Spencer Steers ‘Damaged Blues’ Sound

BY CHRIS MORRIS

LOS ANGELES—On "Dissect," a track from the 1994 Matador album "Orange," Jon Spencer commanded fellow blues Explosion guitarist Judah Bauer to "play the blues, punk!" Today, a whole sub-genre of musicians is heeding Spencer's wry exhortation.

U.K. Copyright Law Nears Gov't Approval

BY JEFF CLARK MEADS

LONDON—The U.K.'s new copyright law is being sneaked through Parliament away from public gaze and in a form that contains disappointment for musicians, their managers, and record companies.

Virgin Stays With Proven Marketing For Enigma

BY DOMINIC PRIDE

LONDON—Refusing to play the marketing game, the way a record company wants is usually the first step toward finding your contract in the elevator. But for Enigma's creator and producer, Michael Cretu, it was a stroke of genius that played its part in the act's selling more than 17 million albums worldwide.

The Jon Spencer Blues Explosion, which released its latest Capitol-distributed Matador album, "Now I Got Worry," in October (Billboard, Sept. 24), is the most widely publicized standard bearer for a closely related part of indie-label bands that is warping the sound and repertoire of the blues into an abrasive new style.

Unlike the English and American blues-rock bands of the '60s, which replicated the music of such black artists as Muddy Waters and Howlin' Wolf with purist fidelity, these contemporary acts, while drawn to the mature forcefulness of Delta and Chicago players, notably hang the blues against a free-wheeling punk rock sensibility.

"We do play some blues songs, but we are definitely not a blues band," says Bob Bert, drummer for New York's Chrome Cranks and a former member of Sonic Youth. "It's definitely there, but we're not trying to recreate anything. We're total, like, white guys who haven't suffered or anything."

Matthew Johnson, owner of Fat Possum Records in Oxford, Miss., who has produced a collaboration between

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On the third Enigma album, "Le Roi Est Mort, Vive Le Roi!" to be released worldwide Nov. 25, Virgin Records is sticking to its tried-and-tested formula of anonymity, using the Enigma name as a proven marketing brand.

The new album, which will ship close to 3 million copies worldwide, reveals all the hallmarks of the Enigma experience: luxuriant carpets of synthesizers; laid-back rhythms; breathy, whispered female lyrics; and a calming new-age vibe.

JUST WHEN YOU THOUGHT SHE COULDN'T GET ANY BETTER...
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Toni Braxton’s multi-platinum sophomore album.
Including #1 Billboard Pop/R & B Single
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and
“How Could An Angel Break My Heart.”

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RANDY PHILLIPS
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Granville White's quality of life, service to others, and 36 year career is an inspiration to us all. We pay tribute to this legendary man who not only made a significant impact on the quality of music, but also on the many lives he touched.

Sony Music Entertainment Inc.
**Teller Plans Restructuring For Alliance Merger Of Indie Distributors Among Changes On Tap**

**BY ED CHRISTMAN**

NEW YORK—Al Teller, in his first move to take Alliance Entertainment into the future, has assumed the chairmanship in August, saying that over the next 18 months the company will consolidate its warehouse system, reduce its work force by 20%, and restructure its independent distribution business.

The announcements were made in conjunction with the Nov. 14 release of the company's third-quarter reports. For the three-month period ending Sept. 30, Alliance reported a loss of $8.4 million, or 29 cents per share, against sales of $110.6 million. On a cash-flow basis—earnings before interest, taxes, depreciation, and amortization—the company posted a $2.4 million loss.

The results were down considerably from the corresponding period last year, when the company posted a $1 million profit—or $13 million on a cash-flow basis—when it had sales of $182.3 million. In the third quarter of last year, the company's stock closed at $3.05, up 25 cents from the previous day's trading.

For the nine-month period ending Sept. 30, the company reported a net loss of $35.9 million, or 95 cents per share, on sales of $500 million.

Sources suggest that despite the pro-
posed consolidation of the company's opera-
tions, the New York-based Alliance continues to be hungry to make acquisitions. In fact, sources report that Alliance is involved in negotiations to raise $100 million in equity, some of which would come from Apollo Advisors, a New York-based investment fund. As part of that deal, Teller is expected to invest further capital in Alliance, some of his former financial backers may join him as well, along with other senior Alliance executives.

Teller joined the company when Alliance acquired his Red Ant Entertainment. Teller was previously chairman of the MCA Music Entertainment Group and formed Red Ant—with the backing of Wasserstein Perella Entertainment Group—in July. Red Ant, which is already partially staffed and is in the process of signing talent, will be a full-service label. With its merger with Alliance, Red Ant is expected to assume control over the Castle Communications and Concord Jazz labels owned by Alliance (Billboard, Nov. 9). Alliance Entertainment Corp. was formed by Joe Bianco (who serves as co-chairman with Teller), who made 15 acquisitions over the last five years. While Bianco has built a music industry powerhouse, Alliance management has been slow to consolidate the acquisitions. So far, the company has focused on its own stop-loss efforts, combining three such companies into one, the Alliance One-Stop Group.

Alliance executives were unavailable for comment on the results at press time. In a press release, however, the company reported that the decline in sales and the losses were due to "lower than expected sales and higher and anticipated returns in a weak retail music environment," particularly the independent-label portion of the business.

In addition to the restructuring, the company announced Nov. 14 that it likely will sell off its Brazilian operations and Premiere Artist Services, an artist management company.

In a press release detailing the changes, Alliance announced that it will close five of its eight warehouses. In the fourth quarter, the company expects to take a $28 million-$32 million write-off to make the move. Although it did not specify which warehouses would be closed, knowledgeable sources say that the ones that will still be standing after the closures are those in Curitiba, Brazil; Almanny, N.Y.; and Santa Fe Springs, Calif. The latter two will be likely expanded to handle the increased product flow.

Another problem area for Alliance has been the company's independent distribution operation, which comprises two wholesalers, Independent National Distributors Inc. (INDI) and Passport, that distribute a total of 750 labels. Teller has named Larry Stessler, formerly GM at EM Records, to head Alliance's dis-
tribution operations.

Alliance's previously announced agree-
ment to acquire DNA, the distribution company jointly owned by Rounder and Valley Record Distributors, is off, according to sources.

Knowledgeable sources also say that (Continued on page 101)

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**Future Is Cloudy For MCI’s ‘1,800 MUSIC NOW’ Venture**

**BY ED CHRISTMAN**

NEW YORK—Music industry executives are questioning if there is a future for 1-800 MUSIC NOW, the MCI initiative to sell music directly to consumers.

A year after MCI entered the music business with a high-profile print and radio campaign, industry executives say they have seen little in the way of revenues from the company with Alliance music. Moreover, numerous label executives say that Diamond Creative Partners—the company, MCI formed with Alliance Network and SRS Entertainment to operate the ven-
ture—has stopped chasing co-operative advertising funds.

For example, one label sales executive says that he called Diamond Creative Partners about spending money with it to promote a "real mainstream" album over the holiday season but never received a return call. "It was like they didn't want my money," he says.

In February, Billboard reported that 1-800 MUSIC NOW was on track to generate $7 million-$10 million in revenues this year. But now, based on the account's buying patterns, industry executives say the operation will likely make $5 million in sales for the year that a $145 million that Diamond Creative Partners executives suggested that the company would achieve in its first year of operation.

In fact, due to the almost nonexistent purchases and its lack of activity in existing advertising funds, music industry executives are speculating that MCI will shut down the operation at the end of the year. Other sources suggest that MCI has been seeking a way to distance from the music business and has considered selling the operation, possibly to Steve Smith, president of the Alliance Network.

MCI executives and Diamond Creative Partners executives did not return calls seeking comment. But in October, Dennis Kruse, a consultant working on the opera-
tion for MCI, told Billboard that MCI was (Continued on page 105)

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**A HOOTIE DILEMMA**

There's good and bad news for Hootie & the Blowfish. They have a hit with '5 Go Blinds,' but the song is not from the band's current album, "Fairweather Johnson," on Atlantic. The track is actually from a soundtrack for a competing yet-sister label. Senior editor Melinda Newman has the story in her Beat column. Page 15

**POST-CO DIGITAL AUDIO**

Products showcased at the Audio Engineering Society conference represented the sonic possibilities of the next digital format after the CD. Pro audio editor Paul Verna reports. Page 64
Post Office Delivers Holiday Vid Tie-In

‘Rudolph, Frosty & Friends’ Title Due For Xmas

BY SETH GOLSTEIN

NEW YORK—The U.S. Postal Service is dispensing more than stamps this holiday season.

At 13,800 post offices around the country, clerks will sell patrons a 24-minute video titled “The Rudolph, Frosty & Friends Sing Along” for $4.98, plus the cost of priority mail if buyers need to send that last-minute gift. “It’s a promotion for priority mail,” says USPS spokeswoman Monica Hand. Competing against Federal Express this year, USPS has somehow managed to remain market-driven,” Hand says.

The “Rudolph” sing-along is the bright guiding light from early November through the end of the year. In partnership with Golden Books Entertainment Group in New York, USPS has already ordered 3 million copies and could take delivery of as many as 10 million, according to Golden Books president Eric Ellenbogen.

The USPS has changed hands as yet, “They are profit participants in the program,” Ellenbogen says.

LIVE Home Video should also profit. Gold-

en Books will house the Billboard Video for $81 million and the Rankin-Bass TV shows from which the cassette was created. Until its contract expires at the end of 1997, Live is being given rights to the Rankin-Bass gra-

nims, which drive sales of its perennial Christmas classics series. Senior VP of sales Jeff Fink feels the promotion is “a fantastic opportunity to reach millions of families with copies of ‘Frosty The Snowman,’ “Santa Claus Is Coming To Town,” “Rudolph The Red-Nosed Reindeer,” and others shipped in 1996.

The Post Office will get some of the cred it since a commercial touting the series prec edes the sing-along. “There will be a residual bump,” says Tim Fournier, VP of self-through sales. “Call us the beneficiaries.”

(Continued on page 10)

Resounding Deal. Warner Resound has signed an exclusive distribution/marketing deal with Sarabellum Records, a division of 5 Minute Walk Records. Shown from, left, and Melinda Scruggs-Gaiges, VP/GM; Warner Christian Distribution; Jim Ed Norman, president, Warner Respose Nashville; Frank Tate, president, Sarabellum Records and 5 Minute Walk Records; and Bar Randy, VP/GM, Warner Resound.

New Music & Media Editor In Chief To Be Based In London

A new editor in chief has been named at Music & Media, the Billboard Music Group’s Pan-European trade publication. Emmanuel Legrand, who is currently French correspondent for both Music & Media and Billboard, based in Paris, will take the post next month in London.

The appointment signals a new phase of development and growth at Music & Media, which is relocating its headquarters to the British capital from Amsterdam, the Netherlands. As Jan. 1, Legrand, 37, will succeed Machiel Bakker as Music & Media’s editor in chief; Bakker is taking a senior post with Holland’s Stichting Mega.

Both media and music figure in Legrand’s experience. In addition to Billboard and Music & Media, he has written for such business publications as TV World, European Video Review, and Broadcast. In 1987-88, Legrand was editor in chief of Shox Magazine, the French music trade paper. Later, Legrand co-founded Export Music Ason, an organization dedicated to promoting French music abroad. And in 1989-90, he served as its president.

In his new position, Legrand will be responsible for all aspects of the Music & Media editorial operation. Beyond the publication’s further expansion from its new headquarters, a new editor in chief for France will be appointed in due course for Music & Media and Billboard.

Music & Media group publisher Philip Alexander says, “The move to London makes strategic sense for both Music & Media and its customers. We have advanced plans to develop our editorial and chart information. The relocation creates the opportunity for the magazine to better serve the international record companies and radio groups which are increasingly centered, or...”

The current star of our three-class service to L.A. may well be our four-star cuisine. With menus penned by the acclaimed Culinary Institute of America, in conjunction with our own award-winning chefs. Service is seven times daily from JFK to LAX. Come fly our friendly skies.

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Italian Cinema is alive and kicking, such as its music!
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The torment of an impossible love.

THE SHE-WOLF IN THE U.S.
IN THE SHADOW OF “THE POSTMAN

ROME - Even the Americans want “The She-Wolf”. The film, inspired by Verga’s novel, directed by Gabriele Lavia and starring Monica Guerritore and Raoul Bova, “leaves” today for the U.S.

Così la sua musica”.

“La lupa” in Usa sulle orme del “Postino”

ROMA - Anche gli americani vogliono La lupa. Il film ispirato al racconto di Verga, diretto da Gabriele Lavia e interpretato da Monica Guerritore e Raoul Bova, “parte” oggi per gli Stati Uniti.

*Il Messaggero* - 21/10/96
Holograms To Be Used In Flap’s Anti-Piracy Effort

BY JEFF CLARK MEADS

LONDON—The Latin American record industry is gearing up to ana-
lyze the results of its ambitious attempt to track the sources and des-
tinations of pirated product.

As part of the new initiative, all legitimate product in the region is to be
marked with a holographic sticker (Billboard, Nov. 9), which, hopes Latin
American anti-piracy outfit Flap, based in Coral Gables, Fla., will make the
distribution map of legitimate products immediately recognizable.

Holograms have been used success-
fully in Japan, where a producer in a
market of European piracy blackspots, and now millions have been produced as a mark of authentic-
ity for the Latin industry.

Gabriel Alaraca, executive president of Flap, says the holograms will be
distributed to all Flap-recognized

CD Replicator Joins RIAA
To Fight Piracy

BY PAUL VERN

NEW YORK—The Recording Indus-
try Assn. of America (RIAA) has
undertaken a new anti-piracy initiative with a CD replicator that was recently
caught in the middle of a piracy scene.

The program calls for the replications—The Recording Services of Canoga Park, Calif.—to host anti-piracy
training seminars at its headquarters
and produce a video that promotes awareness of the
problem, according to ascp executive vp Jeff Schor.

“Our goal is to educate the public and other replications regarding anti-
piracy issues,” says Schor. “We think this is the most important not
only to our existing customers but also to future ones. Many music companies will only do business with plants that take as serious a stance against pirac-
ey as ascp. I believe these programs will benefit the public and the entire industry.

Ascp plans to effectively turn its
manufacturing plant into a training site for anti-piracy seminars and distribute a "toolkit" that includes a brochure, "what to do about piracy," according to Schor.

He adds that ascp has already con-
ducted one training session at its headquar-
ters.

Ascp was sued by 20 RIAA member companies June 20 in U.S. District
Court in Los Angeles (Billboard, July 6). They charged the replicator with copyright infringement in a case involving pirated compilations of music by such recording acts as Ace Of Base, Bryan Adams, the Beatles, Boys II
Men, Mariah Carey, Michael Jackson, Jackson 5, Deep Purple, Toto, U2, T'z
and Vanessa Williams.

Schor says ascp was unwittingly doing business with a company without a valid license, but presented false evidence of rights ownership. "The doc-
umentation wasn't legitimate, he says.

"The guy didn't have the rights, he says, "so he would have been, and he
wouldn't have sold.

Because copyright law calls for penalties even in cases of unintention-
anal Involvement, (Continued on page 101)

Efi Ramone, N2K Form Encoded Music
New Venture To Offer Online Links, Music On ECDs

BY LARRY FICK

NEW YORK—N2K Inc., a leading
Internet music and entertainment
information service, is joining forces
with veteran producer Phil Ramone to
launch N2K Encoded Music, one of the first to merge online technology
with traditional music production.

Based in New York, the label will
spill all possible genres, with an initial
emphasis on rock and R&B. Ramone will
collaborate heavily on A&R, acting
as executive producer on nearly every release as well as overseeing a
does-person staff covering marketing,

sales, and promotion.

(Continued on page 165)

Phil Ramone, N2K Form Encoded Music
New Venture To Offer Online Links, Music On ECDs

Industrial Fights Military Ban
Recording Under Fire Or Bases

BY BILL HOLLAND

WASHINGTON, D.C.—Rip down that
pinup, soldier, and hand over that Ala-
nis Merriette CD on the double!

That could be the scenario of Dec.
22, when a new federal law goes into
effect, limiting what U.S. soldiers, sailors, and marines can purchase at base
commissaries.

The law, titled the Military Honor
and Decency Act, prevents any "sex-
ually explicit" material from being sold or
rented on military bases, including certain mainstream-but-explicit sound
recordings, movies, and videos.

If uncle Sam decides to follow the
letter of the law, there'll be no more
copies at the commissary of Mc
Brooks' gauzy "Blazing Saddles," the
Osar-winning "The Piano" with its
nudity, nor any other street-real rock,
rap, or comedy albums.

The upcoming military maneuver is
the result of an amendment tack-
ed on the new Defense Bill, passed by Con-
gress this summer and signed into law by
President Clinton Sept. 22. "Sexu-
al explicit" material is defined in the new
law as "an audio recording, a film or video
of a vehicle, a periodical with
visual depictions, produced in any
medium, the dominant theme of which
deprives or describes nudity, including
sexual or excretory activities or organs,
in a lascivious way." No mention is
made of what group or court would be
the judge of what material would be
denied in violation of the law.

(Continued on page 91)

EMI-Capitol Purchases 50% Of Rap, Hip-Hop Label Priority

BY MELINDA NEWMAN

NEW YORK—EMI-Capitol Music
Group North America has purchased
50% of leading rap and hip-hop indie
label Priority Records.

According to sources, the purchase
price was approximately $12 million.

After five years, EMI-Capitol has the option to purchase the remaining 50% of Priority.

The company's president/CEO Bryan Turner and Prior-
ity president of sales Mark Cerami.

"We're been in business with Bryan
and Mark for 10 years, and I've really
gotten to know them over the last few
years," says EMI-Capitol North Ameri-
ca chairman Fred Rosen.

"We've talked from time to time about exercising an option we had to acquire them, and I felt this was the best time to do it. We felt the opportunity to grow Priority organically and with
our financial strength.

Priority has relied on EMI Music Distribution (EMD) to handle its ful-
fillment and assume its credit risk and
collect payments for more than a
decade.

Its old contract with EMD was to expire in February 1997. "As a natural

order of business, we started to explore
other opportunities, and I was talking with companies like Reid Ant and Inter-
scope," says Turner. "Clearly, we were talking with EMI-Capitol as well, and
that's when Charlie brought up acquir-
ing equity in Priority."

Both Rosen and Turner stress that the deal will not radically change how
EMI-Capitol and Priority do business.

"The only change is that EMD will now supplement our sales staff. We'll
be included in EMD's solicitation books," says Turner. "We'll still set up our
own in-stores, fliers, price, and positionings for us and the [dozen] labels we
have."

He notes that the change will result in the trimming of approximately 15
Priority staffers, leaving the company with 175 employees. "The cuts" will have
to do with some back-room functions that EMI will probably absorb," Turner
says. "Nothing will change in our creative, marketing, or A&R functions."

For both entities, the deal comes at the perfect time, according to Records
Shattered hit black music divi-

(Continued on page 91)

Australia Launching EPOS-Based Charts

BY CHRISTIE ELIEZER

MELBOURNE, Australia—A date
has been set for the Australian music
industry's long- awaited switch to
electronic point-of-sale (EPOS) charts:

On Monday, the system, dubbed ARIA1net, should be fully oper-
ation. In practice, it is expected to be
substantially in place over the busy
Christmas period, when retailers rep-
resenting more than 100 music outlets
will supply their sales data electroni-
cally to the Australian Recording Indus-
ty Assn. (ARIA) for the compilation of industry charts.

ARIA1net brings Australia in line with other major world markets,

including the U.S., Canada, the U.K.,
and France. In Germany, meanwhile,
the switch to point-of-sale data for the industry charts produced by Media
Control is expected to be completed on
date Jan. 1, 1997, and in Japan, the
SoundScan/JVC joint venture is
merging with N2K, which is eventually
expected to produce state-of-the-art
charts there.

ARIA1net is expected at its maximum
potential, says ARIA GM Jim White, it
will be taking EPOS information from almost 500 outlets, representing 94% of
Australia's music retail base. However, at least one major merchant will not be fully online for another year. According to Sanity GM Daniel Augustelli, the 98-story

chain is looking at an October 1997
deadline to computerize its business.
Before then, Sanity cannot represent its
preme sales in ARIA. As a result:

Indeed, the reluctance of many Austra-
lian music retailers to computerize has
delayed the systems' implementa-
tion. It has been in the works for three years, but gained momentum over the past two months (Billboard, Dec. 29), in part because of
reduced costs of hardware and instal-
lation.

The confidentiality issue also hin-
ders progress. Because of ARIA's
"coming out with Above the account base, the Aus-
utralian Music Retailers Assn. (ARMA)
was concerned about data security, the

(Continued on page 105)
DEBUTING EARLY 1997

ANNOUNCING THE LAUNCH OF JMI RECORDS,
THE NEW CONTEMPORARY MUSIC LABEL FROM JVC.

JVC MUSIC HAS STRETCHED THE BOUNDARIES OF JAZZ WITH
RELEASES RANGING FROM BILL HOLMAN'S GRAMMY AWARD-
WINNING A VIEW FROM THE SIDE TO PAUL HARDCASTLE'S
FORMAT-DEFINING JAZZMASTERS. NOW, WITH OUR EARS OPEN
TO DIVERSITY, ONE LABEL JUST DOESN'T SEEM LIKE ENOUGH.

...WE'RE LISTENING.

JMI RECORDS IS A TRADEMARK OF JVC MUSICAL INDUSTRIES, INC. 3800 BARHAM BLVD.,
SUITE 305, LOS ANGELES, CA 90068. PHONE: (310) 878-0101 FAX: (310) 878-0203
Marley’s ‘Legend’ Lives On 1984 Island Set

By Craig Rosen

LOS ANGELES—"Legend," the 1984 Island Records compilation by reggae greats Bob Marley & The Wailers, continues to live up to its name. It has reached the 9 million mark in certified sales, according to the Recording Industry Assn. of America (RIAA).

Angela Corio, director of the RIAA’s gold and platinum awards program, says the achievement proves Marley’s "staying power and his overwhelming success."

Indeed, even as Marley’s "Legend" continues to reach new sales heights, Island Records is planning to make his music even more widespread with a series of Marley dub (remix) albums that are in the works. According to Island Records founder/chairman Chris Blackwell, four to six Marley dub albums will be released in the next few years. The first in the series, mixed by Bill Laswell, is expected to be released in the spring of 1997.

"We don’t want to just flag it to death," adds Blackwell of the dub album series. "We just want to see what mixers might have some ideas."

(Continued on page 18)

U.K. Loves Alexander O’Neal Soulster Returns On EMI Premier

By Kwaku

LONDON—American R&B/soul singer Alexander O’Neal is rekindling his love affair with U.K. audiences through a new album and tour here. His return to the limelight comes after a three-year hiatus and a severing of long-established ties with Tabu Records and writer/producers Jimmy Jam and Terry Lewis.

"Lovers Again" was released Nov. 11 on EMI Premier, which licensed the album from London-based One World Entertainment for the world outside of North America. O’Neal is the latest in a long line of American R&B acts who have, during the past 30 years, relocated to the U.K. to sustain or reestablish their careers. Others who have done so include the late Clyde McPhatter, Jimmy Ruffin, Elbert, Terry Lynn, Pie-O’Neal, and Jimmy Ruffin, among others.

J.J. Jackson, Tommy Hunt, Edwin Starr, Donnie Elbert, and Gwen McCrae were allATLANTA—"Legend," the 1984 Island Records compilation by reggae greats Bob Marley & The Wailers, continues to live up to its name. It has reached the 9 million mark in certified sales, according to the Recording Industry Assn. of America (RIAA).

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(Continued on page 18)

Judie Tzuke Takes Flight With ‘Angels’ Songstress Has New Set On Own big moon Label

By John Ferguson

LONDON—The career of British singer/songwriter Judie Tzuke is about to take flight again, this time under the artist’s own power. After an absence of four years, Tzuke has returned with a new album, “Tiger The Angels,” and her own record label to boot. Unhappy with the deals offered by record companies, Tzuke and longtime collaborators Mike Faxman and Paul Muggleton have decided to set up their own label, big moon records, to release the new set and other projects.

And in the U.K., at least, they have decided to bypass traditional distribution arrangements: Tzuke’s 10-track album is available only by ordering it directly from the company either by telephone, fax, or through a newly established Internet World Wide Web site (http://www.bigmoon.co.uk/pdw/)

"It’s very exciting," says Tzuke, "and having been in the business as long as I have, and having been disappointed as many times as I have, this is a lot more satisfying."

It is a brave route to take, but one that has been endorsed by her fans in the industry. Says David Shoesmith, a partner in Scottish-based independent distributor CDS Distribution, "I think it makes sense for them to do what they are doing from the outset—I think more and more artists are going to be doing this in the future. I think a lot of them feel that they can promote their material better themselves. Labels often can’t give them the same support.

Tzuke’s do-it-yourself move comes on the heels of that of another well-respected female singer/songwriter, Jane Siberry, who recently showed the majors to launch her own label, Sheeba Records. It also is using the Internet, among other avenues such as direct mail, to get its releases into the hands of fans (Billboard, Mar. 10).

Tzuke’s rocket-to-the-moon journey began in 1979. Her debut album (“Stay With Me Till Dawn”/U.K. title, “Welcome To The Cruises”) for Elton John’s Rocket label produced a hit single of the same title in the U.K. (reaching No. 16), and her first four albums in her home country charted in the top 20. Stints on a variety of major and independent labels (including Essential/Castle Communications for 1992’s acclaimed ‘Wonderland’) have not always been happy experiences, she says.

Tzuke explains: "[Record companies] seem to give [albums] a bit of pro-

motion, then they give up, and then you find it has been deleted. It is very disappointing, because when I make a record, I don’t just chuck an album together—it’s a real big emotional thing."

For “Under The Angels,” Tzuke therefore decided to go it alone with big moon (Continued on page 93)

Junior Boy’s Own Underworld Sent Overground With ‘Slippery’

By Paul Sexton

LONDON—Underworld’s single "Born Slippy," the floor-filler from the soundtrack of the hit movie "Trainspotting," is proving to be the record that sent the English beatmasters overground.

The relentless, hard-edged club cut, originally released here in May 1995 and in the U.S. in Oct. ’96, was reissued by independent dance label Junior Boy’s Own in July and spent more than three months on the U.K. chart, recently surpassing sales of 400,000 copies to achieve gold certification.

Meanwhile, Underworld’s second album, "Second Toughest In The Infants," released in March of this year in the U.S. and the U.K., has achieved gold status, even though the U.K. edi-

tion does not include "Born Slippy." The label estimates current domestic sales of "Second Toughest" at 140,000.

Underworld has also won high critical praise along with those commercial achievements. "Second Toughest In The Infants" was a nominee for the 1996 Mercury Music Prize, the critics’ album of the year award. A follow-up single from the current album, "Pearl’s Girl," has charted at No. 1, all but more (Continued on page 20)

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Foxy Brown Takes Solo Turn
Hip-Hop Hits Propel Violator Debut

BY HAVELOCK NELSON

NEW YORK—In the '70s, during the bountiful bioexploitation era of African-American culture, Foxy Brown was a mack-daw character portrayed by Pam Grier. Today, the moniker has been appropriated by a teen-dream rapper signed to Violator Entertainment/Def Jam Recordings.

"Foxy Brown is our first rap diva," says Mary Greenwald, Def Jam's senior VP of marketing. "She's a cross between an artist with a great lyrical flow and someone who has vision and style—all the characteristics that go into making a star."

Lyor Cohen, Def Jam's president/CEO, adds, "It's a critical time for female MCs, when they're about to break through their sales ceiling, and she's in the forefront of that move- ment. Four hot hip-hop hits featuring Brown: 'I Shot Ya' by LL Cool J, 'Touch Me, Tease Me' by Case, 'You're Makin' Me High' by Tony Braxton, and ' Ain't No Niggas' by Jay-Z.

These songs, all of which are from gold or platinum sets, made Brown a bona fide star without the benefit of a solo single. "She has the ability to be on other people's tracks and really shine," says Greenwald. "She always adds that extra heat.

"She is in the forefront of the most popular artists this year," says Lighty. "And even with the market so heavy with competition, we couldn't have thought of a better situation for launching a new act."

ILL Na,Na, which is what Nas (a member of Brown's clique, the Firm) nicknamed Brown, grooves and bounds across subjects ranging from sex and home camaraderie to money, high fashion, and intense black-mafia fiction.

"I think my album may surprise a lot of people," Brown says. "Some people have made the assumption that I only rap about clothes, diamonds, and cars. In my previous remix performances, I touched on those themes but this time I wanted to bring in other genres, like R&B."

Foxy Brown takes a solo turn on the success of her recent project "Jesus Freak." The album was cut with producer Phil Quartararo, President/CEO of Virgin Records. The album was a surprise hit on the R&B charts, and Foxy Brown's lyrics and delivery have gained her a dedicated fan base.

She says, "I wanted to make a record that was personal and reflective of my experiences, and I think I achieved that with 'Jesus Freak.' The album is a mix of hip-hop and soul, and it's a reflection of my journey as a woman and artist."

Virgin To Take dc Talk Mainstream

BY DEBORAH EVANS PRICE

NASHVILLE—De Talk has signed a deal with the Virgin Music Group, which intends to expand the already popular band's reach into the mainstream music marketplace.

The act signed to Nashville-based Fort Worth Communications, which signed the group in 1989, for the worldwide Christian marketplace, where it already has a substantial fan base. Virgin has the act for the North American mainstream market, while EMI International will handle it for the rest of the world.

De Talk has released four albums on Forefront in the Christian market, place, with the last two—1992's "Free At Last" and current project "Jesus Freak," released in November 1995—having been certified platinum by the Recording Industry Assn. of America.

To kick off the deal, Virgin Records has rerereleased "Jesus Freak" into mainstream U.S. retail channels and is working the single "Just Between You And Me at mainstream radio. Early signs are good: The song debuted at No. 8 on Billboard's Hot 100 Singles chart for the week ending Saturday (10) and moves to No. 36 with a bullet this week."

"I am so impressed with them as songwriters and as individuals," says Quartararo, president/CEO of Virgin Records America, of band members Toby McKeehan, Michael Tait, and Kevin Smith. "It really struck me when I met them for the first time just how passionate they were and how much vision they had."

"The first time I saw them [perform] was in Nashville. They tore the place upside down," he adds. "They kept 12,000 kids on their feet for 2 hours straight."

But while Quartararo says he was "blown away" by the Nashville show, he also wanted to see the reaction they received in another city. "I saw them in Chicago—and it was even bigger," he notes.

Band member McKeehan sees the new deal as offering a chance to reach new listeners. "Our main hope in the (Continued on page 106)
Rhino's Heart Beats Over New Romantic Series

By Shawnee Smith

NEW YORK—“Every time you turn on the TV, there’s a new collection of love songs just thrown together,” says Emily Cagan, product manager for Heart Beats, Rhino Records’ first romantic music series. “But Heart Beats isn’t just another collection of love songs. It’s something that’s targeted at women by women for women.”

Created and developed by Rhino’s all-female Women’s Product Development Team (WPDT), Heart Beats encompasses romantic tunes from all music genres in a six-volume set.

“We learned pretty quickly that romance means something different to different people,” says Julie D’Angelo, label manager of Rhino Movie Music and head of WPDT. “Just between the members of the team we could think of everything from country to ‘70s romantic singers, so we tried to reflect that.”


Heart Beats was developed by the members of the WPDT in addition to their daily functions (the 22-member team is composed of women from every department of Rhino, including human resources, the mail room, and accounting).

“Since we’re a small company, we can’t really start a new division,” says Richard Foss, president of Rhino Rec. (Continued on page 50)

Hootie’s ’I Go Blind’ May Be A Hit, But It’s Also A Mixed Blessing

By Melinda Newman

B.L.U.N.D.I.S.E.D.: The good news is that Hootie & the Blowfish have a solid hit with ’I Go Blind,’ an album by the band’s manager, Rusty Harmon. At what point does it become a good thing because it’s helping you promote your band and at what point does it become a bad thing because it’s hurting sales of your current album? I don’t know. It’s not a label issue but a band issue.

The Recording Industry Assn. of America has certified “Fairweather Johnson” for sales of more than 2 million units since its release in May. While that figure is far more than respectable, it is dwarfed by the 14 million sales mark hit by “Cracked Rear View.”

Harmon says, “I don’t know if ’I Go Blind’ is hurting sales of ‘Fairweather Johnson’ as much as it is killing radio play for the album. But he goes on to say that “I Go Blind” has been a Velvet Thorn in Hootie’s side for a long time. “I Go Blind” is croppin’ up when we were going for odds as far as being on the menu for radio.”

Hootie & the Blowfish’s live show for years, the song was recorded by the band for possible inclusion on “Cracked Rear View,” but they decided to feature only original material on the album. When former Atlantic president Danny Goldberg left the label to become head of Warner Bros. (which encompasses Reprise), he asked for “a favor” from the band, according to sources, and they handed him “I Go Blind” for the “Friends” soundtrack. Goldberg left Warner Bros. after the soundtrack was mastered but before it was released.

Atlantic execs considered asking for the track back but decided to let it stay on the soundtrack, even though “we thought it would be a hit and that it would be in competition with Atlantic releases,” says a source.

Radio PDs contacted by billboard say that no one from Atlantic has asked them to play “I Go Blind” but that label reps have good-naturedly complained about the impact the song has had on singles from “Fairweather Johnson.” “We understand that Atlantic is trying to promote a new piece of product,” says one PD, “and we are all of course thankful that we can support them by playing ‘Tucker’s Town’ and ‘Sail Caper,’ but we’re in the business of playing what our listeners want to hear,” says mainstream top 40 WKCQ PD Tony Bristol. Andrea Ganis, Atlantic’s executive VP of promotion, was not available for comment by press time.

“I Go Blind” is just pretty, hooky, and memorable,” says Rich Anhorn, music director at adult top 40 KUHM, which is giving “I Go Blind” twice as many spins per week as “Sail Caper.” “I think the songs on ‘Fairweather Johnson’ are good songs, but you don’t really know what they’re singing about.”

Part of the success of “I Go Blind” is that it has benefitted from a slow, grass-roots growth, since Reprise could not actively push the song to radio.

“I think it’s encouraging that radio will search out good records,” says Marc Ratner, Reprise’s VP of promotion. “Any time a band has a hit record, it’s a good thing. In the short term, this may interfere with some stuff, but in the long run, it will help the band’s career.”

“I started battling under radio last September (1995), and there was an underrun going on with the record,” says Dan Bowen, PD at mainstream top 40 KHTT. “By the time we started playing it, several stations in the market were already playing it. We haven’t even played ‘Sail Caper.’”

Harmon says the label has outed against issuing the song as a single or making a video. “We thought about putting it out as the B-side of the CD single for ‘Sail Caper,’ but we thought, ‘Let’s not facilitate this any further,’” says Harmon. Interestingly, “I Go Blind” was the B-side of the cassette version of “Hold My Hand,” Hootie’s first single, and is on the Japanese version of “Cracked Rear View.”

It’s unclear whether “I Go Blind” has hurt sales of “Fairweather Johnson,” but it does not appear to have helped the gold-certified “Friends” soundtrack, whose sales have shown no noticeable increase in the last several weeks.
In keeping with our commitment to provide readers with the latest industry breakthroughs and product offerings, Billboard's December 7th special issue looks ahead to entertainment in 1997. This issue will preview the hot products to watch for in the January to March period of the new year. Editorial coverage will feature a survey of key new releases from both indie and major imprints, as well as an index of forthcoming video product, hardware and multi-media titles.

Contact: 
Jim Beloff 
213-525-2311

Billboard's December 14th issue provides readers with an up-to-date report on the latest happenings in the region. This annual spotlight will explore record companies' shifting focus from domestic sales to aggressive exporting of Sweden's artists worldwide. Other features will highlight radio opportunities for tour promoting, industry players (managers, publishers etc), and priority acts to watch for as we enter 1997!

Contact: 
Catherine Flintoff 
44-171-323-6686

Billboard's December 21st spotlight looks at the growth and heritage of the legendary, award-winning Top 40 station, New York's WPLJ, celebrating its 25th Anniversary. Features will include coverage of the station's personalities, management and key players. Artists and industry figures will also comment on their experiences with this well-respected award winning station.

Contact: 
Ken Piotrowski 
212-536-5223

Billboard's 1996 year-end issue is a renowned event, where artists and the entire industry take the spotlight. It contains the Year End charts, chronicling the year's best releases. Plus, expanded coverage recaptures the impactful trends and happenings of the past year. A collector's issue, it remains on the newsstand for two weeks.

Contact: 
Pat Rod Jennings 
212-536-5136

Reach Billboard's 200,000
YEAR IN VIDEO

**Issue Date:** Jan. 11  
**Ad Close:** Dec. 17

Billboard's January 11th issue puts a wrap on the Year In Video. This annual spotlight recaps 1996's market activity and previews the products and trends to look for in 1997. Coverage also showcases Billboard's year-end charts, including Top Video Sales, Top Video Rentals, Top Recreational Sports Videos, Top Health & Fitness, Top Kid Videos, and Top Music Videos.

**Contact:**  
Jodie Francisco  
213-525-2304

C ES

**Issue Date:** Jan. 11  
**Ad Close:** Dec. 17

Coinciding with this year's January 9-12 CES in Las Vegas, Billboard's January 11th issue will focus on the confab's general theme of converging technology. Coverage will explore the merging of the television set with the internet and its subsequent impact on the consumer marketplace. Other features will highlight first quarter products and preview new software and hardware releases set for 1997. BONUS DISTRIBUTION AT CES.

**Contact:**  
Ken Karp  
212-536-5017

CANADA

**Issue Date:** Jan. 18  
**Ad Close:** Dec. 17

Billboard's January 18th issue contains our annual review of Canada's marketplace. This year's spotlight focuses on the industry's general activities, from artist development to the emergence of country music as a competitive genre. Other features will include profiles on Canadian artists of international status, their emerging counterparts, profiles on multinational and independent labels, and the radio industry's reaction to digital radio technology.

**Contact:**  
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LIDIA BONGUARDO
Artists & Music

MARLEY'S "LEDN" LIVES ON 1984 ISLAND SET
(Continued from page 16)

and we will make material available for
them to do a dub album.)

Meanwhile, the latest sales triumph
achieved by "Legend" puts the 14
track album in a three-way tie for the
fourth-best-selling-greatest-hits album of
time. The other contenders are "Aerowitz's Greatest Hits" and Garth
Brooke's "The Hits: Only The Eagles"
"Their Greatest Hits 1971-1975," which
has been certified for sales of 22mil-
lion. John Denver's "Greatest Hits," with
sales of 13 million, and "James Taylor's
Greatest Hits," with sales of 11 million,
have sold more.

Yet there's a big difference between
Marley and pop powerhouse like the
Eagles, John, and Taylor, hard-rockers
Aerowitz, and country superstar
Brooke. With the exception of Brooke,"who has packed up numerous Hot
Country Singles & Tracks No. 1 hits, all
of the other albums have sold at least
one top 10 hit on the Hot 100 Singles
chart. The Eagles and John have mul-
tiple No. 1 singles to their credit.

Marley's only single to chart on the
Hot 100 was "Roots, Rock, Reggae" in
1976. It peaked at No. 51 and, ironi-
cally, didn't even include "Legend."

Despite Marley's lack of success on
the Hot 100, his albums remain consist-
tently strong sellers. "Legend" has been
a fixture in the upper regions of the
Top Pop Catalogue Albums chart, where
it has appeared for a remarkable 274
weeks, making it one of the longest-running titles on the chart.

Rather than losing sales momentum,
as many catalog titles do over the
years, "Legend" seems to be becoming
more popular as time passes. The album was initially certified platinum,
for sales of 1 million copies in the U.S.,
in June 1986. It reached the 2 million
mark a year later, 3 million in March
1982, 4 million in June 1988, and 5 mil-
lion in 1994.

In March of this year, it was certi-
simultaneously for sales of 7 mil-
lion and 8 million, and now it has re-
ached the 9 million mark. (World-
wide sales, meanwhile, have topped
15 million, according to Island.)

The fact that Marley's music was
not embraced by the masses immediately
gave it a timeless quality. "It was
never really overexposed," Blackwell
says. "It has a certain air of being
heard during one particular period or one
particular year, so it still has the quality
of being discovered.""Legend" also
points out that Marley's music appeals
to different age groups on dif-
ferent levels. "The appeal to the
very young is the rhythm and the melody,
and as you get older and become more
aware of the lyrics, you start to un-
derstand the importance of the lyrics."

Rita Marley, Bob's widow and a
former member of the vocal group
the I-Threes, which backed Bob Mar-
ley & the Wailers on many of their
recordings, says that her husband envi-
osioned his music being embraced by
the masses in America. "One of our
main goals was to make a mark in the
American terrain, but we didn't have a
lot to say to the message that we were
carrying," she says.

The goal has been accomplished, as
"Legend" has crossed cultural bound-
aries and is a strong seller at huge chains
and mom-and-pop retail stores alike.

Stuart Baker, Los Angeles-area dis-
trict buyer for the Best Buy chain, says
that the album continues to exhibit
strong staying power. "It does pretty
well across the board with everyone," she
says. "Bob Marley still has a pretty
big universal appeal, and it's a good
compilation, especially for someone
who is new to Bob Marley. It's a good
introduction piece into reggae."

Terry Currier, owner of Music Mil-
leum's two stores in Portland,
Ore., concurs. "It's one of our top
selling-catalog items. It's in our top 200
in sales every week, and it doesn't seem to
be in our top 100 of overall sales.

"It's such a great collection," Curri-
er adds. "You look at some of the other
'regent' collections out there and they
kill the catalog, but this one hasn't
killed the catalog."

In fact, Currier notes, Music Mil-
leum's top-selling reggae albums
list consists entirely of Marley titles, along
with Jimmy Cliff's "The Harder
They Come."

Curtis Jackson, a sales represen-
tive for Chicago-based George's Music
Room, which caters to a African-
American clientele, also cites "Legend" as
a "constant seller. It seems like it's
something that will never die out. It's
like albums by the Isley Brothers, James
Brown, Marvin Gaye, and Stevie
Wonder."

Violet Brown, urban music buyer for
the 267-store, Tennessee, Calif.-based
record store chain, agrees. "It con-
tinues to sell for us every week," she
says. "It helps when we have promotions and it's on sale, but even
without a sale price, it consistently
moves for us."

Also suggesting the lasting
influence of Marley's music is the Fugres' cur-
cent single, a remake of "No Woman,
No Cry." A videoclip for the single,
which features vocals by Marley's son
Steve and includes vintage footage of
the Wailers, is receiving play on MTV.
For Rita Marley, the enduring suc-
cess of her husband's music and "Leg-
end" is reassuring. "It proves that the
people still believe in Bob and what he stood for."

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things, but on 'Ill Na Na' I finally have my chance to prove that's not all that I am about."

Still, Brown makes no apologies for his past rhymes, saying, "I do have the clothes and the cars... and talking about them is what got me to where I am now."

The new collection was produced by producers Sean "Puffy" Combs, Mobb Deep, Suga Bear, China, and Trackmasters Entertainment, the collective that discovered Brown and functioned as co-executive producers of "Ill Na Na" with Lighty.

Songs include the title track, a rough assertion of womanhood ("I'm the ruler of the world, and now it's my year") featuring Method Man; "I'll Be", a thematic follow-up to " Ain't No Niggas", showcasing Jay-Z, and "Get Me Home", the anticipatory first song that got us thinking about "Ill Na Na." This saucy, sizzling song, whose hook and melody is from Eugene Wigner's jazz classic "Cigar Get You Home, With Me Tonight", reveals in classic girl-singer doubt ("Mind tellin' me no, body tellin' me yess"). It was shipped to B.B. King's record store in New York and below the line across the last week of October. "We were the most-added record that week," says Greenwald.

For the week starting Nov. 11, "Get You Home", which will not be sold commercially, was on a total of 70 R&B-orientated stations, including WJMJ Greenboro, N.C., which gave it 62 plays, and WBHI Birmingham, Ala. Overall, it received a total of 1,085 spins, which is an increase of 13.6% from the previous week.

Saxophonist Alex Leonard, co-PD and midday personality at WUSL (Power 99) Philadelphia, says the song is an across-the-board power rotation smash. "It's mainly young females responding, but it's actually all demos, which I attribute to the R&B sounds of Willie and the appearance of Blackstreet."

Reginald Slaughter, assistant to the singles buyer at Tower Records' Fourth Street and Broadway store in New York, says, "Lots of people have been coming in looking for ["Get You Home"], and Ramsey Jones, a clerk in the record department down the same store, adds, "A good many people have been checking for when the album's coming out..."

Lewis says he endeavored to create a radio-friendly, crossover-leaning album for Brown, who is managed by Don Pooh. "The most successful female rap group is Salt-N-Pepa," he says. "And the way they've done that is by being accessible to the masses."

Referring to two other new-generation female MCs on the rise, Da Brat and L'il Kim, both of whom have new albums in the marketplace, he adds, "We have ghetto joints on Foxy's album, but I wasn't trying to be in the gutter while the competition was in the gutter. It's hard enough to make females accepted, so we tried to make our direction a little different."

Brown's music is at the center of the marketing strategy Violator/Def Jam is using to bolster the artist's career. Greenwald says, "Her music speaks for itself, and that's the best way of promotion. She's completely honest and genuine, and she raps about what she is and what her lifestyle is all about. She is being talked about now, and she will be remembered for doing things her way."

Foxy Brown has been on the road, performing since April, after "Ain't No Niggas" (it was the B-side to Jay-Z's "Dead Presidents", which sold 1,053,400 units, according to SoundScan) dropped. Brought by several agencies, including ICM and Famous Artists, she has played clubs and theaters in several regions, but mainly the East Coast. "We didn't put together a promotional tour for her..." or "It's a lot of paid dates. But when she goes into a marketplace, we're totally taking advantage of it, doing press, radio, retail, video, and much more."

Lighty says, "We're gonna be doing everything that you expect her to do and everything you don't expect her to do."

One promotion was done in conjunction with WQHT (Hot 97) New York. From Nov. 8 through Nov. 15, a contest for a $5,700 shopping spree was promoted on drive-time air personality Wendy Williams' show. Twenty listeners will qualify for the grand-prize drawing, which will be announced Monday (18) on Angie Martinez's evening program.

Greenwald says Brown is visiting colleges on weekends between shows and that she will begin dropping by high schools starting next month. "She wants to deal with kids, to totally let them know she's young, too, and talk about the same things they're dealing with."

The album was being advertised via snipas, commercials on the Box and BET, and ads in consumer magazines, such as the Source and Vibe. Co-op advertising with several retail accounts, including Blockbuster, the Wiz, and "lots of local outlets," is also being arranged.

The promotional videoclip for "Get Me Home", which was lensed by director Hype Williams, is presently airing on the Box, BET, MTV, and several local outlets. At MTV, it is in "jam rotation," which means it receives between 12 and 15 spins in a programming day.

Brown hails from the Park Slope section of Brooklyn, N.Y. She was introduced to the world on LL Cool J's "I Shot Ya," a chorus-line jam from last year that featured veteran rappers Fat Joe, Busta Rhymes, Keith Murray, and Prodigy from Mobb Deep. "We thought it would really surprise people if this girl came out of nowhere and really hung with these heavyweights," says Steve Stoute, GM of Trackmasters Entertainment and senior VP of Sony Music. "It did, and everybody wanted her to be on their records after that."

Brown grew up listening to "everybody," she says, "I like everything, but I have not mocked anyone else's style."

Artists she says she has looked to as examples include the Notorious B.I.G., Jay-Z, and Nas, Firm member AZ, and Trackmasters/Columbia newcomer Nature. These artists all appear on "Ill Na Na."

Several cuts on "Ill Na Na" speak about Brown's commitment to the Firm, and the crew's album will appear next year on Dr. Dre's Aftermath label through Interscope. "The Firm is some kind of industry-fabricated clique," Brown says. "Me and AZ have been friends for years, and me and Nas are like Bonnie and Clyde."

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JAZZ WORLD MOURNS EDDIE HARRIS

(Continued from page 11)

several jazz musicians—bassist Richard Davis and saxophonist John Gilmore among them—who were being nurtured by the teaching staff at the legendary DuSable High School, specifically the famed instructor Walter Dyett.

Early gigs on piano with Gene Ammons broke Harris into the professional realm. But a stint in the army took him away from U.S. bandstands. It did, however, give him a glimpse of the world, and he also spent time playing sax in an Army band.

Back in the States by the late '50s, Harris took a notion to put a jazzy spin on Ferrante & Teicher's "Exodus." The Vee-Jay label released the record, and Harris' first recording under his own name was a runaway best seller. His tenor was played in a high register, making it an oddly compelling sound that echoes both the alto and soprano saxos.

This success set off a string of dates where Harris covered film themes. He updated "Breakfast At Tiffany's" in 1961. By the time Vee-Jay and he went with Columbia in 1964, Harris' records carried titles like "Cool Sax From Hollywood To Broadway." He had a full-length album on Columbia, allegedly over the label's decision to pass on his version of "Goldfinger."

In 1966, Harris moved to Atlantic, his home for the next 10-plus years. There he initially stayed the asthetic course, sticking to commercially oriented pieces like "The Good Life," his version of "Smile," which was the love theme from the film "The Sandpiper." But while his adaptations of such tunes were smooth, the variations he wrung out of the melodic material became more and more intellectually adventurous.

By the time he made his first Atlantic disc, "The In Sound," in '68, he was a pro at enhancing any iota of blues motifs that could be located in the body of a song. A backing trio of pianist Cedar Walton, bassist Ron Carter, and drummer Billy Higgins also made it the most overtly jazz-orientated outing of his career thus far. In 1966, Miles Davis covered Harris' "Freedom Jazz Dance" on his "Miles Smiles" disc, and the saxophonist's hipness quotient rose accordingly. He then began experimenting with the sound of his horn. Electronic devices, at least one invented by Harris himself, were utilized to amend the tone. With a highlyheurenoted as a way to keep up with the times, these effects were deemed by some as a fall into the trite milieu of pop music. Harris' rhythmic attitude often made him a launchpad for the new funky side of things; it was a tack that won him lots of listeners who didn't know and couldn't care less about jazz.

The irresistible groove of "Listen Here" in 1968 seduced more than 1 million record buyers, giving Harris his second smash. A year later, when he hooked up with pianist Lea McCann at the Montreux Jazz Festival, another icon of jazz track was cut. "Compared To What," with McCann's passionate vocals and Harris' gospel honking was made to be the record "Swiss Movement" a hit. The tune "Kathleen's Theme" proved that Harris had the capacity to be a deep improvisor without the use of any electronics.

In the summer of 1996, Rhino Records released their "Essential Atlantic" series, along with a video of the live Montreux session. (Other Harris twofers from Rhino/Atlantic are "The In Sound" backed with "Swiss Movement," "The Electrifying Eddie Harris" backed with "Plug Me In." These several more discs for Atlantic—a worthy career overview is out on Rhino under the title "Artist's Choice"—but many seemed cheesy.

(Continued on next page)
Wherever your listeners celebrate the holidays, they'll enjoy a special gift from the Air Force and Randy Travis. On this free hour-long program, he sings songs of the season and some selections from his new album, *Full Circle*. Licensed country music stations will receive this holiday program on CD the first week of December. You can receive *The Gift III* by calling 1-210-652-3937.

**The Gift III**

Country music

Junior Boy's Own Act UNDERWORLD SENT OVERGROUND

(Continued from page 13)

last month. The single has also gone top 10 in Belgium on Logic.

In the U.S., Underworld has yet to play extensively, but in Japan, the new catalogue of acts is seeing the fruits of its three tours there, as Junior Boy's Own founder Steve Hall observes. "In Japan, the world are seen as the techno scene leaders there," he says. "We want to go back and do an awful lot more in America. Most of the bigger British dance acts—Underworld, Prodigy, the Chemical Brothers—are all in the very early stages over there. But I've just come back from the States, and for first time, the signs are that people are getting into the idea of live dance music.

Touring has also been a factor in Underworld's domestic success, and even if its output is largely eschewed by daytime commercial radio, Hall gives partial for the credit for breaking "Born Slippy" in the U.K. to the more adventurously programmed BBC Radio 1.

Underworld has also had considerable press support from weekly and monthly rock publications, as well as broadsheet newspapers. All this despite Hall's assertion that the band is "not totally enamored with the pop world. They want to be seen as a long-term act." Mainstream radio exposure, from Radio 1 and dance stations such as Kiss 100 FM London, may prove to have been a one-time thing for this act. Kiss head of music Simon Sadler says that "Born Slippy" was "a surprise hit for us and Radio 1, and whether they'll be consistent radio performers, I'm not sure. But they're part of that whole stable of left-field acts like the Chemical Brothers that are very cool, and they're destined to happen in a big way.

The association with such a fashionable yet commercial film as "Trainspotting" has done Underworld no harm, either. The soundtrack, released here on EMI Premier and on Capitol in the U.S., includes a nine-minute version of "Born Slippy." That album has now sold more than 1 million copies worldwide, according to EMI.

"Trainspotting" is what really triggered the single off," says Thomas Jehne, dance buyer at the Tower Records outlet in London's Pecadilly. "Both of their albums have sold quite steadily, and they're a good band. But with 'Born Slippy,' they got the mainstream, and you can see the difference.

Such dizzying single success is incongruous for such a low-profile, experimental act, even if two of the three members of Underworld, Karl Hyde and Rick Smith, were previously top denizens as members of Freur, whose moment of notoriety came on CBS in 1985 with the single "Do the Dog." Their new colleague is 25-year-old Darren Emerson. The trio writes all its own material, which is published by Underworld/Sherlock Holmes Publishing.

Emerson does not hide his surprise at Underworld's new, mainstream status. "We just follow our noses," he says. "All this is just being in the right place at the right time. If ['Trainspotting' director] Danny Boyle hadn't put two of our tunes in the film, we wouldn't have got to the

people we've got to.

He adds that the British chart pundit has "swung dramatically" toward Underworld in recent years. "I've always been into underground music," says Emerson. "You used to get things like Steve's 'Silk' Hurley getting into the top 10 by chance. But now there's so many elements to [dance music], it keeps it healthy.

Junior Boy's Own was formed in 1990, and Hall recalls, had to recover from an early setback. "We had a deal with PolyGram but got dropped, which was a terrible thing at the time," he says. "We were there for a year and a half, but we were dropped with Underworld and the Chemical Brothers, who were both just embryonic at the time. But we kept plugging away at it, so we've been going as an independent company since '92.

It was Underworld that provided the label with a sales breakthrough in 1994 with its debut album, "Dubstepshaymsheadman," which Hall says has now sold 94,000 copies in the U.K. "We targeted everything around selling 20,000, so it was a big surprise, because no one thought that market would be out there at the time. The only things out there [in electronic dance music] were the Shamen and the Orb." In the summer of 1995, the Chemical Brothers provided Junior with the top 10 album "Exit Planet Dust" before departing for Virgin.

"We've also done a lot of one-off singles," says Hall, noting in particular "The Sound" by X-Press 2, which hit the U.K. top 10 in March. "It's difficult to compete with the majors on those, but if something does well, we spend the money on something else.

Although Hall admits that many industry backseat drivers have told him he should have held on to the Chemical Brothers, he recently achieved a U.K. No. 1 single for Virgin with the Noel Gallagher collaboration "Dooqo Brothers," which he has no qualms. "Everyone says we should have kept them, but at the time nobody was willing to stump up any money to help us do it," he says. "And the money we earned from Virin was the money we spent on the Underworld campaign."

**HARRIS DEAD AT 62**

(Continued from preceding page)

With titles like "I Need Some Money" and "That Is Why You're Overweight," his work seemed overly silly. It helped instill a now common viewpoint of Harris being a minor figure. To many, the trite musings overshadowed the inspired soining.

However, subsequent records for European labels Steeplechase, Timeless, and Enja all suggest that Harris' chops were refined. Enja's 1965 date "Listen Here: The Funk Project" and 1966's "Dancing By A Rainbow" both find the saxophonist going for the thrills, using uncommon phrasing, and exploring the surpises of dynamics while playing over commonplace backbeats. One of the pieces on "Rainbow" perhaps explained his artistic trajectory best: "It's Just Fun And Games."
**Breaking the Streak:**
Following the time-honored and increasingly common DIY ethic, Capitol Records' skia signing Less Than Jake has built a rabid following over the years in its hometown of Gainesville, Fla. The band's first major-label album, "Losing Streak," was released Nov. 12.

Sources at Capitol say that the prolific and grime-rooted band has sold a combined 20,000 units of its previous albums. The band, which prides itself on a relentless tour schedule and energetic performances, has been featured on various compilations and also produced a series of 7-inch singles.

This experience, says Capitol director of marketing Stacy Conde, has helped the band ally itself with the label's promotion and marketing efforts.

"They came to us wanting to be independent still, and we were comfortable with that because they know what it's like being responsible for getting things done," says Conde.

"We have them doing a lot on their own," she adds, "including handling a 10,000-piece fan club mailing, fanzine press, and Internet activities.

According to Conde, the act sold nearly 1,000 units of "Losing Streak" at venues during three performances in the Gainesville market.

Capitol serviced college radio with the album Oct. 24 but will not be sending it to commercial stations until the first quarter of '97.

**Growing Wild:**
Reprise rock threesome Darlhadow has been making continuous gains on the radio and on the streets of a major-label debut. Darlhadow's first single, "Growing Wild," has broken through many radio stations and hit the album charts.

**Jazzed:** Krahsow Entertainment/MCA artist Vanessa Davis is making a smooth transition from dance to jazz stations, with the album "Slow To Burn," which includes the No. 1 dance hit, "Two To Tango," which is now charted on radio stations such as KQCD New York, KBLX San Francisco, and KOMI Dallas. The album was released Sept. 24.

Meanwhile, session trumpeter Mac Gollehon's debut album, "Mac's Smooth Section," is quickly gaining airplay in major markets. The album, released by McKenzie Entertainment, is on the market.

**Major Coverage:** "Don't Be" a track from High Time modern rockers AstroPuppees' debut album, which is being covered by nearly every major modern rock station.

**Enough Already:** Mila Mason, whose debut album, "That's Enough Of That," was released by Atlantic Nov. 19, is currently getting airplay in radio stations across the country. The album features a "Prime Time Country," and "Country News" programs, in addition to a "Countdown At The Wildhorse Saloon."
R&B ARTISTS MUSIC

Rhino Tells Sugar Hill's 'Story'
Boxed Set Compiles Seminal Label's Tracks

BY J.R. REYNOLDS

LOS ANGELES—After purchasing the North American licensing rights to the Sugar Hill Records catalog during the summer 1995, Rhino has assembled a five-CD boxed set that reviews the historic rap label's most noted music.

Scheduled for release on stores Feb. 4, 1997, "The Sugar Hill Records Story" comprises 66 of the label's greatest hits and hip-hop tracks—all of which have been digitally remastered.

Rhino urban product manager/catalog development director Quincy Newell says, "We thought that this was a good package to come with to pay homage to some of the originators of hip-hop music."

Among the acts featured on the set are the Sugar Hill Gagg, Grandmaster Flash & the Furious Five, the Trenchtown Three, the Sequence, Funky Four + One, Banny Gee, and Spoonie Gee.

"The tracks featured on the set were selected by the Rhino R&B staff with the help of outside hip-hop historians," Newell says.

Sugar Hill Records was formed in 1979 by co-founder and president/CEO Joe lsaacs and Sugar Hill's previous label, All Platinum Records—a company that he formed in 1971—when the "run into problems." He named Sugar Hill Records after an area in Harlem [N.Y.] where I lived," says Robinson.

Although rap music originated in the mid-'70s as an underground music form, it wasn't until 1979, when Englewood, N.J.-based Sugar Hill Records released "Rapper's Delight," that rap music became a commercial commodity. Ten-inch singles by the group the Fat Boys and "Rapper's Delight" sampled Chic's hit "Good Times" and peaked at No. 4 on the Hot Soul Singles chart in 1979.

As a result of the single's success, Sugar Hill Records went on to help popularize rap through its innovative 12-inch vinyl, singles-only approach to marketing. In some retail quarters, the industry was initially resistant to a new first airplay spin of "Rapper's Delight." After Sylvia Robinson, his wife and label co-founder, completed production of the record, dubs were made and sent worldwide around the entire world.

One of the programmers who received the track was Jim Gates of WESL St. Louis, who was also a DJ. After he convinced him to play the record just once, "[the listener response] ended up jamming the phone lines," recalls Robinson. "That night, a local distributor phoned in with an order for 30,000 records. It was so bizarre that the next day I called retailers in the market who confirmed that they were sold.

Southern African Summit To Tap U.S. Music Industry Executives Into Vast New Market

MOTHERLAND MECCA: Music industry executives are being solicited to attend the fourth African-American Summit, scheduled to take place in Harare, Zimbabwe, July 18-20, 1997. The purpose of the meetings is to stimulate development of the African continent, especially among African-American investors.

A battallion-size contingent of American businesspeople are expected to join the Rev. Leon Sullivan as he leads the charge to southern Africa. Sullivan is founder and chairman of the board of the 20-year-old, Philadelphia-based Opportunities Industrialization Center (OIC) of America—an employment training and retraining organization with offices in 100 U.S. cities-founder and chairman of OIC International, and president of the International Foundation for Education and Self-Help.

The summit begins as U.S. travelers converge on London July 18, 1997, for a red carpet that includes a reception that will be attended by U.K. businesss men, dignitaries, and members of Parliament. From there, registrants fly to Johan nesburg for a two-day meeting, before moving on to Harare.

Noted for his business acumen and social contributions on an international scale, Sullivan sits on the boards of several American companies and organizations, including General Motors, Mellon Bank Corp., and the Boy Scouts of America.

For the first time, Sullivan and company have reached out to the entertainment community. "We're hoping to get more people in the music and entertainment industry involved because there is a wealth of consumers in Africa who love American music," Sullivan told Billboard during a Nov. 7 reception at Los Angeles' Georgia restaurant.

"In fact, there are more blacks in South Africa than there are here in the U.S.," he said. "There's a void that's ready for us to fill, and we have the opportunity to fill it." The Los Angeles reception was organized by Hammond Entertainment president Bill Hammond and partner Wendy Turner. Hammond went on a fact-finding mission to South Africa earlier this year to determine the viabil ity of doing business in the country. When they were only two labels that I know of over there in Johannesburg right now—Tusk, which is owned by Warner Bros., and Sony," Hammond says. "The time is right for a black American entrepreneur to go in and begin doing business." 

Hammond Entertainment is an L.A.-based special events production company.

Advance seating of southern Africa has allowed Hammond the chance to package a five-city concert tour there, beginning with an official summit concert in Harare. "From our perspective, to be able to go over there and package concerts featuring American recording artists is a breakthrough," Hammond says. "I hope to maximize my relationships with African-based promoters and other businesspeople and begin bringing American artists over on a regular basis.

In addition to a second public concert in Harare, other cities scheduled for dates are South Africa's Durban, Sun City, Johannesburg, and Capetown.

Hammond says that because of apartheid, South African consumers have had limited exposure to '70s acts such as Shalamar, Rick James, Teddy Pendergrass, and the Whispers—all artists that the South African consumer "just can't get enough of."

"They also love today's artists like Luther Vandross and Babyface, so this summit carries a lot of opportunity for people in the industry to make key contacts for doing regular business here," Hammond says.

As in the U.S., the making the proper business connections is essential to producing a successful concert. Hammond's early research mission to southern Africa has given him a nose up on other American businesspeople seeking their stake in the motherland.

Hammond's growing presence in southern Africa is welcomed by ICM VP Phil Casey, who says that the booking agency has never had a successful run of African dates. Casey cites the instability in various African regions, combined with international red tape and the lack of on-site supervision of business dealings.

"It's hard to know who's legitimate and [can] make things happen and who can't deliver," says Casey. "Another concern we've had in South Africa is the past in the past is the present in the past is the future," he adds. "We have to work out arrangements so that a block of prime seats is still available after [the poorest black Africans] put together their money—which is a dangerous duty for us [financially]."

However, with people such as Hammond on-site who are familiar with the local promoters and overall infrastructure, the risk of putting on shows diminishes to acceptable levels.

"If you get a guy over there that you know and trust, it's

(Continued on page 26)
### Billboard Hot R&B Airplay

**December 23, 1995**

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**Notes:**
- Billboard Hot R&B Airplay is a chart that ranks the top-performing R&B songs on radio stations in the United States.
- The chart is published weekly by Billboard magazine and is based on audience response as measured by Nielsen Broadcast Data Systems.
- The chart reflects the airplay of R&B songs on the 100 most-listened-to urban contemporary (urban mainstream) radio stations.

### Billboard Hot R&B Singles

**December 23, 1995**

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**Notes:**
- Billboard Hot R&B Singles is a chart that ranks the top-performing R&B songs based on sales, streaming, and radio airplay.
- The chart is published weekly by Billboard magazine and is based on data from Nielsen SoundScan, which tracks digital sales and streaming, and Nielsen Broadcast Data Systems, which tracks radio airplay.
- The chart reflects the most popular R&B songs in the United States.
HITS AIN'T HARD TO FIND IF YOU KNOW WHERE TO LOOK!

IN STORES NOW!

IN STORES NOW!

GOLD

COLUMBIA

AND GETTING OFF THIS EXIT IN DA NINE-SEVEN MR. BLACK
HITS HARD AT THE STREET LEVEL.

COLUMBIA
Nas △ DJ Muggs presents: Soul Assassins △ Big L △ Jena Si Qua △ Buckshot LeFonque
RUFFHOUSE
Fugees △ Cypress Hill △ Kris Kross △ Call O' Da Wild △ Mac Daddy △ Forte
SO SO DEF
Da Brat △ Whodini △ So So Def Bass All-Stars △ Mr. Black
SLAM JAMZ
Hyenas In The Desert △ Son of Melquan

Rapping Up '96
Troublesome Post-Gangsta Trend: The New Materialism
Rap On The Road
The Fire In Chi-Town
Global Rap!
New Releases Guide

The Billboard Spotlight

www.americanradiohistory.com
ABOVE THE LAW
BIG BLUNTS
BIG NOYD
DE LA SOUL
HOUSE OF PAIN
MAC & A.K.
Rapping Up The 96: Modest Growth, At A Price

In 1997, the major challenges to artists and labels will involve doing everything they can to eliminate rap's black eye. Independent-label execs will have to learn more about the business they've gotten themselves into. Performers have to flex harder in their mental gyms and work more toward building bridges to other genres.

BY HAVELock NELSON

The clock keeps ticking; time is slipping. And, during the last 12 months, rap has kept driving on despite a few growing pains. It wide-tracked along over the hip-hop highway, and as its artists crossed the hump that was 1996, the music moved onto a creative precipice.

Such acts as the Fugees, Busta Rhymes, A Tribe Called Quest, Nas, Bone Thugs-N-Harmony, Quad City DJs, Crucial Conflict, Dr. Dre, Jay-Z, Goodie Mob, Outkast, The Roots and Non-chalant managed to break through to the mainstream, but mostly rap became more separated from the overall pop pie. The industry is undergoing an assimilation process, turning into more of a "bottom-line thing." And despite the many hard-edged voices shouting, "Keep it real!," the music has become less rebellious and more dangerous and insular than ever before.

"It's all business now," says Jay-Z, co-founder of the Priority-distributed indie Roc-A-Fella, where he is also a gold-selling artist. The feeling shared by several industry observers is that all involved parties must now do all they can to prevent the form from falling over the edge.

Buckshot, president of Priority’s Redefinition, says, "Hip-hop has long been a tradition of change."

Tommy Boy president Monica Lynch adds, "I see the industry getting middle-aged and affected by problems that we’ve been through.

And the recording artist and Def Comedy Jam DJ Kid Kaprin offers, "The music went to one of its lowest points because of bullshit." Some of the things Kaprin, as well as Lynch and

Despite the many hard-edged voices shouting, "Keep it real!," the music has become less rebellious and dangerous as well as more insular than before.

Buckshot, is referring to are the practice of producers making samey sound recordings, MCs spinning rhyme schemes that reveal no new themes, a media-manufactured civil war between East and West Coast rap troops, other petty rivalries and a cycle of silly violence that has resulted in a paucity of rap clubs and live-performance opportunities in major cities like New York.

SLOW GROWTH AND FRAGMENTATION

At this critical juncture, rap has lost some of its market share. At its early 90s peak, it accounted for 9.2% of all music sales. Its slice slipped down to 8% in 1994 and to 6.7% in 1995. This year, there will probably be a modest gain, since recorded music sales rose overall.

With young African-American males continuing to be strong supporters—and African-American females and a lot of suburban whites increasingly tuning to new Jack R&B and alternative rock 'n roll respectively for their sonic satisfaction, fragmentation has become an increasingly important issue.

Over the past year, such modern-rock stalwarts as Beck, Radiohead, and The Machine made liberal use of hip-hop and rap elements in their soundscapes, and after much talk follow. They’re global pioneers in the sense that they changed a lot of minds around the world and positively affected people who may have had stereotypes about rap and hip-hop in general.

The prime ambassador of rap’s new generation, who has been attacked for selling nihilism and materialism, was the late Tupac Shakur, who died Sept. 13 from bullet wounds inflicted in a drive-by shooting. His latest album, "All Eyez On Me," rap’s first double album, has sold 2.6 million units since its February release, according to SoundScan.

Mainstream breakthrough: Busta Rhymes

Conscious stylists: Outkast

Pioneers’ Positive Effects

In 1996, one of the few hip-hop acts to gain cross-sectional acceptance and bring people together was the Buffhouse/Columbia band the Fugees, whose sophomore set, "The Score," blasted a creative trail and sold 4.2 million units, according to SoundScan. The Fugees brought the most important development to rap this year," says Bad Boy Entertainment CEO Sean "Puffy" Combs. "They opened up a lot of doors for others to

"Tupac was a genius the way he manipulated the press," says Traci McGregor, a writer and publicist at Payday Records in New York. "After appearing in the movie ‘Juice,’ he started running that whole ‘thug-life’ persona. He became news, and as the press started flocking to him, he became the bad boy of hip-hop. It worked to his advantage—he sold records—but look at how he went out and the reaction his death drew.

Among some middle-class blacks and many whites, news of Tupac’s passing was met with apathy and comments like, "He had it coming." There was little sympathy outside of rap’s core because, even though Pac was a complex (confused?) individual, a talented writer and a gifted actor, his public image was that of a violent, no-future gangster. For the general public, Pac’s image perfectly mirrored that of rap, which Buckshot says "became associated— for a while, it was like anybody who wore the rap garment was considered someone to be avoided."

This despite the appearance of conscious stylists like Chuck D., De La

Continued on page 48
Rap On the Road:

Frozen out by venues, insurers and a bad rep, the music takes alternate routes to get to its audience.

By Anita M. Samuels

It is difficult to change the thinking patterns of a society that is so often battle-hardened by negative images of rap music. Yet the increasingly dispersive public and personal behavior among rappers around the country has all but guaranteed a silent "lock-down" on rap tours. But this year's Garden Groove Tour, the six-week tour sponsored by the House of Blues in West Hollywood and co-organized by Corn Lewis, of the M.I.A.E. Association, was to be the "breath of new life" that hip-hop supposedly needed. The success of this "Black-Led Peace," guest-listing of the Fugees, Cypress Hill, Ziggy Marley and the Melody Makers, Halsey, Joyce, A Tribe Called Quest and Steppenwolf, has made the industry hopeful that it would serve as an example to make promoters less wary of rap-music acts. Despite the fact that some see the show as catering more to young white kids and less to urban black kids because of its crossover acts, this tour set a precedent.

Spearhead's Michael Franti with Morris Agency's Cara Lewis

The straight rap tour is no more. Mark Cheatham, a booking agent at International Creative Management in New York, says Smokin' Grooves was clearly an alternative to having rap on a tour. Mr. Cheatham, who booked the recent "Back To School Jam," which interspersed Keith Sweat, SWV 112, Bone Thugs-N-Harmony and the Fugees at Long Island's Nassau Coliseum, says all-rap packages are difficult to sell. "In most cases, the tour has to be watered down with reggae and R&B, to make it more palatable to the people who don't understand the hip-hop music," he says.

RAP-EXCLUSION CLAUSES

Among the many complaints among agents and promoters is not being able to secure insurance for a venue. "Most carriers for concert insurance have a rap-exclusion clause, and when a promoter attempts to do a concert, the carrier will say they don't cover rap," says Phil Casey, VP of the music department at ICM's Los Angeles office, another trend in hip-hop emerged: the glorification of materialism and sex. Backed by samples of yesterday's hottest hits, The Notorious B.I.G., Junior M.A.F.I.A., Jay Z and a cast of others have managed to change the face of hip-hop from a hardcore aesthetic—jeans, jerseys, bitches, hoes and Heineken—into a Dapper Don persona: Armani suits, alligator boots, Rolex watches, expensive cars, broods and Cristal. Is it a passing fad or a new trend in bad-value promotion?

By Shawnee Smith

Over the past year, while gangsta rap occupied the minds of the media and politicians, another trend in hip-hop has been gaining more prominence hands-down. This year, Cristal and "Stakes Are High," decries the gangsterism of sex has always been a part of it—the blues is filled with overt sexual lyrics. But the difference now is that the gender relationships in the youth are at an all-time low. Males have painful ideas of women, and females have a distorted, masculinized view of men. It's not just sex and materialism is big in the larger society. JFK Jr.'s wedding is more important to the media than the real issues facing our communities.

Cypress Hill office. Not surprisingly, many find themselves "jumping through hoops," trying to get insurance. Some carriers require that promoters file a request for a special policy—that explains the artist's act and performance—without which, the acts are not performed at all. "It's a Catch 22," says Casey. If an agent can't get a policy, he is at the mercy of the insurance companies. At the Games Act, the going rate is normally $22.50 per hour, the rate will then become $1,000 per hour because it is a tour. If an artist chooses to speak his lyrics as opposed to singing them, there should not be a unilateral ban," Casey says. "Insurance carriers claim ban rap, but there hasn't been a major rap incident in a serious situation, but if an incident happens in the immediate vicinity of a rap concert, the crime will automatically be attributed to it.

If you look at the history of black music, you'll find that overt sex has always been a part of it—the blues is filled with overt sexual lyrics. But the difference now is that the gender relationships in the youth are at an all-time low. Males have painful ideas of women and females have a distorted, materialistic view of men.

—Bill Stepinney, Stepsun Records

Notorious B.I.G.

De La Soul, whose latest album, "Stakes Is High," defies the gangsta/Big Willie trend in hip-hop, is offering the listeners an alternative. "Hip-hop is nothing but a mirror of what goes on in the world," says member Pos Druu. "But it has to be balanced, and right now it's not. There's more negativity going on than positive. It's supposed to be about living your life correctly and not living your life like a video, because videos are 99.9% bullshit. But these kids are looking at these rappers and taking heed of that.

"Maybe [rappers] are talking about something that they grew up around, but they're glamorizing it. [The videos] are not showing any outcomes or any fallbacks, just the glamour. Movies like 'The Godfather' and 'Good Fellas' make the villains the hero, and you want to see them win. It's that negative side of all humans, and it doesn't exclude a little kid.

Record Development vs. Artist Development

Angelo Ellenbee, CEO/founder of Double Exposure, a public-relations/
NEW RELEASES from the Originators of Old School

Old School Rap

MIXED BY GRAND MASTER FLASH

Wild Wild West (Kool Moe Dee) (Nothing Serious)
Mista Scene One (Give It All You Got, Alive-Early)
The Message (Grand Master Flash)
The Basts (Kool Herc, Blam)
Rappin' Delight (Super Fly Gangster)
Shake It (Big Boy)
White Elephant (Grandmaster Flash)
Sole (That Girl The Gift Crew)
Freaks Come Out At Night (Wild Thang)
The Bathroom (Daddy C)
Rezonna Effect (1983)
Just Say No (Teddy Tea) (Available on cassette only)

Old School Rap 2

The Show (Doug E Fresh & The Great 2nd Crew)
Children's Story (Slick Rick)
Cinderella Dana Dana Dana (Check Out My Melody)
Check It Out My Melody - Rakim & Eryk B
Ain't No Half Steppin' - Big Daddy Kane
My Philosophy - KRS
I Got It Made - Special Ed
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Thump Records
the party label!
The Community @ Cyberspace

From artist-owned Websites to hip-hop chat rooms, multimedia would seem to be a golden opportunity for urban entertainment. So why's it so under-utilized?

BY LAUREN COLEMAN

Hip-hop culture overall is revered for its innovation, creativity and energy and is certainly responsible for a solid percentage of the multi-million dollars the recording industry generates each year. However, the multimedia industry forges on and continues to develop, hip-hop's presence seems to plod along with few exceptions in the music industry. For instance, while most major labels and some larger independents have finally come to the table with Websites, many sites are painfully unimaginative when representing rap artists. With the level of technology now available including RealAudio and Quicktime it is unfortunate so many Websites are limited in content to photos, bio and tour information. And finding rap projects on the E-CD/CD-ROM front can be a major game of seek and find. So the question becomes, is it a lack of manpower and creativity to pioneer more projects, or is it the new media dollars are just not being earmarked for hip-hop entertainers?

But the large multicultural market that purchases rap music seems to have encouraged at least some labels to begin exploring the various media and partake of the music's true marketing potential. On the Internet front, BNC's Peeps Republic must be commended for creating the first Website devoted entirely to the distribution company's artists of color. The site certainly has the standard artist-bio and release-date information, but it also includes industry gossip, autographed artists photos and socio-political content.

TEENAGE PRODUCTION

Yet on-line efforts from entities not affiliated with labels sometimes seem to be the most pioneering and passionate. Pseudo.com's BB Nip Hop is a dope online radio show that "airs" live each Wednesday night at 6 p.m. Eastern time. It is produced by Gordon Connors, who is said to be the only teen producer of color with an on-line hip-hop radio show. It is well-produced each year. However, with Seattle's technology and interviews with today's top artists. Pseudo also plans to develop shows utilizing other purveyors of urban entertainment, such as comedians, for a show entitled "Mo' Funny Comedy" to be produced by Curtis Sheppard and Billboard magazine editor Havelock Nelson. In addition, Sonic Net is positioning itself as the leading multi-user platform for hip-hop chats. In fact, its chat dive, Mael Zinin, has consistently had such artists as Ghostface Killah, Aaliyah, and Da Brat talk to fans over the "net."

CLAN ENHANCEMENT, DRE'S HITS

Further on the multimedia front, the Red Hot Organization's "America Is Dying Slowly" project on Elektra, released earlier this year with the release of Crucial Conflict: "The Final Tic," which debuted on the Billboard Album charts at No. 12 after it was released in July. So far, "The Final Tic," recently certified gold, has spawned the gold single "Hay," which had a long-running hit video in rotation on BET.

Continued on page 30...
IS THIS UNDERGROUND ENOUGH FOR YA?
Continued from page 34

this year, was an Enhanced CD. In addition to the audio tracks, the disc offered video images of artists as they gave frank opinions about AIDS. Loud Records promises to issue an E-CD on the much-anticipated Wu-Tang Clan sophomore album, and the group itself is developing its own Website.

And even Dr. Dre has made certain that his brand-new entity, Aftermath Entertainment, is represented on the Web. Although at press time, the site consisted of only a home page with the logo and release-date information, the label estimates it is receiving 400 to 500 “hits” per day.

Clearly, these efforts indicate that hip-hop has a place in multimedia. Yet it has not been pushed, perhaps because of intolerance, ignorance or fear of new-media tools. In addition,
How ya want it?

GEESTREET...

AMBERSUNSHOWER / JUNGLE BROTHERS / NEW KINGDOM
RZA / STEREO MCS / PM DAWN / GRAVEDIGGERS

LONDON NEW YORK JAMAICA

EXCLUSIVELY LICENSED TO ISLAND RECORDS, INC. A POLYGRAM COMPANY © 1996 ISLAND RECORDS, INC.
PARIS—With only two albums to its credit so far, the French multiracial rap band IAM has become one of the leading acts of the Gallic rap wave, after debuting in 1995 with "Je Danse Le MIA," one of rap's biggest hits to date in France. Meanwhile, frontman Akhenaton has recorded his first solo album, "Meteque Et Mat," for the Virgin imprint Delabel, cutting tracks in Marseille, Naples, Capri and New York, and co-producing the disc with Nicholas Sansano. The album is one of the artistic successes of the year. At 27, Akhenaton shows skill and maturity as a lyricist. The artist, who has embraced the Islamic religion, looks at the world with humor and sometimes anger in this album. He shoots at the Mafia ("La Cosca"), drug dealers ("Au Fin Fond D'une Contree") and takes the right-wing National Front party as a target ("La Face B"). His lyrics deal with multiculturalism ("Meteque Et Mat"), unemployment ("Eclaire Un Type Des Assedic's"), urban violence and racism ("Un Brin De Haine") and the dark side of the American dream ("L'Ameri-can"). The album has already produced two hit singles—"L'Ameri-can" and "Bad Boys De Marseille." Akhenaton is back in the studios with the rest of IAM for a new album scheduled for the beginning of 1997. —EMMANUEL LEGRAND

LONDON—Although the U.K. hip-hop scene generally discards those focusing on commercial success as "sell-outs," two of its most respected artists seem poised for a breakthrough. Female rapper Phoebe ("Mia," for the album "Au Fin Fond D'une Contree") and takes the right-wing National Front party as a target ("La Face B"). His lyrics deal with multiculturalism ("Meteque Et Mat"), unemployment ("Eclaire Un Type Des Assedic's"), urban violence and racism ("Un Brin De Haine") and the dark side of the American dream ("L'Ameri-can"). The album has already produced two hit singles—"L'Ameri-can" and "Bad Boys De Marseille." Akhenaton is back in the studios with the rest of IAM for a new album scheduled for the beginning of 1997. —EMMANUEL LEGRAND

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High School High
THE SOUNDTRACK - GOLD

ELECTRIFIED TRACKS:

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OVER 10 YEARS IN THE GAME... AND YOU STILL KNOW THE NAME
American rap is reaching audiences around the world like never before. As recently as the early '90s, conventional wisdom in the international music business held that hip-hop, as a sharp reflection of American culture, would not translate—or sell—abroad. However, the past year or so has brought a breakthrough for rap in international arenas, particularly with the success of Coolio in late 1995 and the Fugees this year. The chart and sales action of these two disparate but distinctive acts, along with inroads made by a number of other artists, has put an end to any doubts about the global impact of rap.

RAP IN THE U.K.: BACK IN THE DAYTIME

The U.K. is most closely aligned with pop tastes in the U.S. and is the market where the most American hip-hop acts—Lupac on Island, A Tribe Called Quest on Jive, Luniz on Virgin, Busta Rhymes on WEA, Nas on Columbia and others—have found acceptance and chart action.

October 1995 marked a turning point in the U.K. when Coolio debuted at No. 1 in the "official" U.K. singles chart with "Gangsta's Paradise," the first hip-hop record to achieve such a feat. Unusually for a rap record, it picked up radio support early.

"The success of "Gangsta's Paradise" is significant, because it opened the way for others to crossover by having rap played on daytime radio, and it showed that it can work and listeners will appreciate it," says Martin Davis, managing director of Tommy Boy Records U.K.

Highest hip-hop debut: Coolio

Singles—when American labels and artists give priority to the British market.

Coolio's success, for example, came through a strong fan base, which he had been building by touring and making himself available to U.K. radio, TV and press. He released previous album and singles prior to the release of "Gangsta's..." His debut album, "It Takes a Thief," gradually built up some 40,000 sales in Britain.

GERMANY: MOVIE SYNERGY MOVES UNITS

In Germany, although Coolio is licensed from Tommy Boy to EastWest Germany, "Gangsta's Paradise" also appeared on the soundtrack album "Dangerous Minds," released through MCA.

"A hit is a hit," says MCA product manager Katharina Landau. "The Coolio single already sold 30,000 units via the '90s, conventional sale of Coolio through to the U.K., France, and several other countries. In France, the single "Gangsta's Paradise" also hit No. 1 and sold more than 300,000 units, while the album has sold more than 210,000 units. The synergy between the "Dangerous Minds" soundtrack and "Gangsta's Paradise" also drove sales in Japan, where Coolio is due to mount his second tour in the market this month.

Less than a year later, with a very different style and sound, the Fugees have found similar international success.
ICE CUBE

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THA TRUTH!

WEST SIDE

CONNECTION

HOMICIDE

CUTTY RANKS

ALL FROM THAT

WE GOT THE STREETS COVERED
GLOBAL IMPACT
Continued from page 40

In Germany, MCA product manager Katharina Landahl agrees that the attitude toward U.S. rap has changed in that market: "Media has realized the pop potential of black music and that kids and not only specialized music fans just love the groove. Some people still have this attitude of labeling some songs as 'too black' for a crossover audience. But, years ago, the same people were saying this about the chart acts of today, so I think—and truly hope—that this will change even more."

RAP PULSE
Continued from page 38

46,000 units in Japan on Sony Records, while Epic/Sony pop/dance unit East End X Yuri's "Da Yo Ne," in contrast, last year became the first Japanese rap single to sell a million copies.—STEVE MCCLURE

MUNICH—René Baumann, better known to dancefloor fans as DJ Bobo, has been enjoying considerable success for the past three and a half years. Signed to small German record company EAMS, the rapper/singer/dancer scored a gold debut single (250,000 units) with "Somebody Dance With Me," followed by the platinum (500,000 units) single "Everybody." Meanwhile, he has accumulated nine gold singles and two gold albums in Germany while raking in three platinum albums in his homeland of Switzerland. His latest album, "World in Motion," entered the German charts at No. 6 in September, and its first single, "Pray," shot to No. 3. DJ Bobo's pop dance songs include a wide range of musical elements such as house, reggae, gospel and Philly soul meshing with sometimes smooth, sometimes gritty female vocals. They combine with DJ Bobo's deep voice rapping love, peace and harmony and, above all, belief in oneself. The multi-talented, workaholic artist practices what he preaches, writing and arranging his own material, which he then produces and mixes with co-producer Axel Breitburg. For the second consecutive year, Bobo received the World Music Awards as best-selling international Swiss artist. This fall, he performed as opening act for Michael Jackson in Prague, Budapest, Bukarest, Moscow and Warsaw. His headlining tour of Germany this autumn played to venues of 4,000 to 13,000 capacity, and he's bound for Asia in mid December for shows in 10 countries, including India and China.

—ELLIE WEINERT

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Radio-friendly Shee-Lo

Rock am Ring open-air festival, he says. "The promotion highlight was their impressive performance on the Columbia Roadshow and at the SWF3 New Pop Festival presented by state-owned radio station Südwestfunk. Their impressive performance convinced radio DJs and generated radio support at SWF 3."

The Score has sold more than 670,000 units in France, which is believed to be the biggest-selling Fugees album in France by an American rap act, and the Sony Music imprint S.M.A.L.L. says the album could find a million buyers by the end of the year. The single "Killing Me Softly" has sold more than 650,000 units and has "a soul touch which appeals to French audiences," says S.M.A.L.L. product manager Jean-Marc Bakouch.

SCORING IN FRANCE

Germany, where "The Score" has spent seven weeks at No. 1, is the biggest overseas market for the Fugees to date, according to product manager Thomas Heymann at Columbia Records Germany. "The early commitment of the band towards the German market included numerous promotion activities and the hit tour, including their performance at the Munich "World Music Awards". "The Score" album, coming in at No. 38, has sold nearly 58,000 copies, including imports, since going on sale in April, and promotion again focused on "Killing Me Softly." Because in the Japanese market an artist's visual image is very important, the group did a special for Japan photo session.

The enthusiasm for American rap abroad goes beyond best-sellers such as Coolio and the Fugees to broad support for the genre among international label executives. "The U.S. hip-hop scene has reached a new level in terms of creativity and sound," says Jean-Marc Bakouch at Sony Music imprint S.M.A.L.L. in France. "There is a real artistic credibility and at the same time a crossover potential. What's new in France is that radio stations such as Fun Radio or Skyrock play this kind of music. This helps reach a wider public."

At Columbia Records U.K., product manager Matthew Ross says, "There's a gradual recognition permeating the record companies, the marketplace and the media that black music in general, including hip-hop, is a valid component of popular culture. And that recognition is a gradual change, which we are only starting on in the U.K."
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the debut gold album featuring the gold single Po Pimp

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Faith Evans appears courtesy of Bad Boy Entertainment/Arista Records

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SEX & PROPS

Continued from page 32

artist-development firm in New York, finds fault with the record execs who sign and handle the rap artists. “These kids are starved for education,” Ellerbee says. “They are not teaching these rappers about the business; they are not training them for longevity. Berry Gordy was known for thoroughly training his artists; that’s why we still have labels like Salsys Knight, Pati LaBell, and Diana Ross. He took the time to make sure they knew the business and how

What Foxy and Lil’ Kim wear is no different, timewise, than what Salt N Pepa wore. But I don’t think it’s right to spend four minutes on a song promoting a car you’re not getting a dime for. But I love my freedom of speech, and if I want to rap with lampshades, I don’t want somebody telling me I can’t.”

—MC LYTE

MC LYTE

EXECUTIVE EVASION

Having defied the usual formula for success, the hip-hop genre continues to confound record execs. “They don’t understand why rap is selling,” says MC Lyte. “It just came out, boomed and sold, so they think, ‘Why do we need to develop a hip-hop act?’ Which is why they can’t equate it with why it is that some groups aren’t selling.”

Few labels include artist development as an integral part of a rapper’s career the way they do for rock and pop acts. Rappers who are offered it don’t feel they need it.

“A lot of rappers don’t think they need to learn etiquette,” says Lil’ Kim, who, despite being developed through her label, “can’t tell a rap-albums before he signed with a major label. “I got me a book called All You Need To Know About The Record Industry,” which they put out every year. Me and my partner put out our own money to press our own tapes and CDs, and we used the cheapest form of promotion, word of mouth.”

Pay Day E-40 is what Stepphyne believes will keep rap artists prepared. “Pop and rock artists usually go through the ‘chain circuit,’ which is performing live at different clubs, to get their name out. It gives the artist time to develop, to figure out who they are. Rappers don’t go through that process. (Labels) just get a kid who can sing or who can rhyme and put him out. They never get the chance to figure out who they are or what their art is, because there’s too much pressure to get an instant hit.”

The artists dictate how much is put into them by a record company by showing an interest in themselves,” says Luther “Luke” Campbell, former member of 2 Live Crew and CEO of Luke Records. “The average life expectancy of a rapper is about two records, because people flip when they see someone gang-tangling, going to jail. A record company wants to know that they’re going to get their money back. An artist has to show some incentive.”

MONEY AND DUES

EMI rapper Heather B believes that money is at the root of hip-hop’s problems. “I remember somebody said rap music made $9 billion this year in this article I read a few years ago. This was when hip-hop changed, because people found out how much money could be made. Before, artists used to make their names in clubs and on underground radio stations; now record labels decide who’s dope. We need to get back to that, because paying dues when you’re honest. You’re into it for the art, not just for the glamour.”

”Uptown” features production by Ski (Jay-Z, Bahamadia, AZ) TRACY LEE, “Marvy Facez” (Universal Records), First single, “The Theme,” due December ’96.

VARIOUS ARTISTS, soundtrack; “Rhyme & Reason” (Priority). Busta Rhymes, Mase, KRS-One, MC Eith, Lost Boyz, Crucial Conflict and E-40 all guest on this soundtrack to the forthcoming hip-hop documen
tary.

VARIOUS ARTISTS, “The Sugarhill Records Story” (Rhino Records). Five-CD boxed set highlighting old-school rap music hits from the late ’70s and early ’80s.

FEBRUARY
COMRADS, “Comrads” (Scotti Bros./Streetlife Records). Features STEVE CATHERMAN, DJ FREDDY GRAY, DJ KAM, & LEE. (Atlantic)

March
FATBACK BAND, “The Fattest Of Fatback” (Rhino Records). First-greatest hits CD featuring the

Snoop Doggy Dogg

Fatback Band, the first act to rap on vinyl.

DJ POOL & THE THEATRE, untitled (Atlantic)

CAPPA DONNA, untitled (Razor Sharp/Epici)

JENA SI QUA, “Jena Si Qua” (Columbia)

Chicago native Keith Murray, who has been

www.americanradiohistory.com

BILBOARD SPOTLIGHT
BILBOARD NOVEMBER 23, 1996

First Quarter 1997

Puff Daddy, “Puff Daddy & The Good Fellas: Hell Up In Harlem” (Bad Boy). Features various artists, including Notorious B.I.G., The Lox, Fox Brown, Lil’ Kim. THE LOX, untitled (Bad Boy)

MADD HEAD, “Madd Head Chronicles” (Geffen)

ONE AND ONE, “One And One” (Next Priority/Entertainment)

April

POWER 3, untitled (Chuck Life, Epic)

CALL 0’ DA WILD, “Ruffruffian” (Columbia)

Date to be Determined

The Lady of Rage, “Necessary Roughness” (Death Row)

VARIOUS ARTISTS, “Death Row’s Greatest Hits” (Death Row)

MOTHER SUPERIA, “Leviathan” (Island). Producers include KRS-One and Redman.

(Compiled by Doug Reece, J.R. Reynolds and Gina van der Vliet.)

DA 5 FOOTAZ, “Worldwide” (G Funk Music)

March

FATBACK BAND, “The Fattest Of Fatback” (Rhino Records). First-greatest hits CD featuring the
LISTEN IN PEACE.

WU-TANG CLAN
RZA
MOBB DEEP
METHOD MAN
HOUSE OF PAIN
JOHNNY J.

THE ROOTS
MC LYTE
RAEKWON
FUNKDOOBIEST
CYPRESS HILL
BUCKWILD
CELLA DWELLAS

AND INTRODUCING
BLACK CAESAR

REPRESENTIN' FROM SHAOLIN TO THE BAY!
ON THE ROAD
Continued from page 32

INVISIBLE VENUES
Another major issue is the venues that are available for artists become "invisible" for rap acts. "The market is fair, but it isn't very open, there are less promoters and venues and more groups," says Peter Schwartz, another booking agent in New York. "People have hip-hop fear in terms of insurance and fights." In an effort to remain undaunted, many are finding alternate routes for rappers in small-scale clubs around the country. In New York, Tramps, the Tunnel and the Palladium have provided an arena for rap. "I try to bring in the groups to pop-crossover venues," says Schwartz. "The dollars are not as high, but with the value of the show—particularly quality, sound and advertising—you can develop your artist, which is difficult to do in clubs that are only open on Friday nights."

But there are some drawbacks. "The security is intense," says Chuck Bone, A&R at Motown. "The extensive searches, which require people to remove their shoes, make people feel as though they are being treated like animals."

BEST-OF PACKAGES
One solution for Schwartz has been for him to put out what he calls the "best of the underground" tours. Two years ago, his first tour, featuring Common Sense, the Beatnuts and Organized Confusion, performed 33 shows successfully across the U.S. His second tour, with Nine, Da Bush Babees and Channel Live, had equal success. The goal, Schwartz says, is to take four acts who want to go out and tour and promote their product.

"We tell them to go down on their asking price, and we offer them a package, with record labels and promoters helping to send them out to venues," explains Schwartz, who expects this year's tour, including MOP, Akon and PMD, to triumph as well. "It gives them a chance to get into markets they couldn't normally get into; it works well," he says.

STRATEGIC "SPOT DATES"
A number of rap artists are finding success with "spot dates," where an artist performs at specific concerts contingent on the popularity of his or her record. Rapper Heather B., who has had moderate success with her recent album, "Takin' Mine," says she works the club circuit. Last month, she toured in Switzerland and performed at an Amsterdam music festival with artists like Onyx and Sadao X.

"The people were really receptive, it was a great experience," says B. The rapper agrees that insurance is the biggest problem, noting, "You have to pay so much money for the tour, and you will have knuckleheads who will make it harder for you to have a show."

Other artists, such as MC E.111, have opted to take advantage of the overseas market. The rapper is currently touring in Hamburg and Stockholm, doing both music-festival appearances and club dates.

YELLOW JOURNALISM AND GREEN PROMOTERS
Promoters often blame the media for blowing incidents out of proportion to make a case against rap. ICM's Casey Schwartz admits that little things that an artist might think harmless actually spark such incidents at the venues. Rappers who do the New York borough thing ("Is Brooklyn in the house?") tend to alienate other people who think rappers from their respective boroughs are the best. In the wake of the death of the late Tupac Shakur, the venues that still exist will probably have an East Coast and a West Coast rapper perform at the same venue.

BOTTLES, RAP AND ROCK
Most rappers wonder why no one ever points out what happens at rock concerts. "They throw bottles, break up stuff and fight too," says Bone. The underlying belief is that the rap shows draw heat simply because the artists are black. "Both rap and rock are forms of expressions for most kids, but rap brings a street element that incorpo rates so-called thug life with guns and drugs," he continues.

Then there's the contention that rap music is not the reason why kids are killing each other, but rather exemplifies the survival of the fittest—a testament to a ghetto lifestyle that has bred the philosophy of war among its performers. "Tupac's death had nothing to do with music," says Bone. "It was a personal matter that got out of hand. This is what the public is waiting to use against rap.

With so many artists disappearing, many others are renewing their efforts to dispel the negative images associated with rap music; some, who might have been more hardcore, are toning down their lyrics.

The competition for touring is so great that some promoters are only doing one show a week. Rappers who have a successful album will have an advantage over others, as will artists fortunate enough to get billed with a top group. But these days, most are content just to be working at all. "Anything is better than sitting at home. I don't care where the show is, everybody is doing it," says Heather B.
JAY-Z
DEBUT ALBUM GOLD
12 Weeks

Damon Dash
C.E.O.

Kareem "Biggs" Burke
Chief Consultant

Shawn "Jay-Z" Carter
C.O.O.

not bad for some n##!! s...

Finally, a label about the streets run by some cats from the streets.

Christion
(A. KRIST-YOWN)
"What They Say Is True"

ROC-A-FELLA
RECORDS

SEE YA AT THE PLATINUM PARTY! ROC-A-FELLA Y'ALL
The Box and BET’s “Rap City.” Another album selection, “Ride The Rodeo,” has also been doing well with its video.

**CRUCIAL SADDLES UP**

What’s Crucial’s secret? Perhaps it’s a combination of things. For one, their Midwestern brethren, Cleveland’s Bone Thugs ‘N Harmony, ignited an inferno with their wildly successful 1994 EP “Creepin On Ah Come Up” and 1995 full-length album, “E. 1999 Eternal.” It doesn’t hurt, either, that in English Organization, but it also means the kind of music, the rhythms that they came up on with “Hay,” “Desperado” and “Showdown” and on “Get Up,” says Fab 5 Freddy. Those records are like what they consider rodeo, which is a new sound. It’s like a jungle, which is the sound that’s in London now.

**DO-OR-DIE SITUATION**

Another feather in the city’s rap cap was last month’s release of “Picture This,” by West Siders Do Or Die, whose foray into the R&B and rap charts was led by the first single, “Po Pimp,” which had a life of its own before Rap-a-lot/Nico Tyte were courting the single, which features a guest performance by veteran Chi-town rapper Tung Twista, is said to have sold somewhere in the neighborhood of 25,000-plus units—no small feat, and no outright sensation either. Do Or Die’s success has been longer in the making than that of Crucial, which has been together for about seven years in one incarnation or another. Do Or Die, brothers NARD and AK-47 and pal Below Zero, have worked at their craft for over a decade. Though they’re savoring the reception they’re receiving, they balk at any notion that attention didn’t come to Chicago sooner because of a weak talent base.

“Chicago always has been a force in hip-hop... It was just not recognized,” insists Do Or Die’s Below Zero, speaking from the West Coast offices of Nico Tyte Records. “We never had an opportunity to show our talent. Major labels wouldn’t come through there. They’d bypass the Midwest. They might hit the East Coast or they’d hit the West Coast, or a little off east or a little off west, but they never targeted and focused on Chicago, so we’ve had to just get down and do things on our own.”

Doing things on their own may have been key for both Crucial Conflict and Do Or Die, and will be so perhaps in the future for those who hope to follow in their footsteps.

**RAPPING UP**

Continued from page 31

Soul, Outkast and Jeru The Damaja, an artist who, instead of looking to bash another coast, was critical of actions occurring in his own New York City backyard.

**SLIPPING INTO DARKNESS**

With such things as major labels down-sizing, slower retail sales, more titles being released and fewer underground opportunities to expose them, coupled with higher ambition among hip-hop executives who desire more control, and a fear of bad publicity among major-label execs, rap dipped back into the underground in 1996.

“Rap is something that came up from the street and should not be dominated by the majors,” says Ron Skoler, a New York-based entertainment attorney who recently formed Lethal Records. “It’s music that needs a do-it-yourself approach, and with the executive turntable spinning faster than ever, I think a lot of the bigger companies are in a state of chaos.”
Rollo Finds Cheeky Success With Faithless

**ARTISTS & MUSIC**

Rolto LIKES TO KEEP his studio team focused and physically fit. “I like night sessions riddled with junk food and drugs for these lads. Instead, they relieve stress by recording take with vigors games of football. Not exactly the most glamorous or despe-
dant way for a budding pop star and his posse to conduct themselves, is it?”

In fact, the set was oddly slow in ini-
tially attracting the props of the same clubheads who had previously em-
brace Rollos production work with Our Tribe, Felix, Donna Summer, and Kristine W, among numerous oth-
ers.

“They simply didn’t understand it at first,” Rolto says with a shrug. “I think that when you break from a familiar formula, it will usually take a little more time and effort to break through. But the dance music community is coming around now, which is great. But I must admit that I amminded this happening this way, because it allowed people outside of dance music to approach the album with a fresh and unprejudiced eye.”

With a lineup that includes longtime pals and Cheeky labelmates Sister Bliss and Pauline Taylor, Faithless is an intentional artist affair, which has made endless months on the road together more fun. “We’re a tight and self-contained unit that has literally grown up together,” Rolto says. “With that comes a lot of trust and security—and a lot of bitchiness, too.”

As of last week, the bands days as an indie outfit began to dwindle. After a round of major-label bidding, Artists has smartly snapped up “Reverence,” with an eye toward issuing it here in late February. A 12-inch pressing of “Insomnia” is expected to begin pop-

ing up at specialty outlets turntables by the first week in December. As with its “round-the-block acceptance in the club world, it makes sense that Faithless would find a major-label home after establishing its musical direction. Its experimental vibe would not likely pass through the conservative A&R meat-
grinder employed by too many majors these days.

“The beauty of our situation up to this point has been having the freedom to be true to myself as an artist,” Rolto says. “I think it might mean sketching the so-called divided lines of musical genres to express universal things like emotion or intelligence. The more suc-
scess I become, the more行政审批itative, I suppose I get. This business can complete-
ly screw you over if you let it.”

Such apprehension seems to accen-
tuate a charming and natural shyness that keeps him miles from the glossy power elites that litter clubland’s high-society circuit. Given his soft-spoken demeanor, one has to wonder where such wickedly aggressive anthems as “Let This Be A Prayer,” a single he offered earlier to labelmate Rollo Goes Spiritual, come from.

“Let’s just say that I let it all out in my music,” he says with a laugh. “Five years in the studio has allowed me to be a socially inept person. But it has also allowed me to stay properly focused on my music without having to deal with outside nonsense—and that’s the way I like it.”

MONEY YOUR BODY: Photogenic Arista trio No Mercy appears primed to build upon the multifaceted, gold-

MONEY YOUR BODY: Photogenic Arista trio No Mercy appears primed to build upon the multifaceted, gold-

decked success of “Where Do You Go” with an appealing eponymous debut album that wisely doesn’t stray far from the single’s patented Latin-NRG sound.

The set was produced by FMP (aka Milli Vanilli mastermind Frank Far-

niano, crumining at a bright and brusk groove pace—save for the occasional obligatory power ballad. Lead singer Martin Citron’s sulky voice lends a touch of the effluvium hardships of Victor Simonelli’s band,“With The Power Of 10,” that is soaring unbound. The label also hits the mark with “Big Big Trax, Volume One,” which features the leg-

enar Arthur Baker, as well as Roy Davis, Angel Moraes, and Lenny Fontana.

FEEL IT: Tommy Boy diva in-train-
ing Amber follows her breakthrough hit, “This Is Your Night,” with the equally engaging Euro-NRG stomper “Colour Of Love.” Her giggly voice has a bit more umph (for lack of a better word) as she struts atop the Berman brothers’ percolating percussion. Darrin Friedman roughs up the track with some much-needed house muscle in a remix that will probably push it over the top with those who find the original version too sugary.

“Colour Of Love” previews an album of the same name, due in June or July. Its lead single, “Make It Like You Do,” is getting major airplay and is expected to be a summer hit.

HOT TUNES: The latest from the flagship B.T. Express label is “Dance 2 The Music” by B.T. Express, which features the famous “Dance 2 the Music” intro. The track is already a club hit and is expected to be released on major labels soon.

PROMOTION: The album features a catchy hook and is expected to be a hit on dance radio. The video features the band members dancing in a studio with colorful lights and is expected to be aired on music channels.


**Dance**

**TRAX**

**by Larry Flick**

Getting Fired Up. Funky Green Dogs front woman Pamela Williams parties backstage at the Palladium in New York after a recent gig sponsored by WKTU. She is performing in clubs around the U.S. in support of the band’s debut album, “Get Fired Up.” The title track is already a dancefloor staple and is beginning to earn airplay on pop radio. In the meantime, Funky Green Dogs guitarist Oscar Gaetan and vocalist/producer Mitch Falcón are prepping the next single, “The Way,” which is due at the top of next year. Pictured, from left, are Mike Bergan, Twist-
ed America; Jason Gaetan, manager, Funky Green Dogs; Williams; Marc Katz, Famous Artists Agency; and Glenn Friesa, WKTU.

**Dance**

**TRAX**

**by Larry Flick**

Also on the compilation tip is "Europe Underground," a meaty Bashline Records set topping the hard-

dance movements of Victor Simonelli (still one of the best and sorely under-

covered" producers and composers of the genre), Romanchov, and Oscar Gaetan, among others. The label also

hits the mark with "Big Big Trax, Volume One," which features the leg-

enar Arthur Baker, as well as Roy Davis, Angel Moraes, and Lenny Fontana.

MAMMA MIA: Sometimes all ya gotta do is ask. A few weeks ago, we publicly pledged with MCA to dip into the soundtrack to "Beautiful Thing" (a gorgeous Sony Pictures release that you must see) and revisit one of its many "Mama" Cass Elliot classics with a club remix. What a wonderful surprise it was when a messenger recently dropped a tape on our desk, taking a bizarre house interpretation of "Make Your Own Kind Of Music." Caren Cacciatore, MCA’s most recent A&R addition, handled the remix himself, and he’s saying that a lucrative career in production is awaiting him whenever he’s ready. Working with a tricky tune, he found a perfect middle ground be-

(Continued on next page)
CLUB PLAY
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

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POWER PICKS

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HOT SHOT DEBUTS

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MAXI-SINGLES SALES

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DANCE TRAX

(Continued on following page)

Between the credible deep-house tone that many DJs require and the disco kitch that Eliott’s sassy performance demands. Her voice is surrounded by flavorsomes and pastel-shaded keyboards, while the bassline is firm and the beats are appropriately urgent. For those who can’t find it in their hearts to connect with Elliott’s voice (shame on you!), there are a couple of lovely vibes to work with. We will be feasting on the primary version of this gem for a long, long time to come.

MORE, MORE, MORE: With the righteous “Save Me” by New Ethics, producer Scott Waniect makes good on the promise he displayed on past trinkets like “Lift Me Higher” by BAFM and his own “Blue-Eyed Soul” EP.

“Save Me” shows him making the transition into more traditional songwriting, as he anchors his grooves with a tightly crafted melody and gospel-powered vocals. We can recommend this record for casual listening at home, as well as for peak-hour dancefloor catharsis. An advance test pressing has already turned notable along the East Coast, hinting that this could be the record that turns Waniect into a first-string club player—a position he fully deserves.

Add Global Beats to the growing list of new indie aiming to merge mainstream dance sounds with culturally pure world beat music. The label is off and running with “The Pulse Of The Earth,” a compilation showcasing the cream of its roster. While the tunes are plentiful here, though we’re betting that Symbiote will win the lion’s share of attention with its hybrid of African chants with classic soul rhythms.

The Florida-based Coconutheads are also quite intriguing as they coat motown with their own Caribbean-styled horns and reggae-tinged melodies. The hand’s forthcoming album, “The Rootslice,” has a potential crossover hit in “1-2-3-Step,” which has an adorable hook and a chorus that instantly sticks to the brain.

Finally, the EMI-distributed Right Stuff label gets one more trip into the ongoing spate of alleged “gay classics” compilations with Free To Be: A Celebration of My Life, a five-volume CD series designed to connect with the queer consumer market with equal doses of camp and useful history.

Ranging in style from retro-pop to disco, the project features tracks by George, Nonn Hendryx, Julie London, Lulu, Nina Hagen, and Peggy Lee, among many others. Each CD booklet contains an extensive timeline of historic gay events stemming back to 1867, extensively researched by Gregory Victor. Enjoy the music, but please read the booklets. Free To Be is far more prudish and respectful than the piles of discs on other labels depicting nothing more than camp aids muddling up to one another. We can enjoy the frivolity, but let’s not forget the struggle.

BILBOARD NOVEMBER 23, 1996

www.americanradiohistory.com
**Country ARTISTS & MUSIC**

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**Word Widens Its Country Toehold Christian Label Aided By Sony Nashville**

**By Deborah Evans Price**

NASHVILLE—A little over a year ago Word Inc., one of Christian music’s most successful major labels, decided to enter the mainstream country market by establishing Word Nashville. Since then, the label has been introducing the wide range of stars and a variety of up and coming projects by Skip Ewing and Collin Raye, among others, Word is working to carve a niche in the mainstream country market. 

**Word Nashville**

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**‘Hee Haw’ Returns On TV, Video, And In New Book**

**By Jim Bessman**

NEW YORK—While still maligned on occasion for supposedly presenting a negative stereotype of country music and its demographic, the long-running country music comedy show “Hee Haw” suddenly is visible in three different media formats.

The Professional Developers of Entertainers organization is again staging holiday benefit activities for needy area children. Its successful Four Tours – guided tours of country artists’ tours buses – will be held Friday (22) at Greenwood Mall in Bowling Green, Ky., and Dec. 16 at the Kmart in Hendersonville, Tenn. The Christmas for Kids Benefit Concert Nov. 28 at the Grand Ole Opry House will feature Clay Walker, Martina McBride, The Oak Ridge Boys, Tracy Lawrence, Perfect Stranger, and surprise guests. Last year, the organization had 16 buses lined up in the Kmart lot.

Reba McEntire logged more than 100,000 hits in the first 24 hours after the debut of her World Wide Web site. Her Web site at (http://www.reba.com) offers an audio message from McEntire, a videoclip (downloadable) from her autobiographical tour information, and photos. President Clinton, Bob Dole and Paula Jones were among those sending congratulations to bluegrass pioneer Ralph Stanley at a reception Nov. 9 at the Country Music Foundation Hall of Fame and Museum. The evening marked his 50th anniversary in music. The members of BR5-49 dropped by to congratulate their idol.

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**‘Hee Haw’ regulars Grandpa Jones and Minnie Pearl in a 1989 passport selling Thanksgiving.**

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*Albums with the greatest sales gain this week. Recording Industry Association of America (RIAA) certification indicates sales of 500,000 units. "A" indicates LP is available at reduced prices, and CD prices for RCA and BMG labels, are available in the price list. Prices marked F.O. out of this list. The symbol indicates which albums have been released this week. Copyright © 1996, Billboard/Communications, and SoundScan, Inc.
The TNN reruns anchor what TNN calls "the Classic Seven" program schedule, which also comprises the long-running shows "Opry Backstage," "TNN’s Prime Time," and "The Statler Brothers Show.

TNN VP of programming Brian Hughes says that Saturday-night programs from "classic" performers such as Porter Wagoner or the Statler Brothers serve as a sort of "window" back into the TNN's "Prime Time" lineup of 1980 to 1982. Hughes adds, "It's a great way to introduce our younger viewers to the rich catalog of material that the Opry and TNN has preserved over the years."

Hughes also notes that the Opry has a long-standing tradition of featuring new talent alongside established performers. He says, "We feel it's important to continue to support up-and-coming acts while also showcasing the talent that has made the Opry and TNN so special."
<table>
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<tr>
<th>TITLE</th>
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<td>LITTLE BITTY</td>
<td>ALAN JACKSON</td>
<td>WARNER BROS. 51064</td>
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<td>ME AND YOU</td>
<td>KENNY CHESEY</td>
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<td>TRACE ADKINS</td>
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<td>REDA McENTIRE</td>
<td>ATLANTIC 78082</td>
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<td>ME AND YOU</td>
<td>KENNY CHESEY</td>
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<td>2</td>
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<td>LOVE REMAINS</td>
<td>COLIN CAVETT</td>
<td>CAPITOL NASHVILLE 50945</td>
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<tr>
<td>CHEERLEADERS (I'M LEAPING)</td>
<td>したもの還是 (T.LAWRENCE, F.ANDERSON)</td>
<td>EMI 5000</td>
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<tr>
<td>BELIEVE</td>
<td>T.LAWRENCE, F.ANDERSON (J.JARRAD, K.BEARD)</td>
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<td>A.REYNOLDS (L.REYNOLDS, G.BROOKS)</td>
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<td>ONE WAY (Because I Can)</td>
<td>LEANNE RIMES</td>
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<td>I JUST WANT TO GET MYSELF TOGETHER WITH YOU</td>
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<td>THAT'S ANOTHER SONG</td>
<td>B. J. Thomas</td>
<td>MCA 58577</td>
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<tr>
<td>WHERE IT ALL STARTED</td>
<td>D. McWILLIAMS</td>
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<td>THE MAKER SAVED HER</td>
<td>JOHN CONNOLLY</td>
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<td>LIVING IN THE COUNTRY JAMS</td>
<td>B. J. Thomas</td>
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**Notes:**
- Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which reach 32,000 detections for the first time.
- Week of appearance. Catalog number or cassette single available. (C) Cassette single availability. (CD) CD single availability. (M) Cassette max-single availability. (V) Vinyl single availability. (V2) CD single availability. © 1996, Billboard/BPI Communications and SoundScan, Inc.
Artists & Music

by John Lannert

MONTE MAKES 'NOISE': With her 1994 album "Co De Rosa E Carvão" selling 170,000 units in Brazil, EMI-Odeon Brazil artist Marisa Monte established herself as one of the top songstresses in Brazil. In addition, an English counterpart to "Rosa E Carvão," titled "Rose And Charcoal," was released outside of Brazil to critical acclaim.

On Oct. 28, Monte returned to retail with "Barulhino Bem," a double CD that, according to EMI, has already sold more than 200,000 units. One CD contains 11 tracks from Monte's Rosa E Carvão tour; the other CD features seven studio tracks that demonstrate the burgeoning influence of Cuban-born Carlos Brown on Monte's music. Three of the seven tracks were penned by Brown.

The album title comes from a verse on the track "Chuva No Berço" (Swamp Rain), which reads, "The rain falling in the swamp makes a good little noise." Monte also created a song from "Blanco," a poem by Octavio Paz.

Released concurrently with the album is a longform video capturing scenes from the tour, as well as casual singing alongside Brown, Arnaldo Antunes, Novos Baianos, and members of samula school Portela.

The new album was released in much of Europe Nov. 4. Having finished a prono tour of five European countries, Monte is set to kick off a 14-date European tour on Sunday (17).

In April, Monte is scheduled to embark on a tour of the US, where Metro Blue plans to ship an English-language counterpart to "Barulhino Bem" that will retail a "Great Noise." Unlike its Brazilian counterpart, "A Great Noise" is being dropped as a single CD. The record is being released Jan. 17.

PEREZ EXITS LATIN: Salvador Pérez Muñoz has been named VP of marketing and A&R at PolyGram International Latin America. His position takes effect in January 1997. Pérez, formerly was managing director of PolyGram Latin and follows Jorge Pino as the second high-profile executive to depart the label.

MIGUEL NO. 1 IN ARGENTINA: Mexican megastar Luis Miguel continues to rule the sales roost in Argentina, according to that country's trade organization, CAPIF. Here are the top 10 selling titles for October:
1. Luis Miguel, "Nacho Es Igual..." (Warner).
2. Los Pericos, "Verbalmente." (EMI).
8. Thalia, "En Extasis." (EMI).
10. Sundro, "Historia Viva." (Sony).

STATESIDE BRIEFS: EMI Music Publishing has signed a co-publishing pact with El Darelo I.R.S. recouling act Héroes Del Silencio. The deal covers the band's latest album, "Avendama," plus six future records. The famed Spanish rock act won for best video in the rock category at Billboard's Latin Music Awards May 1. It also performed at the event... SESAC Latina has inked a worldwide representation deal with always-in-demand songwriter Omar Almano. At the aforementioned Latin... (Continued on next page)
CHILE NOTAS: PolyGram Chile has released “Hasta La Luna,” the sixth album by Pablo Hererra. Known primarily as a ballad singer, Herrera sports a more rock-oriented profile on his latest album, produced by Ricardo Peshoff. Says Herrera: “People have this idea that I am a ballad singer. Perhaps ballads better suit me, but there is rock on my records.”

EMI ARGENTINA GOES MINING: EMI Argentina stars Pericos and Patricia Sosa have sold platinum (60,000 units sold) with their latest album, Pericos’ “Yerbabuena” and Sosa’s “La Historia Segura,” which is of which is set to debut in January on EMI Latin—went platinum two weeks after their release in September. Malon has just released its latest album, “Justicia O Resistencia…”

VIÑA PALMA E Vampiros is wrapping up its upcoming album.

NOTAS (Continued from preceding page)

Music Awards, the Panamá native’s composition “Te Conocí Bien” earned BMI xala heartthrob Marc Anthony a trophy for Hot Latin Track of the Year, tropical sala. World Music Distribution has secured an exclusive distribution pact with Cubop, a subsidiary of acid jazz imprint Ubiquity Records. As part of its Latin jazz series, New York club the Knitting Factory has booked Conrad Herwig & Tropical Fire to play Nov. 26 at the venue. An extraordinary trombonist, Herwig has just put out “The Latin Side Of John Coltrane” on New York imprint Astor Place Recordings.

GERMANY: landscaping group Tierra has released its debut album, “Hasta La Luna.” The album features the singles “Hasta La Luna” and “Silent Night.” The band is currently on tour in Europe. 

LATIN TRACKS A-Z

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<th>Track</th>
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<th>Label</th>
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<td>EMI Argentina</td>
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<td>1996-11-04</td>
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<td>3</td>
<td>Jennifer Lopez</td>
<td>EMI Latin</td>
<td>1996-11-11</td>
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<td>1996-11-25</td>
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<td>Marc Anthony</td>
<td>EMI Latin</td>
<td>1996-11-25</td>
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* Albums with the greatest sales gains this week. ** Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ** RIAA certification for sales of 1 million units. Greatest Gainer chart’s length and increase. ** These charts past and present multimedia titles. © 1996, Billboard/Billboard Communications and SoundScan, Inc.
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are New York City Opera's "La Bohème" and "A Celebration Of The American Musical" in Lincoln Center's Great Performances series. Also displaying its cultural citizenship this year is Chase Manhattan Bank, which is sponsoring a solo recital series at Carnegie Hall, beginning with the 1996-97 season and continuing for three years. The 1996-97 series includes a recital by singers, pianists, and one violinist (Isaac Stern).

DISC ONLINE: Ron Caylor wants us to know that his Florida-based online catalog of European and Japanese CDs, "Music By E-mail," has just added a classical section with 25,000 European titles, many of which are not distributed in the U.S. The Web site address is http://www.musicyourself.com. Customers may order their discs online or by calling 800-238-3000. Delivery takes about four weeks. Caylor says the year-old business, which has offered titles from Euroradio to Japanese jazz, has seen a "steady, upward curve."

BLUE NOTES (Continued from preceding page) story of Charlie Haden's Quartet West. Impulse! records recording artist Michael Brecker is at the Idrijum club Tuesday (19)-Nov. 24, stressing pieces from his "Tales From The Hudson" disc, which currently sits at No. 19 on the Top Jazz Albums chart. On Saturday (22) at 4 p.m., the saxist strolls to Tower Records' recently re-opened location in Lincoln Center to sign copies and play a bit. Go early, though. As 3 p.m., pianist Eric Reed will do the same. His Impulse! disc is titled "Musical.
### Billboard Top Gospel Albums

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<td><strong>1</strong></td>
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<td><strong>Kirk Franklin &amp; The Family</strong></td>
<td><strong>Gospel Center</strong> 21217 29 weeks at No. 1</td>
<td><strong>WHATSOEVER LOOKIN' 4</strong></td>
<td><strong>No. 1</strong></td>
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<tr>
<td><strong>2</strong></td>
<td>2</td>
<td><strong>Anointed</strong></td>
<td><strong>Word 76904</strong></td>
<td><strong>NEW</strong></td>
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<td><strong>3</strong></td>
<td>2</td>
<td><strong>BeBe &amp; CeCe Winans</strong></td>
<td>** Sparrow 37046**</td>
<td><strong>HITSONGS</strong></td>
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<tr>
<td><strong>4</strong></td>
<td>3</td>
<td><strong>Fred Hammond &amp; Radical For Christ</strong></td>
<td><strong>The Spirit of David</strong></td>
<td><strong>EMI</strong></td>
<td><strong>4</strong></td>
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<tr>
<td><strong>5</strong></td>
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<td><strong>Kirk Franklin &amp; The Family</strong></td>
<td><strong>Gospel Center</strong> 21217 29 weeks at No. 1</td>
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<td><strong>CeCe Winans</strong></td>
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### Artists & Music

**CLOSE CALL:** Gospel recording superstar Kirk Franklin was admitted to critical condition in a Memphis trauma center after falling head-first into a 9-foot-deep orchestra pit Nov. 1. The accident occurred at the Memphis Civic Theatre, where hundreds of fans had gathered for the Tour of Life, which features Fred Hammond, Young, and Franklin.

The fall took place while Adams was performing her opening act on a neighboring stage. According to witnesses, Franklin, who was slated to perform last, fell into the audience. While he is recovering a dimly lit background to view Adams' performance. Spectators say that the scene was turned to bedlam as the area in which Franklin had fallen was so dark that it took a moment, or so for help to reach the 26-year-old performer, who was found in a pool of blood.

Two days after his admission, doctors at the Regional Medical Center said Franklin's condition to "serious." With concerns to his head, Franklin was lucid and had suffered no broken bones. Still, doctors had plenty of cause for concern, earlier this week Franklin was released and is at home recovering from his injuries. On doctor's orders, his calendar has been cleared through the end of January 1997.

"We are very encouraged with his progress," a spokesperson said. "We want to thank everyone for all their goodwill and prayer. We have heard that entire congregations were praying for Kirk, and those close to him are very appreciative. We ask that they continue to pray for Kirk's speedy recovery, as we are." 

**HOLIDAY TREASURE:** Danby Studies is sure to have a smash hit on its hands with the Dec. 20 box office debut of "The Preacher's Wife," starring Denzel Washington and Whitney Houston, but Aristas Records gets the honors next week with the Tuesday (19) release of the soundtrack. The 13-track album features Houston performing a mix of gospel and pop, including a powerful duet with "the first lady of gospel," Shirley Caesar.

"We're very encouraged with the progress," a spokesperson said. "We want to thank everyone for all their goodwill and prayer. We have heard that entire congregations were praying for Kirk, and those close to him are very appreciative. We ask that they continue to pray for Kirk's speedy recovery, as we are." 

**BRIEFLY:** Recently released from Tyscot Records is Mark Hubbard & the United Voices For Christ's third album, "He's Up There." Hubbard is the minister of music for Tyscot labelmate Bishop Larry Trotter (aka the "Radio Prayer Bishop," who's just released his second project, "Prayer Will Move It!")

Warner Alliance has re-released two timeless Grammy Award-winning classics from gospel legend and pione-er Andre Crouch, "Don't Give Up" (1981) and "No Time To Lose" (1984). The releases, which were previously out of print, were taken from the original master tapes and completely restored. In the meantime, Crouch is getting set to record another studio album, which the label intends to release next year.

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**PETE ROCKS ON:** Despite the departure of three band members, the Christian rock outfit Petra will continue with a new album and tour in 1997. According to lead vocalist John Schlitt, the group plans to forge into its 25th anniversary next year with new members and a continued commitment to its musical ministry.

Longtime bassist Ronny Cates was the first of the three to leave the band. According to Schlitt, Cates left in June to pursue other interests. "He'd been with the band for about seven years," Schlitt says. "Ronny needed to leave because he needed a change, and that was it."

On the other hand, guitarist David Lichens and keyboardist Jim Cooper left in October due to creative differences. "I just felt that in the long run, they wouldn't have been happy," Schlitt says in reference to his decision to replace Lichens and Cooper. "They had things they wanted to do, and they had their own agendas. We have to have guys in that want to have the same direction that not only myself, but Bob Hartman, has. We work in unity." 

Founding member Hartman quit touring in 1995 but continues to work with the group in the studio and behind the scenes. Lichens and Cooper had joined the band after Hartman left. To replace the departing members, three musicians have been added to the Petra line-up—keyboardist Kevin Brando, guitarist Pete Orta, and bassist Lonnie Chapin. "I found Pete in Texas, and I found Kevin in New York," Schlitt says. "They came with absolute full hearts to work for next to nothing in the starting of my solo band...and they have hearts that [are] just amazing."

Schlitt also has praise for Oregon native Chapin. "From the time he could walk, he's been playing an instrument," he says. "He came from a musical family. His father was a music educator."

Schlitt divides his time between his duties with Petra and his solo career. He's touring in support of his second Word solo album, "Unfit For Swirl." Petra will resume touring in the new year with dates in Korea in January. Word will release "Peta Prize II: We Need Jesus" in February, and the band will tour the U.S. beginning in March.

As far as what direction Petra will take with the new members joining Schlitt and longtime drummer Louie Weaver (Schlitt has been with the band 11 years, and Weaver, going on 10), Schlitt says that remains to be seen. "I think the Petra of last year went as far as we wanted to go," he says. "We have been true to our title. We try to be as flexible as possible to marry what's happening musically and stay as current as possible, but all executives are now a rock band."

"[However] the only way we can reach kids is by playing in a music that they enjoy. I have to say that the past few years have been mighty tough because the music style has been so different from what we've accomplished and we've actually replaced that we really enjoy doing and we're really close to ourselves and what we are in a challenge to blend the new style."

Schlitt is excited about Petra's future even though recent months have been rocky. "Peta is going through a lot of changes," Schlitt admits. "A lot of folks ask why we don't just break up, aren't we over? And I tell them right now, Petra is not over. We've been told that about three times in our history, and each time people were very shocked when God made a direction change and we followed it, and it reached its full potential. Now I don't know if we will be as big as we have been. That's not what counts. What counts is the fact that Petra means something. It means music dedicated to Jesus Christ all over the world."
SONY Nashville artists. The project was co-promoted by Word, Sony Nashville, and Thomas Nelson Publishing. The song “She Stayed,” a duet with Ricki Van Shelton and Andy Landis, was also the title of a book by Landis and Van Shelton. In March 1996, Word Nashville re-released Van Shelton’s Sony gospel album to the Christian retail market. It debuted on Billboard’s Top Contemporary Christian chart.

Word Nashville’s first signing was Lamb. Nashville native and former morning show ops manager, Lamb, releases the title track of his debut album, “No Excuses, No Regrets,” has already been released to the Christian Bookstores Assn. (CBA) market, but has not been released to mainstream country channels yet. Teague says that all future Word Nashville albums will be released simultaneously to the mainstream country and CBA markets. Lamb’s album was already in the Christian distribution channels when Word Nashville signed them to a distribution deal with Sony Nashville.

Lamb’s debut single, “Smoke & Mirrors,” introduced him to mainstream country radio, which enters him to chart. Teague says that Lamb and Word Nashville’s newly hired director of promotion, Donnie McElrury, are looking at a mid-year release of a radio tour. Plane call for Lamb’s second single, the Tim McGraw-penned “Love Lives On,” to be released Jan. 20, 1996, with the album to follow in the spring.

“The wonderful thing for us in regards to Brent Lamb [is that] when people are feeling; they’re going to hear the music, they’re going to hear the words,” Teague says. Word Nashville is also preparing for an early 1997 release by Ewan. As an artist, Ewan had a string of hits on MCA in the late 80s, including “Burnin’ A Hole In My Heart” and “I Don’t Have Far To Fall,” and “The Gospel According To Luke.” As a writer for Opryland Music Group, Ewan has penned numerous hits, including Ray Price’s “Me,” Doug Stone’s “Little Houses,” and Randy Travis’ “If I Didn’t Have You.” Most recently, he’s contributed to Country Music Assn. Horizon Award winner Bryan White’s success by writing three of his hits—“Somebody Else’s Star,” “Rebecca Lynn,” and “I’m Not Supposed To Love You Anymore.”

“Skip’s music has always had a global feel to it,” Teague says. “It’s high-quality music that doesn’t wear out right away. The more you listen, the more you listen to music. It’s not payable music, but it’s totally accessible.”

When asked if the label would not sign any artist who delivered honky-tonk, drinking, or cheating songs because of the fact that the parent company is a Christian organization, Teague responded, “It would depend on what they were saying in the music… Would Nashville is not about censorship. It’s about what we want to get across through the singing and what you can’t say.”

In addition to releasing projects by Lamb and Ewan, the label plans to release an involvement project called “The Gift,” which debuted at No. 31 on Billboard’s Top Contemporary Christian chart.

Word Nashville will also simultaneously release, through Sony Nashville’s Epic label, Raye’s greatest-hits package, due in February of ’97. “I don’t want Colin Raye’s religious spirit and spirituality, but nonetheless just listening to the lyrics, you know there’s a universal appeal in both markets for Colin Raye’s music.”

“You will notice that there is one awful lot of emphasis on reaching the audience base for Colin Raye,” Teague says.

Word Nashville uses sight as a label to penetrate both the mainstream and Christian markets is an asset that Teague feels will become stronger in coming months. Word is part of seven divisions of Word Inc. (the company has U.S. and international distribution and has offices in the U.K., Canada, and Australia). Landy recently announced that Word Inc. is seeking a mainstream “strategic partner.”

“The philosophy behind Word Nashville is to deliver products that are universally accepted, supported, and marketed.” Teague feels that the perfect fit, considering the fact that Word Inc. has been public in their previous releases, is the fact that they are seeking a strategic partner to look for more product marketing opportunities in support of their artists. The artists whose sales have done well in multiple areas will have that opportunity for growth. The Word Nashville division stands to benefit directly and immediately.”

ALEXANDER O’NEAL

(Continued from page 14)

He has had a dozen top 10 hits here, the latest being the lead single from his EMI debut, “Let’s Get Together,” which entered the top 30 at #27 Oct. 27. His highest placed single here, “Critize,” reached #4, while only getting No. 74 on the U.K. Hot 100. O’Neal has been quite successful on the albums front here, too—five of his six U.K. albums have made the top 20, including “All True Things,” which got as far as No. 2 in 1991.

This is it solid showing in the U.K. as the Place Ain’t Safe record label’s confidence in the release of O’Neal’s, whose hiatus was due to both a drug-dependence rehab and a general lack of U.S. media. The label is being handled by Word Nashville’s BKO department, which sold more than 140,000 tickets at sell-out dates at Manchester, England’s G-Mex, Birmingham, England’s NEC, and eight nights at London’s Wembley Arena.

Orme confirms there is still a big appreciation in the heartland for O’Neal’s old-school R&B stature: “He’s one of the most accomplished singers of his generation and an entertainer. He got the interest to see him perform live.”

This time, O’Neal says he’s not intending to include his legendary tour-poster bed routine in his stage show. However, he adds, “If they take a radio, poll and demand I bring the bed back, then I’ll bring the bed back.”

Right now, O’Neal is not concerned about the U.S. market, though One Word says it is in talks with two major labels—RCA and Elektra—about releasing the album there. O’Neal formerly was with the then-Motown-controlled Tabu label, although he’s been under contract for over five years there passed with no new recording. O’Neal feels this was the potential offer by his impressive track record. Recently, Mercury released a compilation of his Tabu hits. Much of that track record was kick-started and mostly sustained in the U.K. Actually, all the success that I’ve enjoyed here in the U.K. has spawned all the success I had in the States,” the singer recalls. “The audience here is wonderful. Because in the U.S., you’re only as big as your last record. But here, the fans are more loyal. They like you and support you with every show.”

O’Neal has had just three top 40 Hot 100 hits in the U.S. The first, his duet with Cherelle, “Saturday Love,” was reissued because of its success in the U.K., where it reached No. 6 at the beginning of March.

Ewan Deleer, the new president of Word Nashville, was a question-answer session, R&B superstar Brandy’s second album, “Bounce Back” was a huge success, and O’Neal’s third album, “Another Love Story,” has sold over 1 million sales in Japan. The album also sold over 50,000 copies in both France and Germany.

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**Scandinavia’s Anglo Pop Affinity**

**Writers Set Sights On U.K./U.S. Crossover**

*By Nigel Hunter*

LONDON—The countries of Scandinavia are generally viewed as “the frozen north” on account of their long, bleak winters, and a perceived remoteness from the rest of Europe. But Sweden, Norway, Denmark, Finland, and Iceland have a compensatory warmth in their attitude toward Anglo-American popular music. These are receptive to trends, co-writing collaborations, exchanging ideas, and participating in joint ventures. And proof that they are not frozen in terms of making periodic international impact exists in the examples Abba, and Björk, the latter, a cousin of the Beatles, and more recently Ace Of Base and Icelandic songstress Björk, to name just three.

Martin Ingestroem, managing director of MCA Music Scandinavia AB, emphasizes the fertile interest of the area in terms of musical ideas. English is widely learned and spoken, from an early age, as a second language. Ingestroem estimates that 50% of the records released in Scandinavia are in English.

“There is a difference between the various countries,” he says. “Sweden has the most Anglo-American influences, followed to a lesser degree by Norway, Denmark, and Iceland. France is totally different, with a bias toward classical music and a high proportion of classical music activity in comparison to the size of the country.”

MCA Music Scandinavia, based in Stockholm, covers the entire Scandinavian region and will shortly start collecting royalties from the Baltic states. The organization will celebrate its fourth birthday in January 1997.

Ingestroem launched the office after previous service with Chrysalis Music and Records in Stockholm.

“We are very active in signing local repertoire for both the home market and other territories,” he reveals, “and a lot of our acts record in English only. We have the advantage of the MCA Music International network in promoting suitable acts and writers around the world.”

Ingestroem reports that the Swedish chart is a mixture of Anglo-American acts, local-language acts, and local acts singing in English. This pattern is generally reflected in the other Scandinavian territories.

“Those recording in Swedish usually only remake the albums if there is a demand from the countries with a Nordic territory,” he says. “Of course, everybody wants a shot at the international market. An album in the local language is occasionally done again in English later, but it seems to lose something in the process and seldom works well.”

Ingestroem names Japan as an increasingly important and successful market for Scandinavian product (Billboard, Sept. 7). He cites as an example Mia, whose eponymous Sony album has sold 550,000 units in Japan, Swedish rock band Sait, signed to MCA in Scandinavia and Island elsewhere, is breaking in the U.S., helped by being featured on the “Mission: Impossible” soundtrack. Starlet is a business locally by MCA that has toured successfully in the U.S. and whose members now live there.

“Publishers are very active in placing Swedish songs,” he notes, “as well as grooming them,” Ingestroem says. “We often try to go direct to U.K. or American record companies. If something is released here and doesn’t happen, it’s usually fairly hopeless to expect any action on it anywhere else.”

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**Words & Music**

by Irv Lichtman

You have different ideas about a song,” says Jonell Mosser, who duets with Delbert McClinton on “If I Needed You.” “And I had all kinds of expectations. Delbert did something completely different, and it’s great. It’s totally Delbert.

“There are times when you just have to get out of your comfort zone,” he adds. “Delbert McClinton sings, you have to leave him alone and let him sing. He did a wonderful job on that.”

Mosser says “If I Needed You” is one of her favorite Van Zandt songs for several reasons.

“You have different ideas about a song,” says Jonell Mosser, who duets with Delbert McClinton on “If I Needed You.” “And I had all kinds of expectations. Delbert did something completely different, and it’s great. It’s totally Delbert.

“Steve Earle once said to somebody that it was one of the most perfect songs ever written because the melody is pretty and simple. It’s like a Shaker melody almost. There’s nothing stilted about it, nothing put on about it. It’s very conversational.”

After reting some of the lyrics, Mosser says the song is “easy to rhyme... It’s so real. It doesn’t need a Melba Moore vocal and The Intrigues up on it. It lives on its own. Great songs are like that.

“I haven’t gotten to a point where I’m writing songs like that yet... I’m a songwriter. Townes is a poet like Walt Whitman, Robert Frost, or Carl Sandburg.”

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**FOLIO FIRST FOR JONI:** As part of an ongoing project to create guitar-tab folios for significant artists who have never been published in such editions, Warner Bros. Publications will release early next year the first guitar-tab folio created for Joni Mitchell.

The folio, which carries a list price of $21.95 each, is designed to reflect her penchant for unusual open tunes (she uses more than 30 distinct tunings in her repertoire), her style of strumming, slapping, and picking her guitar; and her treatment of the bass and treble registers to ensure a single tone of colors of the entire spectrum of musical instruments, the company says.

According to Joni, “Warner, Mitchell recently agreed to release folios to match her two new albums, “Hits” and “Moogez,” which are being released simultaneously. The folios will be published in Warner’s authentic guitar-tab edition format, which features complete transcriptions, including all solos, in standard notation and tablature. All of the open tunings are clearly indicated. The company also used the services of Mitchell’s musical archivist, Joel Bernstein, as a consultant to ensure accuracy. Mitchell has released 19 albums since 1968.

Other guitar-tabulature releases in the series include a folio by the Ramones that is already out and forthcoming anthologies by Jackson Browne, Gordon Lightfoot, and Cracker.

EMI/Romeo Estate Deal: EMI Music Publishing will continue to publish the Tony Romeo catalog, as well as other EMI copyrights under a new deal with the Tony Romeo estate. Among the songs EMI Music has published are the par-tidge Family hits, “I Think I Love You” and “It’s One Of Those Days (Yes, Love),” and the groundbreaking “Smokermaker,” as well as “I’m Gonna Make You Mine” (Lou Christie), “Indian Lake” (the Cowgirls), and two hits by the Brooklyn Bridge, “Blessed Is The Rain” and “Welcome Me Loree,”

Paul Mann, VP of catalog exploitations, will play a key role in obtaining new usages for the Romeos songs.

**PROMO STORY:** From the desk of Philip “Flip” Black of Music Sales Corp., A&R/Recruiting services division comes word of the company’s Music Publishing Highlights Update, a free promotional package that updates the user on the company’s hit songs and original-artist and sound-alike masters available for licensing. There are two CDs that feature 60 min-utilization songs from the catalog, one covering the ‘70s to the ‘80s, the other spanning the ‘80s through the ‘90s. The accompanying book has sections on titles, years, peak chart positions, artists, specific categories, CD cuts, and masters.

**A ROSE IN NOVEMBER:** Write Earl Hamner, Jr.’s music is hitting various exposure routes this month, including the stage, and nightclubs. He’s written the score for the new MGM/Unit ed Artists film “Mad Dog Time,” in which Rose’s original jazz compositions are performed a quartet featuring Harry Mason, John Patitucci, and Mike Lang.

On Nov. 8, Rose premiered the symphonic version of the film’s love theme, “When Do I Think About You,” with the Pacific Symphony Orchestra in Los Angeles, where Rose opened for Barbara Mandrell. Rose will appear at New York’s Tavern on the Green on November 28, 27, 19, and 30.

**PRINT ON PRINT:** The following are the best-selling folios from Warner Bros. Publications:

1. *Smashing Pumpkins, Melon & Salt* (EMI)
2. *No Doubt, Tragic Kingdom.*
3. *Bruce Springsteen Guitar Anthology* (EMI)
4. *Jim Croce Christmas* (EMI)
5. *Carly Simon Guitar Anthology* (EMI)

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**Hot Country Singles & Tracks**

**HOT TABBING SINGLES & TRACKS**

**NO TIME**


**HOT LATIN TRACKS**

**RECUERDOS, TRISTEZA Y SOLEDAD**

M. Antonio Solis — Crisalem SESAC

**Hot Country Singles & Tracks**

**HOT TABBING SINGLES & TRACKS**

**NO TIME**


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**Hot Country Singles & Tracks**

**HOT TABBING SINGLES & TRACKS**

**NO TIME**


**HOT LATIN TRACKS**

**RECUERDOS, TRISTEZA Y SOLEDAD**

M. Antonio Solis — Crisalem SESAC
RCA Records' Retreat Shows The Dog Has Bark And Bite

RCA Records recently held its annual retreat at the Renaissance Westchester Hotel in White Plains, N.Y. Label staff participated in inter- and intra-departmental meetings, planning sessions, and, of course, previewed new music. Referring to the famous company mascot Nipper, label president Bob Jamieson quipped, "The dog is alive and can still bite."

RCA Records' black music department celebrates with new signing Elements Of Life, pictured in the front row. In the middle row, from left, are James Boyce, co-national director of promotions; Harve Pierre, senior director of A&R, Chrissie Lindsey, promotions assistant; Kevin Evans, senior VP; Lauralynn Ingram, executive assistant Michael Johnson, VP of promotions; and Taryn Brown, co-national director of promotions. In the back row, from left, are Jade Belgrave, assistant to A&R department, Thea Watson, marketing assistant, Nate Smith, VP of A&R; Nicole Sellers, Southeast regional promotions manager; Robert Taylor, Carolinas regional promotions manager; Rhonda Nolen, Great Lakes regional promotions manager, Will Strickland, former manager of street promotions; Nikki Garrett, Midwest regional promotions manager; and Basil Smith, business affairs associate.

Musical talent is not limited to RCA artists as executives double as musicians to entertain colleagues. Pictured, from left, are Dwayne Welch, VP of international; Peter Robinson, senior director of A&R, Butch Waugh, senior VP of promotion; Whitney Wade, former creative services staffer; David Bendeth, VP of A&R, and Ron Fair, senior VP A&R/producer.

RCA Records' first President's Award was presented to VP of corporate communications Marilyn Lipsius. The award's engraving reads, in part, "in recognition of the impact your commitment, vision, and spirit has made on all of us. You have truly made a difference." Shown honoring Lipsius, from left, are Strauss Zelnick, president/CEO, BMG Entertainment North America, Jack Rovner, executive VP/GM, RCA Records; Bob Jamieson, president, RCA Records; and Lipsius.
LOS ANGELES—Despite the notable absence of a DVD audio standard here at the 101st AES Convention of the Audio Engineering Society (AES), pro audio manufacturers demonstrated their readiness for a post-CD digital audio world by showcasing products that use digital audio formats that operate at resolutions considerably higher than that of the popular disc format.

Until as recently as a year ago, digital audio gear that pushed the 16-bit, 44.1-kilohertz CD barrier was the exception rather than the norm. However, the AES show—held at the Los Angeles Convention Center Nov. 8-11—demonstrated that a vast percentage of pro audio digital audio technology is now available at word lengths of 20-24 bits and sampling rates of up to 96 kHz.

The trend reflects an increasing awareness by industry professionals of the limitations of the CD and a commitment to explore the threshold of digital audio in preparation for the next-generation digital format.

For years, audio professionals have recorded at 48 kHz and 20 bits, only to have to boil down their audio to 44.1 kHz and 16 bits. In fact, an entire cottage industry has developed around the need to bit reduce and downsample recordings for commercial release. Although the standard for DVD audio is nowhere in sight, it is widely believed that it will be on the order of 96 kHz and 24 bits. Accordingly, such companies as Sonics Solutions, Sony, Prodej, DB Technologies, Apogee Electronics, Nagra, Yamaha, Pioneer, Data Conversion Systems (dCS), Genex, Drawmer, AKM Semiconductor, Pacific Microelectronics, Wadia, Prism Sound, and Trace Technologies, and Weiss have introduced high-sampling, extra-bit gear with successful results.

In a treatise titled "24-Bit Digital Recording ... Why Is It Necessary?", Steven Lee of Canopus Inc. in Acton, Mass., and Michael Story of iC3 Ltd. in Cambridge, U.K., said, "There is a large contingent of producers and engineers who think that digital recording techniques, in their current state, can never equal the best in analog. Some digital equipment that provided a new capacity for dynamic range also comes with a clinical, frigid character."

They added that digital audio is not inherently flawed but, rather, in need of improving. "Just like a diamond in the rough that needs expert polishing to bring it to perfection, digital technology ... needed the time and expanding knowledge base to help it mature to its full potential," they said.

Indeed, many industry experts who were bewitched by the sonic clarity and practicality of the CD have since discovered that the format has limitations.

"Gateway Mastering engineer Bob Ludwig said 24-bit, 96 kHz audio is a format whose time is coming soon," he added. "And one can remember the day a professional mastering medium—being eclipsed by formats that can capture and deliver more than 16 bits at high sampling rates."

Until recently, it was impractical to make digital multitrack recordings at higher than 16 bits because most recorders sacrificed track capacity for enhanced sound quality. However, with the introduction at AES of Sony's HR (high resolution) version of its industry-standard PCM-3314 digital multitrack, studio pros can now keep the signal in the 24-bit mode until the final mastering stage, where mixing may sacrifice digital precision on a 24-bit-ready board, like Sony's own OFX-Ri high-end system.

Even low-cost digital gear aimed primarily at the home market has begun to adapt to these new standards. For instance, Yamaha's 02R and Motu Digital Performer digital audio editors that are showcased at the show—can accommodate 24 bits at the input and output stages, with a maximum sampling rate of 96 kHz.

Industry leaders say they eagerly anticipate the arrival of DVD and are urging the DVD committee to consider the need to add high and flexible a standard as possible. However, at press time, the DVD audio standard had yet to be established.

Recorded at 48 kHz and 20 bits, only to have to boil down their audio to 44.1 kHz and 16 bits. In fact, an entire cottage industry has developed around the need to bit reduce and downsample recordings for commercial release. Although the standard for DVD audio is nowhere in sight, it is widely believed that it will be on the order of 96 kHz and 24 bits. Accordingly, such companies as Sonics Solutions, Sony, Prodej, DB Technologies, Apogee Electronics, Nagra, Yamaha, Pioneer, Data Conversion Systems (dCS), Genex, Drawmer, AKM Semiconductor, Pacific Microelectronics, Wadia, Prism Sound, and Trace Technologies, and Weiss have introduced high-sampling, extra-bit gear with successful results.

In a treatise titled "24-Bit Digital Recording ... Why Is It Necessary?", Steven Lee of Canopus Inc. in Acton, Mass., and Michael Story of iC3 Ltd. in Cambridge, U.K., said, "There is a large contingent of producers and engineers who think that digital recording techniques, in their current state, can never equal the best in analog. Some digital equipment that provided a new capacity for dynamic range also comes with a clinical, frigid character."

They added that digital audio is not inherently flawed but, rather, in need of improving. "Just like a diamond in the rough that needs expert polishing to bring it to perfection, digital technology ... needed the time and expanding knowledge base to help it mature to its full potential," they said.

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ALESIS CORP. debuted the Studio 12R microphone preamp/mixer and the Point Seven monitors, which feature shielded reference monitors at AES. The 12R is a three-space, rack-mountable unit that features eight studio-grade mic preamps with globally switchable phantom power, eight mono line inputs, two stereo line inputs, two auxiliary send points (one pre-fader and the other post-fader), a stereo aux return, two-band EQ, and 60-mm watt per meter. JBL PROFESSIONAL debuts the Horn-Loaded Array (HLA) series of touring speakers. The system is based on the company's new Dual-Coil Driver (DCD) technology, which incorporates such innovations as power-doubling dual voice coils, lightweight materials, fewer steel components and frames, high-output Neodymium magnets, and a new air flow design that offers improved heat dissipation (Billboard, Oct. 19).

Visually, the HLA Series' most striking feature is its unorthodox enclosure. Rather than the conventional “black box” appearance, JBL is using its patented SpaceFrame design, consisting of a strong but lightweight metal frame made of materials used in professional auto racing. The SpaceFrame offers ease of mounting and even distribution of weight via integral mounting points along the rig. Another new technology employed in the HLA speakers is JBL's Aimsable Waveguide coupling system—an assembly of low-, midrange-, and high-frequency horns and drivers positioned inside the frame that gives the speakers extra flexibility in positioning and tuning.

The Tascam 1000 series offers the Tascam 1000, a 24-bit, stereo analog-to-digital converter that operates at sampling rates of up to 96 kHz. Among the units featured are conversion between sampling rates of 44.1 kHz, 48 kHz, 88.2 kHz, and 192 kHz, a noise floor of 122 dB; four noise-shaping curves to convert from AES 316-bit to 20 and 21-bit formats; switchable soft-knee limiter; programmable digital test tones; AES and word-clock external synchronization; optional SDIF interface; DC subtraction with no high-pass filter; and absolute polarity inversion. MERCERENY AUDIO of Fedor, Mass., introduces a four-channel microphone preamp/direct box made up of Neve 1272 modules mounted in a two-space chassis. Each channel has a gain switch with positions labeled “none,” “some,” and “lots”; a toggle switch to select microphone or direct signals; and a +20 dB switch. The unit carries a list price of $2,700. Mecernery also showcased its Ultra Analog 2-channel, 8-track format, developed in conjunction with JRB Magnetics of Greenfield, N.J.

MONTEBELLO, Calif.-based Tascam showcased a prototype of a digital mixer that the company plans to introduce in the second quarter of 1997 at a list price of less than $10,000. Referred to simply as the Tascam Digital Mixer, the unit is designed to interface digitally with the Tascam DA-88 and other digital multitrack formats via card slots. However, it was not clear at press time whether the mixer will feature a digital interface to the Alesis Adat format, the leading modular digital multitrack in the market. The Tascam mixer contains a combination of analog and digital inputs; fully parametric, four-band EQ; and snapshot automation, among various features. Real-time automation can be achieved via an external computer.
No Sales Blues In U.K., Japan
3rd-Qtr. Sales Stagnant In France

This story was prepared by Jeff Clark of Associated Press in London, Steve McClure in Tokyo, and Emmanuel Legrand in Paris.

The world's second and fourth largest record markets are offering a ray of hope in a difficult global climate.

In Japan (second only to the U.S.), the demand for music is growing faster than the economy as a whole, while the U.K. has just achieved its best-ever third-quarter album sales.

At press time, the third-quarter figures for Germany, the third-largest market, were unavailable. In France, the world's 5th-largest market, the picture remains gloomy.

In Japan, million-selling albums and singles by domestic artists such as V6, Johnnys, Amuro, Dream Come True, and My Little Lover and foreign artists, including the Cardigans and the Carpenter's, powered the industry in the first nine months of 1996, according to data released by the Recording Industry Assn. of Japan (RIAJ).

The pace of growth was slightly off from the corresponding period of 1995, but was impressive given Japan's slow economic recovery.

Audio software shipments in the Japan-September-quarter period totaled 345.8 million units, up 7% for a wholesale value of $82.8 billion, up 9% according to the RIAJ.

Total software shipments were 221.2 million units, up 9.8% from 204.4 million units in the first nine months of 1995.

CD albums accounted for 204.4 million units, up 9%, and were worth $2.58 billion, up 10%.

Cassettes (separate figures for singles and albums are not available; most cassettes are albums, however) were up 15.6%, at $262.8 million.

In the U.K., the British Phonographic Industry (BPI) says that record companies' third-quarter album performance is an indication of an underlying strength in the market rather than a freak result.

Total album units shipped to stores during the period was 44.6 million, up 15.3% compared with the same three months in 1995, while value at wholesale was up 15.5%, at $262.8 million.

BPI research director Peter Scapin says that his organization's verification with retailers demonstrates that these figures are good, and that trans-shipment orders destined for overseas or by retailers ordering in bulk for the Christmas market.

While Scapin cautions that the all-important fourth quarter will be the greatest test of the market's health, he states that the record third-quarter figures are rooted in a confidence across the whole retail sector.

He adds, "These figures confirm the still significant growth in the British market."

Spending says the value and volume of the album sector in the third quarter were both higher than at any point since the BPI began collating statistics in 1972.

The market was driven, Scapin adds, by "the Now 34" compilation, Alain Morisette's "Jagged Little Pill," and Jean Colurak Scene's "Moseley Shoals."

In France, a disappointing first half was not much relieved by the third quarter, in which sales rose by 4.9%, compared with the same period last year, to $9.5 billion.

Of this increase, says labels' body SNEP to date is still 0.9% behind the first nine months of 1995 in value terms.

The exchange rates used in this story are 112 yen to the dollar, 0.60 pound to the dollar, and 1.5 francs to the dollar.

More than 1,089 bootlegged CD's have been seized from a record store in Manchester, England, following a raid by the British Phonographic Industry's Anti-Piracy Unit (APU) and local trading standards officers. The bootleggers included recordings by such acts as the Beatles, Blur, Oasis, and the Rolling Stones; the raid also netted 180 bootlegged videos. According to David Martin, head of operations at the APU, 90% of the store's stock consisted of bootlegged material.

MTV NETWORKS EUROPE is beaming into the Ukraine, having inked a licensing agreement with local broadcaster Zvezda Europe. MTV has signed a one-year agreement with the TV company to transmit two hours of programming per day.

THE BRIT AWARDS will once again be broadcast on the national independent television network ITV next year. The U.K. music event is set to be staged Feb. 24, 1997, at London's Earls Court for the second year running, with a two-hour show to be broadcast the following night. This year's event attracted a TV audience of 12.7 million, and in 1997 ITV will be extending its coverage by 30 minutes. The Brit Awards will be distributed to broadcasters worldwide by Picture Ltd., with international radio sales being handled by Wise Buddah Productions.

EMI RECORDS U.K. is linking up with the Red Hot AIDS Charitable Trust for a charity album which draws on the works of Noel Coward. "20th Century Blues: The Songs Of Noel Coward" will feature interpretations of his songs by a host of British artists; executive producers for the album are Neil Tennant of the Pet Shop Boys and EMI Premier's Tris Penna. The album will be released January 1998 and will be preceded by a single in September '97.

Bali Show No Doubt Boosts Benefit Set

By Geoffrey Burpee

HONG KONG—Three major brand names came together for a surfing safari of a different sort in Bali, Indonesia, to promote a new benefit album titled "Bali Surfing."

U.S. act No Doubt was brought to the resort island for a concert staged by MCA Music Asia Pacific and Channel V. The band is sponsored by the Pet Shop Boys and EMI Premier's Tris Penna. The album will be released January 1998 and will be preceded by a single in September '97.

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TV Special in Germany To Promote Country Music

By Wolfgang Spahr

HAMBURG—A concentrated push by German music labels to raise the profile of country music is paying off.

A major TV special devoted to some of country music's newest leading lights will be the final phase of a determined campaign by record companies to show that the genre can appeal to a mainstream audience.

The 60-minute country music special, "Power Vision—An American Night," will air on ZDF Nov. 29. The prime-time special, which is the first of a three-hour "Country" show prepared by the Pet Shop Boys and EMI Premier, which presented the CMA Awards show from Nashville to its 1.3 billion subscribers on Oct. 22, echoes ZDF's enthusiasm.

Premiere spokesman Detlev Schmidt says, "There is a real interest in country music in Germany. Last year, we detected nothing short of a country music boom. Country music has moved to the main stream, with artists such as Garth Brooks and Vince Gill enjoying crossover appeal."

The ZDF show will also feature an interview with German composer-producer Harald Faiermeier, who will report on American music. In addition, there will be a competition that all viewers can enter. The first prize is a trip to the U.S.

BMG Germany/Switzerland Austria president Thomas M. Stein, who has attended the CMA Awards in Nashville for many years, is enthusiastic about country music's prospects. "What is particularly conspicuous is that more and more young people are ignoring the anticipated clichés, such as (Continued on next page)
Bali Show (Continued from preceding page)

meant constructing a stage directly in front of the Boulevard, a hotel-venture—on Sunbar Beach.

No doubt played in Japan a few weeks after the CD arrived on Van Del's desk. The plan was hatched for the band to play a beach gig, and Bali was appropriate for a number of reasons. Apart from its reputation as a surfing mecca and an easy destination for a band with a few days on its hands, the Indonesian island also has a Hard Rock Cafe nearby. Kuta Beach.

"The Hard Rock had been looking for ways to act on its slogan, 'Save the Planet. Eat at Hard Rock'," says Teasdale, a VP at HLM. "At the same time, we wanted to explore the possibilities of raising Bali's profile as a spot for international acts to play, like Montreux attracts the Jazz Festival."

At first, the idea was greeted with polite skepticism by the Bali government. "To do this in Bali, you need a pretty strong concept," says Teasdale. "The authorities are not used to this kind of thing—"

Teasdale says the show's success will pave the way for more Bali gigs. HLM hopes to develop the Hard Rock's presence there to draw tourists for showcase performances and even festivals. "A Sanseph in is the works for

EXECUTIVE TURNTABLE

RECORD COMPANIES. EMI Music Germany/Switzerland/Austria (GSA) has unveiled the details of a senior staff reorganization at the company. Marco Quirini, director/GM of EMI Artist Marketing, and Peter Burtz, director/GM of EMI's sales arm, have been appointed managers directing their respective labels. In other changes, Rüdiger Fleige, commercial director, will be assuming responsibility for the mail order as a perfect way to target the lapsed music buyer. Virgin Retail U.K. has also launched into this sector with Virgin Entertainment Direct, a niche-driven operation aimed at specific sectors of the marketplace (Billboard, Nov. 2).

Under the HMV Direct scheme, consumers are not required to join a club, nor are they expected to fulfill a minimum number of purchases a year. Customers are encouraged to purchase a hardback, 210-page catalog and can place their purchases from there by telephone, mail, or fax. Orders will be delivered within seven days.

The other lesson HMV Direct has learned is that every customer is very different. "You can never be judgmental about people's buying habits. Sometimes, the album you are selling 'The Rain,' then they may be buying the latest Oasis album. You can't pigeonhole people," Ward says.

His next step is to widen the range of home entertainment products available through HMV Direct. The company's latest promotional mail-out includes not only a selection of the year's top albums, but also, for the first time, a 32-page video catalog. "At this stage, the main catalog is our shop window. Once you have got people into the shop, you then have to look to offer them the range of HMV Direct," Ward says.

"For the present, Ward says, there are no plans to expand the concept into international markets. But he does want to be establishing the business first in the U.K. However, he adds that HMV Direct does have some international ambitions, and is looking into the possibility of constructing a direct-to-home business in the U.S.

Joey Boy Has 'Fun With Snow'

Thai, Canadian Rappers Collaborate

BANGKOK, Thailand—Local rapping sensation Joey Boy has become a country's only rap artist to record with a well-known Western. His song and video "Fun, Fun, Fun" with Canadian rapper Snow was released last year. It's his third album, "Fun, Fun, Fun," which is currently in the works.

Channel V, a music video channel, features the artists' collaborations on its "Fun, Fun, Fun" video. The song has been a hit in Thailand and has reached the number one position on the hit parade chart. It has sold 200,000 copies to date, according to EMI Music, the label on which the album was released. Joey Boy also has a contract with Sony BMGMusic, a major record label in the U.S.

The song features "Fun, Fun, Fun," which is sung in English and Thai. It's the first time that a Thai artist has recorded a song in English. Joey Boy's unique style and sounded voice have earned him a lot of attention in Thailand. The music video shows the artists performing together on stage, surrounded by fans and other performers.

In an interview with Channel V, Joey Boy said, "I'm very happy to be working with Snow. He's a great rapper and we had a lot of fun recording this song together."雪 is a Canadian rapper who has been active in the music industry for many years. He has worked with many artists, including Joey Boy, and has collaborated on several hit songs.

Snow, on the other hand, said, "Joey Boy is a very talented rapper. He has a great sense of rhythm and a great voice. I'm glad to be working with him."

The collaboration between Joey Boy and Snow has been a success. The song has received positive reviews from fans and critics alike. It has been played on radio stations all over Thailand and has become a hit on music charts. The music video has also been a big hit, with millions of views on YouTube.

This collaboration has opened up new opportunities for both artists. Snow has been able to explore the Thai market, while Joey Boy has been able to expand his fan base. The success of this collaboration has encouraged other artists to collaborate with each other, and this has helped to bring diversity to the Thai music industry.
**HITS OF THE WORLD**

**JAPAN**

**CANADA**

**GERMANY**

**FRANCE**

**EUROCHRIST HOT 100**

**ITALY**

**AUSTRALIA**

**HITS OF THE U.K.**

**SPAIN**

**UNITED STATES**

**HITS OF THE WORLD**

**FRANCE**

**NEW** indicates first entry or re-entry into chart shown.

<table>
<thead>
<tr>
<th><strong>Country</strong></th>
<th><strong>ChART</strong></th>
<th><strong>Date</strong></th>
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**Cover Art**: 

*Image of Hits of the World Chart*
# Hits of the World Continued

## Malaysia

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Position</th>
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<tbody>
<tr>
<td>1</td>
<td>Michael Learns to Rock</td>
<td>POLYDOR</td>
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<td>Kenny &quot;The Moment</td>
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<td>Seven Days and One Week</td>
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Oasis, U2 Among Winners At Q Mag’s Birthday Bash

MOST 10-YEAR-OLDS can be a bit boisterous and cheeky at a birthday party in the presence of their best friends. So Q magazine was similarly celebratory as it celebrated its 10th birthday with its annual awards luncheon Nov. 8 in London. In attendance were such pals as Elton John, Rod Stewart, U2, and Oasis.

The superstar turnout at the Park Lane Hotel is testimony to Q’s role as Britain’s leading music magazine. Yet with a guest list of just 330 people, Q’s annual “do” manages to balance intimacy with extravagance, as if emphasizing the cozy village character of the British music business. You could’t help but think of the powwow gathering of similar scale in America.

Readers of the U.K. music press on both sides of the Atlantic know that British magazines such as Q celebrate, in their own inimitable fashion, a love of language as well as music, as evidenced by program notes from editor Andrew Collins: “These awards are designed simply to step back in rock’n’roll’s blinding light and back awhile; to reflect on a younger generation’s love of the music of our parents…”

Q’s vast and vibrant readership—artistic, eccentric—has been chronicling those endeavors over Britain’s面包 over the past 10 years: a period during which Q founder and Q founding editor Mark Ellen) “have been very kind to us,” said R.E.M.’s Mike Mills. “They’ve never been particularly kind to me,” moaned Phil Collins. “When we’re broke,” pledged Tom Petty in his video salute, “we’ll grove to English rock magazines, but until then, ‘Fucked you.’”

For the past six years, Collins and Mills have gone about the business of publishing the best and most comprehensive music magazine in the UK, and it has been their role to recognize those who make the music world roll. And it’s not just the obvious stars who get their due—Lesley Hooker, the 74-year-old blues singer, received a lifetime achievement award.

The awards were performed on two stages, the first an acoustic and the second a tighter, more rocking show, the latter featuring a duet by The Smiths and the Sex Pistols. The awards were presented by a variety of performers, including Sir Elton John, who presented the award for Best Album to Oasis for their debut album, “What’s the Story Monday?”

The awards were also dedicated to the memory of the late George Martin, the former Beatles producer who had died earlier this year. Martin was presented with a lifetime achievement award.

The event was hosted by Q’s new editor, Paul Ritter, who opened the show with a rousing speech about the future of music and its importance in people’s lives.

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In-Store Tours Offer Alternative
Appearances Benefit Both Artists And Merchants

BY FRANK DICOSTANZO

NEW YORK—From superstar plugging their latest CDs to developing artists hoping to "break" their first records, in-store tours continue to provide a direct link to the consumer while reinforcing the common bond between artist, label, and retail.

Indeed, the advent of "residency tours"—which are grass-roots oriented, highly intensive, regionally targeted, and short-term—is in some cases presenting artists almost exclusively to one major retail chain. "You can't count on radio to help break an artist, and certainly not video, so why not go straight to the consumer through retail?" asks Randy Dry, manager of field marketing for Polargram Group Distributors (PGD), who has promoted alternative acts like Grass & Knoll and Secret Garden through in-stores.

In-store artist appearances, whether signings, live performances, or both, "are a win-win proposition," says John Rosso, VP of sales for Capitol Nashville. "They help retailers draw more customers, allow the artists to sell more CDs, and heighten product awareness in the marketplace."

Abe Brown, spokesman for J & R Music World—which is celebrating its 50th anniversary by sponsoring numerous in-store and outdoor concerts—says, "Customers love the feeling that they're getting something special for free while having the pleasure of meeting stars in person." Not only can in-store events be incredibly successful in drawing crowds, but they also excite shoppers, notes Brown.

Yet beyond the benefits the chain derives from promoting the events through radio, print, and even special contests, "in-stores are also our way of giving something back to the people who frequent our stores," Brown says.

In-store performances also expose the public bands that might not otherwise be heard. Nearly a year ago, Chris Nader, East Coast marketing coordinator for Sam Goody/Musicland, helped launch Sam Goody's Home Before Midnight series, dedicated to presenting new bands at an early hour. The shows are held on the second floor of Goody's Sixth Avenue and Eighth Street store in New York. "I realized that it's getting harder for a lot of people to stay out until 1 or 2 in the morning to catch new acts, so we created this series to introduce bands that might not otherwise have been seen," Nader says.

For veteran artists like Tommy James, who rocketed to fame with the Shondells in the '60s, reaching people at the retail level has been a crucial part of promoting his newly released greatest-hits album, "Tommy James Live," says William Cataldo, VP of promotion and marketing for Aura Records. The independent label was started by James and is distributed nationally through M.S. Distributing.

"The real key is to work with retail accounts that have a strong relationship with a radio station and whose format hopefully matches the market you're trying to reach," says Cataldo. He adds that artists' recent appearance at J & R Music World in Manhattan led to a 30-minute interview on WCBS New York.

According to James, the in-stores can be even more effective than concert dates. "We can tie in closely with retailers, make personal contact with fans, and create an event that will draw the local media," says James.

He adds, "After 30 years in the music business, I can tell you how wonderful it is to be doing an in-store and have people come up to you and tell you that your music has..."

(Continued on next page)

Antiquities Museum Shop, a gift store in New Hope, Pa., sponsored a concert with pianists Robin Spielberg and Danny Wright that drew 1,600 people. Picture, from left, are Wright, store owner Daniel Minn, and Spielberg.

Label, Store Coalition ‘Present’ Tour

Novel Approach Taken With September 67’s New Set

NEW YORK—When the Enclave label devised its marketing plan for "Lucky Shoe," the new album by the group September 67, it decided to work the album first to retail while setting up for radio.

In taking that route, the EMI-distributed label has joined forces with the Coalition of Independent Music Stores to "present" the September 67 tour. The "presents" tag is usually given to radio stations, notes Mike Worthington, head of sales for the Enclave.

The Coalition—a consortium of independent, alternative-rock-oriented record stores that came together in an effort to duplicate the success experienced by R & B record store coalitions—has grown to include 25 separate businesses that own 63 music stores with combined sales in excess of $75 million.

"These retailers are the ‘go to’ people; they are the entrepreneurs who have access to their town’s cultural centers," says Worthington.

Not content to follow the traditional in-store performance and "residency" tour route (see story, this page), "we wanted to create a tour that is new and different, a hybrid of the typical in-store promotions," says Worthington.

To that end, the Enclave has routed the tour through Coalition stores, and Worthington believes the label will be able to connect those stores with cultural centers in each community. "These stores tend to be located near college campuses, clubs, and concert areas and usually have a solid working relationship with their local radio stations, press, and other media," says Worthington.

In connection with the "presents" tag, Coalition stores will offer ticket give-aways, receive free tickets for all store employees, sell records at show venues, hold live in-store remotes, and be able to tie in the tag with print and radio advertising.

"Giving the ‘presents’ tag to retailers identifies them as the show’s promoter in their respective markets without the liabilities of promoting a show," says Worthington. Depending on the individual markets, he adds, some store-sponsored performances may be held at a local college rather than in the store. In that situation, the retailer will sell albums at the college.

(Continued on next page)
touched their lives in some way."

For David Dorn, senior director of media relations at Rhino Records, in-stores have been so successful that the biggest danger has been "the fear of small stores selling out the artist's CDs during an appearance. For instance, when the Monkees appeared at a store in Fairfax, Va., merchandise and a little extra turned out and additional product had to be shipped in from other stores, he says. "CDs, T-shirts, videos—everything was sold out because people wanted to have them signed," says Dorn.

"One of the very rewarding people when people show up in those kinds of numbers," says Mickey Dolenz of the Monkees. The group, which has been noted for its album reunions through instores, recently recorded its first new album in 25 years. "The concept is, if in-stores are very hard work, but if they're run efficiently, a lot of effective promotion can be accomplished in a very short time," he adds.

Similarly, Donovan, who initially had reservations about doing in-store performances, says he is pleased with the "vibes" from meeting fans in such settings.

Donovan, who just released his first album in 13 years ("Sttras"), has begun a six-week traditional tour of concert halls that also includes eight appearances at various Tower Records/Video outlets.

So far, Donovan has done two in-stores that have drawn about 200 people at each location, he says. Heidi Robinson, head of publicity for American Recordings. She adds that the performance lasts for about 30 minutes, and the entire appearance tends to run 1/2 to two hours when audience signings are included.

Having completed his second-in-store appearance, Donovan concurred that he had concerns. He says, playing at large stores, especially when it comes to sound quality, lighting, and the normal distractions in a busy store environment.

"It's an unusual situation, but I'll usually break the ice by playing one of the songs on the '60s before moving on to promoting the new album," he says.

"It's not a performance in the official ticket-like sense," he adds, "but rather like a book signing where you sing from the book instead of reading from it."

"Of course, for developing acts looking to gain exposure and market "presence" and build a fan base, in-store performances are just the tickets," says band Grassy Knoll, which just released its second album, "Positive," on the Antilles label, recently completed a three-week, 12-stop in-store tour that included Tower Records, HMV, and several independent stores. The in-stores were part of a promotional mix that included club dates and college activities.

Scott Grassy Knoll is just starting out, "we needed to make many multiple impressions as possible within a dozen key markets," says PGD’s Dry. "The in-store performances tie in with the club dates, which tie in with college relations."

The 11-city tour, he adds, led to radio interviews and performances at key college stations, as well as bookings in 300- to 500-seat clubs, where the band opened for established local bands.

"In Detroit, a listening party, explains Dry, typically averaged 30-40 people, depending on the time and location. "Generally, we look to sell about 30 units, which is about a third of the people stopping by," says Dry. And, "introducing the band to retailers is just as important as introducing them to the consumers," he stresses.

"Generally, naturally, many retailers would prefer two or three in-stores when it comes to scheduling in-store performances in their area. 'We'd prefer it because our stores have a certain cachet,' says Ken.

(Continued on next page)

LABEL, STORE COALITION 'PRESENT' TOUR

(Continued from preceding page)

in addition to any other areas where the group may perform.

The tour, which began on the album’s Oct. 15 release date, started at the Coalition store Plan 9 Records in Virginia and continued to Chapel Hill, N.C. (Monster Records/ Schoolkids); Charleston, S.C. (Manit- fest Records); Birmingham, Ala. (Magic Platter); and Louisville, Ky. (EarXLayer), among others.

"The first leg of the tour is about six weeks and will run east of the Mississippi until after Thanksgiving, which will be on the West Coast," says Worthington. The tour will run at least through the end of the year, if not beyond, he adds.

While the main thrust will be through Coalition stores, he points out that the Enclave will also work with a number of non-Coalition stores that are "Coalition friendly" and of the same mind-set. He lists Crow’s Nest in Chicago and Newbury Comics in Boston as key examples.

So far, one week after the group’s initial release, Worthington reports that ScanSales of 900 units (nearly 800 of those sales derived from independent stores). By street date, 17,589 units had been shipped, with recorders exceeding 14,000 units with in the first three weeks.

“We’re already selling more records than we’ve sold through acts that have gone straight to radio” with their new developing acts, Worthington says, crediting the album sales to a good promotion plan that means the promotion is also opening the doors to radio and press.

September 67 consists of Shannon Worrell and Kevin Asbury, who previously released an indie record titled “Three Wishes” under Wor- rong Records. For labels, the Coalition opens a promotional pipeline that taps directly into strategic regions and markets that its retailers know intimately, says Don Van Cleave, president of the Coalition and owner of the Magic Platter in Santa Monica, Calif. He gives the Enclave’s promo- tion a thumbs up.

Like chains, the Coalition allows labels to buy into a promotion where its members promote selected albums in their stores. But the Enclave "wanted to support the Coalition financially by offering a program that goes beyond the standard in-store play and product positioning (e.g., the station play that comes from the record label),” Worthington says.

“I think we’ve found a wiser way to spend the money that is more inter- esting to the Coalition owners and staff involved, and really draws from their ideas,” he says. “To present an artist and presume to tell the retail- er what to do just doesn’t work.”

FRANK DICONSTANZO

HOME VIDEO
The Video Software Dealers Assn. in Encino, Calif., names Cathy Scott VP of marketing and communications and Don Keefe- ric director of public relations. They were, respectively, VP of publicity and promotion for New Line Cinema Home Video and director of publicity and promotion for Warner Home Video.

Mike Egan is promoted to GM of Manganese Entertainment in Chicago. He was manager of publicity.

Karen Sortito is promoted to executive VP of worldwide promotions and corporate sponsorships for MCA Universal Home Video in Santa Monica, Calif. She was senior VP of national promotions and corporate sponsorships for MGM-UA Distribution.

MC/Universal Home Video in Universal City, Calif., promotes Lily Den- trinos to director of publicity and programming for its television, Home Video, Pay television and Peter Lawrence to manager of financial planning for the MC/Universal Enter- tainment Group. Lawrence previously worked in Nashua, N.H. He was head of strategic alliances for CyberCash.

EXECUTIVE TURNTABLE

SCOTT EGAN

MUSICLAND reports that sales for stores open at least one year declined 3.1% from October in last year. The biggest drop was in the mall division (Sam Goody, Musicland, Suncoast Motion Picture Co.), for which same-store sales fell 3.0%. Overall mall sales were off 4.8%. For the superstore division (Mec/Music, New World, Pay), same-store sales were up 2.9%, while overall sales increased 8.4%. A Musicland spokesmen states, "While we are disappointed in our October sales performance, all of our efforts are on executing mer- chandising and marketing plans for the holiday selling season. The company continues to work closely with Smith Barney to pursue all strategic alternatives to improve the company’s financial condition." The company operated 1,476 stores as of Sept. 30.

NEC CORP reports that its filmed entertainment division, which includes the Fox film and video companies, had operating profit of $76 million on $2.8 billion in revenues during the third quarter ended Sept. 30, compared with $30 million in profit on $573 million in revenue in the same period last year. The biggest contributor to the huge gains was the film "Independence Day," which has grossed more than $767 million worldwide. News Corp, says the movie will be released on video Nov. 22 with an initial shipment of more than 15 million units.

HOLLYWOOD ENTERTAINMENT, operator of 453 video stores, reports net profit of $5.3 million on revenue of $175.7 million for the quarter that ended Sept. 30, compared with net loss of $4.1 million on revenue of $138 million in the same period last year. The company attributes the increase primarily to the addition of 205 stores and a 6% rise in sales for stores open at least a year. In a release, chairman Mark Wattles said, "In the third quarter we averaged better than a new store opening every 36 hours, and in the fourth quarter we plan on averaging better than a new store every 24 hours. New stores and mature stores performed well throughout the quarter."

ALLEGO, an independent distributor of music, has begun a fourth-quarter promotion in which it has released a limited-edition series of 48 new titles from the "Rock Planet" Collection through Best Buy stores nationwide. The collection has been press on gold discs. Each album is priced at $8.99. Almegro is advertising the products in major classical and audiophile magazines, as well as newspapers in key markets. This year marks the 50th anniversary of Britain’s national orchestra. The collection, which was launched in 1995, will ultimately feature more than 150 albums.

RECONET, a marketer of consumer electronics accessories, says it has formed an exclusive agreement with Hong Kong-based Phenix Pacific Ventures to distribute Reconet products on mainland China. The accessories will be marketed through the Chinese Machine-Building International Corp., a majority of the company is owned by Reconet, which is 100% owned by Reconet. Reconet reports that net profit was flat at $4.1 million in the third fiscal quarter on a 56% increase in sales to $86.5 million. The rise in sales was due in part to the acquisition of loudspeaker manufacturer International Jensen, which is now a Reconet Audio Corp. subsidiary.

ALFRED HABER DISTRIBUTION, which distributes music and variety specials to TV, has formed a home video division, Haber Video. The firm released two holiday specials, “Perry Como’s Early American Christmas and “Perry Como’s Christmas In The Holy Land.” The titles are being sold separately, with a suggested list price of $14.98 each, or in a two-cassette gift box at $24.98. Other programs released by Haber include “The Grammy Awards” and “American Bandstand.”

NAVARRE, an independent distributor of music and multimedia products, says that Guy M. Marsala has been appointed COO. Marsala, a West Point graduate, has been VPGM of the scholastic division of Jostens. Before that, he was a distribution executive with American Hospital Supply and Pepsi- co. Chairman/CEO Eric Paulson said in a statement, “Guy’s demonstrated management and leadership skills will be a key component to supporting Navarre’s continued growth.”

ALLIED DIGITAL TECHNOLOGIES, a CD and cassette duplicator, reports a net loss of $5.6 million on sales of $163.8 million for the fiscal year that ended July 31. In the previous year, Allied reported a pro forma net income of $677,000 on $161.3 million in sales. The results this year included a $4.4 million charge to write-down goodwill.

TRANSCONTINENT RECORD SALES president Leonard Silver completed the New York Marathon Nov. 2 in a time of 4:14. The 69-year-old executive has been running in marathons since 1982. He also operates a Buffalo, N.Y.-based chain of record stores called Record Theatre.
Merchants & Marketing

IN-STORE TOURS OFFER ALTERNATIVE
(Continued from preceding page)

marketing manager for HMV, "If the performance is running in other stores, it loses that special something."

And while recent appearances by Julie Andrews, José Carreras, and Nas were "phenomenally" successful, says Feldman, the trade-off is that labels are always looking to accommodate lesser-known artists and are "already selling them for the major names."

Apart from that, adds Feldman, in-store performances are terrific morale boosters, and it's the major label's way of promoting its major new artists.

The label has sponsored the concerts for many years, and according to Antiques' owner, Daniel Mill, the public has come to expect the concerts each spring and fall, with ticket sales rising each year.

That contrasts sharply with an in-store performance Spielberg was at the opening of a chain bookstore in New York, which resulted in only 3 CDs sold. Spielberg is quick to add that he was also pleased with success selling the big chains.

"It's amazing how resourceful and creative small stores can be when it comes to selling CDs and promoting a show," Spielberg says.
BMG stiffens its MAP policy; Wherehouse case near end

Welcome aboard. BMG Distribution becomes the fifth major to amend its minimum-advertised-price (MAP) policy so that it applies to all in-store buyers, regardless of who funded the ads. In a letter dated Nov. 11, the company says that any advertising of BMG product at a price below the MAP is a violation. That amended policy is effective Jan. 2, 1997.

Previously, if an account paid for such ads out of, and the ads were placed by, the corresponding BMG MAP, the company didn't consider it a violation.

With the amendment, BMG's policy now reads: a first violation is assessed in the account losing funding for the advertised title for three months following BMG's notification of the failure. If there is a second violation within a 12-month period, the account is ineligible to receive cooperative advertising funds for that title for six months.

If there is a third violation within a year of the first, BMG, in effect, cuts off the account's cooperative funds for a year.

Moreover, the BMG policy apparently considers account promotions that include premium, concurrent or competitive campaigns, and any combination thereof that result in BMG product being advertised below MAP.

In another policy change, BMG has notified accounts that they must maintain sufficient inventory to back up a cooperative advertising commitment or BMG will nullify payment of funds for that ad.

BMG executives were unavailable for comment.

With BMG's move, PolyGram Group Distribution (PGD) remains the major distributor with by far the widest MAP policy. But sources within the company say that they are discussing ways to strengthen it. However, PGD is the only distributor with a below-cost policy that cuts off the front-line product to accounts caught in violation.

After more than 18 months of being on an endless merry-go-round, Wherehouse Entertainment is suddenly galloping toward the finish line. On Dec. 13, the company likely will emerge from Chapter 11 protection with new ownership in Cerberus Partners, a new head honcho in turnaround specialist Tony Alvarez, a clean balance sheet, and a $50 million revolving credit facility. In short, Wherehouse should be a lean, mean competitor ready and able to hold its own in the highly competitive mass retail jungle.

Already, Alvarez, who is acting as a consultant for Wherehouse until Cerberus takes the reins officially, is said to be thinking about growing the chain. While Alvarez makes those plans, the company is still negotiating to determine which of three financial companies it will reach a credit agreement with. The banks vying to supply the credit line, according to sources, are Bank of Boston, Congestion Financial, and CIT.

At the Nov. 4 hearing, where the court approved the company's disclosure statement, the judge dispensed with most of the objections that were presented that day, according to individuals familiar with the proceeding.

However, a key bondholder objection, which concerns how much money they were allotted under the company's reorganization plan (Billboard, Oct. 29), was deferred until the confirmation hearing Dec. 15. Some participants suggest that the judge is not sympathetic to the bondholders' plight, but others say they expect the objection to end up into a "logjam." Still others say the judge delayed rendering a judgment in hopes that Cerberus and the bondholders' group will resolve their differences peaceably.

In the meantime, creditors have received the reorganization plan, letters of recommendation from various members of the creditors' committee, and a ballot. Objections to the plan have to be made by both by Dec. 1, while ballots have to be back by Dec. 9.

In order for the plan to pass, a two-thirds vote must be met: More than 50% of the creditors must approve it, with those approving according for more than two-thirds of the amount owed by Wherehouse.

Needless to say, the official creditors' committee, where the bondholders have a majority, is voting against the plan. The official trade committee is recommending acceptance of the plan, as are Cerberus and the chain itself.

With the completion of Muze's acquisition of the Phonolog division of Trade Services Corp., Tony Patterson has been named chairman, CEO of Muze. Previously, he was VPGM of Trade Services' entertainment division. Trevor Huxley remains president of Muze, and Paul Zullo, executive VP.

After the acquisition was completed, about 30 employees at Phonolog were laid off, apparently due to duplication of job functions within the two companies. Patterson says he didn't know how many jobs were affected, referring that question to Trade Services, which didn't respond to inquiries by press time.

But he says that the company put a generous termination package in place and that some former staffers continue to work with Muze on a consultant basis.

Muze has placed kiosks with a computerized database of over 8,000 record stores. The company also is marketing computerized databases for videos and books.

Phonolog also has made efforts to computerize its music and video databases, but the heart of its business remains hard-copy versions that are updated quarterly. Phonolog distributes over 1,200 titles. Between the two companies, they serve 15,000 music, book, and video stores with their products.

Patterson says the merger of the two companies presents "an opportunity that I am excited about," says Patterson. "When I look at where electronic commerce is going, we are uniquely positioned to take advantage of all these emerging opportunities."
BILBAO NOVEMBER

HOMEMADE INSTRUMENTS LIKE YOU’VE NEVER HEARD BEFORE

BUILD YOUR OWN: Occasionally an album comes along that makes you reconsider what music is and can be, and what constitutes the definition of a “musical instrument.” Just such an album is “Gravikords, Whirlies & Pyrophones: Experimental Musical Instruments,” a new compilation by the creative Roslyn, N.Y., firm Ellipsis Arts.

The label, which most recently issued a compilation of African griot music and its contemporary applications (Billboard, Oct. 26), here attempts a wide-ranging consideration of “homemade” instruments and their imaginative usages. The set, comprising an 18-track CD and a 36-page book illustrated in full color, is an eye- and ear-opening experience.

“Gravikords, Whirlies & Pyrophones” was compiled and annotated by Bart Hopkin, who edits the quarterly journal Experimental Musical Instruments, which examines the far frontiers of musical invention. Tom Winjka—an enthusiastic subscriber to Hopkin’s publication, a connoisseur of electric ballhorns, and a stranger to odd noises, as such albums as “Bone Machine” and “Frank’s Wild Years” attest—contributes an amusing foreword to Hopkin’s text.

Hopkin says in his introduction, “There are many, many ways to create musical sound, for nature has provided us with a great richness of sound-making possibilities. Yet most musical instruments are not intended to explore these possibilities anew; they are modeled after pre-existing types. Some instrument makers, however, do not design according to type. This book and CD are devoted to these people—the individuals who follow a different muse in musical instrument design.”

Some of the instruments heard on the Ellipsis Arts CD will be familiar to students of the esoteric and unusual: Leon Theremin’s electronic device memorably played here by theremin virtuoso Clara Rockmore on an interpretation of a Saint-Saëns composition, or composer Harry Partch’s unique mechanical menagerie, which included the harmonica, kithara, and marimba erica. Still others are mere obscure, and some are downright wacky. Take, for example, Hans Reichel’s saxophone, which he overdrives in disquieting imitation of a human voice; Sugar Bell’s bamboo saxophone, applied to a primal reggae piece; or Ken Butler’s bicycle wheel guitar, which is made out of just what you think it’s made out of.

As displayed in the booklet (which includes profiles of all 18 of the musicians heard on the CD plus 19 others), many of these instruments—like Reed Ghazala’s photon clarinet, Brian Ransom’s ceramic “deities of sound,” or Fred “Spacey” Long’s handmade “jokers”—are triumphs of design that are as worthy of an art museum as they are concert stage. Some of them—like Michel Mog’s towering, time-delighting organ to a few, or pyrophone—we’d love to see and hear in action.

“Gravikords, Whirlies & Pyrophones” is a pixilated and fascinating piece of work that’s at once a stunning surprise party and a visual feast. And how can you not love an album that ends with a version of “New York, New York” played on an organ made out of car horns?

STILL IN THE MARKET: Joyce Lynn, president of Great Bay Distribution Inc., Baltimore, called Declarations of Independents to say that despite industry rumors to the contrary, her company remains up and running, even though local one-stop JKE has been sold to Valley Record Distributors in Woodland, Calif. JKE and Great Bay are housed at the same address on Alcenaan Street in Baltimore.

Lynn says that John Kinca, former owner of the one-stop, has an interest, albeit not a controlling one, in her company. However, she adds, “Great Bay is going forward anyway. One company has nothing to do with the other.”

Hope that clears things up.

FLAG WAVING: We’re hard pressed to think of a more potent depiction of the rock’n’roll life than Slim Dunlap’s new Medium Cool/Restless album, “Times Like These.” The ex-Replacements guitarist, a longtime fixture on the Minneapolis-St. Paul music scene, has come up with a real beauty for his second solo release (the first, “The Old New Me,” was issued in 1989). While the plain-spoken, humble Dunlap would resist such a weighty term as “concept album,” the record is all of a piece—a sober yet vibrantly rocking take on the low-rent end of the rock’n’roll biz, with its attendant fiscal and romantic maladies.

“It’s about the grueling pace you put yourself through to play music, with no rewards whatever,” Dunlap says. “It’s supposed to read like a book.”

He adds, “I tried to make a deep record about a tragic lifestyle, without making it seem that way. I didn’t want to make a real down-rail record.”

Dunlap has succeeded smashing-ly. While songs like “Hate This Town” and “Little Shiva’s” don’t ignore the awful truth, these and others, like “Girlfriend,” “Jangle the Throngs,” “Chromatic Lipstick,” and “Radio Hook Word Hit,” even the dark humor in a journeyman musician’s travel.

As on “The Old New Me,” some of Dunlap’s inspirations are on display, and the compositions tip a friendly cap to the music of Minneapolis homeboy Bob Dylan and to Keith Richards of the Rolling Stones. When I was a kid, I thought that I was Woody Guthrie and Bob Dylan,” he says. “Then I thought, ‘There already is a Bob Dylan’ ... [but] I display my influence proudly.”

The tried-and-true Replacements sound is also on display on such tracks as “Cooper Thrice” and the Mates-Stones hybrid “Cozy.” On one song, “Nochercexas Neer,” the connection to his old band is made explicit, as the Mates’ former bassman, Paul Westerberg, makes an appearance.

Dunlap recalls, “I stayed up for five days in the studio without stop. I ate a couple of times and never slept. On maybe the fourth day, I woke up on a knob on the door, and there the little fucker [Westerberg] was ... He knew I was desperate and tired, He just somehow knew I was hurting.”

According to Dunlap, all the pain and effort that went into making “Times Like These” was worth it.
Kid Rhino Bows Fisher-Price’s ‘Great Adventures’

by Moira McCormick

GONE FISHERMAN: Kid Rhino has released audio product through its latest new product agreement with giant toy manufacturer Fisher-Price (which ranks up yearly sales of $1 billion in pre-tax profits). Both companies are on the toy line Great Adventures, ‘The Great Adventures By Fisher-Price Castle’ tapes were spun off from two of the most popular Great Adventures play sets, the $9.99 each.

Original story lines featuring Great Adventures characters are augmented by sound effects, along with fully orchestrated underscores. The Great Adventures By Fisher-Price Pirate Ship, a seagoing vessel helmed by a formidable captain and his first mate. Mr. Pym, is overrun by pirates. They urge the crew to mutiny against their well-meaned skipper, who among other things requires his crew to brush their teeth twice daily. In ‘The Great Adventures By Fisher-Price Castle,’ it’s a glorious spring day in long-ago times. Here, Good King McDuff demonstrates to his royal jester and Monty Pythonesque Gold Knights the importance of teamwork when they’re challenged by bad guy King Descento and his Naugthy Knights.

In addition to ‘The Great Adventure By Fisher-Price Castle’ audio product based on another top-selling Fisher-Price line, Little People, is in the works for Kid Rhino.

GREAT WHITE NORTH DEPT.: In the last installment of Child’s Play (Billboard, Nov.) we profiled sales in the U.S. Now it’s Canada’s turn. Here’s a look at Kids Now, the country’s first national children’s radio program, which is gaining strength by an increasing number of stations.

Kids Now is written and produced by father/slaughter team Steve and Rachel Graham of Buffalo, Ontario. Twelve-year-old Rachel is the host of the program, which Steve says is available in four formats: a daily 2-minute show, which covers such topics as movies, books, computers, and travel, and three weekly hourlong programs, one country, one pop, and one talk. Steve says seven stations have been added to the program in Montreal; one in Saskatoon, Saskatchewan; one near Halifax, Nova Scotia; and one in New York, New York, and four stations are in the process of signing on.

One-time-only programming includes celebrity interviews (Rachel recently spoke with favorite performer Garth Brooks), media news, as well as periodic tapings at schools, theme parks, malls, and special events.

A number of the stations have been running the daily program during a.m. and p.m. drive, says Steve Graham, who started and has finally enjoyed working with kids. ‘They’re so honest.’

KID BITS: The creators of the toettel-trademarking and video series Once Upon a Potty have brought back ‘Potty’ star Prudence and Joshua for a second season, ‘The Adventures of Prudence and Joshua: Love of Cats.’ This new project from composer/lyricist Ari Francel and author/illustrator Moira Francel is available from Baby Matters in New York... In honor of the 25th anniversary of the 1971 film Willy Wonka And The Chocolate Factory, Hip-O Records/MCA has released the soundtrack on CD for the first time. The Oscar-nominated score, composed by Anthony Newley and Leslie Bricusse, features kids’ standards ‘The Candy Man’ and ‘Pure Imagination,’ for starters, along with ‘I’ve Got A Golden Ticket,’ ‘It’s a Real 500 Trillion Dollar Bill,’ ‘The Blue Blossom’ from Willy Wonka. Other tracks have been written for this cinematic version of Roald Dahl’s classic book ‘Charlie And The Chocolate Factory.’

The ever-wonderful Tino Cain has released an especially wonderful new album, ‘Marooned On Tim’s Island’ (Tim’s Tunes in Woodacre, Calif.), with some of the best hits from the albums ‘songs we’ve yet seen... Listening Library in Old Greenwich, Conn., has issued five ‘Chesapeake’ unabridged kids books on tape: Madeleine L’Engle’s ‘A Swiftly Tilting Planet,’ the final book in her time-travel ‘A Wrinkle In Time’ trilogy; read by L’Engle herself; ‘I, Houdini,’’ written and read by Lyne Reid Banks, author of ‘The Indian In The Cupboard’; ‘The Bear’s Sheep Pig’ by Dick King-Smith, which inspired the surprise hit movie; ‘A Dog Called Kitty’ by Billie Dean; and ‘The Chocolate Fever’ by Robert Kimmel Smith... Sing A Song With Babat,” which features a dozen ‘mamal tales’ about the life of Shakespeare and his friends, is the latest from Oak Street Music in Winnipeg, Manitoba. A French version, ‘Chantez Avec Babat,” was issued simultaneously.

Billboard

NOVEMBER 23, 1996

National Record Mart Posts 2nd-Qttr. Loss

NEW YORK—National Record Mart racked up another loss in its second fiscal quarter, although the results were slightly better than the company’s performance in the same period last year.

For the quarter ending Sept. 28, National Record Mart posted a loss of $1.09 million, with sales of $21.7 million, as compared with the $1.1 million loss the company had in 1995, when it recorded sales of $20.4 million.

This marks the second quarter in a row that the company has posted a loss so far this year.

Total sales for the quarter were up 0.76%, while comparable-store sales were up 0.16%.

On a cash-flow basis (earnings before interest, taxes, depreciation, and amortization are deducted), the Pittsburgh-based chain posted a loss of $622,000 in the quarter. Gross profit during the quarter was 34.4% of revenue, while selling, general, and administrative expenses were 40.9%.

In the same period last year, gross profit was 32.9% of revenue, while selling, general, and administrative expenses were 40.2%, with the company posting a cash-flow loss of $841,000.

Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE SELLER CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.
Toshiba DVD Unit Gets Mixed Review; World Series Title Aims for Record

YES, BUT...: The flag-bearers for DVD must be convinced it only rains on their parade. In recent weeks, there was the copy protection breakthrough that turned out to be a breakthrough deferred; a Nov. 1 launch that was said to be almost immediately preceded by another, even more ominous break in the development; and now Video magazine's mixed review of a Toshiba unit playing Warner Home Video's 'Batman Forever.'

Video is a buffet publication, what the early adopters read before they go out and buy. Subscribers may seek other ways to spend their money after perusing the DVD critique in the December issue - unless Toshiba gets another crack at wooing the editor with a system that's actually being shipped to retailers. Toshiba hasn't revealed a date for the U.S. introduction.

The player that new product marketing VP Craig Eggers brought to Video probably will be further altered by the time DVD reaches stores, if only to include copy protection circuitry (encryption was also lacking on the sample disc). Eggers described the SD-3006 model as an engineering prototype still subject to operating glitches, Video reports.

Magazine staffers liked the looks of the player and "at first glance" judged the picture and sound quality to be "excellent." "Batman Forever" on DVD "looked a little better" than it did on laserdisc, but there were problems. "The picture wasn't able to use the player's high-speed search function, which froze after a few seconds backward or forward."

"Of more concern," says the magazine, was the onscreen interference that on three occasions broke up the picture into distinct blocks of color. As Video put it, "When a digital image gives up the ghost, it does so with all the grace of the Chicago Bulls." Dennis Rodman in full tantrum... the effect is eerily reminiscent of what occasionally happens to a direct broadcast satellite system in a bad rainstorm. The magazine didn't have enough data to speculate on the exact cause of the problem but remained sanguine that it will be solved quickly. "Like a lot of anxious consumers, we can't wait to put a production model through the paces." Video said. Apparently, neither can Toshiba, which has scheduled a Tuesday (19) news conference at the full Comdex show in Las Vegas; it will be simultaneous to the press in New York.

Toshiba promises the "official launch," story, with the participation of a half-dozen Japanese and U.S. executives and representatives of other hardware and software suppliers. Warner Home Video president Warren Liebersohn won't be among them. He had been listed to deliver "a special announcement" on Toshiba's first media alert but disappeared from the second -- the only name to be dropped. It was Toshiba's error, according to Warner, adding "something more to say about DVD except to reaffirm support for the format. Warner had no comment on Video's sneak preview. Toshiba and Time Warner developments in the form of a format that was merged a year ago with the Sony/Philips system.

GRAND SLAM: The World Series was one to remember for New York Yankee fans. It will also be remembered by Orion Home Video and Major League Baseball. They anticipate shipping a record number of copies of "The Official 1996 World Series Video" at $19.98 suggested list. Nintendo was Nov. 14, about three weeks after the victory in a huge tri-state market that hasn't celebrated a Yankee triumph in 18 years. Video meant little then. It's an industry now, and Major League Baseball's Rich Domich predicts a bonanza. "I know we're going to cross 500,000 units. I wouldn't be surprised if it hit 100,000," he says. Distributor Orion has sold about 500,000 cassettes of the last four World Series. With preorders reportedly topping 200,000 units at our deadline, Domich isn't concerned about retail awareness.

"The stores know it's coming," he says. "Orion has done a fabulous job. I have this feeling it's going to go out and disappear."

The tape should sell itself locally but Orion also has the impetus of a brand-new contract with Major League Baseball to focus on the Yankees and at least six more national titles due in 1997. Domich says the "1996 World Series" will pull all the stops, including the victory lap around Yankee Stadium that Fox omitted from its live telecast and an interview with Sister Marguerite, sister of Yankee manager Joe Torre and brother Frank who received a heart transplant the day before the last game.

"If you send this script to Hollywood, they would have thrown it back in your face," Domich adds. Getting the melodic notes of "The Yankee Tail" on tape at 15 minutes more than three times the usual hour. "The worst thing that's going to happen for fans is that the video is going to end," he predicts.

Because it's the Yankees, there may be buyers outside the tri-state area. Generally, 80% of demand is local, but Domich believes retail chains like Musicland and Trans World Music "are taking a stronger position nationally." Asked if an Atlanta Braves win would have tomahawked projections, he answers, "That is an understatement."
**Top Video Sales**

**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.**

<table>
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<tr>
<th>RANK</th>
<th>TITLE</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
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<td>NO. 1</td>
<td>TOY STORY</td>
<td>Walt Disney Home Video</td>
<td>Buena Vista Home Video 67030</td>
<td>Tootie and Tim Allen</td>
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<td>Warner Home Video 20554</td>
<td>Judy Garland, Ray Bolger</td>
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**Critics' Corner**

- **RIAA gold certifcate, for sales of 50,000 units or $1 million in sales, at suggested retail.**
- **RIAA platinum certifcate, for sales of 100,000 units or $2 million in sales at suggested retail.**
- **11x gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released products, or of at least 25,000 units and $1 million at suggested retail for soctalitical titles.**
- **16x platinum certification for a minimum of 250,000 units or a dollar volume of $16 million at retail for theatrically released products, or of at least 50,000 units and $2 million at suggested retail for nontheatrical titles.**
- **Billboard/BPI Communications.**
IT'S AN ANIMATED FOURTH QUARTER

(Continued from page 77)

profile promoting," says Joan Blianski, CBS Fox VP of marketing. The two companies are "making sure that both sales forces have materials and information about each other's product, so that we can do stronger selling," she adds. "And hopefully it will generate joint displays." The title has also benefited from ads on the Fox Kids network, arc ads in Totally Kids magazine. CBS Fox can pitch W&G to both children and grown-up animation buffs alike because the former loves the outlandish antics, while the latter can enjoy Park's subtly hysterical semi-quals of film genres. "What always surprises me is that they do appeal to adults, children, and everyone in between," says Park. "I've only really made films that I would like. I think it's partly that I have a strong memory of what I liked as a child, and I try to appeal to that at the same time as appealing to me as an adult now."

New Line Home Video has the newest version of "Pinocchio." Martin Landau stars as Geppetto, the shoemaker who becomes a single parent.

For that reason, says Blianski, "They're being marketed and positioned as family product, not children's product." Park, who traveled to New York last month for a promotional visit that included an in-store appearance at the Virgin Megastore in Times Square, is well aware of the importance of home video. "It's become like the main source of income from the film," he says, "In Britain it's done extremely well. It's sold over a million units."

This year, more than a half-dozen North American firms have been licensed to carry such varied W&G ancillary items as T-shirts, mugs, calendars, alarm clocks, jewelry, and refrigerator magnets.

Although Park has currently turned his attention to other projects, rumors that "A Close Shave" would be Wallace and Grommit's last aren't true. "I've already got the idea for the next one," says Park, adding that W&G are "the sort of thing I'd like to think that I could come back to [to] and make more anytime. I see it as a long-term thing. "That's why I think we have to be a bit careful on the merchandise, not to overexpose it and make people at all sick of it."

American video retailers seem not to have overdosed on W&G just yet. "I ordered heavily and I still wasn't prepared for it," says David Bleier, self-through buyer for Philadelphia's TLA Video. "All our stores sold out immediately of not only the single copies of 'A Close Shave,' but I was surprised that the three-packs went so fast. I had to scramble to four different distributors to find something that was in stock. For three of them, they were all out.

"I ordered what I could, restocked it, and I know that I'll be restocking through the holidays," Bleier says.

Kevin Maher, video buyer for Ann Arbor, Mich.-based Borders, says, "The Wallace and Grommit titles are already doing extremely well in our stores. That will definitely carry through the fourth quarter and beyond. The first two are perpetual best sellers for unconstantly in our top 10 and our top five. And the boxed set and 'A Close Shave' will be no different.

Borders is running a fourth-quarter merchandising contest for the store with the most creative W&G merchandising display. It has also set up sections dedicated to product fromCBS Fox and BBC Video. New Line Home Video has high hopes for "The Adventures Of Pinocchio," despite its lukewarm reception at the box office. "We knew that it was going to hit between $15 million and $20 million, just because of the nature of the competition," says Sarah Olson-Graves, VP of marketing, "We knew that this was a perfect video title."

She cites the popularity of stars Martin Landau and "Home Improvement's" Jonathan Taylor Thomas (the voice of the computer-animated Pinocchio). Olson-Graves says the special effects by Jim Henson's Creature Shop are "the family soul of good approval, if anything is. His team and his legacy."

The title, which retails for $19.98, is being aggressively cross-promoted with a rebate offer from Hormel Foods, a discount coupon for TCBY desserts, and a refund coupon from IBM toward the purchase of its "The Adventures Of Pinocchio" CD-ROM. New Line, IBM, and Scholastic have made the feature a framework for an "educational in-school literacy program" that stresses the lessons learned by Pinocchio.

Students participating in the program have the chance to win 200 prizes, the largest being an IBM Aptiva home computer. A national broadcast and print ad campaign is scheduled to run from release date through the end of the year.

New Line has set up a World Wide Web site offering information and games relating to the title. The cover art for the title's first shipment features a double-image rectangular graphic.

(Continued on next page)
IT’S AN ANIMATED FOURTH QUARTER

(Choine-Graves sees the legendary sta- tuette of the Disney cartoon “Pinocchio” as an asset for the New Line version. “We did research, and the intent to purchase was very strong, based on response of Pinocchio,” she notes. “It may as well be a trademark, so it’s ingressed into everyone. We could only extend its popularity by bringing more to the story that you can have fun through live action and great special effects.”)

For retailers, however, are keeping their enthusiasm in check. Borders’ Maher says, “I think it will do OK, but it has such limited exposure. I think that New Line is struggling, but that Taylor Thomas is not exactly the demographic that I think it is going to want to buy this movie. They seem to be edging in on his teen idol appeal . . . There’s just some titles that get lost every fourth quarter, and I think that Pinoc- cho is definitely going to be one of them.”

TLAs Bleier sees children’s titles as divided between those from Disney and evergreen titles. “Anything from Disney that are those that are ‘evergreen’ titles, and Disney we’re always a little wary of— as far as response, not artistic quality but just that that’s Pinocchio’s little better than the non-Disney titles. I did order it a little heavier than the usual non-Disney kids’ title.”

Another Disney title that comes from one of its earliest competitors— Max Fleischer. Last month, Republic Pictures Home Video celebrated one of Fleischer’s most enduring characters with “Betty Boop: The Definitive Collec- tion,” an eight-volume box set that...

Tin Media and Mattel have joined forces in a toy car- and-video package only available in Kmart stores.

Republic honors Betty Boop with an eight-volume set, which includes car- toons made before the Hays Office censors started snipping.

TLA has no immediate plans to carry the box-boo for rental or sale, but the subject of the last volume and closing remarks on the final one. Although a half-century has passed since then, the Disney character is still aggressively merchandised on posters, T-shirts, and the like. “We hope she continues to live on,” says Tom Stivak, senior VP of sales, and “gets to be an even grander old lady.”

“We had done over 100,000 units out of the gate,” Stivak adds. “It will be worth a small niche audience, and I think we will have success with the box-set.”

Stivak is not surprised at the appeal of Mattel. “I think it will appeal to a special niche for people who think that it’s something that will appeal to people who like ‘How a Car Is Built’—finally created and began to subside.”

“Then I realized that it takes time and patience when you deal with corporations—you just have to let things play out,” he noted. It took Mattel six months from the time of the contract signing in January to deliver a purchase order to Think.

First, “we had to identify the right people to send the proposal to,” Frye says. “With all cultural environment, you have to take time and observe how it functions. In dealing with Mattel, we saw that they had a long term and knew we had to con- tinue the process far in advance. Learning how they work, we developed a good relationship with them. When we understand their needs, we could provide for them—we went in with a specific idea, and it fit with their plans. Understanding your cus- tomer is good marketing.”

Since Think was formed in 1994, “we’ve learned about a lot of things to adapt. We knew we had a good, quali- ty product,” says love. “How a Car Is Built has received awards from Par- ents! Choice, National Parenting Pub- lications, and the National Educa- tional Media Network.

“Think has had to face a kid vid market that has changed markedly—over the last 18 months. The once- burgeoning genre of reality-based titles that we thought of as being like ‘How a Car Is Built’—finally created and began to subside.”

“The market did get saturated,” says Frye. Love adds, “There was a lot of product, and it was hard to differ- entiate yourself.” Think got into the game by running their own net- works to focus on specialty titles, like “Think’s strong suit is persistence, according to president Robert Frye, former executive producer of ABC’s “World News Tonight.” He notes, “It took a year of negotiating with Ford to get them to let us film and build a Mustang assembly plant.”

Think Media underpins successful deal making. “Our attitude was to con- tinue to stay in touch and see how things were going,” Frye says. “We realized that it takes time and patience when you deal with corporations.”

Mystery Science Theater 3000

The movie of the same name

Directed by Barry Sonnenfeld

Starring John Cusack, Pirates, and...
ACORN GETS THE JUMP ON PBS WITH 2ND BATCH OF "CADFAEL" (Continued from page 17)

situation evolved, but he doubts that it will happen again.

“We actually would have preferred the reverse. We would rather have had that kind of promotion first to generate more awareness,” Edwards says. “But the fact that they are already cut on video is not going to reduce the popularity of the live special or television program. If anything, it is going to increase it.

The windows confusion has left plans for the third "Cadfael" series, slated for next year, "in the air," he adds.

Drama and other categories of programming such as documentary, children’s, and travel have kept Acorn’s sales strong for several years. But Edwards feels that the winds of change blowing across the special-interest landscape require him to embrace a broader gamut of genres.

Acorn recently hired a marketing VP to help target new programming avenues and new accounts and develop direct-response TV campaigns for selected titles. “While on one hand the special-interest market is perhaps healthier than it ever has been at the same time there seems to be a little bit of a sense of a lost direction out there,” Edwards notes.

“A year ago there were a few cat-

gories—trains, history, travel—that distributors were very confident would perform well, and now there is a little bit of glint in those areas. We are now moving into a phase where the industry has to be smarter and behave more like product managers.”

One of the new genres that Acorn hopes to mine is comedy. The company is doing well with the “Mapp & Lucia” boxed set, which contains five hourlong cassettes based on the novels of E.F. Benson, and “Red Green,” a Canadian program that will expand by two installments in 1997.

“We are very much in the research-and-exploitation mode,” Edwards says. “We will be doing a lot of testing of one-off programs from different programming areas and testing a variety of ways to advertise.

“Mapp & Lucia” leads a foray into comedy titles.

As for sales outlets, catalog and specialty retailers still dominate. But Acorn also is trying to hard-land traditional merchants. And it’s succeeding. The two leading warehouse clubs, Sam’s and Price Costco, will start carrying Acorn titles early in ’97.

RECREATIONAL SPORTS™

HEALTH AND FITNESS™
The Enter*Active File

**Fuzzy Groove Offers Music From The Web**

**BY GINA VAN DER VLIET**

LOS ANGELES—British multimedia company Modified has formed Fuzzy Groove, a new multimedia music label that promises to commercially release music that appears on its B2D CD-ROM site (http://www.fuzzygroove.com).

Fuzzy Groove’s first release, “Chiller Killers: Net Sounds Vol. 1,” is available on the Internet as a CD or Pinnacle Records CD-ROM, due Dec. 1, contains 12 different interactive audio and video tracks of electronic dance music that are delivered through Macromedia Shockwave technology and can be played through either the Netscape Navigator or Internet Explorer Web browser. However, the user does not have to be on the Internet to play the CD-ROM.

The release consists of songs whose grooves are composed with “drum’n’bass,” techno, ambient, trance, and house beats. The user can alter the tempo and speed of each track’s elements. Onscreen graphics accompany each track and can be altered with the mouse and keyboard. Each song on the disc can be played in either a linear or non-linear way and is an expanded version of free-Shockwave content available on the Modified Web site.

“The main difference here is that there’s only so much a telephone wire can carry on the Internet,” says Joe Maas, Modified’s Web director. “The CD-ROM therefore offers far more possibilities and much more sophisticated graphics, not in mention superior sound quality, without the hassle of endless loading times. What’s unique about it is that this is a fully interactive medium, allowing users to move videos with a mixing desk environment. However, people do not need to be engineers to be able to use it.”

Fuzzy Groove is selling “Chiller Killers” through the Internet for $19.99. The label’s releases are distributed by RCB and Pinnacle Records in the U.K.

Other international distributors include ND International and Eyes in Japan and Play It Again Sam in Europe. The label is negotiating for additional distribution in the U.S.

**Coffeehouses, Eateries Get Interactive**

**House Of Blues And Apple Develop Hi-Tech Venues**

**BY DOUG REECE and BRETT ATWOOD**

LOS ANGELES—Care for a cup of coffee with your cafe latte? Apple Computer and House of Blues are among the companies that have ambitious plans to open a series of interactive and video-teleconferencing and Internet access to the public dining experience.

Apple Computer is learning to perfect the London-based Mega Bytes International for a series of new interactive-themed coffeehouses. The first Apple Café is due to open in Los Angeles sometime in 1997, with several more to follow. North Hollywood, Calif.-based Landmark Entertainment will design the restaurants, which will include video-teleconferencing and Internet access at each table.

Each Apple Café will contain VIP rooms that are accessible to corporations or individuals that pay a nominal fee to rent a quarter in the area. A percentage of VIP membership fees will be donated to the Artists Rights Foundation, a non-profit organization that promotes the protection of copyright and public access to film and television in its original form.

In addition, Macintosh software and other interactive technology will be on display at each Apple Cafe. This new business move comes at a key time for the strong-based Landmark Entertainment, which has seen its profile and fortunes shrink considerably in the shadow of the Microsoft Windows 3.1.96 PC.

Alongside its trademark jambalaya and spicy musical performances, the House of Blues is preparing to serve up a new interactive-intensive restaurant concept—a landmass in Chicago Nov. 24.

Just don’t call it a cybercafe, says Marc Schell, VP of House of Blues’ new restaurant.

“We are going to create the first ‘intelligent’ club,” he says. “We don’t want people to think that they are going to be putting a quarter in a machine to use the Internet. That sort of thing is a passé fad. This is not just a bar and a nightclub. We are about to launch Sun’s new network computer and [Haubro Interactive’s] Scraible Internet game, and we also have people coming in for lunch meetings in our conference room. People aren’t going to have to go to [convention centers] to see hot, new technology anymore.”

The House of Blues’ new multimedia-dollar restaurant promises to offer patrons a chance to interact with technologically advanced public venues not yet developed.

Schell says the club is being hard-wired with phone lines directed to more than 100 high-speed outlets reaching all booths, bars, and tables in the restaurant, all connected with T1 cables and ISDN lines that will allow video-teleconferencing at each table.

To create this environment, the restaurant has partnered with Sun Microsystems and PictureTel to provide the network and video-teleconferencing equipment, respectively. Teleboxes for audio transmissions and four wired conference rooms are also featured in the hi-tech club.

Schell says that while the Chicago House of Blues has mainly corporate functions in mind with its new technological slant, the restaurant will offer many recreational interactive benefits.

Spearheading the “full interaction of content,” Schell describes digital steers teleconference-delivered performances originating from various House of Blues venues to an audience on separate stages would interact with each other during club performances.

I was watching Eric Clapton play at the House of Blues in Los Angeles, and an associate came over to me with a cellular phone so I could hear Bob Dylan playing in the New Orleans House of Blues,” says Schell. “I started thinking, ‘Wouldn’t it be hot if a screen could come down, Clapton could look us straight in the eye and speak and play with each other?’”

This kind of show might also be broadcast online via House of Blues Entertainment’s new Internet-based Real Audio at http://www.liveconcerts.com.

There are also plans to place monitors behind bars at various restaurant sites, which will allow customers requesting portable conferencing using Internet audio to be in bars all at the chain’s locations.

Of course, much of this interactivity between the restaurants is predicated on the retrofitting of the other House of Blues restaurants.

While Schell is excited about the new paradigm, he admits by how much more sophisticated network and computer technology, he is careful to emphasize House of Blues’ original intentions.

“People can become too enamored by all of this technological stuff, but it doesn’t have any meaning unless it’s doing something for people,” says Schell. “What we see is people communicating with each other and beginning to realize there is more sameness as difference between them, no matter the culture, and that’s what has always been our philosophy.”

Meanwhile, other venues, such as Hollywood, Calif.-based Billboard Live, have also taken new technologies into account and managed to adapt for their audiences.

Steve Strauss, VP of operations at the club, says that through its World Wide Web site (http://www.billboardlive.com), online users can access 24-hour video streaming from the club. Computer users who have downloaded the Sun Microsystems XWindows software can get an inside peek at the club at the Web site, as well as watch music videos from its internal program, Billboard Live.

Billboard Live also features built-in wiring that will allow it to connect with sister venues in the future.

A screen from Fuzzy Groove’s CD-ROM “Chiller Killers”

**Surfing With ‘Rent’; MTV, Yahoo Link Up**

**BY DENISE R. LUCAS**

R’ENT ON THE NET: The hit Broadway show “Rent” is coming to the Internet. The Tony Award- and Pulitzer Prize-winning musical behind the hit show (“Rent” opens on Monday, Dec. 15) is expected to be hot, as will be its web site (http://www.siteforrent.com). The event marks the simultaneous opening of “Broadway NYC,” a new portal site that will be able to hear and see highlights of the production through the use of interactive technologies, including RealAudio and Shockwave.

MTV teams with Yahoo! MTV and Yahoo! and AOL are joining forces to create a search guide for music content on the Web. The new site, titled unURLed, will launch in January 1997 and will be available from Yahoo! and MTV Online’s existing Web sites, as well as MTV’s area on America Online. In addition to its listings, unURLed will include Web site reviews, news, live event listings, and weekly columns.

CAPITOL OFFER: Capitol Records is offering a premium to consumers who purchase its “Roméo & Juliet” enhanced CD directly through its Web site (http://www.hollywoodandvine.com). Internet consumers who purchase the album, which sells for $11.99 plus $4 shipping and handling, will receive a free Capitol/D. Marten’s sampler CD that contains cuts by Radiohead, Puff Daddy, Everclear, and other acts. The label has also taken the unconventional approach of allowing users to listen to the entire album in the Shockwave Audio format at the site.

BITS N’BYTES: The first global netcast of the VH1 Alex畢 Live Concerts: MTV’s Rock on the Range is coming this month. VH1’s streaming format will also be used for the network’s upcoming PDC Developers conferences in select United Artists theaters in 25 cities on Thursday (21)-Friday (22) —Alice Cooper will help launch VH1’s streaming format for the lead characters on the new Atlantic Interactive CD-ROM game “The Lords Of Trashaul.” The alternative news radio program “Pacific News Network” has debuted on the Web at http://www.pnn.com... Todd Holmeshead joins the site as “Fathero” (or “Doof”) as CEO, replacing Jay Wilbur, who exists... Rolling Stone magazine has launched its Web site at http://rollsens.com... The site was developed in association with Firefly Network Inc. ... Multimdia elements site was developed in association with Firefly Network Inc. ... Multimdia elements site was developed in association with Firefly Network Inc. ...

Fuzzy Groove and the House of Blues are working together to create an interactive environment. The House of Blues is a chain of restaurants that has been featured in the past for its unique and immersive dining experience. Fuzzy Groove, on the other hand, is a multimedia music label that offers interactive music experiences through CD-ROMs and other digital formats. Together, they are creating an innovative dining experience that incorporates music, technology, and interaction. This partnership highlights the increasing convergence of the music and technology industries, as well as the growing importance of interactive content in the entertainment sector.
**POP**

**JIMMY WEBB**
Ten Easy Pieces
Friend of the Old Young
Guardian 52826

★

**CHAVEZ**
Ride The Fader
PRODUCTS: John Agnello, Bryce Goggin

**VANESSA DAOU**
Slow To Burn
PRODUCTS: Peter Daou, Vanessa Daou

**KRAVIZ ENTERTAINMENT**

**TONE**
Polyphonic artist Vanessa Daou wisely minimized herself from the blatant musical imagery that novelist Erika Jong injected into last year’s “Zigzag,” opting instead to show off her own more subtle and intelligent prose. The result is far more sensual and provocative, as Daou whispers and purrs, turning electric-pop rhythms. Her technique vocal limitations are compensated by her ability to breathe depth and varying personalities into the numbers of characters inhabiting her stories. All the while, the melody and groove of some absorbingly fluent pop seep into the next, effecting a romantic suite that works best when consumed as a whole.

**VITAL RE ISSUES**

**SONNY RED**
Out Of The Blue

**R&B**
Toni Toni Tone
House of Music

**Mercury 314 537**

**S P O T L I G H T**

**CHUCK D**
The Autobiography Of Mistachuck
PRODUCTS: waxul

**Mercury 314 537**

The history of Public Enemy is that of a rap band that burst-rushed a “cold-getting-dumb” show to raise righteous rage at the problems plaguing black America. It offered up solutions to a conscious movement that has since moved on. In the new jack ’90s, materialism and nihilism are running rampant, and PE’s leader has returned to his mission. Aware that his stentorian voice has lost some of its sway, he mocks himself in the first cut but later uses the album to challenge what he calls “the bigg syndrome.” He also attacks television tabloid talk shows and other things he views as detrimental to his race and culture. All this over tightly wound beats that are right for rap’s new generation.

**SPOTLIGHT**

**VARIANTS**

**The Complete Motion Picture Soundtrack—Exile**
PRODUCTS: Night Watch, Alan Parker, Andrew Lloyd Webber, David Cattick

**Warner Bros. 46346**

Madonna’s most heralded portrayal of the late Argentine first lady is a successful maiden voyage into the world of pop music. Also featuring cast members Antonio Banderas, Jonathan Pryce, and Jimmy Nail.

**EVITA**

"Evita" is faithful to the hit Broadway production, with the exception of lead single “You Must Love Me,” which was written expressly for this production. Other highlights include unoffi cial theme “Don’t Cry For Argentina” and a sprightly, flamenco-flavored arrangement of “Oh What A Circus.” A huge project that promises to take center stage this Christmas season as the film opens on both U.S. coasts before its worldwide rollout early next year.

**SPOTLIGHT II**

**THE PRESIDENTS OF THE UNITED STATES OF AMERICA**

**PRODUCTS:** Chris Ballew, Dave Dederer, & Jason Finn

**Columbia 67577**

The Seattle trio that brought the world “Peaches” delivers a sophomore album filled with delightful and quirky pop power. Driven by frontman Chris Balew’s three-string guitar, bassist Dave Dederer’s two-string bass, and drummer Jason Finn’s thumping backbeat, the Presidents thrive with high-energy riffs and shamelessly silly lyrics. Highlights include modern rock hit “Mach 5,” “Ladies & Gentlemen Part 1,” “Lunatics To Love,” “Volcano,” and the inane “Promigie.” An album with potential at modern rock, mainstream rock, and pop outlets. More important, a work that establishes the Presidents as a vital rock act capable of transcending novelty status.

**LATIN**

**SELENA**
Siempre Selena
PRODUCTS: Brian “Red” Meyer, A.B. Quintanilla II, Jose Hernandez

**EMI**

33585

Sticky packaged, second posthumous set by pop/Tejano superstar is a no-so grab bag of previously unreleased English- and Spanish-language romance ballads that nonetheless is sure to appeal to its loyal and legion of fervent fans, particularly with her biopic due next April. Fast-moving album already has yielded two top 10 hits, which indicates that Selena’s fans have not grown weary of sizzling love songs like potential singles “Como Quieres” and “Tú Robaste Mi Corazón.”

**MICHAEL SALGADO**
De Braza A Raices
PRODUCTS: Joe Saltz

**JAY-Z**

Powerful follow-up to surprise 1995 smash “En Concerto” amply demonstrates that charismatic Tejano Michael Salgado—who plays back-to-the-roots cumbias and conjuntos—is real. His grand, well-crafted baritone graces syncopated cumbias such as current smash “Palomita Blanca” and scorcing conjunto numbers like “Llorar Llorar” with equal ease.

**NEW AGE**

**DOGON**

Nolitunjua
PRODUCTS: Dogon

**New Day**

32957

Dogon produces a disarming brand of ambient music that mixes soft techno beats, electronic rhythms, and broken fragments. Those household ingredients, however, are brewed in an idiosyncratic style that is characteristic of the Venezuelan Miguel Noya and Paul Godwin from the U.S. The title, “Nolitunjua,” is drawn from “It was not done, just ahah…” “Dogon works this kind of wordplay sensitively into songs like "Chico,"” Diliberto wrote. “The voice breathlessly intoning intensions of what sounds like "fondue" over hypnotic synthesizer cycles. Dogon manages to be simultaneously seductive and serene, funny and ironic.

**CLASSICAL**

**LUTOSLAWSKI**

Symphony No. 4, Funeral Music, Chain II, etc.

**Antoni Wil, Polish National Radio Symphony Orchestra, Krzysztof Bakowski**

**Pannonia Sound, Dunia Sterea, Staatsorchester des Saarlandes**

**Naxos 55302**

The world’s pre-eminent budget-price label has issued one of its finest albums to date with this collection of the best-known orchestral works by late Polish master Witold Lutoslawski. "Chain II," the most upbeat, is the harrowing "Funeral Music For Strings," a sheer heartbreak of grief. Also included is another Lutoslawski Symphony No. 4, anxious "Interlude.”

(Continued on page 85)

**ALBUMS:** SPOTLIGHT—Reviews deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL RE ISSUES—Reissued albums of special archival, artistic, and commercial interest, and outstanding collections of works by one or more artists. PICKS! ★ ★ ★ ★ ★ New releases predicted to be charted in the corresponding week. CRITICS CHOICES ★ ★ ★ ★ ★ New releases, regardless of chart potential, highly recommended because of their musical merit.MUSIC TO MY EARS (Q2) New releases deemed Pick[s] which were featured in the “Music To My Ears” column as among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verma, Billboard, 1515 Broadway, New York, N.Y. 10036. Send releases to Chet Flippo, Billboard, 93 Music Square W, Nashville, Tenn. 37203. Send Latin albums to John Lint, 1814 Fenway Road, Louisville, KY 40214. Other contributors, Hazlewood Nelson (php), I.V. Lichtman (Broadway/c正好in NY), Brad Bamberger (classics/ NY), Drew Wheeler (nashv, EV), Deborah Evans Price (Contemporary Christian), Gordon Ely (got), John Diliberto (new age).

BILBOARD NOVEMBER 23, 1996

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www.americanradiohistory.com
dance music. This track, its import version already familiar to dancefloors, comes to a baffling, bass-populated end as a severely over-dubbed, the tempo shifts are direct descendents of Planet Soul's "Set U Free," but they work just fine.

**BONY II MEN You're Not Alone (4:10) PRODUCER: Kian Lee PUBLISHER: Warner-Tamerlane, BMI NGC/EMI: 11657 (cassette single)

This is an astoundingly well-arranged preview into the artist's hotly-touted three-CD EMi debut, "Emanicipation." He follows the blueprint of his original recording almost to the letter, offering up the same acrobatic flouts and hinting of the off-color, and entertaining brilliance on which he has built his career. That said, this certainly is a pleasant and hit-worthy effort, with the entire part to a sweetly romantic falsetto vocal and the warm familiarity of the song.

**BOYZ II MEN He's Just Another Groove (4:17) PRODUCER: Struve Robinson WRITER: S. Stockman PUBLISHER: Giant/21st C, BMI Motown 32007 (cassette single) (cassette single)

What better way can there be to keep your feet moving in the early strains of winter than with a cozy Boys II Men ballad? The lads are joined by crooner Brian McKnight for a last gasp at a Christmas jam that was first heard last year on the act's "Christmas Interpretations" collection. It's a little dated from the Christmas tide of that project, this song stands tall as a timeless recording that could dominate top 40 radio for the remainder of the year. For a realingle, go directly to the slow-tempo ballad, which allows an uninterrupted consumption of those lovely voices.

**THE MIGHTY DUB KATZ It's Just Another Groove (3:37) PRODUCER: Daniele Carlo Verona PUBLISHER: Warner-Tamerlane, BMI

One of the most anticipated follow-up to "Holy Moly" is finally unleashed, and it's as infectious as its predecessor. Group mastermind Norman is back with a sambawhispering rhythm stew, seasoned with chunks of disco, pinches of trance-house, and a dash of '70s disco-pop factor in a kick-ass and aggressive remix by the Lisa Marie Experience, and you have the recipe for desirably top 40 radio and dancefloor success. Look for a full-length album by these Katz early in '97. Contact: 212-522-0987.

**GAVIN HOPE The Tears I Cry (4:45) PRODUCER: Dave Pickrell WRITTERS: J. Collins, C. Forrest, S. Collins

Quality 7282 (cassette single)

Hope is a rising Canadian pop singer who enjoyed widespread airplay there earlier this year with "Can I Get Close." He follows that single with a sensitive ballad that could make him a state-side star. He has a friendly style and a flexi-vocal that is extremely well within this song's spare arrangement. A variety of shuffling remixes are offered, though perhaps as tempting as the beat-less "Unplugged" version. Have a listen.

**ILEGALAS La Morena (Burn It Up) (4:00) PRODUCER: K. Oreste PUBLISHER: not listed

REMIXES: Steve Chauncey, Charles Albert, Castell

Linda 50965 (cassette single)

Add this photogenic male quartet to the lengthening list of acts gunning to permeate the pop airwaves with bilingual

**NEW & NOTEWORTHY**

**SANDRA ST. VICTOR Miles Away (4:26) PRODUCER: John P. Myers PUBLISHER: M. Weegee, Inc. (Atlanta)/Capp/Polygram

"Miles Away is a song that combines my soulful style with the edge of a dance track, the melody of a pop song, and the spirituality of a gospel hymn," says Sandra St. Victor. The song is the first single from her upcoming album, "Back on Track," to be released in April 1997.

**BONY II MEN You're Not Alone (4:10) PRODUCER: Kian Lee PUBLISHER: Warner-Tamerlane, BMI Motown 32007 (cassette single) (cassette single)

What a great little love song! Penned by Greg Barnill and Richard Bach, it tells the story of Rosie, a wallflower working at the local diner who eventually blossoms after she falls in love. This song is a perfect fit for lovers and those who desire a light, meaningful relationship.

**DERYL DODD That's How I Got to Memphis (3:14) PRODUCER: Chip Young, Brian Churchey PUBLISHER: Undisclosed/Mega/Atlantic

Dodd's most recent single, "That's How I Got to Memphis," was released in late May 1996. The song features a soulful, retro-influenced production with a nod to the classic Memphis sound.

**ROGER & ZAPP Living For The City (4:51) PRODUCER: Roger Trochan WRITER: not listed PUBLISHER: not listed

Roger & Zapp have a new single titled "Living For The City," which is set to be released in late October 1996. The song features a soulful, retro-influenced production with a nod to the classic Memphis sound.

**ALL-J-N STARRING A.J. 1 Like The Girlz And The Beast (5:00) PRODUCER: Roy Battle PUBLISHER: A.J. 1, Inc./A.J. 1, Ltd.

All-J-N has a new single titled "1 Like The Girlz And The Beast," which is set to be released in late November 1996. The song features a soulful, retro-influenced production with a nod to the classic Memphis sound.

**NEW & NOTEWORTHY**

**JULY BERRY She's Taken A Shine (2:29) PRODUCER: Chuck Howard PUBLISHER: G. Howard, M. Laughlin PUBLISHERS: Mike Chapman Enterprises/Bayside Lib- eratee (London)/National Entertainments/Fontana/Kiss/Teddy Hedge, ASCAP

"She's Taken A Shine" is a pop-rock song with a strong, catchy melody and memorable hooks.

**COUNTRY**

**JUNO HILLER Those Giants (4:17) PRODUCER: Danny Samuels PUBLISHER: not listed

"Those Giants" is a country song with a powerful, emotional message. It features a driving, upbeat rhythm and a朗朗上口的旋律.

**NEW & NOTEWORTHY**

**SHARON & THE VAGGERS Brothers (4:21) PRODUCER: Scott Wozniak PUBLISHER: not listed

"Brothers" is a soulful, retro-influenced production with a nod to the classic Memphis sound. The song features a soulful, retro-influenced production with a nod to the classic Memphis sound.

**NEW & NOTEWORTHY**

**GETAWAY Little House On The Corner (3:24) PRODUCER: D. Terrell PUBLISHER: not listed

"Little House On The Corner" is a pop-rock song with a strong, catchy melody and memorable hooks.

**NEW & NOTEWORTHY**

**GREAT BERRY Big Hat (4:34) PRODUCER: D. Terrell PUBLISHER: not listed

"Big Hat" is a soulful, retro-influenced production with a nod to the classic Memphis sound. The song features a soulful, retro-influenced production with a nod to the classic Memphis sound.

**NEW & NOTEWORTHY**

**MARQUISE & THE MIGHTY MUGS Bessie (4:22) PRODUCER: D. Terrell PUBLISHER: not listed

"Bessie" is a soulful, retro-influenced production with a nod to the classic Memphis sound. The song features a soulful, retro-influenced production with a nod to the classic Memphis sound.

**NEW & NOTEWORTHY**

**RICKY LANE I'm Not So Sure (4:23) PRODUCER: D. Terrell PUBLISHER: not listed

"I'm Not So Sure" is a soulful, retro-influenced production with a nod to the classic Memphis sound. The song features a soulful, retro-influenced production with a nod to the classic Memphis sound.

**NEW & NOTEWORTHY**

**BONY II MEN You're Not Alone (4:10) PRODUCER: Kian Lee PUBLISHER: Warner-Tamerlane, BMI Motown 32007 (cassette single) (cassette single)

What a great little love song! Penned by Greg Barnill and Richard Bach, it tells the story of Rosie, a wallflower working at the local diner who eventually blossoms after she falls in love. This song is a perfect fit for lovers and those who desire a light, meaningful relationship.
meridian to the Morgan Library.

Mandolins, or "small string instruments," were a popular choice for the dance orchestra, as per the description in the text. The passage also mentions the "gifts" of particular affecting in Pamplin's production, which is a reference to the Christmas album from the group."
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UMG distributed label is seeking Director of Media Relations. Candidate should have 3-5 years public relations experience for record label or music-oriented public relations firm, good writing skills, and solid press contacts. Knowledge of internet a plus. Experience in following formats preferred: sound, video, classical, folk, indie, jazz, world music.

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Office Radio: No Longer Monolithic
Soft AC Still On Top, But It Has To Compete

BY STEVE KNOPPER

At one time, attracting office workers to radio was about as creative as making coffee black or with sugar. More often than not, a boss dropped a stereo on a central table or piped in music through an overhead speaker—and all employees listened to the same station all day every day.

So the most unobtrusive stations, mostly playing the dreaded elevator music, were generally the only ones grabbing a huge slab of the market share for eight hours every weekday.

But personal stereos and a gradual trend toward workplace freedom have changed all that. It’s common today for employees to listen to their own choice of station softly in a cubicle or with headphones—whether it’s rock, R&B, heavy metal, classical, country, or top 40.

Soft ACs continue to dominate Arbitron ratings, but they now compete much more fiercely than their predecessors did years ago.

“arbitrarily easy as it used to be for AC radio stations,” says Jim Ryan, PD of soft AC WLTW New York. “These days, where people do have more freedom of choice, AC stations have to be darn good radio stations. They don’t just automatically win anymore because they’re AC.”

DANCING THROUGH THE OFFICE

Until the late ’70s, it was beautiful music stations, with their soft, tinkly instrumentals, that had the lock on elevators and offices (not to mention dentists’ chairs). Then—but not until the mid-’80s—many smaller stations have started pursuing the office crowd with their own blend of soft, non-commercial, oldies, and soft rock.

Meanwhile, other changes were occurring. The old-time format of softies was a country station, and station managers would often decide what to play on their own. Today, the office crowd is more diverse, and personal tastes are more varied. Soft AC stations have to compete with more choices, including soft rock, classic rock, and even some of the oldies stations.

New Marketing Tactic Cooked Up
Broadcasters In U.K. Open Themed Bar/Cafes

BY MIKE MCGEEVER

LONDON—U.K. broadcasters have developed a taste for attracting listeners’ appetites as well as their listening time, as a number of prominent radio outlets pursue station-themed bars/casinos in the region.

Metro FM/Newcastle won the race to cook up the first radio-themed restaurant when it recently debuted its in the heart of its coverage area in northeast England. In London’s Leicester Square, Capital Radio followed with the opening of its 2 million pound ($3.2 million), 250-seat Capital Radio Cafe Nov. 19. The high-profile launch included performances by the Tony Rich Project and Sheryl Crow.

Capital is in the process of moving its headquarters to new facilities above the cafe. Besides the lack of space at its current base north of central London, the outlet’s move to Leicester Square is being undertaken as a brand-building and profile-raising strategy. Competition for London’s listeners is the fiercest it has ever been. In London, 96.3 Capital FM and 112 Capital Gold AM are the No. 1 and No. 2 commercial radio stations, respectively.

Metro’s foray into the food and beverage business is a joint venture with the award-winning Scotland & Newcastle Retail. The developers invested 600,000 pounds ($1 million) in the project, transforming a former pub into a venue that, according to Metro programme director Giles Squire, “has one of the largest collections of pop memorabilia in the country.”

Many of the items displayed at Metro’s—including Marvin Gaye’s stage and suit, Johnny Rotten’s jumper, and Mick Jagger’s acoustic guitar—are open to the public. The station’s manager, Tim Mayes, says that the cafe is “a fantastic way to demonstrate our commitment to the local community and to create a place where people can come and hang out.”

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**Billboard®**

**NORTHERN NOVEMBER 23, 1996**

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**Radio Programming**

**OFFICE RADIO: NO LONGER MONOLITHIC**

(Continued from preceding page)

massive fax promotion campaign that targeted office workers after changing from country to dance in February '96.

The 9 a.m.-to-5 p.m. adult audience, which includes office workers, dentists, mechanics, supermarket checkout clerks, and traveling salespeople, is "a lot of listeners," Breen says. "That can really swing the numbers around."

**SOLID BLOCK OF MUSIC**

Programming to the at-work audience, for many stations, is easier than avoiding finicky rush hour drivers. Fewer listeners scan the dial. People want a solid block of continuous music, not distracting DJs cracking jokes.

"When you're hoping for a big drive show, you're hoping for a big audience for 20 minutes," says Suzy Mayzel, interim PD at KOIT, a soft AC in San Francisco. "When you're targeting at-work listeners, you're hoping for long time spent listening."

How do stations reach these listeners? Some stations use marketing. For example, KYSD Los Angeles has been running "Tune out your boss" ads in recent weeks.

But programmers mostly say they don't do anything. According to WLIT's Edwards and WLTW's Ryan, their stations' playlists will be roughly the same during drive time as during work hours. "It does affect the way some stations program. It does not affect the way we program," Ryan says. "Even the hardest of what we play is not going to be annoying to make people lose concentration."

But some skeletal programmers say that at-work numbers aren't as important as analysts purport. They say that Arbitron diaries reward stations for the at-work audience even if they're unpopular among their listeners. He says a big portion of the at-work audience is chained to a station because the boss makes everybody listen to it. Thus, the most popular stations don't necessarily get the biggest at-work ratings.

And Barry James, PD of AC WTMX Chicago, which hit No. 4 in 12 plus during work hours in the spring Arbitron book, criticizes the notion of an office full of employees listening to their own radio.

"Think about how close those cubes are. You know and I know that they all can't have a little cube radio next to them. It'll be so noisy you couldn't work," he says.

"Think about the drone that would be going on in that office. That's a fallacy, in my opinion. I don't believe that there's an office full of cubes and everybody's sitting there with Walkman. It would be a very free-form, very avant-garde kind of management style to be able to allow that."

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**NEW MARKETING TACTIC COOKED UP**

(Continued from preceding page)

maracas—were obtained by Squire at auctions.

The venue has also been equipped with full studio/broadcasting facilities, which Metro FM will use for regular live programs and interviews.

The concept of FM originated 18 months ago when the brewers and the broadcaster recognized similarities in their respective target markets, says Metro marketing director Neil Hunter. "We are both leading players in the entertainment industry," he says, "and there is an obvious common bond between music and socializing. After discussing the proposal with S&W, we were delighted when the brewery gave the go-ahead and offered us the pub." In the U.K., breweries own and operate many of the pubs in which their products are sold.

Scottish and Newcastle Retail's regional director of operations, Philip Lay, says, "S&W is well established and has strong community links in Newcastle. The radio bar provides a totally new, new type of entertainment value."

Capital teamed up with London restaurateur My Kinda Town for its marketing effort. The Capital Radio Cafe will feature regular concerts, studio tours, and appearances by artists. The cafe will also furnish a concert ticket service, which allows customers to order tickets from their tables. The building will incorporate the Capital Radio Cafe Store, where the station's merchandise will be sold.

Meanwhile, another U.K., commercial broadcaster, Jazz FM, with stations in Manchester and London, also recently announced plans to open themed restaurants in its broadcasting areas after setting up a business development arm, Jazz FM Enterprises. Last month, the broadcaster launched a record label, Jazz FM Records.

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“We’re not out singing ‘Hare Krishna,’ but we do want to help lift people’s heads out of the mundane.” —Alone Bevan of Kula Shaker

Tattva, acintya bheda bheda “Tattva” isn’t your usual rock song refrain. “Tattva” means “the unchanging truth” in Sanskrit, and the phrase adds up to a centuries-old Indian aphorism that points to “now we’re all yet also individuals, how we’re like God and yet not like God,” explains Alane Bevan, bassist for Kula Shaker.

“Of course, there’ve been hundreds of books written about that concept,” Bevan says. “It’s just a good time to represent a timeless philosophy. But the truth might be a good idea in a cool song.”

No. 18 on Modern Rock Tracks this week, “Tattva” is an extended-strings mantra on Kula Shaker’s debut Columbia album, “K.” Channeling the Eastern bent of late-’60s psychedelic rock into a Britpop mellange, the London band aims to address topics other than “beer and sex and all those things so many other rock bands are singing about,” Bevan says. “We’re not all shaved up and running down High Street singing ‘Hare Krishna,’ but we do want to help lift people’s heads out of the mundane.”

“In the West, there’s such an emphasis on the 9 to 5, the material,” Bevan continues. “Somehow, we just sense of spirit. Everybody’s just out to get their little bit of honey: getting laid, getting drunk on the weekends. But there’s more than that, you know. You can see it in the people’s eyes on the street in India. They may possess absolutely nothing, but they’re content. What they do have in faith, hope. They know they’re on a journey, and this is just a stop on the wheel of life.”

Along with their reverence for Indian music and musicians, Bevan and his bandmates are inspired by guitarist Crispian Mills, organist Jay Darlington, and drummer Paul Winter-Hart—more than familiar, in a way, lingering emanating closer to home. “Tattva” music, after all,” Bevan says. “The great thing about it is that even with this thread of ancient philosophy running through the song, at the end of the day it’s still fun.”

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**Billboard Mainstream Rock Tracks**

**NOVEMBER 23, 1996**

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**Billboard Modern Rock Tracks**

**NOVEMBER 23, 1996**

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**Billboard Selections**

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DECKED OUT: With radio Halloween festivities a distant glow in the drive-time promotional budgets with bells and balls for the feel-good event of the year season.

While WKXS (Kiss 108) Boston traditionally takes the cake for their summer Kiss Concert, New York's WPLJ 93.3FM is icing on its annual Jingle Ball.

The Dec. 5 event at Madison Square Garden is themed “Women Who Rule Square Garden,” with 22 of its current top 30 artists are female, as is 60% of its audience.

Opening the show are stations that folded first. They, too, endeavor listeners to a particular place on the radio dial, assuring them that they play an authentic part in the station's activities. Second, benefiting local charities is the stuff that lures local TV camera crews, offering that warm, fuzzy vibe within a community that exemplifies the marketing term “value-added.”

One of the many high points of the Deck the Hall ball goes to the NW Children's Charities. The event's output, which adds of the bios of each band, representing each with an intricate medieval-style playing card defining their “energy.” Silverchair, for example, represents faith, meditation, disarmament, and resolution; while the Presidents embody energy, power, steadfastness, tenacity, and a sense of protection.

Quite clever, though I really could have done with the handful of glitter that poured out of the envelope, leaving my hands, my clothes, and my phone glistening in gold like Lichtenstein’s 1960s experiments for the rest of the day.

A perfect example of matching a station's demographic is the successful promotion of concert WLJ 93.3FM New York’s 25th anniversary concert Nov. 9, starring ’70s-’80s radio mainstays including Hall & Oates at the Nassau Coliseum on Long Island, NY.

Talk about adult education. The legendary duo, along with other rockers strategically targeted to play their target demo, attracting a predominance of women 35-plus who won free tickets via station contesting. WPLJ’s promotion was amped up with on-stage appearances from the entire on-air staff. The event was hosted by PD Scott Shannon and morning co-host Scott Pettingill.

Hall & Oates showed few signs of wear, ably tearing through a two-hour set of more than a dozen of their 29 top 40 hits scored between 1976 and 1990, along with a couple new tunes. Highlights included surprisingly timeless performances of “Sara Smile,” which peaked at No. 1 in 1976; “She's Gone,” No. 7 in 1976; and an audience favorite, “You Make My Dreams,” No. 5 in 1981. Hall also kicked out a mean version of his self-penned “Everytime You Go Away” a No. 1 hit for Paul Young in 1985.

It also didn’t hurt that the pair were now in their late 40s—appeared as fresh and pumped as they did a decade ago. (Since you’re no doubt wondering, Hall’s hair is shorter, but still competently capable of flipping back and forth in rhythm, while Oates has shed the curls and mustache for a clean-cut, contemporary reworking.)

A brief glimpse of today to the occasion was warm-up act the Bacon Brothers, as in actor Kevin and brother Michael. The folk-rock duo received politely when it closed with a tailored version of Kenny Loggins’ “Footloose” (which was the audience, at that point, roared.

It was a challenge not to feel like we all had been transported back to Hall & Oates’ mid-’80s heyday—though in my case, I was effortlessly jarred back to 1996, thanks to The Lovin’ Spoonful, directly behind me who lovingly continued to screech, “Daryl! Daryl! Daryl!” like a, uh, broken record.


by Chuck Taylor


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The Billboard magazine page contains a list of music videos that were aired on broadcast TV that week. It also includes a section on censorship notes regarding MTV programming and a section on the Music Vision Program. The page also has a section on Teen Criticize Clips With Violent, Sexual Imagery, discussing concerns about violent and sexual imagery in music videos. The page features a clip from the music video of the song "Fly Like An Eagle" by the band Hootie & The Blowfish, which is mentioned in the listing. The page is dated November 10, 1996.
If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out.

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U.K. COPYRIGHT LAW (Continued from page 1)

during the Commons' brief discussion—despite the extensive lobbying of a range of record-industry bodies.

In a rare display of unanimity, the U.K. Musicians' Union (MU), the IFM, and labels' collecting body Phonographic Performance Limited (PPL) had all asked for the document to include a provision that public premises, such as shops and bars, should pay a fee for playing radio or music TV broadcasts to their customers. (Billboard, July 6.) The owners of such premises are liable for payments if they play records for the entertainment of their clientele but pay nothing if the music is heard via a radio or TV.

The new regulations are being introduced in Britain with a directive—the so-called Rental Directive—v. the European Union that includes a strong exhortation to national governments to introduce a payment liability on shop and bar owners.

However, PPL chief executive Charles Andrews says, "What the government have tried to do is change existing legislation as little as possible and implement only that which they thought was strictly necessary to comply with the directive." He describes as "deeply frustrating" the government's failure to implement the directive's provisions on license payments for radio and TV broadcasts in public places.

That sentiment is shared by the artists' organizations, which are also unhappy about another omission in the regulations.

The IFM, through its subsidiary body the Assn. of United Recording Artists (AURA), and the MU have welcomed the fact that the regulations give artists a statutory right to broadcast royalty payments for the first time. However, they have said that they are disturbed that their rights are effective only against the record companies and not against the radio or TV company.

Historically, only record companies were entitled to royalties from radio stations. The labels, though, voluntarily gave 32.5% of such income to performers.

Aware that the impending new regulations would give performers' right to income for the first time, PPL concluded a deal with AURA at the end of last year whereby broadcast royalty income would be split 50-50 between labels and performers.

Since then, the IFM and MU have lobbied trade ministers that they should have rights enforceable against the broadcasters and not just the record companies themselves, and that the MU argued for the 50-50 split to be enshrined in the regulations. The document says only that the performer's share of the royalty income should be "equitable."

Government Trade Minister Ian Taylor addressed the issue of other performers should have a right enforceable against the stations during the Commons debate. However, he stated: "Only record producers in the U.K. have had rights enabling them to obtain royalties from broadcasting royalties. We do not consider it desirable to disturb the traditional relationship between producers and users."

The copy of the Rental Directive's provision for such royalty payments, Taylor argued that "the directive does not expressly require" the U.K. government to make such a ruling.

The last opportunity the record industry has to change the regulations as they now stand will come when the document is presented to Parliament's upper chamber, the House of Lords.

Observers believe, though, that the brief appearance in the Commons indicates a lack of government enthusiasm for the issue, and that the new legislation will be set aside until the end of any day's business in the Lords without prior notification.

Consequently, IFM general secretary James Fisher says his organization is now lobbying hard among sympathetic members of the Lords and hopes for a substantial debate.

RECORD LABELS IN EUROPEAN UNION FACE PRICE-FIXING INQUIRIES (Continued from page 1)

The move comes at a time when the Dutch industry is undergoing a second investigation and follows a renewed government interest in the pricing of music in Australia (Billboard, Sept. 7). In Australia, the record industry organizations have made submissions—or are in the process of doing so—to a government committee of inquiry, which is expected to produce a report and make recommendations next year.

In the EU, the first of the four government investigations took place in the U.K. in 1990-94. The previous government's Monopolies and Mergers Commission, was known to have closely followed by other European governments.

However, in Italy, the latest government inquiry is seen by some observers as having been precipitated by two factors. First, Italian record retailer's association Vendomusica produced a report into business conditions that has been construed as indicating potentially anti-competitive practices among the major labels. Suggestions by retailers of collusion between labels is what prompted the Italian government inquiry in both the U.K. and the Netherlands.

In Italy, the retailers' comments were compounded by statements from Culture Minister and Deputy Prime Minister Walter Veltroni, who declared that the government would consider measures to reduce the price of CDs. New releases sell here at an average price of 38,000 lira ($23.50), making Italy the most expensive country in Europe. The average wholesale price of a CD is 22,000 lira ($14).

FIMI and its membership strongly deny any collusion over prices.

Italy's anti-trust authority, L'Autorita Garante della Concorrenza e del Mercato, headed by ex-Prime Minister Giuliano D'Amato, concluded its preliminary research into the matter Oct. 24 and published its intent to go ahead with a judicial investigation beginning Nov. 1.

A statement from the body says the investigation is into the Italian affiliations of the five major labels and FIMI and will consider "the hypothesis of an agreement between these companies that would affect the current market share, toward a commercial policy of standardizing the wholesale price of CDs and music cassettes over the last five years."

The statement adds, "The authority deduces that the uniformity of pricing and other contractual practices towards retailers practiced by the majors could be the result of agreements or practices which violate competition law."

"FIMI was born exactly for the benefit of the principal record companies and could constitute the legal environment in which the aforementioned agreements were defined," the statement continues.

As Dario Albinoni, Colombo, president of the 300-member Vendomusica, denies suggestions that his organization precipitated the investigation.

He says, "We did not accuse the major record companies of operating a cartel. However, a government document published by Vendomusica reporting on the problems of specialist music retailers in Italy did make the points that we took into consideration during the preliminary inquiry by the antitrust authority."

Colombo says the authority asked for more details, which Vendomusica supplied. He says, "The three elements which we consider could indicate a price-fixing strategy are the uniformity of wholesale prices, which pre-supposes an agreement; the 6% surcharge on transport/delivery, which is typically applied by the major labels; and a surcharge of 3,000-4,000 lira ($2-$2.60) applied by all the major labels for CD releases which benefit from substantial TV advertising campaigns."

FIMI spokesmen Roberto Galanti and Stefano Scandarolli say principals such agreements are "real, although their principal members are confident of being absolved of the charges of collusion."

"We are calmly waiting for the outcome of the investigation," he says. "We will give our maximum confidence to the new authority's investigation, and we are absolutely confident that we will be cleared of any allegations made against us. As an afterthought, FIMI does not concern itself with the pricing policy of individual company members."

A spokesman for the antitrust authority says that the judicial stage of the inquiry is likely to last several years. However, if the case is proved, FIMI and the labels would be able to appeal the decision in the courts. However, such allegations have never been proved within the EU.

The U.K.'s Monopolies and Mergers Commission, which is investigating the allegations, has found there is no evidence to support such claims despite a yearlong inquiry, and the record industry in the Netherlands was similarly vindicated by the Dutch Department of Commerce's Economic Control Unit three years ago.

However, the Dutch labels are being investigated once more following a complaint by a retailer to the competition authority.
Virgin removes any stigma associated with being "international." Cretu, who has sold 10 million albums worldwide, according to Virgin, said: "Cretu did not want his name or image to accompany the Enigma albums in order to allow people to listen to them with an open mind. "When I told them to the record company, they fell off their chairs," he says. "Put it worked." Enigma has always been marketed as a concept rather than an act. For the first album, press photos and videos for the project featured images of hooded monks. By the time of the second album, it was no secret that the producer was Cretu, although his image was still not used. "We started off the Enigma puzzle with the first album and now the puzzle has been solved," says Jurgen Thurnau, managing director of Munich-based Mambo Musik, Enigma's management company and publisher. "Now Enigma's become a brand name." Cretu has done limited press for the new album, speaking to a few select journalists, mainly from well-regarded German newspapers. While still shy by nature, Cretu says, "I don't enjoy being famous. The music is the star." Says Thurnau, "That's no problem for me as a manager. He's not like an act that you have to tour, do press conferences in every country, and take into every TV station in the world.

Industry Fights Military Ban

(Continued from page 10) set for early December. Department of Defense officials have told the court they will hold off on issuing regulations applying to the law until the disposition of the lawsuit is settled. At this point, no one knows yet who would be punished under the law: service personnel, conscripts, distributors, retailers, or manufacturers. Nor has there been any stated penalties for violation. Industry sources estimate that $200 million-$400 million in sound recordings are sold and $400 million in video product is sold or rented at military commissaries each year. Although the apparent targets of the law are "adult" magazines like Playboy and Penthouse, opponents say that the definition for material is over-broad and ambiguous, and that mainstream, non-controversial material could fall under the law.

They argue further that even if the material might be viewed as indecent (federal definitions of indecent material are somewhat similar to the definition within the act), as long as it is not obscene material, adults have a right to view or listen to the material under the First Amendment and 14th Amendment equal protection guarantees.

Says RIAA president COO Hilary Rosen, "While this amendment is clearly meant to target the sale of adult magazines, our concern is that it also includes the sale of sound recordings. The act clearly violates the First Amendment rights of members of our armed forces, who are obviously responsible adults with the ability to decide for themselves what magazines they want to read, what music they want to listen to, and what videos they want to watch. It's absurd to think that Congress would want to take away from these men and women the very rights that they're protecting for all of us as Americans." Jeffrey Eves, president of VSDA, says, "In addition to being over-broad, the act seeks to deny our servicemen equal access to video product in the marketplace, which we think is grossly unfair." Mickey Granberg, NARIM director of government relations and public affairs, adds, "It's an affront to the people in the armed services. First they're asking them to put their lives on the line and then they deny them their basic rights. It's patently unconstitutional and, what's more, it's sad to have to waste time and money to fight things like this." The Military Honor and Decency Act was introduced in the House earlier this year by lawmakers Robert K. Dornan, R-Calif; Christopher H. Smith, R-N.J.; and Roscoe G. Bartlett, R-Md.

Although the law wants to empty commissary shelves of nude magazines and explicit videos and records, it doesn't mention sexually explicit books. As worded, it also doesn't cover Coast Guard bases.

Phil Ramone, N2K Form Encoded Music

(Continued from page 10) "Unlike other labels, N2K Encoded Music will develop that bond by carefully selecting promising artists who demonstrate tremendous skill and working with them to create a career, not just a recording. With the added power of the Internet, this relationship can be completed by tying in the global Web audience."

N2K Encoded Music will also utilize digital technology to bring music fans closer to the acts. Built within the company's New York offices is an Internet broadcasting facility that will allow for the presentation of in-studio online concerts, performances, and album previews.

"Artist development has always been the cornerstone of any music company," said Rosen. "Through the combination of great artists, digital technology, and Internet communication, N2K Encoded Music will forge a new type of relationship between our artists, consumers, and retailers, which will set the standard as we explore the inherent entertainment potential of the World Wide Web."
Spencer and bluesman R.L. Burnside (Billboard, June 22) and an album by 20 Miles South of Nowhere (Rhino, Aug. 23) are bands that "can’t come across as blacks, but they can come across as rude white delinquents, like the early Rolling Stones or the Stray Cats," says James Earle. But it is largely a remains temporarily knitting community of -one so incestuous that a musical family tree can be traced by ... with their record label, the Red Records. They have a big filled club filled with college rock-type people dancing. And I’m thinking, ‘This sounds closer than anything I’ve heard to that old stuff.’”

"Now I Got Mine," viewed by many as the style’s best shot for national recognition, entered the Heateokeers album chart at No. 4 the week ending Nov. 2 and stands at No. 42 this week. The album, which has sold 22,000 units thus far according to SoundScan, sold well at such indie retail outlets as Amoeba Records in Berkeley, Calif., and Third Man Records. "I think they’re really starting to find the niche of their music, as will people,” says Burnside. “I think they’ve broken out everywhere.”

In the Red’s Hardy says the blues-punk genre may have far-reaching impact. “I think there’s a lot of people who’ll go, ‘Wow, now I want to check out a Rufus Thomas record or an R.L. Burnside album; ’cause they’re really starting to find the niche of their music, as will people.”

Cretu is also happy with the way in which his music has become a priority equal to that of another Virgin act, the Rolling Stones. Last year, Virgin and Cretu struck a deal for another five albums. "Le Rachet," which the group had planned to release before the year's end, had to be put on hold, but Cretu says he hopes to have another album out in 1999. As for the current album, Cretu says it was a "long, hard, and enjoyable process." He adds, "I think it’s one of the best records we’ve ever done. If you take it seriously, it’s a real masterpiece."

VIRGIN STAYS WITH PROVEN MARKETING FOR ENIGMA (Continued from preceding page)

After the phenomenal success of the last two albums, Cretu says that he does not have to fight as hard for this project. "Normally Germany is not the center of the A&R world, so we have to fight very hard for our international acts," he notes. "With Enigma, we’ve surpassed that. Everybody picks it up, every day."

Cretu is also happy with the way in which his music has become a priority equal to that of another Virgin act, the Rolling Stones. Last year, Virgin and Cretu struck a deal for another five albums. "Le Rachet," which the group had planned to release before the year's end, had to be put on hold, but Cretu says he hopes to have another album out in 1999. As for the current album, Cretu says it was a "long, hard, and enjoyable process." He adds, "I think it’s one of the best records we’ve ever done. If you take it seriously, it’s a real masterpiece."

Virgin claims Enigma is the most successful German act internationally, with a claim that no one has disputed to date. Mambo’s Thürnau admits that the size of the Enigma phenomenon instinctively made him think he had sold his record company up the hill. "We were surprised," he says. "You always hope for success in England or America, but to see it do so well, we were especially pleased.

What gratifies Cretu, he says, is that "the sales are completely balanced all over the world. The first one sold for 9 million in America and 1 million throughout the rest of the world. There are people who appeal to regard less of the color of their skin or religion or tradition." For most Virgin companies, this is one of the largest releases of the year.

Virgin is featuring the album on a World Wide Web site (http://www.enigmad.co.uk). Cretu will hold an online conference at the site on Dec. 14.

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### Hot 100 Current Airplay

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### Hot 100 Singles Sales

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<td>&quot;Don't Stop Believin'&quot;</td>
<td>Journey</td>
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<td>&quot;I Will Remember You&quot;</td>
<td>Nelson Mandela</td>
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<td>&quot;My Heart Will Go On&quot;</td>
<td>Celine Dion</td>
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<tr>
<td>&quot;Man In The Mud&quot;</td>
<td>Garth Brooks</td>
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### Billboard November 23, 1996

- **Top 10**
  - 1. "Bohemian Rhapsody" by Queen
  - 2. "Don't Stop Believin'" by Journey
  - 3. "I Will Remember You" by Nelson Mandela
  - 4. "My Heart Will Go On" by Celine Dion
  - 5. "Man In The Mud" by Garth Brooks
- **Hot 100 Current Airplay**
- **Hot 100 Singles Sales**

Records with the greatest airplay gains, © 1996, Billboard charts.
Teller has devised a plan to downsize considerably the number of labels INDI distributes and to consolidate the two distributors into one. Sources suggest that INDI will be left with roughly 100 labels when the smoke clears.

Apparently in anticipation of that, INDI and Passport have slowed payments to labels so that they will not be "upsidedown"—a term used when a label has been overpaid by a distributor—when the distribution relationship ends. The sluggish payment strategy has had the undesirable effect, however, of sparking speculation that the company is on the verge of filing for Chapter 11.

However, Craig Bibbs, an analyst with鹏鹏Weber herself, in a report issued Nov. 11, says that the company has plenty of cash to pay its bills. He points out that Alliance’s $150 million revolver is more than adequate to meet the company’s cash needs. But he also notes that Alliance has received $75 million in new equity during the quarter, thanks to a $42.5 million equity investment from BT Capital and approximately $20 million in cash that Red Ant had on hand when it merged with Alliance.

Nonetheless, slow payments and inadequate service have members of the independent-label community complaining about the effectiveness of Alliance’s independent-distributor budget. Says one label executive: “If Alliance executives spent as much time getting my records into the store as they doing their executive-level Wall Street, I’d be a much happier man.”

Company sources respond that the restructuring is being made to address just such complaints.

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**AL TELLER PLANS RENSTRUCTURING FOR ALLIANCE**

(Continued from page 5)

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**EMI-CAPITOL PURCHASES 50% OF RAP, HIP-HOP LABEL PRIORITY**

(Continued from page 10)

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**CD REPLICATOR JOINS RIAA TO FIGHT PIRACY**

(Continued from page 10)

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**NEW & CONTINUED**

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**TOP ALBUMS A-Z (LISTED BY ARTIST)***

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which honors a video for its role in advancing the career of an artist. “We’re so thrilled to have won this,” said Linda Ingrasino, VP of visual marketing at Capitol Records. “The video captures the spirit of the song, and viewers get a taste of watching it. It’s great to even be nominated, but this win means so much.”

Director Hype Williams of Big Dog Films was honored as the year’s best director. Williams has built a strong following in the Robi, rap, and hip-hop video community with his ability to deliver provocative and evocative imagery with a sleek directing style. The prolific director lensed more than 20 videos over the past year, including the nominated clips R: Kelly Featuring Roderick Isley’s “Down Low (Nobody Has To Know),” Busta Rhymes’ “Woo-Hah! Got Your All In Check,” and 2Pac Featuring Dr. Dre’s “California Love.” Williams’ victory breaks a two-year winning streak by director Spike-Jerrod Bokiri. This Keith was the last year for Weezer’s “Buddy Holly,” Alanis Morissette and LeAnn Rimes

also were multiple winners at the event, which was hosted by Tyler Stewart and Ed Robertson of Barenaked Ladies. The modern rock act debuted multimedia content from its enhanced CD “Rock Spectacle,” due Tuesday, November 13.

Stewart and Robertson delivered a comedic video tribute to the legendary Canadian rockers and two of the world’s most famous Canadians in the entertainment industry. The duo was recognized backstage andlaughter when a slide of rock legends George Springsteen, who is strongly admired by his “Born In The U.S.A.” album, was shown to this section by such noted Canadians as Jim Carrey, Morissette, Bryan Adams, and William Shatner. Celebrity presenters at the honoring event included Raulin 4-Tay, Donell Jones, and Robbins Allen of Thermadore, who won as best new act in the hard rock/metal category.

Marinette’s “Ironic” was honored as best cover clip and best new artist clip in the pop/rock category, while “I Think I Love You” was best clip and best new artist clip in the country category. Arkansas’ premier Jeff Walker, upon accepting the second award on behalf of Rimes, noted that the double victory represented the first major industry awards for the 14-year-old singer.

San Francisco-based “California Music Channel” and New York-based “Video Undiscovered” were each honored with the top two awards in the local/regional show categories.

Herve Hancock’s computer-generated “The Melody” video was honored as best clip of the year in the jazz/AC category. An interactive version of the same video premiered one day earlier during a “Cyberlunch” presentation at the Billboard Music Video Conference, which was held at the Crown Prince Hotel, where national TV stations were expected to debut on the Internet soon.

Among the other artists honored at the awards ceremony were Bone Thugs-N-Harmony, Bynes, de Talk, Stone Temple Pilots, George Michael, Kristine W., Blackstreet Featuring Dr. Dre, D’Angelo, the Philosopher Kings, and following is a complete list of winners:

**Music Video of the Year:** Bone Thugs-N-Harmony, “Woo -Hah! Got You All In Check” (Elektra)

**Best Director:** Hype Williams, “Big Dog Films”

**Contemporary Christian:** Clip of the year: Te Talk, “Jesus Freak” (Forefront).

**Pop/Rock:** Clip of the year: Bone Thugs-N-Harmony, “Woo- Hah! Got You All In Check” (Elektra).

**Local/regional show:** “Video Undiscovered,” New York.

**Jazz/AC:** Clip of the year: Herbie Hancock, “The Melody” (Mushroom Music).

**Jazz/regional show:** “Jazz Alley TV,” Arvada, Colo.

**Hard Rock Metal:** Clip of the year: LeAnn Rimes, “Blue” (Curt).
Virgin is taking action to ensure that it is not "on its own." The agreement with de Talk is a step in the right direction, but it is not enough. As for Virgin's attempts to use holograms, they have not been promising. The problems with holograms are numerous, and they are not the answer to the company's problems.

Quartararo explains the difference between the two agreements. The Newsboys are not signed directly to Virgin, but Quartararo says the label has "entered into a long-term agreement with the Newsboys. We are partners on the Newsboys [with Star Song]. We work the pop side of the campaign." Quartararo says Virgin does not have immediate plans to add another Christian act to its roster but adds he is open to all possibilities. Still, he does not view the label's involvement with de Talk and the Newsboys as a move by Virgin into "Christian music." EMI already has a Christian-music company—EMI Christian Music Group in Nashville—he notes.

His own approach, he says, is to view potential Virgin acts simply in terms of their musical style. "I really don't believe that Christian music is a genre," he says. "I don't believe it's like rap or country or opera or classical. There is Christian music that is rock, Christian music that is black, Christian music that is gospel, and Christian music that is classical. Those are genres. The only genre that Virgin is into, but the fact that the song appears to a Christian consumer and can get played on a Christian radio station is a marketing or "class" thing. It merely means the lyric content or the message is skewing that way. "So I believe de Talk will have problems with the Rolling Stones or the Smashing Pumpkins what kind of music to make. McKayees agrees. "We write about life. It doesn't matter if our life is faith in God, and you'll always hear that sprinkled throughout our music," he says. "I'm looking for changes. We can write songs about relationships, like 'Just Between You And Me.' We can write about the loss of a loved one. We can write about moral decay and social decadence, like 'What Have We Become.' We'll touch on the issues we're touched on. In every song going to be geçirid? No, but we're going to share things that matter to us through our music."

Quartararo adds that Virgin cannot not and would not try to hide the fact that de Talk and the Newsboys are known primarily as Christian acts. "I admit that fact is not being trumpeted either. "You don't want to give pop radio any reasons or excuses why they won't want to play something," he says. "These guys have two or three slots a week to fit in new records. It's very competitive. We prepare on the basis of we've got a hit record, and you need to play it. We don't give them any more information than they need."

He adds, "We will never represent the Newsboys or de Talk as other than their own version. We will never point to who they are. We just believe we can expand their market and their consumer base. And we're going to use the pop market the way pop records get worked."
Dion Adds Her Star Power To Billboard Music Awards

International superstar Celine Dion is set to perform at the 1996 Billboard Music Awards, held for the first time in Las Vegas. The Sony Music artist has earned accolades from around the world, including Grammy, Juno, Felix and World Music Awards. In the past six years, she has released seven albums, four in English and three in her native French, and has sold over 40 million albums worldwide. Since its release in March, " Falling Into You" has sold over 13 million copies and has remained in the Top 5 on Billboard's 200 chart. The single, "Because You Loved Me," topped Billboard's Hot 100 chart for six weeks and was No. 1 Billboard's Adult Contemporary chart for a record-breaking 18 weeks. Also new to the store lineup is Billboard Heistlecker Impact act Dishwalla. The four men Santa Barbara-based group come into the public eye when they recorded a track for the Carpenter's tribute album. The group's A.M. debut single, "Casting Blue Cows," has been on Billboard's Hot 100 for four weeks.

The awards show will feature appearances by an array of the year's top charting artists, including ZZ Top, Brooks & Dunn and Toni Braxton, and a special live musical performance by the recently reunited New Edition. Hot young comedian Chris Rock will host the Billboard extravaganza. Additional star performers will be announced in the coming weeks.

Look for the Billboard Music Awards website, accessible through Billboard Online (www.billboard.com) and FOXWORD.com.

Barbra Returns To Hot 100 With Film Cut

J UST BECAUSE Barbra Streisand records a movie theme, there's no guarantee that the song will chart in the upper reaches of the Hot 100. Remember "Yentl?" The single from that film, "The Way He Makes Me Feel," rose no higher than No. 49. And just because Streisand records a duet, there's no assurance the song will be a big hit. Remember "Till I Loved You," her collaboration with Don Johnson? It debuted at No. 67 and peaked at No. 25 in its seventh week.

So the debut of her latest single should be considered a triumph return to the Hot 100, as "I Finally Found Someone" from "The Mirror Has Two Faces" earns Hot Shot Debut honors, blasting onto the chart at No. 29. On the Adult Contemporary chart, it makes an impressive move, leaping 29-14.

Teaming with Streisand on her new Columbia single is Canadian vocalist Bryan Adams, who's had quite a few more hits than his "Robin Hood: Prince Of Thieves" theme. "(Everything I Do) I Do It For You," which was No. 1 for seven weeks in 1991, Adams is Streisand's sixth duet partner when it comes to charted singles. The others are Neil Diamond, Donna Summer, Barry Gibb, Kim Carnes and Johnson. The collaborations with Diamond and Streisand produced No. 1 singles: "You Don't Bring Me Flowers" and "No More Tears (Enough Is Enough)," respectively.

The "I Finally Found Someone" single is Streisand's first to appear on the Hot 100 since "Till I Loved You," with Johnson eight years ago. That's the longest break in Streisand's run of singles since she first charted with "People" in 1964. "I Finally Found Someone" is Streisand's first single to originate in a motion picture since "The Way He Makes Me Feel," just over 13 years ago. And "I Finally" joins "You Must Love Me" from "Evita" and "Because You Loved Me" from "Up Close & Personal" as leading Oscar contenders for best original song. The latter, like the Streisand song, was produced by David Foster.

MEN IN BLACK: While Barbra Streisand's chart span on the Hot 100 is now extended to 36 years and seven months, another chart veteran has ranked up more time on the Billboard 200. With the debut of "Unchained," on American Recordings, Johnny Cash has a chart span that is two weeks shy of 36 years. That's about one week longer than this week's Billboard 200 chart leader, "The Mirror Has Two Faces" with Streisand. The song debuts at No. 26. Another veteran artist returns to that chart: Kenny Rogers enters at No. 68 with "7988 (The Gift)." (Magnetone.)

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