations, mostly in North and South Carolina, Georgia, and Tennessee.

But recently, stations in Canada have expressed interest, and affiliate lists "will be signed on as early as late May in Annapolis, Md., and Pittsburgh."

"I think it will go over very well, because it's just a tremendous sound," says WLSW Pittsburgh owner Stan Wall. "You can dance anything to—it line dancing, whatever. It's feel-good music. You can sit there and not tap your feet and move with it."

WLSW began slipping beach music into its regular rotation during all-oldies weekends and has now added "Fish Fry." "The mix is just so good, and the response has been tremendous," WLSW's Dan Call argued.

"There are clubs here in Pittsburgh that have been featuring a lot of shag music. And from what I understand, there are busloads of people from this area that travel to the Carolinas to shag."

WYRE-AM (810) Annapolis began airing "Fish Fry," and "Rhythm And Beach Top 40" in May, alternating the shows every other Saturday night.

Both programs have generated a lot of positive feedback, according to WYRE GM Bucky Murphy, who says that the shows are a special hit with boaters of the Chesapeake Bay region.

"It think it's great," Murphy says. "It sounds as live as a prerecorded show could sound. They're fun, and the show jumps. I'm all for it."

For the uninitiated, beach music—known to be confused with the California surf sounds of the Beach Boys and Jan & Dean—is a 50s-derived rock/R&B mix made popular on the beaches of North and South Carolina by the Dominoes, the Ravens, and General Johnson and Chairman Of The Board (Billboard Report, Aug. 31, 1991).

Through the years, it has remained a signature musical genre throughout much of the South.

This feeds above the Mason-Dixon line is yet another step in securing beach music's longevity and a satisfying move for Chris Beachley, creator and producer for the Rhythm 'n Beach Network.

"We're very excited; we think it's great," says Beachley, who produces the show with on-air talent John Hook, a former DJ at stations in North Carolina and Louisiana. "We haven't really hit stations beyond a regional area, but before long, we're going to start going after the Texas stations, the Oklahoma stations, the California stations."

Beachley and Hook started the Rhythm 'n Beach Network in 1994. The syndicated venture was a natural outgrowth for the two music lovers.

In addition to founding the Wax Museum, a well-known Charlotte record store that specializes in beach music and old R&B vinyl, in

Radio Spending Gains Predicted Thru 2000
Banker's Report Forecasts 7% Annual Growth

With the forecast calling for a no-foreseeable end to the deregulation whirlwind that is redefining ownership standards in the radio industry, advertising is projected to grow to $11.9 billion by the year 2000, up from 1995's $11.3 billion.

Radio's 7% compounded annual increase will boost the industry's share of media advertising from 11.3% to 11.5%, according to the just-released 10th annual Communications Industry Forecast from investment banker Veronica, Suhker & Associates.

Overall, the study foresees a favorable economic outlook for all communications media, illustrated by increased ad, consumer, institutional, and business spending, particularly on emerging media. In total, communications industry spending will climb to $353.3 billion in 2000; in '95 it was $293.5 billion.

Radio's 7% take of the industry's growth follows a 10% anticipated gain for interactive digital media, 8.5% for subscription video, and 8.1% for recorded music. trailing radio's expected increases are TV (6.1%), films (5.5%), newspapers (5.5%), and book publishing (5.5%).

The radio industry's growth will be fueled by a 7.4% increase in local advertising and 6.5% in national. Network advertising will climb at a 1% annual rate. Much of the growth, not surprisingly, is attributed to the rapid growth of the networks segment made possible by the '96 Telecommunications Act.

According to Christine Balcius, director of Veronica, more than 200 remaining small to medium size owners will have to find the key to unlock the in-market synergies and clustering benefits enjoyed by larger groups. They must find the combos or swaps that will improve their market presence and margins and allow them to compete effectively.

In terms of audience, the report reveals that AM listening grew 3.2% in '95, the first increase for the band since '91. Even so, FM listening accounted for 78.9% of listening last year. And interestingly, after-hour radio listening fell nearly 3% between '94 and '95, while auto listening was up nearly 5% over the same period.

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BILLBOARD AUGUST 31, 1996 121
Conner Fortifies KMJQ’s R&B Mainstream Spot

KMJQ (Majic 102) Houston had achieved a premier position as the market’s heritage mainstream R&B FM. Then KBXX (the Box) debuted in the top 15 among R&B stations nationally, creating a war in the market. The battle raged for a year as KBXX targeted Black listeners with a strong R&B format, while KMJQ maintained its heritage mainstream positioning.

Conner, KMJQ's Program Director, knew it was time to take action. He knew that KBXX was using cutting-edge programming techniques to gain listeners, and he wanted KMJQ to be competitive.

Conner Fortifies KMJQ’s R&B Mainstream Spot

The station instead has focused on playing mainstream R&B hits with no rap and some gold, Conner says, under the guidance of Program Director, Carlos Bonet, and News Director, Bob Perdieron and the news department.

Conner grew up listening to day-time WBAG Cleveland, where he worked before landing at school talking such jocks as J.J. Johnson, Jim Stearns, and Mike Payne. GM James offered the 16-year-old his first production job and became Conner’s mentor, helping him to go full time at KJMO. Later, Conner and partner Tom Jones broke four main stations in the market and began implementing programming on their ethnic crosstown WAZK that lasted about a year. Conner then did the 7 p.m.-midnight shift at WZAK.

Conner was named Program Director in the early 2000s. He believed the station had the potential to thrive in the market and worked hard to build its audience.

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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
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Please note: The hotel is almost sold out. Make reservations immediately!

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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) 527-1335. Please identify yourself as a Billboard/Airplay Monitor Radio Seminar attendee to receive discount.

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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.

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REGISTRATION HOURS:
Thursday, September 5  Friday, September 6
Noon - 4:00 pm       9:00am - 4:00pm

REGISTRATION FEES:
(please check appropriate payment)

RADIO       NON-RADIO
☐ $199.00    ☐ $449.00 - Pre-Registration
☐ $249.00    ☐ $499.00 - Full Registration

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TO REGISTER:

Mail this form with payment to:
Maureen P. Ryan, Billboard Magazine 1515 Broadway, 14th Floor, New York, NY 10036
OR FAX to (212) 536-5055

FIRST NAME: ________________________________  LAST NAME: ________________________________
COMPANY: ________________________________  TITLE: ________________________________
ADDRESS: ________________________________  CITY: ________________________________  STATE: ______  ZIP: ______  COUNTRY: ________________________________
PHONE: __________  FAX: ______
I'M PAYING BY: ☐ CHECK  ☐ 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. Cancellations received between July 30th and August 30th will be subject to a $150.00 cancellation fee. No refund will be issued for cancellations received after August 30th, 1996. All refunds will be issued after the conference. Name changes within the company are permitted if received in writing by August 30th.
Music Video Programming

**NEW**

**NASHVILLE—Star Song/Virgin recording artist David Abbott is the eye behind Mark Walberg's film, "Rocket & Roll: In Between," Sean O'Dea directed photography, and Mark Kalbfied produced. Andi Variotina was executive producer. Weezer's "El Scorcho" was directed by Mark Romanek for Satellite Films. Jeff Cronenweth was director of photography. June Garcia was producer, and Danielle Caganana was executive producer.

**NEW YORK**

Adisa directed Anthony Hamilton's "Nobody Else" for 360 Degrees. The clip was lensed by David Waterston and co-produced by Lara Schwartz and John Traina. Brett Ratner directed the clip "Things We Do For Love" by Horace Brown for KD Sadler. Pat Darrin was director of photography, while John "Buddy" Pavone directed.

**NASHVILLE**

Abbott and Chris Cumming's "Sure Enough" for Picture Vision. Mark Skilton was director of photography, Greg Hall produced, and Varagona executive produced.

Paul Brandt's "I Do" was directed by Thom Olyphant for the Collective; Jocelyn DuBois produced.

**COMING**

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 19, 1996

**Los Angeles**

1. "Don't You Leave Me Now" — The Pumpkins
2. "Timebomb" — The Clash
3. "Hypnotize" — The Notorious B.I.G.
4. "One In A Million" — A Tribe Called Quest
5. "Pass The bumper" — Brother Ali
6. "We're Back" — Against All Odds
7. "Dirty Dancing" — Brian Wilson
8. "Fight For Your Life" — The Prodigy
9. "The Sound of Silence" — Simon & Garfunkel
10. "Living On A Prayer" — Bon Jovi

**New York**

1. "I Like It" — The Prodigy
2. "One In A Million" — A Tribe Called Quest
3. "Doo Wop" — The Isley Brothers
4. "Pass The Bump" — Brother Ali
5. "Living On A Prayer" — Bon Jovi
6. "The Sound of Silence" — Simon & Garfunkel
7. "We're Back" — Against All Odds
8. "Dirty Dancing" — Brian Wilson
9. "Timebomb" — The Clash
10. "Don't You Leave Me Now" — The Pumpkins

**Los Angeles**

Los Angeles' KTLA, The Pumpkins, and Against All Odds all submitted clips for "Don't You Leave Me Now" by The Pumpkins. The clip features a young couple dancing on a street corner, with the woman holding a baby. The couple is then shown in a car, driving through the city. The video is directed by Brett Ratner, who also directed the video for "I Do" by Paul Brandt.

**New York**

New York's MTV2 submitted clips for "We're Back" by Against All Odds. The video features a group of young people dancing in the street, with a man in a suit leading the way. The group is then shown in front of a building, with a sign that reads "We're Back." The video is directed by Brett Ratner, who also directed the video for "I Do" by Paul Brandt.

**Comedy Central**

Comedy Central's "I Like It" by The Prodigy is a music video that features a group of people dancing in a street, with a man in a suit leading the way. The group is then shown in front of a building, with a sign that reads "I Like It." The video is directed by Brett Ratner, who also directed the video for "I Do" by Paul Brandt.

**MTV2**

MTV2's submission of "Doo Wop" by The Isley Brothers features a group of people dancing in a street, with a man in a suit leading the way. The group is then shown in front of a building, with a sign that reads "Doo Wop." The video is directed by Brett Ratner, who also directed the video for "I Do" by Paul Brandt.

**MTV2**

MTV2's submission of "Pass The Bump" by Brother Ali features a group of people dancing in a street, with a man in a suit leading the way. The group is then shown in front of a building, with a sign that reads "Pass The Bump." The video is directed by Brett Ratner, who also directed the video for "I Do" by Paul Brandt.

**MTV2**

MTV2's submission of "Living On A Prayer" by Bon Jovi features a group of people dancing in a street, with a man in a suit leading the way. The group is then shown in front of a building, with a sign that reads "Living On A Prayer." The video is directed by Brett Ratner, who also directed the video for "I Do" by Paul Brandt.

**MTV2**

MTV2's submission of "The Sound of Silence" by Simon & Garfunkel features a group of people dancing in a street, with a man in a suit leading the way. The group is then shown in front of a building, with a sign that reads "The Sound of Silence." The video is directed by Brett Ratner, who also directed the video for "I Do" by Paul Brandt.

**MTV2**

MTV2's submission of "We're Back" by Against All Odds features a group of people dancing in a street, with a man in a suit leading the way. The group is then shown in front of a building, with a sign that reads "We're Back." The video is directed by Brett Ratner, who also directed the video for "I Do" by Paul Brandt.

**MTV2**

MTV2's submission of "Dirty Dancing" by Brian Wilson features a group of people dancing in a street, with a man in a suit leading the way. The group is then shown in front of a building, with a sign that reads "Dirty Dancing." The video is directed by Brett Ratner, who also directed the video for "I Do" by Paul Brandt.
### MODEST SHIPMENT GAINS IN RIAA MIDYEAR STATS

(Continued from page 1)

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<td>6.8</td>
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</table>

**Source:** Recording Industry Assn. of America

Unit shipments of cassette albums fell 19.4% to 10.9 million from 126.5 million, and their dollar value was down 16.5% to $665 million from $1.08 billion.

Mr. Fine, CEO of SoundScan, says, "I think two things are happening. As CDs become more popular, cassette sales are selling less. And a lot of retailers are not carrying very many cassettes, it's a self-fulfilling prophecy. Because they have less, they're selling less, and so they're ordering less.

Fine adds, "We think, through our database and our sales research information, that there's a healthy market for cassettes. If the trend continues, the last sales are not replaced by CDs, they are replaced by the 'authentic' casette from the plaintiff record companies."

Vinyl, meanwhile, maintains its modest though steady resurgence. The percents are impressive: a 20% increase in album unit shipments to 1.2 million and a 43% gain in dollar value to $14.3 billion, but the base numbers are still smaller than those of other formats.

Many artist and manager groups are concerned about the problem of bootleg recordings, which have become a thriving enterprise that goes miles beyond simple trading between fans.

A RIAA executive says that the "majority of artists' managers contacted after raids netting bootleg booty that included their artists' performances signed affidavits saying there was no authorization for such use.

Acts whose managers have signed such affidavits include Phish, Soundgarden, Alice in Chains, Nirvana, Hootie & the Blowfish, Alanis Morissette, the Grateful Dead, Bob Dylan, the Dave Matthews Band, and Metallica, according to the trade group.

Gary Borman of Borman Entertainment is among the artist managers who condemn bootleggers. Borman's clients include Mary Chapin Carpenter, Dwight Yoakam, Faith Hill, the Yellowjackets, Violent Femmes, and Pons.

"No, we don't support any violin of commerce," he says, and "we don't want to support or to have anything that interferes with our clients' rights to present their music to their audience in the creatively and technically acceptable manner that they choose.

Borman says that commercial bootlegging in which "there's millions of CDs and dollars involved is way beyond fans swapping tapes."

Hootie & the Blowfish is one of several bands whose managers were successful in removing a tape-ware site on America Online that appeared to encourage the illegal copying of albums (Billboard, July 6).

However, there are artists and manager groups who do not view the bootleg phenomenon as a problem. "I don't care about the boots," says P. W. Burns, who co-manages such groups as Hole, Smashing Pumpkins and Metallica. "I do care about the other ones, the counterfeits.

So far this year, 449,733 cassettes have been seized in raids, continuing the trend of the past few years. (Cassette seizures are down from 771,498 units this time last year). The RIAA says the dominant genre for pirate cassettes remains Latin music.

"We're seeing a 42% decline in counterfeited-cassette seizures over the same period last year, as a result of deploying our resources in regions of the country where Latin music is concentrated," says Frank Creighton, VP/assistant director of anti-piracy of the RIAA.

Although piracy of Latin music is waning, according to the RIAA, crooks are constantly dreaming up new compilations. Bogus Asian and Indian cassette recordings have begun to hit the market.

The RIAA is also now fighting what it calls "alternative piracy." In one such civil case, a settlement was obtained against a firm called Send-a-Song, which sold customers audio greeting cards that contained recorded music played to individuals on request—but were, according to the RIAA, unauthorized recordings from the plaintiff record companies (Billboard, March 30).

The Internet, D'Onofrio says, is also creating problems of unauthorized use. "To be prepared, we have begun to put out notice in the online environment about how [intellectual laws] apply to emerging digital technology," he says.

In one such case, the RIAA sent a cease-and-desist order to AudioNet, which was providing an interactive service that offered online 400 digital performances of full-length albums from a variety of musical genres, without having gained permission from the copyright owners. AudioNet dropped the infringing work within days of the order (Billboard, March 16).

In the RIAA's largest civil case to date, the trade group filed a multi-million dollar suit against Amway and several of its top representatives at the beginning of the year, alleging unauthorized use of recorded music in videocassettes used by the firm for recruitment and the promotion of conventions. The case is now in court.

In a legal-development upgrade, meanwhile, the RIAA was instrumental early this year in getting a groundbreaking court ruling that "contributory infringement" can mean that a seller and fan- and market-owners can be held responsible for vendors selling pirated product on their premises.

Cementing what the RIAA chalks up as a powerful anti-piracy year to date, on April 8, RIAA member companies won a $7 million verdict in a landmark infringement action against a raw-material tape supplier and its turnkey blank cassettes owned by counterfeiters.

### REFERENCES

1. **International Buyer’s Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co’s, music publishers, distributors & other services.

2. **International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products.

3. **Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operators across the USA.

4. **International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.

5. **Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre.


8. **International Music Buyer’s Guide:** The essential tool for finding business contacts in the Latin music marketplace.


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BDZZJ76
**Greatest Gainer/Airplay**

**1.** Save the Cabaret (MC Hammer) - A&M

**2.** The Funky Cold Medina (D.I.T.C.) - Geffen

**3.** Voices in the Night (Zaftig) - Blue Note

**4.** Walk in the Rain (Trentemoller) - Epic

**5.** I'm Forever Loyal (Shalamar) - Jive

**Greatest Gainer/Sales**

**1.** She's Single (Bobby Kimball) - CBS

**2.** Back to Basics (Kodak) - Elektra

**3.** Can't Tough this Heart (Sheena Easton) - Warner Bros.

**4.** This Is My Anthem (Missy Alide) - Virgin

**5.** Give It Up (Fred Wesley) - Columbia

**Artists and Songs**

- *Macarena (Bayside Boys Mix)*
- *I Can't Sleep Baby (If I)*
- *Gimme One Reason*
- *Hot Shot Debuts*
- *Greatest Gainer/Airplay*
- *Greatest Gainer/Sales*
BROWN PUTS HIGHTONE IN MAINSTREAM
(Continued from page 7)

his first albums and chalks up the fact that he didn't have bigger hits to under- tune him. He adds that the pro- motion behind the releases focused on the side of the musical personal- ity that is in the tradition of Hank Williams Sr.; his new album, though solidly country, reflects many of his previous influences.

"I think Marty got trapped a little bit

in the whole marketing concept as the "new Hank Williams," Bromberg says.

Brown co-produced "Here's To The Honky Tonk" with Bromberg. A Bug Music writer, Brown wrote or co-wrote 10 of the 11 cuts on the album.

The first single from the album will be "Too Lonely Too Long," a radio re- lease date has not yet been set. Brom- berg says the label plans to release a video first to create interest.

"They know who I am," Brown says of country radio. "I haven't had a hit yet, but I will. On the first albums, they may have thought I was too country. We don't have to see how they can listen to this and not call it mainstream."

BORDERS GETS VID EXCLUSIVE
(Continued from page 6)

5,000-7,500 movies and nontheatrical titles stocked at each location. A.E.'s Cartoons Go To War," Russo says, "is the perfect example of why we need the section. Where would you put it otherwise? Here, it will be face-out, and people will be able to find it." Proper exposure needs to be nur- tured. "I see this as a long-term rela-
tionship," she adds.

The History Channel is one of three labels that Russo hopes to spotlight. CBS/Fox Video's line of BBC imports, including "Absolutely Fabulous" and "Wallander," chronicles, and Turner Home Entertainment's PBS collec-
tion are others. They're the chosen few:

"We've been approached by everyone, including the studios," Russo says. Unlike Barnes & Noble's displays, which are adjacent to biographies, Bord- ers is locating the History Channel section amid its selection of movies and nontheatrical releases. Russo believes the distinctiveness is sufficient to make the tapes stand out, drive sales, and separate Borders from the pack.

"We want to differentiate ourselves from Best Buy," she says. "This is something the Borders customer is interested in." Russo expects interest to be strong throughout the 107-store chain, which will grow to 127 outlets by the end of the year.

POLYGRAM BUYS GO! DISCS
(Continued from page 6)

MacDonald is now a free agent, and Kennedy said that he anticipates a rapid return to music for him.

The PolyGram chairman added that he made extensive efforts to persuade MacDonald to stay. Kennedy said that a "very substantial offer" (Aug. 10) before the deal was announced, he asked MacDonald to consider his position over the week- end. It was only on Monday (Aug. 19) that he was certain that MacDonald was going to sign. Kennedy announced his departure, Kennedy says.

In 1994, the last year for which accounts are available, Go! Discs had revenues of 2.6 million dollars ($2.5 million) and pretax profits of 6,000 pounds ($9,000).

The company came to prominence in the second half of 1980, with Billy Bragg and, piper, says he and compa-
ny owner Terry Woodward are looking forward to hearing Brown's new album.

"He sells real well in this region of Kentucky, not just in Owensboro," Nichols says.

High-Tone's Anderson says he has received calls from Borders and Owen- son Merchandisers requesting Brown for an upcoming Wal-Mart tour.

Plans for a fall tour are in the works; Brown is managed by Nashville-based Mitchell Fox Management.
## Billboard Hot 100 Airplay

**Composed from a national sample of airplay supplied by Broadcast Data Systems’ Radio Track service.**

### Chart for Week Ending August 31, 1996

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<td>2</td>
<td>Let Me Be Bad</td>
<td>Aaliyah</td>
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<td>3</td>
<td>I Need To Know</td>
<td>CeCe Peniston</td>
<td>WB**</td>
<td>43</td>
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<tr>
<td>4</td>
<td>Only God Can Judge</td>
<td>CeCe Peniston</td>
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<td>CeCe Peniston</td>
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<td>Let Me Be The One</td>
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**No. 10 - 20**

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Your favorite singers present a gift of love that brings...

Hope for Children with AIDS

By purchasing this album, you can make a difference!

For Our Children too!

Celebrating the life of Elizabeth Glaser

babyface
toni braxton
toni
cher
natalie cole
celine dion
david foster
& friends
amy grant
faith hill
elton john
richard marx
natalie merchant
seal
carly simon
& james taylor
luther vandross
bryan white
vanessa williams

To benefit Pediatric AIDS Foundation

Available September 3. R2/R4 72493/4
PURE SPRINGS A SLO LEAK
(Continued from page 5)

musician to his close friend Jimi Hendrix.

“I got to jam with [Hendrix] a lot and hang,” says Karp. “We did a lot of con-
cert shows with him too, so it was a great way to have a ton of the best of Hendrix over to my house, and it was like, ‘Hey, he’s bringing God over tonight.’ I was really influenced by Jimi, for sure.”

Karp went on to lead the R&B unit White Chocolate, which recorded for RCA, and the more pop-oriented group Loose Horse, which put out albums for A&M and Private Stock.

Since that era, Karp says, “It’s like a family reunion. I’ve got a lot of fun with different musicians. It’s fun to be jamming. Keith Richards is a neighbor of ours in Weston (Conn.), so we get together and jam, just for our own fun.”

Kortchmar recalls, “Friends of mine who were there talking about Charlie, because he was a local legend. We were hanging out, and we started talking about songs we liked. Then we started thinking about playing. And I put together a band of people that was a long in Westport for five or six months, getting together and finding a place we could play and experimenting with song and material. We wrote a couple, and we did a lot of covers, like Albert King and Howlin’ Wolf and Jimmy Reed, Slim Harpo. It was all stuff we love. That’s what we’re going for, all this really cool, low-down shit.”

It is said that it took a while to recruit Brooks, a formidable sideman (Bob Dylan, Miles Davis, the Doors) and a founding member of Mike Bloomfield’s Butterfield Band and a blues-rock band the Electric Flag (which, coinci-
dentially, featured Kortchmar’s former boss Muddy Waters).

“We were just playing in a bar,” Kortchmar says. “We didn’t feel right about calling Harvey, because it wasn’t the right name for what we were doing. We didn’t want to disrespect him. But when we finally asked him to play, he said, ‘I was waiting for you. I was wondering why you didn’t call me sooner.’ That brought you to your senses.”

And Harvey of course is a mensch and a wonderful guy. His presence just rounded everything out.

Kortchmar met Westport spot the 54 Club as its home base, Slo Leak—which took its name from an instru-
mamental jazz howler Chris Miller, Lafayette Leake—to start hearing things up locally.

Says Coen, who caught the band live at the 54 Club: “They were playing every Wednesday night for about four or five months and trying different configurations, different horn players, different keyboards, trying to figure out what was working and what wasn’t. It was a small room, very hip. It was very exciting. People were dancing and partying and having a good time.”

Securing financing from a business-
man friend of Karp, Slo Leak recorded its debut album at Dangerous Music, a studio operated by Steve Rash, the gui-
meter guitarist for Southside Johnny & the Asbury Jukes, in the basement of his Weston home.

Kortchmar produced, and Rugg-
ished. On the album, the group is round out by harp player Bob Pagano and saxophonist Chris Miller, drummer James Worthorn, and key-
boardist Fred MacFarlane.

"It was played live,” Kortchmar says. “That’s the whole flavor of it. The sound you hear is that leakage kind of sound....the sound is the closest I’ve heard to what the old records sound like, the tone of that era. And having a play-in-room feeling. We went against lots of conventions, [using] the Lou Reed riffs on the album, [recording] the way they used to be recorded, and [we had] the same room with the drums. The album features six of his hand-
made songs, published by Medulla Music (ASCAP),talking to the singer-songwriterdelivering the kind of rock band that would bring a rock band over with all the captures, linking up with different musicians. It’s fun to be jamming. Keith Richards is a neighbor of ours in Weston (Conn.), so we get together and jam, just for our own fun.”

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boardist Fred MacFarlane.
The impact that low-ball single pricing can have on chart credibility is one of the key issues that has led Billboard to re-examine the methods used in the Hot 100 Singles and Hot R&B Singles.

The specialized identification of radio formats, the proliferation of radio airplay, a shift in the demographics of the single-buying consumer, and the renewal of double-A singles are among the factors that have prompted Billboard to explore the possibility of retooling its most significant single charts.

While there are executives who use discounted singles as a legitimate marketing tool that ultimately leads to album sales (such as selling artists or stars, others privately condemn the practice.

And that latter camp suggest that the criteria used to determine rankings on the Hot 100 be changed in an attempt to curtail, if not eliminate, the marketing practice.

One senior distribution executive says, "If you view singles as a marketing tool, a retail concept, then the whole thing flows fairly logically. Airplay is an extremely crucial ingredient in certain genres of music—urban, dance, and some kinds of pop. If you can get the exposure in the way you drive airplay is through sales.

If you are selling singles to drive sales, the same way we sell-price albums, then if a $3.99 single is priced at 99 cents and it is positioned in a highly promotional place in the store, and if the packaging reflects this, the seller that represents an easier buy, which will increase sales," the executive continues.

"So if you increase sales, hopefully that will impact the artist, and in turn which in turn will drive sales even higher."

Other executives say the sales bump possible from a chart hit comes further down the road, with international release.

Lou Mann, GM of Capitol Records (U.S.A.), says, "Lou Cap, No. 1 hit on the Billboard chart is really more for international use. If you have a No. 1 single on the chart, it sends a signal to the world.

Nonetheless, Mann says that Capitol has stopped using the 99-cent single strategy, "It was just too expensive to do a proper promotional push. We were trying to make a brisk/[return to] analysis, [and] we stopped playing the game."

TOO EXPENSIVE

Indeed, while most label executives argue that discount singles are a viable marketing tool, there is also a high level of knowledge that they are unhappy about the high costs of implementing the strategy.

Jim Caparoso, president of PolyGram Corp., believes the retailer is trying to use the singles marketing game a "horrible" problem that has reached "ludicrous" proportions.

"Quite frankly, when you look at what is going on, you have to raise the question, What are we all doing?" he says. "There is simply no way this will be any less aggressive from a marketing perspective, but is giving away product and low pricing the ultimate win for the consumers? I think it is foolish to answer that with a yes. The industry must come up with a different solution to this problem.

"The major problem is that the marketer strategy because their competitors use it. If they don't, then that competition is not going to play their game.

David Siverson, president of EMI Records (U.S.A.), says, "It looks at this way: I have to play the game to win."

Like everybody else, I have to decide if I want to be in it. If I think I can win, I will play the game.

"I am not going to be a hypocrite about 99-cent singles," he adds. "I want to get my money's worth out of my artist. But would I like to see the market so we are not giving away our product? Yes. I would. I am sure that the 49-cent single is just as much of a good time. But it's not mine."

PROMOTIONAL APPEAL

In today's record business, most label sales and distribution executives say they do not view singles as a profit center. They use them more as a promotional tool that eventually should translate into album sales. For years, labels have "seeded" the marketplace by giving away free copies of singles, usually by developing artists to individual stores if radio stations or video channels have jumped on the song, creating a "buzz" in the market.

But in the last quarter of 1993, some labels tried a new approach that has since blossomed into what is desribed in some circles as a very expensive tool. At that time, those labels arrived at a formula in which they give "free goods" to retailers in order to hook into the market and to place singles on sale for 99 cents. The dividends from such a strategy are twofold: The low price is designed to increase single sales, while also getting the artist's single to radio stations and video channels to jump on the song, creating a "buzz" in the market.

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**The Billboard 200**

**For Week Ending August 31, 1996**

**The Top-Selling Albums Compiled From a National Sample of Retail, Store, and Rack Sales Reports Collected, Compiled, and Provided By**

**THE BILLBOARD** 313

**SOUNDSCAN**

**The Greatest Gainer**

**Hot Shot Debut**

**New**

**1**

**Title**

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**15**

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**37**

**38**

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**THE WEAK KNEES**

**11**

**55**

**56**

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**ALANIS MORISSETTE**

**Celine Dion**

**NAS**

**LEANN RIMES**

**GUESS**

**FUGEES**

**Toni Braxton**

**Soundtrack**

**Metalsica**

**Bone Thugs-N-Harmony**

**Hill Country Chains**

**Cypress Hill**

**Zelo F**

**Marilyn Manson**

**A Tribe Called Quest**

**The White Stripes**

**White Zombie**

**Tom Petty and the Heartbreakers**

**George Strait**

**Soundtrack**

**Oasis**

**A Tribe Called Quest**

**Cypress Hill**

**Shania Twain**

**Garbage**

**George Strait**

**Michael Jackson**

**J.J. Hairston**

**Jill Scott**

**The Smashing Pumpkins**

**Rage Against the Machine**

**Gloria Estefan**

**Quad City DJ's**

**The Cranberries**

**Brooks & Dunn**

**Butch Hollade Surfers**

**Various Artists**

**Various Artists**

**Various Artists**

**Björk**

**Various Artists**

**Various Artists**

**Your Little Engine That Could**

**Aqua**

**Tony!**

**The Black Crowes**

**Lou Diamond Phillips**

**Boy George**

**Adam Sandler**

**Garth Brooks**

**Garth Brooks**

**Various Artists**

**The Smashing Pumpkins**

**Various Artists**

**Various Artists**

**Various Artists**

**Various Artists**

**Sam & Dave**

**Various Artists**

**Various Artists**

**Various Artists**

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**Various Artists**
### Top Albums A-Z (listed by Artists)

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### Billboard 200 Continued

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Sales and requests, he says, can be a generally valuable research variable, says Jay Stevens, PD of top 40 rhythm WPGC Washington, D.C. "If a song is top 10 and we're not hearing it, we figure our competitors are playing it lightly, at that point, I'll start sniffing around to see if it's really going on.

There is less consensus over whether singles discounted to 99 cents or 49 cents are as credible a tool in determining consumer interest as are full-priced high-volume sellers. Randy James, PD at adult top 40 WRQX (Mix 107.3) Washington, D.C., says, "However, the word is that companies that are doing it are finding that they are valid consumer interest indicators that are ultimately good for the station, even if buyers are picking up a single.

"The bottom line is, if discounted casette singles enter people to buy a song at a low price, it only helps that artist and that song. If a song reaches reasons for them to be on the station," says James, "I don't care how people get hold of it, they believe it to me know how much it helps, because that is the reason you listen to the radio station."

Joel Folger, PD of modern rock KDGE (the Edge) Dallas, goes further by stating that if a song is discounted, it is not a sale, a sale is a sale. "I realize there's the possibility that discounting a single is slating sales but if that is not, being someone is inclined to plug down even 50 cents, they're voting.

WPGC's Stevens is leery of discounted singles. "When a record comes out, and WCW to me, to single something, they do it all the time, at least in this market," he says. "If you know your market and know how you can discount it, a discount gives reasons for them to be on the station," he says. "I don't care how people get hold of it, they believe it to me know how much it helps, because that is the reason you listen to the radio station."

Andy Shane, music director of the top 40 WRQX New York, acknowledges that sometimes discounted records are legitimate hits, but he says a station should take a sudden jump in sales with a price of 50 cents. "It distort the picture and makes me think harder about why it's selling," he says. "It's a sign that they're going to be a hit, and I'm on sale like that. The bottom line is, if the song files the station.

WBEZ's Ryan adds, "I've seen people go out and announce what they think they want, and they grab a discounted single at the counter, which is not total-ly reflective of the things they have in their hands. That's why they put gum and Snickers bars at the cash registers at Karns."

Lynn报考 or uses sales of a song as a promotional push with radio. Programmers say they are now aware of whether a single is selling as a discount, they say that if they say that term "a legitimate" purchase.

"We absolutely have to sift through record pitches," WKTU's Shane says. "I like to do it in a song, and what I mean by that is that if a song gets a discount, and it is a hit, that I want to make sure that we are aware of it."

The championing of discounted singles, however, says, "may have worked six months ago, but I think everyone is on to that now."

But while radio may be on to it, that doesn't mean labels are on the strategy any longer. One executive at a major chain says that he currently has 25 titles with a discounted price in his top 100. Of those estimates that about four are 99 cents, four are 49 cents, and the remainder are 1.99.

"It's a market where the listener likes discounted singles because they are affordable for kids, "Price helps, but it's not everything. A song must sell on its own both high costs to labels of the dis-coun-ntsingle and the way in which the practice can skew not only how high a single rises on the chart but whether it's eligible to chart.

Stips says the 99-cent-single strategy sometimes influences the with-holding of a commercial single. He says, "I think that sometimes a big radio song is contributed to the sale of millions of albums, but it is not released as a sin-gle."

Programmers say they are aware of how much a song costs to be on the air.

A prime example, as discussed previously, is the Fugees' "Killing Me Softly," which, while a No. 2 song on the Hot 100 Airplay chart, was not released as a commercial single and thus never charted on the Hot 100.

Similarly, a huge radio hit that is sup-port-ed by a campaign with demo-graphics that do not sell as singles, if it can be released commercially so that it will not have to compete against 99-cent sin-gles, it is a success.

A lot of powerful songs are not being counted by the chart, he argues, "because a lot of us are not playing the song."

"If we don't have that kind of record, we're not going to."

Mike Fine, CEO of the Hartslade, N.Y.-based ICRA, says, "I don't think the sales information used by Billboard for its charts says the company will not engage in policing price points. "From our point of view, we say we will always count all legitimate sales, and titles don't have to qualify by being above a certain price point," he says. "But we recognize the fact that there is a move away from discounting and we are happy to work with the industry and do whatever they direct us to do."

Billboard, which only publishes the prac-tice of discounting singles in a Feb. 17 editorial ("Low-Balling Singles Price Hurts Industry"), is exploring new ways to deal with the problem using the Hot 100 (see story, page 135).

What is the advantage of discounted singles? They are a form of promotion that is less expensive for the label, and they are an opportunity to sell a song in a way that is not available through traditional means.

SMALL FALLS

Snowfall at the top of the charts is nothing new. There have been many instances where a song has hit number one only to fall to number two the next week. This is especially true during the Christmas season, when many of the biggest hits of the year are released.

The problem is that these songs tend to stay at the top for only a short time, and then fall back down the charts. This can be frustrating for the artists and the record companies, who have invested a lot of time and money into getting their songs to the top.

A new study by the Music Industry Association of America (MIAA) found that the average time a song spends at the top of the charts is only about four weeks. This means that if a song doesn't make it to number one, it is unlikely to stay there for long.

The study also found that the number of songs that make it to number one is declining. In 1990, 25 songs made it to number one, but in 1995, only 12 songs did.

Another problem is that many of the songs that make it to number one are not good for the industry. This is because many of these songs are released during the holiday season, and they tend to stay at the top for only a short time.

An example of this is the song "All I Want for Christmas Is You," which was released in 1994 and became the most popular Christmas song of all time. However, the song only stayed at the top of the charts for about six weeks.

The problem with this is that many people who buy the song during the holiday season will not be interested in buying it later in the year. This means that the song will not be able to make it to number one during the rest of the year.

Another factor that can affect a song's success is the competition. If a song is released during a time when there are many other songs being released, it is more likely to fall back down the charts.

The bottom line is that if a song wants to make it to number one, it needs to be released during a time when there are few other songs being released. This means that the song needs to be released during a time when there is not a lot of competition.

There are many other factors that can affect a song's success, but these are some of the most important. If a song wants to make it to number one, it needs to be released during a time when there is not a lot of competition and it needs to be a good song.

by Jeff Mayfield

EASY PILL TO SWALLOW: It's shades of the summer of 1995, when Hootie & the Blowfish's Atlantic debut racked up eight weeks at No. 1 on The Billboard 200, as pundits asked, "Who hasn't bought this album yet?"

This summer, folks are asking the same question about Alannis Morissette's new record. Album of the Year, as the second straight week at No. 1, bringing her total number of chart-topping weeks to 11. Sales of her "Jagged Little Pill" are down 1% from the previous week, but the 120,000- unit total has held firm after the resurgent Celine Dion, who steps up to 2-3 with a 7% gain (101,000 units).

Morissette is not only on her way to scoring the year's best-selling album, she is establishing "Pill" as one of the best-selling debut albums in history. Her album's commercial debut was on May 30, 1995, and it hit No. 1 six consecutive weeks before hosting the summer's newest success, "Pill." It has been in the top 10 every week since June 6, 1995, Billboard has been in the top five since this year's Jan. 13 issue.

According to SoundScan, more than 7.1 million copies of the album have sold since the start of Billboard's current chart year, which began on Dec. 2, 1995, issue.

Morissette's lead over fellow Canadian Dion is smaller than the 139 margin she held over last week's No. 2 act, Nas, unless but Dion has a huge week, closer than that. "Pill" will top the Billboard 200 this week.

Her label, Maverick, has indicated that it will release no more singles at retail from this album, nor does it plan to work any more singles at radio. Still, "Head Over Feet" is receiving a significant amount of unassisted airplay from the stations on our Modern Rock Chart panel.

DOG DAYS: August continues the pattern you expect from summer's last month, with sales up a tad from the prior week and relatively flat with the same week in 1995. To put matters in perspective, Morissette's sum is the second lowest by any No. 1 album in 1996. The only title to post a smaller total at No. 1 was the "Waiting To Exhale" soundtrack, which registered 118,500 units in the Feb. 17 Billboard, the last week of that album's five-week reign.

COUNTRY SLOPE: Thanks to promotional activity, a Wal-Mart campaign, and touring, young LeAnn Rimes scooped Top Country Albums' Greatest Gainer award, while her 9.6% gain advances her 11-4 on The Billboard 200 (see Country Corner, page 83). The big chart also sports debuts by sophistica-tion, and Hunting, for instance, "I Have Nothing," debuts at No. 9 on the Aug. 3 issue, there are indications that Nashville's hand is not as hot as it was in recent years.

You'll only find the top 29 titles from Top Country Albums on the Bill-board 200, come to 35 titles in each of the comparable weeks from 1995 and 1991. More telling is the fact that in the year to date, country accounts for 10.6% of all albums sold, compared to 11.9% at the same time last year, with Nashville roughing 43.1% million out of 43.5 million album sales.

This year, country has moved a shade more than 37.1 million of 34.1 million album units.

AROUND THE HORN: The Billboard 200's top two debuts are both remix packages. Though remix albums typically hail from R&B, hip-hop, and dance, rockin' White Zombie (No. 17, 52,000 units) takes Hot Shot Debuts over rap artist Cypress Hill (No. 21, 40,000 units).... Aside from "Pill," fans have been treated to "With David" by Def Leppard at No. 35 on Top Country Albums, the only act on the late-night circuit to bullet this week is Jay Leno's guest Bryan Adams (0-0-7 on the big chart).
GERMAN INDUSTRY LEADER SLAMS GOV'T

(Continued from page 6)

bility, adding that its vigorous promotion of artists and genres makes it a pillar of cultural vitality and variety within our society.

However, he stated that not only is there a lack of support from government, but "we are tripped up at every step."

Pointing out that the music industry has never asked for subsidies from the government, McAllister accused politicians of dragging their feet over the protections the record business needs in the face of Internet piracy. "It is a lot like moving at a "snail's pace" on a blanket-tape levy.

Stein also reiterated industry opposition to records attracting the full 10% value-added tax and new, punitive rate taxes for non-German performers touring here.

Later, he attacked schools for having "a lot of lower mentality about popular music. He said that contemporary music is being ignored in favor of "dogmatic discussions on whether a classical work loses its integrity by being shortened."

Stein said the music industry and politicians should use PopKomm as a forum for planning a positive future together.

The year's PopKomm was once again the biggest show in the event's nine-year history. A total of 14,100 delegates attended, compared with 11,914 last year and 10,971 in 1994.

Ralf Ptaschke, deputy managing director of organizer Musik Kimm, says there were 683 exhibitors, compared with 673 last year. Of these, 219, a total, 41% were from outside Germany; they represented 19 countries.

THORN EM ER DE M ERGER PROCEEDING SMOOTHLY

(Continued from page 1)

strategies, and policies we had prior to the demerger. There's nothing new in terms of how we conduct our business or our goals or what we've said.

The demerger of Thorn EM was approved by shareholders in London at a special meeting Aug. 16. (Billboard, Aug. 25). The shares in the Group began trading as separate entities the following Monday. At press time, EM's stock was trading at 14.74 on the London Stock Exchange.

Chairman Sir Colin Southgate was unavailable for comment after the demerger's completion.

A spokesman for the EM Group— which encompasses the HMV retail chain as well as the record publishing operations that bear the EM name—says there are no immediate practical effects of the separation.

Responding to consistent speculation that EM is ripe for purchase, he reiterates that "there have been no approaches from anybody."

Fifield also dismisses the speculation, he says. "They're not even rumors, he says. "They're what-if propositions. They're no different than it was before."

Stuart McAllister, chairman/CEO of the Group, says, "If you look at the Thorn EM story, it will continue, the company was in significant trouble. It's through the vision and tenacity of Colin Southgate that there are now two strong companies. They really rescued EM."

The executive also praises Fifield, hired by Southgate seven years ago. Noting that in that time, EM Music's

Latin Version Of NARAS Taking Shape

Academy President Greene Discusses Formation Of LARAS

BY RAMIRO BURR

SAN ANTONIO, Texas—After five years of study, NARAS officials are getting closer to setting up a Latin-American version of the academy.

"We have been doing a feasibility study for the last four years, and this is the first year that we've begun to move forward to establish the Latin academy," Michael Greene, president of the National Academy of Recording Arts & Sciences (NARAS), said at the group of about 60 music professionals gathered here recently.

"We have considered putting our academy in the U.S., Mexico, Central America, South America, the island countries, but we are particularly interested in an academy that is creatively or technically in the Latin music community," said Greene. "This would very much be a parallel organization to the American academy."

Greene said he proposed the idea in Mexico City in 1990 and has been "learning ever since about the things we need to know to make this happen."

"It turns out we didn't know anything, he said. "It has taken us five years to arrive at this point."

Despite initial enthusiasm for the idea, Greene said, it hasn't been an easy sell. "Most people generally believe that the world's greatest music is the one that's made by the academy," he said. "They see it as the Grammy and don't understand that 90% of what we do is in areas of education, archiving, and preservation.

"We are trying to make sense of the relevancy in Latin music and politics and have had to talk to a lot of people," Greene added. "The last thing we want to do is make the people who make music and their work feel like they are not a part of this."

"It's a very ambitious project—that we've taken too long. Anyone who believes that I have realized the diversity of the music when you get into regional music forms."

Greene was in town to address the Texas branch of the recording academy, which is in the process of petitioning the Recording Academy to form a chapter. The Austin-based branch office has 402 members, according to Freddie Martinez, president of the Texas branch that will be the fastest-growing branch of the academy, faster than the new branch in Florida, "Martinez said.

The growing influence of the Texas music industry sparked the movement to not only establish the Texas NARAS branch but to create a Tejano music category in the Grammys. A few months ago, in response to that movement, NARAS officials renamed the "best Mexican-American category" the "best Mexican-American/Tejano category."

On Monday, director of the Texas Music Office said the establishment of a Texas NARAS branch means that the state has become a major player in the music industry. "If Texas is going to truly compete in the national music industry, it must do whatever it can to plug in to national and international opportunities. The importance in this respect cannot be overstated.

Changing the Mexican-American categories to include Tejano was reflective of the industry, said Greene. He added, "Since we added the Florida branch, the Latin category of NARAS, our Latin constituency has gone through the roof. The organization is poised with good leadership now to take the Latin categories in the Grammys."

and our goal is to get in as many homes as possible. But unlike in the U.S., cable is not developed completely, so we have to resort to creative means to distribute our programming direct to the homes."

MTV Brasil is distributed throughout Brazil's 15 million homes via a variety of methods, including Abril's UHF and VHF broadcast networks, cable, a microwave distribution system, and direct-to-home satellite services.

The deal increases MTV's expansion into the international programming market. Most of national MTV ventures are wholly owned, except for MTV Asia, which is a joint partnership with PolyGram, and MTV Japan, which is licensed to co-partner Pioneer Electronics, TDK Corp., and Tokyo Agency.

MTV NETWORKS

(Continued from page 6)

and its growth has been "slow and steady," he said. "We are still working with our existing customers and need until we can completely satisfy them.

— Ralph Brandon

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— Tom Trudell

The people at Disc Makers are fast and good. I was impressed with their willingness to do anything until I was completely satisfied.

— Tom Trudell
Bob Bain Is Main Man For 1996 Billboard Music Awards

Bob Bain has been named executive producer of "The 1996 Billboard Music Awards," which will be broadcast live from Las Vegas on Wednesday, December 4, on Fox TV.

Bain recently left his position as vice president in charge of specials at Fox Broadcasting to form Bob Bain Productions. Throughout his five years at Fox, Bain produced over 100 specials including three Emmy Awards, five Billboard Music Awards and two Fox Rock & Roll Skating Championships. In addition, Bain was co-producing "Springfield's Most Wanted," a special episode of "The Simpsons." Bain has an extensive background in TV production. Before joining Fox, Bain was an executive at Stone Television Inc.

Dr. Judy Kuriansky Confirmed For Billboard Radio Seminar Keynote

Dr. Judy Kuriansky, the noted author of "Love, Lust, and Sex in the 90s," is the keynote speaker for the Billboard Air Monitor Radio Seminar Sept. 5-7, at the New York Sheraton.

Billboard Online has added two new staffers to key roles. Sam D. Bell joins the Billboard Online sales management team. Bell is responsible for sales in the music industry, as well as new sales opportunities to Billboard Online (which now provides searchable online access to the current issue of Billboard as well as back issues and chart archives). Bell joined Billboard parent company EPI Communications in July 1995 as circulation manager for Amusement Business and American Artist magazines. In October 1995, he added further responsibilities for marketing and promotion of Musician magazine, the Adweek Directories, and the Musicians Guide to Touring and Promotion.

Also joining Billboard Online as Web designer is David Wertheimer, who will coordinate creation, development and maintenance of the electronic newspaper Billboard Online. Wertheimer did editorial and design work for the Kaplan Educational Center site on the Internet. He has an A.B. in English from Franklin & Marshall College.
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4. Everything But The Girl
5. 2 Unlimited
6. Judy Cheeks
7. Mighty Dub Cats
8. Artie The One Man Party
9. Exposé
10. Ace Of Base
11. Real McCoy
12. Playahitty
13. Corona
14. Clock
15. J.K.
16. Nicki French
17. A.D.A.M. Featuring Amy
18. The Apex
19. Alexia
20. Captain Jack

- Stayin' Alive
- Macarena
- I Wanna Be With You
- Missing
- Get Ready For This
- Reach (Dancing Divas Mix)
- Magic Carpet Ride
- A Mover La Colita
- Come Go With Me (Remix)
- Beautiful Life
- Run Away
- Summer Is Magic
- Rhythm Of The Night (Lee Marrow Remix)
- Everybody
- You & I
- Total Eclipse Of The Heart
- Zombie (Club Mix)
- Let Me Be
- Me & You
- Captain Jack

from America's Top Dance Label
Salt-N-Pepa

“Champagne” the hot new single

Bubbling over and exploding

From the Bulletproof motion picture soundtrack