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Brave Combo Paves Way For Young Polka Acts
PAGE 7

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AUGUST 3, 1996

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POLKA POWER: MODERN MIGHT OF A BOHEMIAN BEAT

Monarchs Of The U.S. Polka Mainstream

BY JIM BESSMAN

CLEVELAND—They call it “that happy, snappy music” that is perhaps America’s last great undiscovered genre—or, as others say, “the real alternative.” Most people, of course,



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EMILIO



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STEFANI

know it—or think they know it—as polka.

“But maybe we shouldn’t call it

Accordion Reissues Market Expanding

BY CHRIS MORRIS

LOS ANGELES—In James Ellroy’s hard-boiled 1994 novella “Dick Conti-



no’s Blues,” the titular narrator, a ‘50s nightclub accordionist, has a night-

(Continued on page 113)



SEE PAGE 69

“polka,” said veteran polka musician Jack “Porky” Ponikvar at a recent “state of polka” gathering here of some 30 of the top artists and business professionals in Cleveland’s Slovenian polka community, dedicated to one of the most prevalent of the many ethnic

and regional variants of polka. Others there and throughout the polka world also cringe at the stigma of what they sometimes call the “P-word,” much as contemporary folk musicians shy away from the stereotyped confines of their “F-word.”

(Continued on page 110)

The Crowned Heads Of The Conjunto Sound

BY RAMIRO BURR

SAN ANTONIO, Texas—The Latin music scene may be dominated by the pop and glitz of contemporary music, but the accordion-fueled genres of Tejano and its older cousin, *conjunto*,

home base in the American Southwest.

Tejano has become the standard umbrella term for a music that mixes Mexican polkas and cumbias with elements of rock, pop, country, and even rap. Among the Tejano ranks, there are big brass bands and others featur-

ing synthesizers, but virtually all groups use the accordion as a lead

(Continued on page 103)

Festivals Drawing Growing Fan Base

BY TERRI HORAK

NEW YORK—“To dance is human, but to polka is divine.” That’s how singer k.d. lang sums up her affection



for the rhythm, and it is that enthusiasm that is propelling growing numbers, including young people, to flock to polka festivals each year.

Polka music is happy music, and it’s not hard to understand the convivial

(Continued on page 111)



SEE PAGE 45

Polka’s Influential Trip Around The World

BY DAVE HUCKER and WOLFGANG SPAHR

Among its other distinctions, polka can claim to be the first music to come from a localized folk roots source and achieve global popularity in a single decade.

While its exact origins in the early 1800s are a matter of some debate (was it based on a Polish dance or was it created in 1830 in the Czech region of Bohemia by a peasant girl named Anna Slezako-

va?), by 1837 it had been introduced via sheet music in Prague and became hugely popular there among the social elite.

One would have to fast-forward to the 1920s and the emergence of the tango to find the next example of a roots music/dance that crossed over to world popularity.

Later examples include the Cuban rumba and mambo, as well as calypso and reggae.

The polka rapidly moved beyond

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Billboard LIVE!

A GRAND OPENING SPOTLIGHT
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Summit Gets Down To Business Of Dance Music

Industry Solidarity, Grammy Category Among Issues Covered

BY CHUCK TAYLOR

CHICAGO—For all the fancy footwork dance music inspires, the community that produces it is striving to define its own next step.

At the third Billboard Dance Music Summit, held here July 17-19, a record crowd of nearly 500 heavyweights representing the genre—label executives, producers, promoters, mixers, and artists—called for unity to propel dance music from the streets and clubs to further-reaching avenues.

Foremost, they reasoned that the dance community must embrace its art as business and concentrate on the quality of product to counter what is regarded as a lack of respect and recognition from major labels, radio, and the Grammy Awards, which have yet to establish a dance music category.

Representing the sentiments of many attending, legendary dance producer Jackmaster Farley Funk told the group, "It's all about coming together and keeping this dance music happening. We need to be with each other at all times and not work against each other."

"We have to become business people and take initiative," added Nervous Records artist Byron Stingily. "Too many times, we want to take on this victim role, but we have to take things on within the dance community ourselves. No one outside is going to take care of us."

Competition within the ranks, in fact, was a running theme throughout the conference and is regarded as the initial demon to conquer if the dance community is to reach further heights. Amid discussion of high-profile producer/DJs not allowing competitors into their clubs, Wresch Dawidjan, owner of retail outlet "12" Dance Records in Washington, D.C., said, "DJs no longer use word-of-mouth. They have to get back to the fact that they're supposed to be friends, instead of keeping good records to themselves."

In another forum, the sentiment was echoed by Connie V. with 200 Proof Productions: "I'm not saying we need to come together and sing the house version of 'Kum Bah Ya.' We don't have to love each other, but we must respect each other."

Once unity is in check, attendees agreed, the community can focus on issues that challenge all factions of the music form, from gaining attention without radio airplay to persuasively promoting an artist as more than a track act.

The summit effectively fell within a week of the announcement of dance station WKTU New York's rapid ascension to No. 1 in the

latest Arbitron ratings (Billboard, July 27), as well as the switch of WXTR Washington from oldies to dance-oriented top 40 Z104. Weeks earlier, KACD/KBCD Los Angeles switched from AC to dance as Groove Radio.

But despite the apparent increasing presence of dance-friendly radio—and the enduring success of such rhythm outlets as WBBM

our ears like it or not, accountants and other moneyheads will look at ratings, and more dance stations may be picked up."

Similarly, B96 music director Erik Bradley said that WKTU's success is likely to "make PDs and GMs across the country say, 'Wow, this really could work.' I think it's a good thing for the whole dance music industry."

From the promotion side, Carmen Cacciatore, RCA's director of marketing, and independent publicist Craig Karpel offered tips on taking an artist past one-track-wonder success.

Cacciatore stressed that the presentation of a dance artist should be as complete and credible as that of any major alternative act. Using the label's up-and-coming Kristine W. as an example, he said that, once signed, his team worked to build an artist whose talent clearly shone throughout the entire project.

"There's a stigma attached to track acts, to dance acts. If you expect to go to the next level, you have to take yourself past that level," he said. "We worked to present the artist as someone who had paid her dues,"

(Continued on page 13)



(B96) Chicago and WPOW (Power 96) Miami, most in the industry count on developing dance artists through word-of-mouth and clubs, without the benefit of radio exposure.

In fact, despite the barrage of attention 'KTU has prompted regarding a possible nationwide dance resurgence, many at the summit scoffed at the station's focus on vintage dance. Still, there were supporters. Said one attendee at a discussion group, "Whether



Hey, It's Crucial Conflict. Pallas/Universal Records act Crucial Conflict celebrates the success of its debut release, "The Final Tic." The album's first single, "Hay," nearly topped Billboard's Hot Rap Singles chart and peaked at No. 10 on the Hot R&B Singles chart. Pictured celebrating in the group's hometown of Chicago, in the back row, from left, are Fab 5 Freddy, co-COO, Pallas; group members Coldhard and Kilo; Shorty Capone, group manager; Jean Riggins, president, black music, Universal Records; group member Never; Dino Delvaile, director of A&R, Universal; and Doug Morris, chairman/CEO, MCA Entertainment Group. In the front row, from left, are Daniel Glass, president, Universal Records; group member Wild Style; Jocelyn Cooper-Gilstrap, senior VP/special assistant to the chairman, MCA Entertainment Group; and Mel Lewinter, co-chairman/COO, MCA Entertainment Group.

THIS WEEK IN BILLBOARD

FIRST CALL RETURNS AS A DUO

When scandal erupted for one-third of Christian trio First Call, the other members' careers were thrown into turmoil. But Bonnie Keen and Marty McCall resurrected the group, and they have a new label and album. Deborah Evans Price's Higher Ground column has the details. **Page 57**

FEELING THE HEAT AT COUNTRY RADIO

Tighter playlists at country stations have put pressure on record label reps and programmers, leading to heated confrontations. Country Airplay Monitor managing editor Phyllis Stark reports. **Page 95**

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Nations Meet To Ensure Conformance To TRIPS

LONDON—Government representatives from the industrialized nations met July 22-26 in Geneva, Switzerland, and put one another's copyright laws under the microscope.

In particular, the European Union (EU) and the U.S. have been asking each other searching questions to ensure that domestic legislations conform to the Trade Related Intellectual Property Rights (TRIPS) agreement that became effective between the 125 countries in the World Trade Organization at the beginning of the year.

One insider says, "Both the EU and the U.S. are interested in the scrupulous implementation of TRIPS, so they are both examining the laws of the industrial countries very, very carefully."

The Geneva meeting involved only Western nations, along with Japan, Australia, and New Zealand. The issues they explored covered a number of technical matters, along with such topics as whether musical parodies diminish the value of the original work and should be outlawed.

On behalf of pan-European authors' body GESAC, the Irish government representative asked the U.S. officials to examine U.S. law on exemptions from copyright protection.

GESAC is concerned about section 110 of the Copyright Act of 1976, which makes fair-use exemptions from royalty payments. The Irish representative expressed particular disquiet over moves to expand the scope of such exemptions.

However, despite searching questions, the tone of the meeting is reported to have been positive. A source says that the U.S. and the EU worked "closely and well" in preparing TRIPS,

and it has been so effective that both sides are eager for its detailed implementation across the world. It is their desire to ensure its smooth operation that is causing them to be so conscientious over the details of its application, he adds.

Making sure it is scrupulously and consistently observed in the developed nations is a prelude to discussion about its expansion to emerging regions.

The insider confirms that all government representatives at the Geneva meeting had been fully briefed on the needs and concerns of their respective music industries prior to the discussions.

JEFF CLARK-MEADS



Farm Dogs Step Out. Discovery Records threw a party recently to celebrate the release of the Farm Dogs' debut album, "Last Stand in Open Country." Among the 300 well-wishers who stopped by to toast Bernie Taupin's new group was musician/producer Jeff Lynne, who performed for the guests. Pictured, from left, are Farm Dogs Jim Cregan, Taupin, and Robin LeMesurier; Discovery president Syd Birenbaum; Discovery chairman emeritus Jac Holzman; Discovery VP of promotion Jack Ashton; Discovery VP of media Cary Baker; and Farm Dog Dennis Tufano. In the front row is Discovery director of marketing Cindy Paul.

PolyGram Revenues, Music Sales Up Performance 'Good' Despite Poor Industry Conditions

■ BY JEFF CLARK-MEADS

LONDON—PolyGram saw total revenues increase by 7% in the first half of this year, with music sales up 4%.

The company's financial statement released July 24 says that those figures were held down by difficult conditions in some major markets, a concentration of big releases toward the end of the period, and "lower carryover sales from 1995 music releases."

However, in a letter to shareholders, president Alain Levy describes the 7% increase as "a good performance," given the prevailing conditions.

In the six months before the end of June, PolyGram's net sales were the equivalent of \$2.52 billion. Income from operations was up 2% to \$246 million,

with net income up 1% to \$159 million.

The company statement says that North American revenues grew by 9%, while Europe's increase was 6%. In the Far East, where "Japan built momentum but Hong Kong and other Chinese language markets were quite slow, partly as a result of continued piracy," revenue growth was 10% in local currency terms but 1% when expressed in the Dutch guilders in which PolyGram reports.

PolyGram

In the rest of the world, total sales rose 39% "helped by a good performance from Latin America." Overall, PolyGram's worldwide music sales revenue increased by 4%.

The company says that 15 albums each sold more than 1 million units worldwide, compared with 12 albums in the first half of 1995. Pop sales increased by 2%, while jazz and classical sales were flat.

Second-half releases are scheduled from Sheryl Crow, Amy Grant, Montell Jordan, John Mellencamp, U2, Vanessa Williams, Cecilia Bartoli, Bryn Terfel, Jessye Norman, and John Scofield.

PolyGram's film division had an overall operating loss during the period of \$21.6 million, despite a 32% increase in sales.

Levy's letter to shareholders says that North American revenues were assisted by film successes and the breakthroughs of pop artists Jann Arden and Tracy Bonham. In Europe, Levy cites Spain and the former Communist East as "up strongly" and notes the impact of Andrea Bocelli, Florent Pagny, and Zucchero.

The new management of the Japanese company achieved success with an

album from Seiko Matsuda and "strong carryover sales" for Spitz.

The Chinese-language markets were hampered not only by counterfeit CDs from China, Levy says, but by fewer superstar releases. Elsewhere, there were "good performances" from Brazil, South Africa, and Argentina; a strong contribution was made by the Venezuela-based Rodven company, which was acquired in October.

Levy says he regards a 4% increase in music sales to be "a satisfactory performance, given market conditions."

Asked by Billboard how difficult those market conditions are, he states, "There's no fire in the house. This is not a dropping market, but we have been used to sizable growth, and we are a bit spoiled from that point of view."

He adds that there has been no drop in sales of new material but that catalog product has suffered. He says he regards it as illogical that, in several markets, catalog albums are priced higher than new releases.

Levy cites as other difficulties "the retail environment in the U.S.; the market in Germany and France, which is still slow; and the club business in America, which is going too far in the profits they are making."

Nonetheless, he regards PolyGram as being "in good shape" to maximize the potential of its second-half release schedule.

Of Roger Ames, appointed in June to the new post of president of PolyGram Music Group, Levy says, "He has settled in very well."

PolyGram reports in Dutch guilders. The exchange rate used in this story is 1.71 guilders to the dollar.

Mercury Noms Show Great Depth Of Acts

■ BY PAUL SEXTON

LONDON—The nominations for this year's Mercury Music Prize, the U.K.'s leading award for artistic creativity, have produced the usual varied list.

The 10 contenders include four rock heavyweights, a cutting-edge crossover dance act, a jazz giant, a seasoned folk performer, the new crown prince of R&B, an influential classical composer, and the most widely welcomed charity record of the year.

The nominees for the fifth annual British and Irish album of the year were announced in London July 23. They revealed the customary mix of commercial blockbusters, specialist releases, and relative unknowns that will vie for the prize, which is sponsored by telecommunications company Mercury Communications and due to be announced Sept. 10.

Mercury Music Prize director David Wilkinson confirms that the awards presentation will be broadcast live by BBC Radio 1FM and BBC2 TV. The British Assn. of Record Dealers, which has been associated with the prize since its inception, is continuing to support the event; special Mercury display packs will be distributed to its members in due course.

The nominees were selected from a record 140 entries released between July 31, 1995, and July 29 by a 10-member panel. The judges, headed by academic/author Simon Frith, include Radio 1FM head of production Trevor Dann, president/creative director of

MTV Europe and VH-1 Brent Hansen, and Billboard Global Music Pulse editor David Sinclair. Sinclair praises the "great depth" of this year's entries and the genres represented.

The short list includes four rock



PINE

mainstays that have been certified for U.K. sales of more than 4 million copies. Oasis' nine-times platinum "(What's The Story) Morning Glory?" (Creation), leads this field, followed by Pulp's triple-platinum "Different Class" (Island), Black Grape's platinum "It's Great When You're Straight . . . Yeah!" (Radioactive/MCA), and Manic Street Preachers' gold "Everything Must Go" (Epic).

The multiartist "Help!" album (Go! Discs), which raised an estimated \$3 million for the War Child charity, is also nominated, alongside the almost-gold "Second Toughest In The Infants"

(Junior Boy's Own) by experimental-dance-act-turned-single-chart-stars Underworld. The "mainstream" portion of the list is completed by Mark Morrison's silver-selling "Return Of The Mack" (WEA).

Among the Mercury panel's more left-field selections, "Modern Day Jazz Stories" (Talkin Loud/Mercury) by jazz saxophonist Courtney Pine (absent from album charts since 1988) was chosen, as was the self-titled solo debut of folk singer Norma Waterson on Hannibal/Rykodisc, which comes 32 years after her emergence with family group the Watsonsons. The solitary classical

(Continued on page 107)

With Demerger Looming, EMI Music Is Prospering

■ BY JEFF CLARK-MEADS

LONDON—EMI Music is continuing to prosper before its imminent demerger, according to the last set of financial figures released before the split of Thorn EMI.

Also faring well is the rumor mill, which continues to suggest that the music company will be sold. In response, though, parent Thorn EMI has reiterated its position that not only is the music company not for sale, but no potential buyers have even been in

touch.

Thorn EMI shareholders will be asked to approve the separation of the EMI music arm from the Thorn company at a meeting in London Aug. 16.

Subject to their sanction, demerger will be effective the following week.

The shareholders will consider the issue in the light of figures for the three months ending June 30, which show sales up 4.7% and operating profit up 17.4%, in local currency terms, compared with the same period last year. Sales were the equivalent of \$829.6 million and operating profit was \$63.9 million.

A Thorn EMI statement says, though, that the results were undermined by exchange-rate fluctuations.

The company cites the EMI group's major sellers in the period as George Michael's Virgin Records debut, "Older," Tina Turner's "Wildest Dreams," Everything But The Girl's "Walking Wounded," the Japanese soundtrack "Long Vacation," and the Olympic tribute album "Voces Unidas."

During the quarter, EMI Music also completed the acquisition of U.S.-based Christian label Forefront Communications. Thorn EMI says that the HMV retail chain enjoyed "a strong quarter,"

(Continued on page 13)

War Members File Suits

■ BY DOUGLAS REECE

LOS ANGELES—In the most recent in a protracted and convoluted series of legal actions, Harold Brown, original drummer for the act War, has filed an amended complaint in district court here against band vocalist Leroy Lonnie Jordan, band manager Jerry Goldstein, and several Goldstein-affiliated companies for alleged violations of the Racketeer Influenced and Corrupt Organizations (RICO) Act, the Lanham Act, and the Copyright Act, among other claims.

The complaint, which names Brown as plaintiff acting on behalf of other War members, is nearly identical to

one filed the same day by War guitarist Harold Scott, according to lawyers for Brown and Scott.

Both suits come in reaction to a trademark-infringement suit filed here by Goldstein and Far Out Productions on Feb. 28; that suit resulted in a preliminary injunction preventing former War members from using the band name.

Brown was not named in that suit but filed his suit as a course of action, says his attorney, Matt Pepper.

Pepper estimates damages to be in excess of \$1 million.

Dean Browning Webb, another lawyer for Brown, says that deposition

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Artists & Music

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Young Generation Of Musicians Explores Polka's Cutting Edge

BY JIM BESSMAN

CLEVELAND—Polka music has its legends, of course, but it also has a number of exciting young artists ready and willing to take their place.

With Chicago's Polish push style of polka showing the most robust health, it's no surprise that many of these bands follow the lead—in one form or another—of the style's key players, Eddie Blazonczyk and Lenny Gomul-

my be worried about telling their friends, but once you see it, there's no turning back, and once you hear it, you're hooked!"

Henry Guzevich, trumpet player in Pennsylvania's Polka Family, shares Blazonczyk's experience. "Polka carries such a stigma, but people don't understand that these are aggressive-sounding polka bands," says Guzevich, who moved east with his family band in 1988 from Riverside, Calif., where they

polka style.)

"There's a generation of kids who didn't want to be associated with polka because they wanted assimilation," continues Kohan. "But we played a festival yesterday, and there were a lot of kids, and there are other bands, like Brave Combo, which plays polka at college bars, who plant a seed in young people who might otherwise not be interested in polka."

Joey Tomsick, who has recorded

predecessors. "The new bands don't have the longevity that the older ones have," he says, noting that many Chicago polka-band mainstays, including his father's Versatones and the Ampol-Aires, have been active for decades.

"Also, there used to be a lot of variation years ago from band to band, but today, everybody goes for the same sound and plays the same songs," he adds. "Years ago in Chicago, a band would cancel a job if their accordionist

be a "breakthrough band" for the polka category. "They're from the 'outside,' so they don't have to appeal to our traditional audience and can enjoy greater freedom: They'll do things, like Hendrix, that you'd never expect could be polka—and it rocks! Or they'll dig up polkas from the '40s and breathe life into them like you just can't believe. But it doesn't matter—people who aren't at all into the polka scene eat it up!"



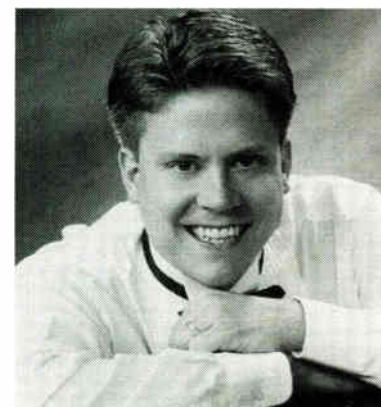
BRAVE COMBO



Eddie Blazonczyk Jr. works the concertina.



POLKA FAMILY



TOMSICK

ka. Among them are Toledo Polkamotion, Eddie Biegaj's Crusade, Energy, Frankie Liska & the Brass Connection, Polka Family, John Gora & Gorale, Steel City Brass, Polka Country Musicians, and Henny & the Versa J's, featuring incredible 11-year-old fiddler Ryan Ogrodney.

But young polka players are faced with many of the same challenges as their elders—and a few new ones brought about by changing tastes and technologies. The first is overcoming the stigma attached to all polka musicians.

"Everyone thinks of polka music as 'Roll Out The Barrel,' 'She's Too Fat For Me,' or 'Just Because' and dancing with fat Polish girls," says Eddie Blazonczyk Jr., who plays concertina in his father's band, "but it's nothing to do with that anymore. Today, it's more closely related to country music—like Polka Country Musicians. Young fans

were a Tex-Mex *conjunto* outfit. "I'll take college friends to gigs, and they'll go, 'I had no idea!' They dance more than I do and drink more than I do, and I can't keep up with them."

Energy's Randy Koslosky further notes that the push polka style, being the "most progressive and exciting" type of the multifaceted genre, has the greatest appeal to young players and audiences. Evidence of this, he says, is the fact that half the crowd at Blazonczyk's recent Polka Fireworks festival at Seven Springs Resort in Champion, Pa., was under 50.

"The grandson remembers what the father forgets," adds Mark Kohan, 36-year-old leader of the "Buffalo" polka band Steel City Brass, reciting an adage that explains why younger bands and fans are gravitating back to polka. (The Buffalo style tinges the Chicago with the quicker Eastern big-band

with Walter Ostanek and heads the Cleveland-based Joey Tomsick Orchestra, is among a young generation of Slovenian-style bandleaders that includes Don Wojtila, Alex Meixner, Bob Kravos, Ed Sumrada, and Mike Wojtila. He notes that Cleveland-style polka bands have had a harder time attracting younger crowds than have their young Polish polka counterparts.

Tomsick, a button-box player who plays keyboard during the band's top 40 and blues sets at nightspots along the hot Cleveland downtown riverbank area known as the Flats, says, "We have to play all kinds of music, especially when we play in the Flats, but our last set is always polka, and the place goes crazy!"

In Chicago, the younger Blazonczyk, who plays in alternative rock cover bands when not working with his father, observes differences between young polka bands and their legendary

couldn't make it, but today, any Tom, Dick, or Harry can fill in, because they all play the same songs. So we have a lot of terrific-sounding bands, but they only last a couple of years, because there's nowhere to go with it. So they break up and reassemble."

One direction for polka musicians of the younger Blazonczyk's generation (he's 29) has been laid out by eclectic Texas rock band Brave Combo. "We want to do something alternative," says Blazonczyk. "Brave Combo has a guitar in the band, bongos, and congas, and can do anything they want with this music."

"They're doing things that a lot of guys would love to do," seconds Guzevich. "They get up and play 20 songs in a set without any sounding alike, and they play all of them well. I've talked with a lot of musicians, and [Brave Combo is] the cutting edge in polka."

Koslosky thinks Brave Combo could

If Brave Combo provides a musical role model for young groups, Nancy Hlad is there to offer technical support. The 22-year-old Cleveland Slovenian style button-box player, who studied for five years with button-box king Frank Novak, recently applied skills from her day job at a computer software company in putting polka on the Internet.

"I'm trying to give our music another venue," says Hlad, "and the Internet's the way to go, because everybody seems to think polka's only for older-generation people, and it's really not. There are a lot of younger-generation people in the field, and I want to make the market wider for all of us."

Hlad's polka site has been up since December and has received responses from Europe, including a Dutch distributor who was seeking Novak-style product and put out a compilation of

(Continued on page 104)

TONIC LEMON PARADE

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- Doug Podell
PD, WRIF Detroit

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- Terry Currier
Music Millennium

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World Domination Album Offers A Scenic Overlook

BY BRADLEY BAMBARGER

Last year's "Incident At Cima," the debut album from instrumental artists Scenic, conjured images of the



SCENIC

Cocteau Twins in a showdown with Ennio Morricone in the East Mojave—tone painting that shimmers like heat off a desert highway.

Scenic's follow-up, "Acquatica," is an even finer collection of musical shamanism, with tracks like "Ionia" showing an emotional depth rare for instrumental rock. Los Angeles-based label World Domination Recordings will release the album Aug. 6 in conjunction with band leader Bruce Licher's imprint, Independent Project Records (IPR).

Residing in Sedona, Ariz., Licher has found a potent muse in his surroundings. But Scenic's music is evocative of more than just the Southwest. "I've gotten letters from people who live in Manhattan [N.Y.] and in the green hills of Kentucky, and they've had similar reactions to the music," Licher says. "I think that shows that we've succeeded in creating music that can take you somewhere from anywhere—out of the everyday reality that we're all stuck in."

Beyond his band and boutique label, Licher has influenced the rock world via his design and printing company, Independent Project Press (IPP), which produces letterpress, chipboard packaging with beautifully textured images. The vibrant, faintly antique creations rival Licher's music in their keen forethought and artful execution.

Besides designing and printing the packages for IPR's releases, Licher has for years fashioned the sleeves for

the 7-inch singles that R.E.M. sends members of its fan club as Christmas gifts. He also designed the album art for Cracker's latest Virgin issue, "The Golden Age." His designs for For Against's "Echelon" album in 1987 and Camper Van Beethoven's "Our Beloved Revolutionary Sweetheart" in 1988 were nominated for Grammy Awards.

"With the packaging, I strive to make something someone is going to want to keep—a cultural artifact," Licher says. "It's a way of making special music even more special."

Among the scores of items in IPR's
(Continued on page 107)



Tribe Called Quest Is Back With The 'Beats' Jive Set Takes On 'Phony Rappers,' Other Issues

BY HAVELOCK NELSON

NEW YORK—On Tuesday (30), Jive Records will release "Beats, Rhymes And Life," A Tribe Called Quest's fourth album, following one gold- and two platinum-selling sets.

It took three years for the album to arrive, but during the interim, the trio's Ali Shaheed Muhammad, Q-Tip, and Phife weren't lollygagging. "We were working and just livin' life," says Q-Tip.

In 1994, the group toured extensively for a year, playing the Lollapalooza festival as well as spot dates all across the country. Along the way, Q-Tip embraced the Muslim faith, which inspired Muhammad to reaffirm his own Islamic beliefs.

"I think Islam helped strengthen our

music," says Q-Tip. "I could be me without any hesitation or reservation now because I don't fear anything but Allah. These days I'm doing my music



A TRIBE CALLED QUEST

as a beacon to please him."

Also during this period, Muhammad started working as an A&R director for Quincy Jones' Qwest Records. Explaining why he took on a job when his group is still flourishing, Muhammad says, "Eventually Q-Tip and I want to run our own [recording company]. I felt that the best way for me to learn what I need to learn to do that properly is hands on. When it's time to get the company, I don't want to start out crawling."

As part of the advancement process Muhammad, Q-Tip, and a fledgling knob twirler named Jay-Dee formed a production team called the Ummah. It has designed original tracks and fresh remixes for several acts, including Me'Shell Ndegéocello, Busta Rhymes, and Mobb Deep. The Ummah supervised most of the songs on "Beats, Rhymes And Life."

In addition, Muhammad and Q-Tip formed the imprint Museum Music, which recently scored a production deal with Elektra Entertainment. The initial artists on Museum Music's roster are Consequence, who appears on "Stressed Out"—the proposed first commercial single from "Beats"—and Rah Digga, who rhymed alongside the Fugees on "Cowboys," a track from that Ruffhouse/Columbia group's critically acclaimed album "The Score." He also drops verses on "Beats, Rhymes And Life."

Phife, meanwhile, relocated to Atlanta from New York and says he plans to open an athletic-gear store.

On "Beats, Rhymes And Life," A Tribe Called Quest folds positive energy, abstract spiritualism, and intense boasting into bouncy, bass-heavy songs.

Melting several soulful, jazzy flavors together, the crew creates a continuous song cycle that revels in loosely layered luxury and minimalism.

"Everybody's always looking for something spectacular and filled up, but I think you can get the same effect by staying simple," says Muhammad. "We keep it simple, and when we sequence an album we always try to make it flow like one big story."

The album begins with Tribe delivering a verbal attack on "phony rappers who do not write [or] excite" over a boom-boom-shack rhythm track. It ends with "Stressed Out," a brisk head-nodder featuring Bad Boy singer Faith Evans crooning optimistically ("Come on, baby we go'n make it"). As rubber beats bounce, deep bass notes rumble, and warm synth ghosts float, Tip assures, "Don't stress that 'cause it's not in your bloodstream/Your whole being comes from great, you remember."

Other tracks take turns shooting barbed braggadocio at MC competitors, painting experiential portraits of life, championing community involvement, and registering subtle remarks on chaos in American culture.

Throughout the album, enlightened words for folks to grow on are weaved into the mix. Among them: "A weak foundation does not make a good home" and "The brother well-prepared is the brother who will start."

These life lessons, however, are never overbearing, and "that's the key to Tribe's success," says Armond White, a cultural critic and arts editor for the Brooklyn, N.Y.-based newspaper City Sun. "The fact that they're perceived by everyone as cool is what

(Continued on page 13)



Prong Heats Up. Two of the members of Prong stopped by Billboard's Los Angeles offices to receive Heatseekers No. 1 T-shirts in recognition of "Rude Awakening" reaching the top spot on that chart for the week ending June 1. Pictured, from left, are Tommy Victor (lead singer/guitarist) and Ted Parsons (drummer). Paul Raven (bassist) is not shown. The Epic band, which came off the road with Ozzy Osbourne July 12, kicks off a three-week club tour Friday (2) at the Troubadour in (L.A. Photo: Johnny Buzzerio).

EXECUTIVE TURNTABLE

RECORD COMPANIES. Skip Bishop is named senior VP of promotion, for MCA Records in Los Angeles. He was VP of national pop promotion for RCA Records.

Randy Skinner is promoted to senior VP of video for Warner Bros. Records in Burbank, Calif. She was VP.

Dave Statman is promoted to director of entertainment development for Atlantic Records in New York. He was producer of special projects.

Universal Records in New York names Louis Romain creative director, black music department, and Wendy Washington director of media relations, black music department. They were, respectively, copywriter consultant for Arista and national director of publicity for Jive Records.

Tim Reid II is promoted to director of marketing for Priority Records in Los Angeles. He was manager of artist development.

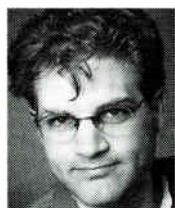
Legacy in New York appoints Seth



BISHOP



SKINNER



STATMAN



ROMAIN



REID



ROTHSTEIN



HART



RAYMER

Rothstein director of jazz marketing, Mark Feldman associate director of marketing, and Joy Gilbert product manager. They were, respectively, production freelancer, associate director of new technology and business development for Sony Music Entertainment, and marketing coordinator for Epic Records.

Justin D. Walker is appointed counsel at Sony Music Entertainment in Santa Monica, Calif. He was manager of business affairs for Sony Music.

Angel Records in New York names Snowden Bishop executive assistant

to the president and Mary Ann Flynn manager of sales administration. They were, respectively, executive assistant in film acquisitions for HBO and senior executive assistant/office manager.

Paradigm Music Entertainment in New York appoints Billy "Billy G" Gentsch director of marketing and Kim Zonca marketing manager. They were, respectively, national director of sales and marketing, East Coast, for Zoo Records and A&R coordinator for Relativity Records.

PUBLISHING. BMG Music Publishing

in Nashville promotes Randy Hart to VP of country music, Elwyn Raymer to VP of gospel music, and Chris Ogelsby to senior director, creative, country music. They were, respectively, senior director of creative, GM, and professional manager.

BMI in New York promotes Kamala Gordon to director of writer/publisher relations, and Leslie Morgan to director of art and production. They were, respectively, associate director, writer/publisher relations, and associate director of creative services.

Harry D. Poloner is appointed associate director of A&R for EMI Music Publishing in New York. He was tape-room manager for Sony Music Publishing.

Mike Sebastian is named GM of Starstruck Writers Group in Nashville. He was director of creative services for MCA Music.

RELATED FIELDS. Tim Hawkins is promoted to VP/producer of Madison Square Garden Productions in New York. He was VP of entertainment development.

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"1977" THE UK NO.1 ALBUM INCL. THE SINGLES
"OH YEAH", "GIRL FROM MARS" AND "GOLDFINGER"



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Rush Aims For New Generation

After 3-Year Break, Trio Regroups For New Atlantic Set

BY PAUL VERNA

NEW YORK—After more than two decades of delivering hit albums on an almost yearly basis, the members of Rush took three years off from each other to break the pattern of being in the band and find themselves as human beings.



RUSH

Bassist/vocalist Geddy Lee spent time with his family, guitarist Alex Lifeson released his first solo album, and drummer/lyricist Neil Peart pursued various projects, including the Buddy Rich tribute series "Burning For Buddy."

When they reconvened early this year to record their 16th studio album, Lee, Lifeson, and Peart found a renewed musical spirit that's evident throughout "Test For Echo." The Atlantic album will be released Sept. 10.

Lifeson says, "We've always been close, but the three of us reached a new level in our relationship, and I think it really shows on this record. The last time we had that vibe was on 'Moving

Pictures,'" the Canadian band's 1981 double-platinum album, which yielded the hits "Tom Sawyer" and "Lime-light."

Although the members of Rush knew they risked losing touch with their fan base by taking three years between studio albums, the break was critical for them, according to Lifeson.

"After 20 years, we needed to just explore ourselves as people. Our lives had been centered around the band," he says. "When I think back over the last 20 years, I think in terms of tours, or where were we recording at any given time. My connection is always to the band, and we needed to break away from that."

It took some settling in, but after an initial soul-searching period of working together, the band found its creative muse again.

"During that first week, I really wondered about the future," says Lifeson. "I thought that maybe this was going to be the last record, and maybe we would tour it, maybe not. But once we got into it and once we finished the record, I thought, 'We've got a lot of stuff in us yet.' We were already talking about the next record while we were working on this record. I know there's a future there for us."

Highlights on "Test For Echo" include the epic-sounding title track and first single, which explores themes of global communication; the acoustic-oriented "Half The World," featuring Lifeson on the mandola; the instrumental "Limbo," the title of which is a tongue-in-cheek reference to Rush Limbaugh; and "Virtuality," a song about life on the Internet.

The album was recorded at Bearsville Studios near Woodstock, N.Y., and McClear-Pathé and Reaction Studios in Toronto with Peter Collins, whose credits also include Jewel, Bon Jovi, and Suicidal Tendencies. It was engineered by Clif Norrell and mixed by Andy Wallace.

As it did on 1993's "Counterparts," Rush has minimized the use of keyboards and concentrated on solid, bass-drum-guitar grooves.

Lifeson says, "We've been working
(Continued on page 12)



Under Summer Skies. Hometown heroes the BoDeans showed that one can go home again, as they returned to Milwaukee to play Summerfest, an 11-day music festival that began June 27. The annual event featured more than 700 acts on 12 stages. Shown, from left, are Bob Babisch, Summerfest entertainment director; Richard Wolod, director of national alternative radio promotion for Reprise Records; Kurt Neumann and Sam Llanas, the BoDeans; Elizabeth "Bo" Black, Summerfest executive director; and Mark McCraw, manager of the BoDeans.

4 Non Blondes' Perry Makes Solo 'Flight' On Interscope

BY CARRIE BORZILLO

LOS ANGELES—If selling 5 million albums worldwide doesn't make someone happy, what will? Well, if you're Linda Perry, former lead singer of one-hit wonder 4 Non Blondes, a bit of respect would be nice.

Perry, whose quirky voice helped the single "What's Up" propel the band's 1992 Interscope debut, "Bigger, Better, Faster, More," to platinum status in the U.S., makes her solo debut on the label with the highly personal "In Flight," due Sept. 10.

"I wish we had some respect and credibility to go with our platinum record," says Perry of her former band. "It's great to make records and money, but it doesn't mean anything if there's no respect or longevity."

"When I got in 4 Non Blondes and started working within a band, it was great because it was something I never did before. I don't want to do it again. I

like doing things myself, for me. I just felt it was time to move on and go in my own direction. I felt that I wasn't going to get any more inspired being in that same relationship."



PERRY

Perry quit midway into recording the band's highly anticipated follow-up. The record was shelved when Perry left.

"It sounded like a 4 Non Blondes record," says Perry. "I wrote stupid, poppy songs that probably would've been hits. But I didn't want to do that."

"In Flight," which Perry describes as "one big mood swing," was produced by Bill Bottrell of Tuesday Night Music Club fame. The songs are more emotionally charged and introspective than those on "Bigger, Better, Faster, More."
(Continued on page 35)

Bob Dylan Unearths Egyptian Records; Shrinking Atlantic Raises Grumbles

THE JOKER AND THE SPHINX: Bob Dylan is starting a label, Egyptian Records. The first release on the imprint, which will go through Columbia Records, will be "The Songs Of Jimmie Rodgers—A Tribute Album." Tentatively slated for fall release, the collection will feature a number of artists—including Dylan, Bono, Dwight Yoakam, Mary Chapin Carpenter, and Steve Earle—warbling their favorite tunes made famous by the Singing Brakeman. Dylan's own albums will continue to be released directly on Columbia.

CROSSING THE ATLANTIC: According to sources, Atlantic Records is reviewing its artist roster, and many acts are expected to be dropped. However, the number of cuts is nowhere near the 100-plus acts some grumbling industry-ites have been mentioning. Atlantic had no official comment, but one label executive notes, "For years, everyone's criticism of Atlantic has been that we have too many bands; now we do something about it, and all we're doing is getting shit for it." Additionally, Atlantic would not comment on whether Extra Fancy had been dropped, although the band has certainly been open about its dismissal from the label. . . . Members of Atlantic act Stone Temple Pilots are working on side projects while lead singer Scott Weiland continues to get treatment for drug addiction, according to sources. STP's manager, Steve Stewart, would not comment on the side projects, saying only, "STP is not breaking up. We're anxious to go out and tour as a complete band."



by Melinda Newman

DIGGING UP THE PAST: The Sex Pistols have come back, as have Kiss and a number of other bands from the '70s, so why shouldn't the Rutles? Why not, indeed. On Oct. 29, Virgin will release "Archaeology," an album of vintage, previously unreleased material, according to the band's handlers.

The Rutles, created by "Monty Python's" Eric Idle, are responsible for such seminal albums as "Sgt. Rutter's Only Darts Club Band," as well as the groundbreaking documentary "All You Need Is Cash."

The new/old album was, according to lore, buried in a time capsule to be discovered in the next millennium by archeologists or to be dug up by the members of the band when they were strapped for cash. No word on any live appearances by the band to support the release.

THIS AND THAT: We have no idea who has the rights

to new material from the Who (MCA, which is reissuing many of the band's albums, couldn't tell us by press time if it did), but whoever does should immediately put out a single and video of the acoustic version of "Won't Get Fooled Again." Roger Daltrey and Pete Townshend have been performing a killer take on the rock classic following their "Quadrophonia" shows. It could do for the Who what Eric Clapton's reworked, unplugged version of "Layla" did for him. . . . Sony has formed Sony Music Independent Labels (SMIL) for such stand-alone labels as Work (which previously went through Columbia Records Group) and 550 Music and 3T (which were linked with Epic). SMIL will be overseen by Dave Glew, chairman of Epic Records Group. . . . So just where did the name for AI Teller's new company, Red Ant Entertainment, come from? (Billboard, July 27). According to the head ant himself, it

comes from the initials for his full name, Alvin Norman Teller, and the red ant is known for being a particularly hard-working creature. . . . Mercury will distribute "Safe And Sound: A Benefit In Response To The Brookline Clinic Violence" Oct. 22. The album, released through the Mighty Mighty Bosstones' imprint, Big Rig Records, features performances from a number of top Boston alternative bands that played a series of Boston benefits in February 1995. The concerts were held after two women were killed in attacks at three Boston-area women's health clinics in December 1994. Proceeds from the album will go to the National Clinic Access Project, which helps clinics remain open despite increased violence and harassment. Among the artists on the album are Letters To Cleo, Morphine, Belly, Tracy Bonham, Aimee Mann, and of course, the Mighty Mighty Bosstones.

ON THE ROAD: Everything But The Girl is on a U.S. theater tour until Aug. 5. The duo will return in the fall with more dates. . . . Corrosion Of Conformity, whose new album "Wiseblood" comes out Sept. 3 on Columbia, will open for Ozzy Osbourne in the U.S. before taking the support slot for Metallica in Europe in September. . . . Brian Setzer, backed by a 16-piece orchestra, is on tour through September. . . . Radiohead, which just can't seem to get off tour, has been pegged as Alanis Morissette's opening act in August in the U.S.

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Marty Stuart

Point Of Grace Delves Into 'Mysteries' Word Christian Act Offers Joint Book/Album Releases

■ BY DEBORAH EVANS PRICE

NASHVILLE—With the simultaneous release of its new album and book, both titled "Life, Love And Other Mysteries," and a co-headlining tour with 4HIM this fall, Word Records' Point Of Grace seems on the brink of its best year yet.

Not that the past three years have been reason to complain. Since Point Of Grace members Denise Jones, Heather Floyd, Shelley Phillips, and Terry Jones left their Arkansas alma mater, Ouachita Baptist Church, and debuted on Word, they've won numerous accolades, including the Gospel Music Assn.'s 1994 new artist of the year award.

At this year's awards, they took the group of the year trophy as well as pop/contemporary album and single of the year for their sophomore release, "The Whole Truth," and the single "The Great Divide."

With 11 consecutive hits at Christian radio, Point Of Grace has rapidly become contemporary Christian music's most popular ensemble and has spurred the popularity of other girl groups in the Christian industry. Word is hoping to broaden that base with the Sept. 10 release of "Life, Love And Other Mysteries." The book of the same name is published by Pocket Books, a division of Simon & Schuster.

Promoting the record and the book while Point Of Grace is on tour with 4HIM "is going to give us a great opportunity to expose them to more consumers," Word president Roland Lundy says.

"The book, we believe, will open up a whole group of new consumers. Obviously with Epic's help—and they are going to have a really strong marketing campaign—we're looking to really expand their audience." (Word distributes the group's product in the Christian market, and Epic handles mainstream distribution.)

The book will feature biographical information on each band member and will also include a special section where the women answer the questions they are most commonly asked. "We thought it would be a boring book," Phillips says modestly. "[But] a lot of people wanted to know about us and how we grew up. Hopefully, what will come across is that people will get to know us as individuals, and kids will learn from this book. It's a Christian take on living in the '90s."

The book is a personal expression of who the women are and what they stand for, and so is the new album. When their longtime A&R rep at Word, John Mays, departed for another label, Denise Jones says they found themselves more involved in creating the record, stepping in and doing things Mays had taken care of before.

"We actually sat down a lot more ourselves and talked to the producers and gave them our input and had more vocal arrangement ideas," she says. "[And with song selection], we totally heard every song this time out. John would give us the songs he thought we might like . . . and this time we listened to every song that came through for this album."

The album contains the polished pop melodies, direct spiritual lyrics, and, of course, the readily identifiable har-



POINT OF GRACE

monies that Point Of Grace has become known for on its projects. There are also some new edgier sounds.

"I think what we wanted to do was gain a new audience but not lose the one we have," Floyd says. "We didn't want to go off the deep end and freak everyone out. We like to do things that are current and [explore] different sounds . . . but we are about harmony."

One of the cuts that displays a different sound for Point Of Grace is the tune "Circle Of Friends."

"It speaks about the friendship we have with each other," Terry Jones says. "We really have been through quite a bit. We've shared a lot. It's a fun song, but it's also kind of different because it's very raw. The vocal is barely even sung on it, which is unusual because we usually sing at the top of our lungs."

Radio airplay, the book release, and the tour are all components Word plans to capitalize on during the marketing of "Life, Love And Other Mysteries." "The 4HIM/Point Of Grace tour is a major arena tour [with] over 40 dates in the first leg, so we have massive dates to tie in to," says Word VP Elisa Elder.

"We are doing co-promotions with Family Bookstores at that level, so we have signage happening, huge 30-foot color banners across all the Family Bookstores in the tour markets, and all the endcaps," Elder says.

"The two groups are sharing their new releases on endcaps at Family. I don't think anyone has ever done it before where two labels have partnered with a bookstore financially to make something happen."

"We've got a coast-to-coast national launch that ties radio, satellite TV, and physical fly-ins," Elder says. "We've got the girls flying into selected major markets to promote the first single and the release of the record. They'll pop into retail; sing 'Keep The Candle Burning,' which is the first single; and light a candle in the store. [The retailers] will pre-promote it, and all their circle of friends will be there with their candles lit."

Elder says that during the retail parties the label plans to give away mystery boxes filled with prizes. Word is also utilizing interesting promo items geared toward radio. "The single is in a heavy metal box. The box is filled with candle wax and a wick so radio can 'Keep The Candle Burning.'"

With the book and album released simultaneously, Word plans to take advantage of the synergy it can create between the two projects. Elder says, "With Simon & Schuster, we have a mainstream media tour. So we'll be going to Barnes & Noble, all the mainstream TV shows and bookstores, all the major markets."

"And we have a coupon tie-in between the book and record. Our record

is mentioned on the back flap of the hardcover book, and the book is mentioned in the CD and cassette book packaging. We're working very well with each other. We're doing a bookmark with a [record discount] coupon on it, too."

Elder says phase two of the marketing campaign will begin in 1997, with the goal of taking Point Of Grace from a gold- to a platinum-selling act.

Tom Ball, Christian music buyer for Tower Nashville, says he expects the new Point Of Grace record to sell well this fall. "It will probably be one of our leading sellers," he says. "Point Of Grace is usually pretty steady in terms of how well they sell here."

Point Of Grace is booked by the William Morris Agency and managed by Mike Atkins.

Slobberbone Delivers A Second 'Pie' On Doolittle

■ BY CARRIE BORZILLO

LOS ANGELES—Denton, Texas' Slobberbone may not have a very appetizing name, but the tasty country rock it serves up on its debut—"Crow Pot Pie," out in Texas and due nationally Sept. 10 on Doolittle Records—is already making fans ask for seconds.

The band recorded the album as a means to land gigs. But "Crow Pot Pie"—which runs the roots rock gamut from "Shoot You Dead" to drinking songs such as "Sober Song," "Whiskey Glass Eye," and "Stumblin'" to the more rockin' "Tilt-A-Whirl"—has garnered the

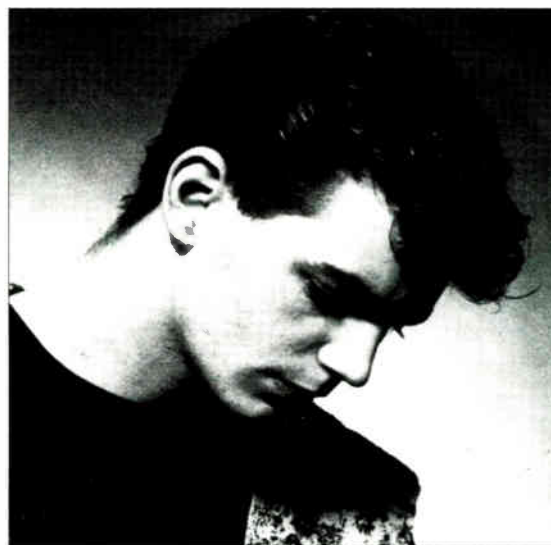


SLOBBERBONE

band much more than just a few shows.

Slobberbone also benefited from the inclusion of its song "I Can Tell Your Love Is Waning" on the 1994 One Ton Records compilation, "Welcome To Hell's Lobby," which also fea-

(Continued on next page)



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SLOBBERBONE DELIVERS A SECOND 'PIE' ON DOOLITTLE

(Continued from preceding page)

tured tracks from Brutal Juice, Baboon, and other bands who lived or hung out at a particular party house in Denton.

The self-released version of "Crow Pot Pie," put out 1995, landed the band a deal with Austin, Texas-based Doolittle, which will issue a rerecorded version of the album. It also netted them a press kit chock-full of clips and rave reviews, interest from major labels, and a helping hand from Darin Murphy and Jeff Osborne at William Morris Agency on the booking front.

Doolittle is hoping to land a major-label distribution deal for the label or only for "Crow Pot Pie." (Doolittle has a pressing and distribution deal for Hamel On Trial with Mercury, which also bought out the small indie's option on Prescott Curlywolf.)

"It's funny, the whole deal for us was not about getting an album out or a record deal as much as doing it to have something as a vehicle to keep us touring and eventually quit our day jobs," says Slobberbone's 25-year-old singer/songwriter/guitarist Brent Best. "We're really surprised; this is more than we wanted."

Best, whose tales of drinking and love lost tread into the musical territory of Uncle Tupelo, Lynyrd Skynyrd, and Jason & the Scorchers, says a lot of pressure has been put on the band to live up to the press accolades.

Kevin McAlester, who hosts the new-music show "The Adventure Club" on modern rock KDGE Dallas with Josh

Venable, admits that they were amazed by the band's popularity.

"Both Josh and I were taken aback by the songwriting when we first heard it," says McAlester. "From the time they released the CD themselves, maybe before, people have been talking about them and it hasn't really stopped. They're well respected among musicians here, too."

Pete Brigaitis, manager of CD Warehouse in Dallas, says area interest in Slobberbone is so high that fans of the band not only purchased the first version of the album but are picking up the second one as well.

"There is a lot of anticipation for the Doolittle release around town," he says. "People just kept asking and asking for it. The old version was good, but with the new album you really get to hear the vocals and catch the lyrics. And, it captures how they sound live, which they just keep getting better and bet-

ter at."

Best formed Slobberbone in 1992 with drummer Tony Harper. The two were also in another local band called Gravel Truck. The other Slobberbone members (bassist Brian Lane, guitarist Mike Hill, and fiddler/organ player Scott Danborn) joined after the first "Crow Pot Pie" was released.

"As a kid growing up in Austin, I listened to stuff like Waylon Jennings and Willie Nelson, which someone my age now would say was country, but at the time it was more far out for country. But, when you're a kid in school trying to be cool, country wasn't cool," says Best. "So, when I started playing in bands, I'd play in loud guitar bands and punk bands. But when I really started writing songs, [they were] really country. At that point, I didn't wrestle with it anymore."

Frustrated with playing the back of drive-in beer stores and diners in Den-

ton, Slobberbone decided to record a disc to send to larger clubs in hopes of landing better playing opportunities.

Sam McCall of the Denton-based Interscope band Brutal Juice, who, Best says, "records everyone's band in town," recorded and mixed "Crow Pot Pie" for \$400. The band paid another \$900 to print up 500 CDs, which were sold or given away at shows and Dallas-area mom-and-pop record stores and sent to the press and club owners.

"After a [spring] showcase, we talked to a lot of A&R people, but we're not really interested in going to another label," says Best. "Doolittle just happened to find us, and it made sense because we made it clear from the beginning what we wanted to do. We wanted the album to be a vehicle to get to the next level. It's not like being on a label, it's just like making records with someone [who is] that into what we're doing."

Jeff Cole, president of Doolittle, says the game plan for spreading the word

on Slobberbone is to secure better distribution, keep the band on the road, and work the press.

"The band wants to do nothing but tour, and we're big on tour support. We have a lot of posters and stickers and stuff out at the shows, and they're playing primo rooms now," says Cole, who co-produced the new version of the album with the band. "We're hiring McGathy Promotions to help out. It will go to college radio in September."

Cole says the band rerecorded "Crow Pot Pie," which features seven of the 12 songs on the original album plus four new songs, for about \$25,000.

"The idea of rerecording stuff we already recorded was weird, but we had a different lineup so we knew we had to," says Best. "It was a real headache. When we listened to it, the mix sounded too slick. No one would believe it was us. So, we remixed it in Austin. I wanted the album to give an indication of how we are live, and I hope it does."

RUSH AIMS FOR A NEW GENERATION

(Continued from page 10)

towards that for a while now. Even with [1991's] 'Roll The Bones' we were starting to go more in the direction of getting back to a three-piece sound. And it's been progressive since then. This record has virtually no keyboards."

"Test For Echo," which will be released worldwide simultaneously by Atlantic, will be worked aggressively to

Rush's core fan base, according to Atlantic VP Vicki Germaise, who says the title track will go to album rock radio Sept. 6. Atlantic plans to follow that track with "Half The World" and "Virtuality," which Germaise believes have the potential to cross over into pop.

"If you look at where Metallica's getting played—rock-oriented top 40 stations—this really sounds mainstream for them," says Germaise, referring to "Half The World."

Jo Robinson, assistant PD and music director and midday DJ at active rock station WRCX Chicago, finds the Metallica analogy appropriate. She says, "About eight months ago, [PD] Dave Richards said, 'Let's start testing some old Metallica. Let's make sure it's cool to play a lot of Metallica in anticipation of their new album.'"

"Well, when we found out about the Rush album, we looked at each other and said, 'This is the same situation. This will be an event in Chicago the same way the Metallica album was an event. We'll make it seem uncool not to listen to Rush.'"

Retailers are equally excited about the prospect of a Rush album. John Grandoni, director of purchasing at Carnegie, Pa.-based, 155-store National Record Mart, says, "We're already getting some requests for the new album. We've always done well with Rush. I'm sure sales will be excellent in the first two weeks, but the key will be to go beyond the hardcore fans and spread it to the next generation."

Rush plans to tour behind "Test For Echo" starting Oct. 18 in Albany, N.Y., and will swing through various points in North America until early next year, according to Lifeson. The band will return in the spring of 1997, hitting amphitheatres and sheds.

During that break, Rush will mix its fourth live album, which will feature material recorded on the "Counterparts" and "Test For Echo" tours, as well as previously unreleased tracks from a late-'70s date at London's Hammersmith Odeon, according to Lifeson.

Rush's shows are booked by International Creative Management in the U.S. and the Agency Group in London. The group's music is published by Toronto-based Mark Cain Music.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES KENNY WAYNE SHEPHERD	Feyenoord Stadium Rotterdam, Neth.	July 17	\$1,680,683 (2,832,960 guilders) \$35.60/\$29.66	46,840 sellout	Mojo Concerts
COUNTRY AMERICA: WILLIE NELSON/WAYLON JENNINGS (27), TANYA TUCKER (28), BROOKS & DUNN/HANK WILLIAMS JR. (29), TRACY LAWRENCE (30), LITTLE TEXAS, PATTY LOVELESS (28), JOE DIFFIE (30), OTHERS	Sunnyview Expo Park Oshkosh, Wis.	June 27-30	\$1,578,752 \$40/\$22.50	56,384 100,000, four shows	Starshow Presents
TINA TURNER BRIAN KENNEDY	Croke Park, Dublin	June 28	\$1,510,000 (948,733 punts) \$40/\$35/\$30	40,000 sellout	Aiken Promotions
KISS MELVINS (14) NIXONS (16)	Rosemont Horizon Rosemont, Ill.	July 14, 16	\$1,156,520 \$50/\$35	29,687 two sellouts	Jam Prods.
LOLLAPALOOZA '96: METALLICA, SOUNDGARDEN, RAMONES, RANCID, PSYCHOTICA, RAGE AGAINST THE MACHINE, AND OTHERS	South Florida Fair- grounds West Palm Beach, Fla.	July 18	\$1,109,258 \$38	29,191 35,000	Cellar Door Concerts
BON JOVI PICTUREHOUSE	RDS Stadium Dublin	July 13	\$1,075,000 (473,918 punts) \$40/\$35	30,000 sellout	Aiken Promotions
H.O.R.D.E. FESTIVAL: BLUES TRAVELER LENNY KRAVITZ RUSTED ROOT NATALIE MERCHANT	Pine Knob Music Theatre Clarkston, Mich.	July 14-15	\$989,885 \$30	32,936 two sellouts	Cellar Door Ritual Inc.
GARTH BROOKS	McNichols Sports Arena Denver	July 18-20	\$950,344 \$18.75	51,512 three sellouts	Varnell Enterprises
LOLLAPALOOZA '96: METALLICA, SOUNDGARDEN, RAMONES, SCREAMING TREES, RANCID, PSYCHOTICA, AND OTHERS	Green Mountain Fair- grounds Pownal, Vt.	July 9	\$909,000 \$38	26,386 27,500	Metropolitan Enter- tainment Group
KISS NIXONS (21) D GENERATION (22)	Civic Arena Pittsburgh	July 21-22	\$768,115 \$40/\$27.50	24,271 two sellouts	DiCesare-Engler Prods.

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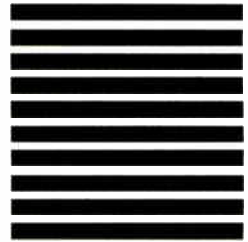
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TRIBE CALLED QUEST IS BACK WITH THE 'BEATS'

(Continued from page 8)

sustains them."

Q-Tip uses the song "Keep It Movin'" to address the growing war between rap troops on the East and West coasts and A Tribe Called Quest's place in it. "Some people thought I was tryin' to dis the entire West Coast on a blend tape from a few years back," he says. "On it I said, 'West Coast haters, we'll bust ya shit,' and they thought I said West Coast niggas, meaning everybody on the West Coast."

Self-described "free-style fanatic" Phife, whose specialty is forceful battle rhyming, says he also got misunderstood when he snarled, "Your faggot asses don't want this" in "The Hop," a track from the new album. A critic in Rolling Stone magazine took the remark to be homophobic, but Phife rejects the assertion.

"I was talkin' about whoever's in my face," he says, adding that in hip-hop parlance, the term "faggot" is used to "describe anyone who's shady, funny, shifty." He adds, "I don't knock the gay community. [Their lifestyle] is their preference. Plus, they come up to me and tell me they enjoy what [A Tribe Called Quest] does. They buy my shit, probably more than straight people."

MARKETING APPROACH

To market "Beats, Rhymes And Life," Jive is employing various strategies aimed at the underground and elsewhere. The initial shipment will arrive with a value-added cover, which offers a visually startling moving-image effect.

"Q-Tip says he wants to do everything," says David Goldfarb, Jive's director of marketing. "From the smallest outlets to the Hot 97s of the world."

After touring with the Lollapalooza festival with such acts as Green Day and the Cranberries and appearing at June's Tibet benefit concert in San Francisco, which featured Smashing Pumpkins, John Lee Hooker, and the Beastie Boys, A Tribe Called Quest has undoubtedly developed fans outside the rap music core.

While recognizing this fact and responding to it, Jive, the group, and its manager, Chris Lighty, want to superserve hip-hop heads. "The idea is to stay with Tribe's original 300,000-500,000 fans, appease them first, before going to the other million people they picked up," says Lighty. "The guys are not trying to change their image as far as [catering to] MTV and all that."

In early May, a CD and black-vinyl record containing five A Tribe Called Quest classics ("I Left My Wallet In El Segundo," "Check The Rhime," "Bonita Applebaum," "Scenario," and "Can I Kick It") shipped to club jocks, mix-show DJs, and other rap and R&B radio programmers. "That started the buzz to let people know the new record was coming," says Goldfarb.

During the second week of June, cassettes containing the promotional track "Ince Again" and snippets of seven more cuts from "Beats, Rhymes And Life" went to the same groups of DJs. They also received stickers and fliers, as did retailers, who also got point-of-purchase displays and album flats.

Additional stickers and fliers were distributed at playgrounds, parks, barbershops—wherever kids are—by street team reps from the Steven Rifkind Co.

To create further advance awareness, a 15-second teaser spot tagging the album's release date ran for two weeks, five times a day, on the Box beginning June 12.

On June 24, a clip lensed by director Hype Williams was serviced, and "it immediately went on the Box and BET," says Goldfarb.

Justyn Tyme, a music programmer and network scheduler at the Box, says, "The video's doing real well. It debuted at No. 29 and is [rotating] heavy pretty much everywhere—New York, L.A., Chicago, etc. The response is probably a little bit better in the East, though."

"Ince Again," which features vocalist Tammy Lucas, won't be released commercially "because we want to sell albums," says Goldfarb. It was shipped to mix-show DJs June 17. On July 1,

R&B and crossover radio programmers got it.

Teddy Ted, who, along with Special K, is part of the on-air team the Awesome Two, says, "The record's hot; we're pumpin' it, and we're getting a few requests [from listeners]." The Awesome Two have an underground mix show that airs weekly on WNWK New York.

Tracy Cloherty, music director at WQHT (Hot 97) New York, says, "It's not a huge request record, but most of Tribe's records aren't. The entire staff seems to like it, though, so I think it'll be a smash."

For the week ending July 16, Broadcast Data Systems reports 56 detections of "Ince Again." The most active stations are WQHT (38 spins), WHTA Atlanta (33), and WJBT Jacksonville, Fla. (28).

SUMMIT GETS DOWN TO BUSINESS OF DANCE MUSIC

(Continued from page 3)

could unplug from a track, has warmth, and to prove there was an album's worth of material." He showcased Kristine W. for label execs as being more than a dance diva by showing off her ability to play a number of instruments and by adding jazz-infused songs to the set.

In the end, the August issue of Spin magazine gave the act's "Land Of The Living" a rating of eight out of a possible 10, saying that the project was "one of the most artful, song-oriented dance albums in years."

"Press for the album was a major turning point for the company," Cacciatore said. "It kicked the album to the highest priority status."

Karpel stressed that such exposure is key, because few dance acts make it to radio. Citing his client M People, he said, "There was a lot of long-lead press. The only reason they did OK in the U.S. was club play and press. Their airplay petered off very quickly."

The issue of song quality was raised when Karpel stressed the importance of the product. "I have to start with something meaty. I cannot turn chicken shit into chicken salad," he said. "The most important part is what you're coming to me with."

A number of registrants discussed song content as key to defying detractors who define dance as a genre of little substance or one that appeals only to the gay community. They criticized the one-line hook songs and near-instrumental tracks that pervade dance floors, imploring that attention be focused on lyrics.

Arista's director of A&R Hosh Gureli said that within the rap and hip-hop genres, lyrics are often striking and emotion-based: "What the dance community has yet to grasp is that they pay very close attention to the lyrics," Gureli said. "When dance music is made now, it's too much of, 'Oh, life is happy,' and it doesn't connect and have that emotion. 'Show Me Love' [by Robin S.] was a hit because it went more in-depth. It had a strong hook, not a one-line hook."

"We're looking for someone who can write hit dance records," Gureli added. "We've got Babyface and Diane Warren writing pop songs. We want to find someone to sell a lot of records to dance. Dance seems to have potential

for deeper meaning."

Another vehicle for exposure is music videos. Lee Chestnut, senior VP of programming for VH1, admitted that the channel isn't known for being dance-friendly but advised record companies to put the big money behind artists they are developing.

"There's no better time for a label to invest in an artist than when they're trying to break one," he said. "Videos have to be really compelling to be noticed."

As well, he advised artists to "be yourself. People usually recognize the truth."

Along those lines, the well-traveled issue of many female dance artists not fitting the traditional physical role of video vixens was discussed in a stirring commentary from Janice Robinson, former lead singer of Living Joy, who is sensing resistance from labels because she's "not an 18-year-old size 2. I'm a woman," she said.

Another significant issue addressed was the dance community's longstanding disdain with the lack of a Grammy category that recognizes the genre. A panel created to define ways to gain the attention of the National Academy of Recording Arts and Sciences (NARAS), which sponsors the awards, drew only a few-dozen attendees. A subsequent session in the same room, on the Internet, drew nearly 100 participants.

Producer Jellybean Benitez stressed that in order to convince NARAS to launch a dance music category, the industry would have to prove that the genre is vibrant and visible and that the additional awards would increase viewership of the annual televised awards ceremony. "It's sad that more people are not being aggressive and wanting this to happen," he added.

Ellyn Harris, who heads the Committee for the Advancement of Dance Music, said that "recognition and visibility mean more record sales and more money for engineers, remixers, DJs at clubs, and record companies. There's more money coming to the whole community, so everyone benefits."

Suggestions for garnering attention included mailing all dance releases to NARAS so that organization honchos could see the steady flow of product, as

The video exposure and airplay given to "Ince Again" is resulting in fans flocking to their local record shops checking for the album.

"People never stop asking, 'When's the next Tribe album coming?'" says Violet Brown, urban music buyer at Torrance, Calif.-based Wherehouse Records. "With the appearance of 'Ince Again' and the tour, it's really intensified. My orders for ['Beats, Rhymes And Life'] are big. It will probably be one of the biggest of the year."

Marvin Amdaya, singles buyer at HMV's New York store at Broadway and 72nd Street, notes that "a lot of people have been asking about Tribe, and I'm surprised by their age range—12 to 30."

For the first time since it debuted, A Tribe Called Quest will be on tour in major markets with a current album.

On July 22, the group will take part in the House of Blues Smokin' Grooves tour, which also features the Fugees, Cypress Hill, Spearhead, Busta Rhymes, and Ziggy Marley & the Melody Makers.

The tour started in Sacramento, Calif., and concludes in Irvine, Calif. "It's gonna basically orbit the country and come full circle," says Goldfarb. The revue will play 15,000-seat venues.

In the fall and winter, according to Lighty, the crew will play college gigs and other discount dates priced at \$10-\$15. In addition, it will appear on other people's records and on several motion picture soundtracks, starting with "High School High," which ships Sept. 10 on Big Beat/Atlantic.

"We're just gonna be in people's faces," says Lighty. "In the past, our problem was going away."



At the Billboard Dance Music Summit panel titled "Building The Perfect Artist," VH1's Lee Chestnut, left; independent publicist Craig Karpel, center; and Arista's Carmen Cacciatore offer tips to the nearly 500 attendees.

well as rounding up members of the dance community to become members of the organization, since "the only way we will have a category for the artists we love is if we have more voting members," Benitez said.

Kim Jones, a NARAS associate member, peddled applications for the organization, stressing that board

members are unaware of dance music's popularity. "Hip-hop and rap music got their categories, as did folk music and reggae. There are a lot of categories that NARAS has recognized, but it took effort," she said. "You need to submit product, you need to submit entries. They're not hearing it."

WITH DEMERGER LOOMING, EMI PROSPERING

(Continued from page 4)

with comp-store sales up 7.7% worldwide and 14.7% in the U.K. New stores in the quarter included two in the Australian cities of Queensland and Victoria and four in Japan—in Osaka and the Ginza district of Tokyo and two in Fukuoka. Worldwide, HMV's sales were up 17.7% to \$264.4 million; that total includes revenues from U.K. bookseller Dillons.

All of Thorn EMI's labels, music publishing, and music retailing operations will be encompassed by a company, EMI Group, that will be created should demerger proceed.

Speculation that the EMI Group will be bought soon after it is separated from Thorn has been rife since the demerger plan was announced last fall.

However, since that time, Thorn EMI has been adamant that selling the company has never been on the agenda. Spokesman Colin Woodley has sev-

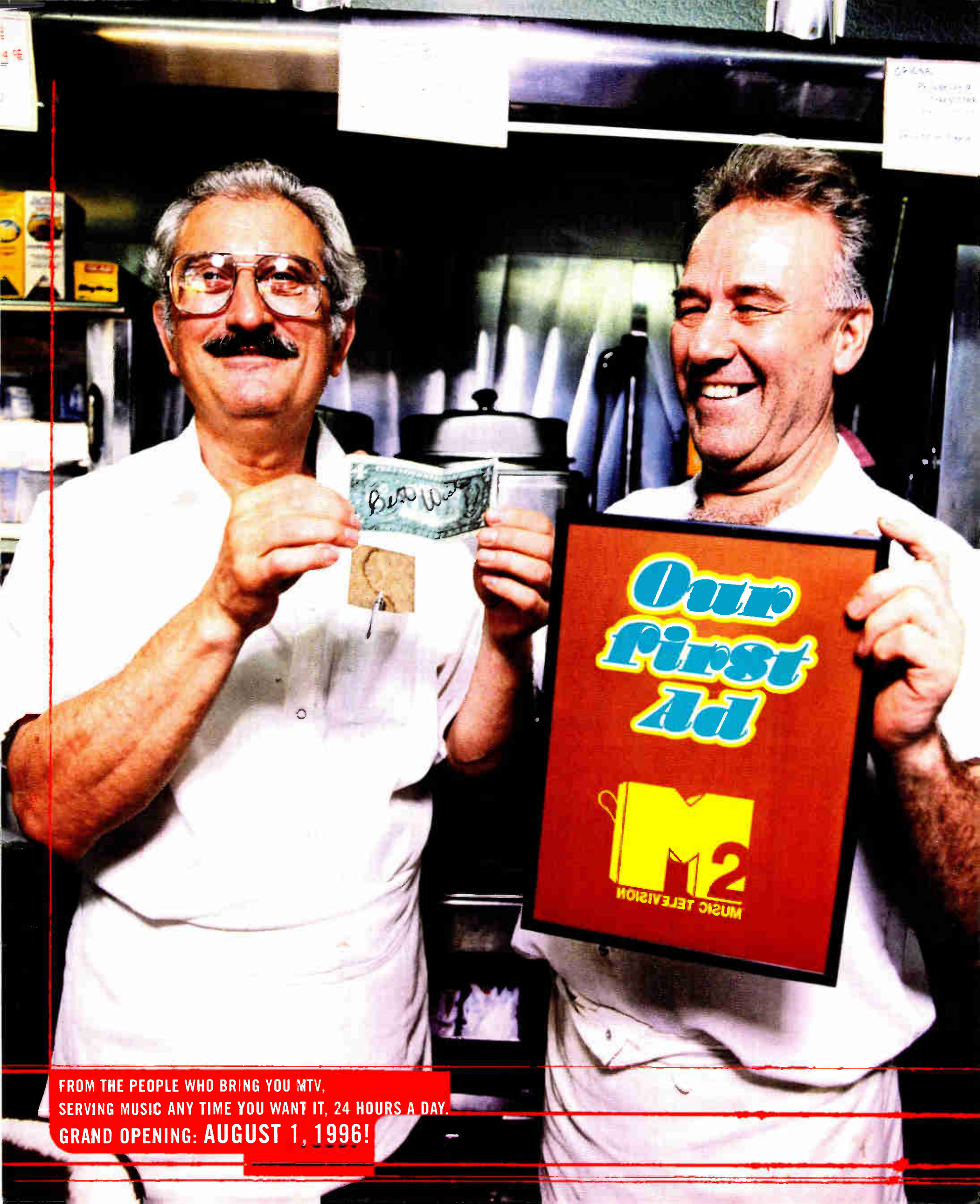
eral times pointed out the illogic of shareholders voting to be free of one corporation only to agree to become part of another.

He adds now that any prospective buyer would have to be acceptable to both the American and European competition authorities and would have to have "very deep pockets."

International speculation has included naming corporations said to be interested in the EMI Group—Viacom and Disney are prominent among them—and Woodley notes that "Seagram has come to the top of the list this time around."

However, he states, "they have not spoken to us. No potential buyer has ever shown their hand."

Thorn EMI reports in pounds sterling. The exchange rate used in this story is \$1.55 to the pound.



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Dancing, Pillow Talk, At Work & At
Play, A Walk On The Beach, A Family
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Billboard



The pages of Billboard magazine come to life Aug. 4 with the unveiling of the first Billboard Live club. While the historic Sunset Strip site will feature two exterior JumboTRON screens, a gourmet restaurant and interactive computer kiosks, the emphasis will always be on the music. Top-of-the-line concert capabilities ensure that the stage at this state-of-the-art music venue will be dedicated to Billboard's mandate of always hearing the future.

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Billboard LIVE

LIVE AT FIRST SITE

Billboard Live's West Hollywood Location Echoes Musical Past, Contributes To Current Scene And Leads The Way For Future Clubs

BY CHRIS MORRIS

Billboard Live, which opens its doors at 9039 Sunset Blvd. in West Hollywood, Calif., on Aug. 4, will be a music venue with deep connections to the past, present and future of the music business.

The club—the first of several Billboard Live facilities planned for construction in the U.S., Europe and Asia over the next half-decade—stands on the site of Gazzari's, one of the most fabled L.A. rock venues of the '60s, '70s and '80s, and across the street from the 9000 Sunset building, for many years the hub of the L.A. music business and the former home of Billboard's editorial offices. Billboard Live has been designed as a state-of-the-art facility that sets the standard for the entertainment venues of today. And, as a showplace for the hottest up-and-coming talent, it will serve as a launching pad for the stars of tomorrow.

SEEDS OF INSPIRATION

Billboard's interest in developing a nightclub that would serve the needs of both the music industry and the public dates back close to five years, according to publisher Howard Lander. "I felt we could open a club with the best interests of the industry at heart and capture the essence of the magazine," Lander says. "This was a path that we wanted to explore as part of our plan to diversify our operations."

A similar idea was on the minds of some of the principal executives at Billboard Entertainment Marketing, a company established by BPI Communications Inc., the corporate parent of Billboard magazine, six years ago. The company was formed to develop television opportunities, such as the Billboard Music Awards, and various promotions and premiums.

Billboard Live president Keith Pressman, who was formerly general counsel for Billboard Entertainment Marketing, recalls, "As we were progressing, we realized that there was really nowhere to do the television shows from and the radio shows from. And we also realized that there was really no venue that was of the caliber that we felt we needed to showcase a lot of new acts and to do a lot of special parties. We just saw the need out there for something like this. It was a natural."

Jerrold Pressman of Billboard Entertainment Marketing, who also serves as chairman of Billboard Live, met with BPI to discuss the idea of a Billboard club. "What impressed us most about Jerry Pressman was his concept—to focus on the music and make the club a performance center," says Lander, who also serves as president of the Billboard Music Group. "With themed restaurants starting to proliferate, we felt Jerry's concept was the smarter path

to follow. Additionally, he not only understood our need to actively participate in the process, but recognized that the success of the club would be linked to its connection with Billboard."

A PIECE OF MUSIC HISTORY

Before the relationship with Billboard was even finalized, the principals of the club had purchased Gazzari's, with an eye to reopening the storied site as a new venue. They bought a piece of L.A. music history.

Originally located on nearby La Cienega Boulevard—where it served as ground zero for the career of Johnny Rivers—Gazzari's, named for the colorful club-owner Bill Gazzari, moved to its Sunset Boulevard location in 1964. That particular spot on the Strip had been prominent—perhaps notorious—even before that era: In the early 1950s, when the restaurant Sherry's stood on the site, mobster Mickey Cohen was sprayed with gunfire in an attempted gangland hit there.

Gazzari's was one of a number of Sunset Strip clubs—including the Whisky A Go Go, Pandora's Box, Ciro's, It's Boss and the Trip—that helped define the city's music scene during the '60s. At the height of its renown, the club booked a number of important groups in their infancy. Keith Pressman recalls, "When we first walked into Gazzari's, there were old contracts on the walls from the Doors, Van Halen, and Crosby, Stills & Nash, from the days when they played for \$250 a gig."

Gazzari's remained a fixture of The Strip through the late '80s, when it mounted many of the biggest metal acts of the era. Billboard Live's principals purchased the club after Bill Gazzari died in the early '90s. "We really wanted to become a part of the history of the Sunset Strip; we wanted to become a part of a revitalization and bring it back to its heyday," Pressman says.

Plans originally called for Gazzari's to be completely remodeled as Billboard Live, but, after the 1994 Northridge earthquake damaged the club's foundation, the Pressmans and VP of operations Steve Strauss decided to construct a new facility from the ground up. And it wouldn't be just any club.

A NONPAREIL SHOWCASE

"The premise that we started from was that we wanted to create the ultimate showcase facility," Pressman says. "We went to the industry, we went to the artists, we went to the record labels, and we asked what they would look for in a venue—what they like about other venues, what they don't like about other venues."

He adds, "One thing that we've tried to hammer home is

that the whole aura of the club is geared toward the industry. That [affects] everything from the way equipment is loaded in and loaded out to plush dressing rooms to a special green room. We've built the facility so that it will be a very comfortable experience for the performer."

Pressman notes that Billboard Live's industry-friendly philosophy extends beyond the services provided to performers: "When guests come to the door, they know somebody will be waiting for them, and they're going to get right in and be treated the way they should be," he says.

The emphasis at Billboard Live will be on intimacy: The club's main showroom has a capacity of 400, while the private Board Room can accommodate 100. The public at large—and the estimated 65,000 cars that drive down Sunset Strip daily—will be able to catch some of the show on two large JumboTRON video marquees mounted on the front of the venue; sets will be captured by Billboard Live's four TV cameras.

The club's accoutrements will include a sophisticated Vari-Lite system, a sound system that incorporates Studer digital routing and a rotating stage for smooth transitions between acts. (See separate story.)

The focus at Billboard Live will be on the finest in new talent. Keith Pressman says, "We'd like to hold true to the Billboard motto, 'We hear the future.' We'd like to bring in the acts that are the big acts of tomorrow. We want to give them a showcase to help them launch their careers. The thought is to focus on the Heatseekers chart, the acts that are bubbling under. We want to give them the ability to play in a club that has the greatest sound and lights, a facility that you'd find on an A-level tour." (See separate story.)

AROUND THE WORLD AND INTO CYBERSPACE

The Sunset Strip club is only the beginning of the Billboard Live story. "At this point, we're looking for 12 facilities over the next four or five years," Pressman says. "In the near future, the rollout is most likely going to be in Las Vegas and New York. Probably after that will come Nashville and Orlando, Fla., and then we'll branch out into Europe and Asia. As we open these up around the world, they're all going to be hooked up, and they're going to be interactive, so we'll be able to have global jam sessions. When someone plays in one club, they'll be able to be seen all around the world." ●



Top: At the August 1995 groundbreaking for Billboard Live were (from left) chairman Jerrold Pressman, president Keith Pressman, executive VP Pat Brisson and Billboard Music Group senior VP Georgina Challis. Right: A huge billboard covering the club's location piqued the interest of passersby before the August '96 unveiling.



BILLBOARD BY DESIGN

Appealing To The Eyes And Ears Of
The Industry, The Club Lives
Up To Its Respected Name

BY DAVIN SEAY

It's one of the most impressive live-entertainment venues ever conceived, an interactive cabaret with its sights set on the 21st century, a club created on the concept that artist and audience can achieve a maximal level of interaction, an environment that anticipates and accommodates such essential components as intimacy, elegance and dramatic effect.

Billboard Live, the prototype for a projected string of clubs across the country and around the world, defines, in every important aspect, the term "state of the art." It's a seamless blend of form and function that comes together in a total entertainment experience.

Of course, the notion of a full-service nightclub is hardly new, as witnessed by the proliferation of Hard Rock Cafes, Planet Hollywoods and Houses Of Blues popping up like mushrooms across the landscape. Yet, what Billboard Live alone provides is a vital connection to an illustrious history. It's no accident that the club takes its name from a publication universally known as "the bible of the music industry," a magazine that has forecasted the future of music and the business of music for over a century. On Aug. 4, 1996, that tradition jumps off the page and into 9039 Sunset Blvd., at the heart of West Hollywood's legendary Sunset Strip.

THE LOOK OF THINGS

"The biggest challenge in making Billboard Live a reality was that one of our primary goals was to connect with the Billboard image," says Thomas Mahler, the architect and designer most responsible for the club's unique look and multifaceted design. A partner in Santa Monica-based firm The Last Design Company, Mahler says he had a simple mandate: "We wanted to create an environment that would capitalize on Billboard's reputation at the same time that it captured the spirit and vision of the publication." Working with his partner, three-time Emmy Award-winning designer Jeremy Railton and a team headed by Billboard Live president Keith Pressman, Mahler set to work on the site of the former Gazzari's, a local landmark that helped launch the careers of such L.A. acts as the Doors, Van Halen and Guns N' Roses.

"We approached this project very deliberately and took the time to decide exactly what we wanted the club to be," explains Pressman. While original plans incorporated some of Gazzari's structure, the 1994 Northridge earthquake caused a serious setback. "It damaged the foundation and sent us back to the drawing board," says Pressman. "We ultimately had to completely tear down the old structure."

What replaced it was, according to Mahler, "a shell. We essentially had four walls to work with, as well as a lot of very ambitious ideas about what the club should and could be."

Working with a narrow 11-inch width between the facade of the building and the legal limits of the sidewalk, Mahler and his team began to assemble the first components of a club that would reflect and enhance that vital Billboard connection. "We came up with a gridded light panel that is basically an abstraction of the famous Billboard charts," Mahler reveals. Behind the grid, a panel of muted lights provides constantly changing patterns, underscoring Pressman's assertion that "Billboard Live is designed to look different every time you see it."

In line with the long-standing Billboard mandate to reflect the very latest in music and entertainment, the centerpiece of the club's impressive exterior is a pair of 9-by-12-foot JumboTRON screens. The screens will project Billboard chart listings, as well as simulcasts from inside the venue, along with theatrical trailers, public-service announcements and award-winning work from student filmmakers. The JumboTRON display also has the effect of enormously expanding the club's virtual audience, by providing the 65,000 motorists who daily pass through the Sunset Strip corridor the opportunity to be part of the club's expansive ambience. Passersby will also be able to tune into the club's special low-frequency FM radio channel to hear music and more, courtesy of Billboard Live.

THE INSIDE STORY

Although scaled to an intimate 400-seat capacity, the interior of Billboard Live brilliantly captures the building's exterior scale. From its 30-foot atrium ceiling to its open and airy three-level floor

plan, the venue has the look and feel of a space much larger than its actual 12,000 square feet. "The design focuses on maximizing the sight line to the stage everywhere in the house," explains Mahler. "As much as possible, we wanted to ensure that there wasn't a bad seat."

Yet, while Billboard Live strives to bring everyone as close as possible to the 27-foot revolving stage, the club's designers also have made sure that there is ample room for the private, VIP functions so important to a venue in the heart of the world's entertainment mecca.

Responding to the requirement for a club-within-a-club, the Billboard Live team created The Board Room, located on the club's bottom floor, just off a lobby featuring a huge Billboard logo laid into the floor. The subterranean getaway will be available to members only, with individuals paying \$3,000 and corporate memberships running \$6,000 annually. Designed to meet the needs of the music industry, The Board Room's amenities include concierge service, teleconferencing and Internet access. A lush and luxurious environment of sandblasted glass and red and

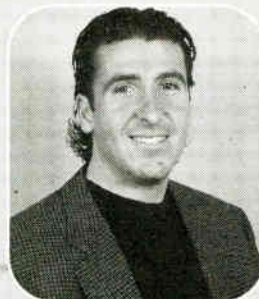
blue padded-velvet paneling, the rendezvous site offers a virtual office for music-industry professionals and a snug haven for celebrities.

The heart and soul of Billboard Live, however, is on glorious display directly behind the door of the club's street-level entrance. The grand lobby features monitors embedded in the floor, all airing the JumboTRON programming. An expansive staircase leads up to the split-level main floor, divided into a spacious dance arena and a large and well-appointed bar, suffused with soft overhead lighting. Opposite the main bar is a special Tequila Library, offering discerning patrons shots of premium tequila and other fine spirits. The main floor is surmounted by its own oversized video monitors tuned to the club's seven-channel in-house broadcast service. All the club's screens will automatically tune to the stage when the evening's featured performance begins, and concert footage can be shot and edited in Billboard Live's own video production facility for later use by the artists themselves.

Continued on page 24

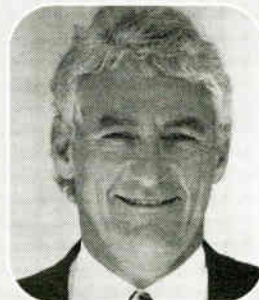
"Being a part of Billboard Live and watching it take on a life of its own has been an amazing experience. Throughout the evolution of the project, our biggest challenge has always been to live up to the expectations brought about by Billboard's 100-year legacy. After three agonizing years of brainstorming, designing, redesigning and conferring with numerous industry experts, I think we've ultimately created a very special venue that will become a part of music history. We will always strive to maintain the best possible environment for artists to showcase their music and will dedicate ourselves to making each night unforgettable for our guests."

Keith Pressman
President, Billboard Live



"We have set our sights on becoming a legend and are surrounded by the most skilled and dedicated group of people I have ever worked with."

Jerrold S. Pressman
Chairman of the Board,
Billboard Live



"In Billboard Live, we have created a unique meeting place for business and pleasure—the perfect environment for entertaining clients and friends on the legendary Sunset Strip."

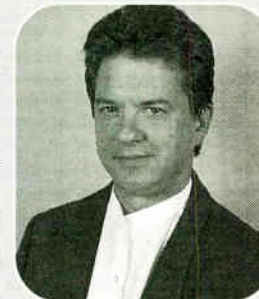
Pat Brisson
Executive VP,
Billboard Live



"The opportunity to open the first Billboard Live on Sunset Strip in the shadows of such legendary clubs as the Whisky, the Roxy and the Rainbow is a tremendous thrill. The overriding questions that we used when developing Billboard Live were, 'What if you opened the Whisky today, what would it be like? What are the artists and the music industry expecting out of an entertainment venue? If Billboard magazine came to life, what would it need to be?' The answer to all three is that the music and sound quality have to be the focal point."

"We have assembled two acoustic engineers, three audio engineers, two lighting consultants, S.I.D.'s engineering and development team for video, various computer gurus and Greg Vogt, who coordinated the entire process, to help us develop a very technically advanced music hall. The design of the interiors and exteriors, done by Thomas Mahler of the Last Design Company, is very creative and incorporates the acoustic elements into the interiors. The credit for Billboard Live's design is really theirs, along with the conceptual team of Leo Fenn and Art Davis."

Steve Strauss
VP Operations, Billboard Live



"Intense planning and forethought went into every detail of this phenomenal venue to provide a fully integrated entertainment experience with which we are extremely pleased."

Robert Geringer
Co-Chairman,
Billboard Live



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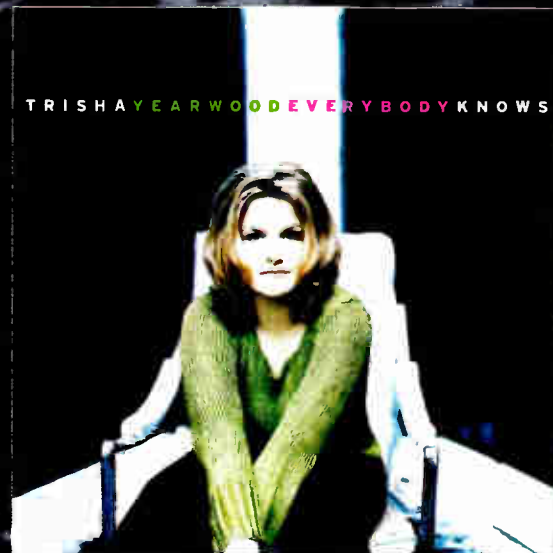
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🌸 Hearty and lustrous, muscular in her phrasing, she gives the most powerful performance Nashville has seen from a woman in years.

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☀️ Trisha Yearwood announces herself as one of the finest interpretive singers ever to grace the genre.

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Billboard
LIVE

The Music In It

Venue Focuses On Tomorrow's
Charting Artists

BY CARRIE BORZILLO

One of the goals Billboard Live and Billboard magazine have in common is the quest to introduce the hottest new acts to the music industry.

The majority of the acts booked at Billboard Live will be artists either on Billboard's Heatseekers album chart, or bubbling under it, and in its accompanying Popular Uprisings column. Both the chart and the column feature new and developing artists in all genres of music and were the first to feature such megastars as Hootie & The Blowfish, Dave Matthews Band, The Notorious B.I.G., Jewel, Bush and Shania Twain—before those artists achieved massive commercial success.

"We're looking for those Heatseeker-type artists with a buzz on them," says Karl Gendron, Billboard Live's director of entertainment, who was the driving force behind the Strand in Redondo Beach, Calif., where



Above: Karl Gendron, director of entertainment. Right: Pat Pennington, production manager

he booked national alternative, classic rock, R&B, blues, comedy, reggae, pop, jazz and folk acts.

"We are really open to what we're going to book," Gendron continues. "There aren't any rules, as long as there's a buzz on them. We want to be known as having the best shows and for being a club that bands will want to play. And we want to be the first to introduce the hottest new thing to people."

Artists to appear at the Aug. 4 grand opening of the tri-level, 400-seat club were still being confirmed at press time. However, a variety of acts will be playing Billboard Live throughout August, including Norman Brown (6), Todd Snider (7), Everclear (9), Stanley Clarke (10), Shaquille O'Neal (14), Luther Vandross (17) and The Rankin Family (28).

Bands will be booked Wednesday through Sunday, leaving Monday and Tuesday nights for closed-to-the-public music-industry events (record release parties, showcases, gold/platinum award celebrations, etc.).

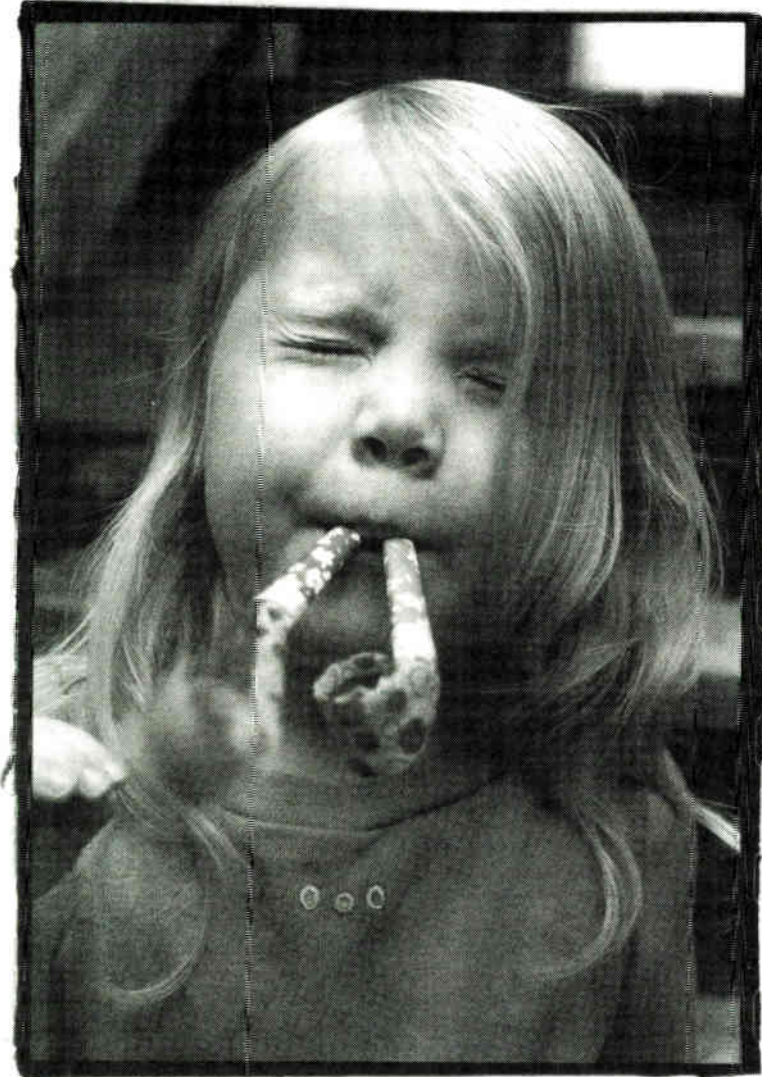
There will be nights dedicated to local unsigned bands, a monthly Latin music night sponsored by Spanish station KLVE (K-Love) Los Angeles and a monthly show sponsored by jazz/AC KTWW (The Wave) Los Angeles. Gendron says Billboard Live will be working with R&B/adult KJLH in some capacity as well.

In addition, Westwood One Entertainment will simulcast the opening-night concert to radio stations across the country.

Opening acts usually will take the stage at 8 p.m., while the headliner will go on at 9 p.m. and be off stage by 10:30, which is when the club opens for dancing. Tickets generally will range from \$10 to \$35, depending on the act. Industry VIPs can pay extra for seating in one of the club's three opera

Continued on page 26

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Kevin Sharp
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Bryan White



"The opening of Billboard Live is the culmination of a long journey and numerous detours since we first entertained the concept of clubs/restaurants. Finding the right partners was crucial, as we were faced with preserving the publication's journalistic integrity as well as the usual operating considerations.

Establishing the mandate that Billboard Live would continue our focus on 'hearing the future' ensured its connection to Billboard's 100-year-plus legacy."

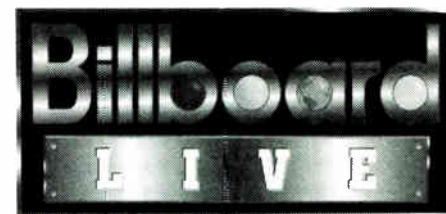
Howard Lander
President and Publisher,
The Billboard Music Group



"The city of West Hollywood is very excited about the upcoming opening of Billboard Live on the world-famous Sunset Strip. Billboard Live will be a very exciting venue [presenting] some of the most prominent musical talents in the world. We think Billboard Live will help cement West Hollywood's position as a city that is the center of the entertainment industry and entertainment-related businesses in Southern California.

"We also expect Billboard Live to be a model of cooperation between a new business and the residents in the surrounding neighborhoods. We believe this will bring a lot of attention in a very positive way to the City of West Hollywood and will be a wonderful addition to Sunset Boulevard."

Paul Koretz
Mayor of West Hollywood



SOUND IDEAS

Yet, as dazzling as Billboard Live might be to the eye, it's the ear that was the primary consideration in the club's design. "Every wall surface was worked out beforehand with engineers for maximum acoustic response," claims Mahler. "All the decorative elements were assembled with sound in mind. When you look at the wainscoting on the bar, for example, what you're really seeing is a very effective bass trap."

The technical aspects of Billboard Live are, in fact, every bit as remarkable, and meticulously rendered, as its aesthetic considerations. "Everything is set up so that, as technology changes, we can just reprogram what we have," explains Steve Strauss, Billboard Live's VP of operations. "We may not use it all immediately, but we're having everything wired now, so that when the time comes, we are ready."

The club's interactive elements include touch-screen monitors located throughout the venue to access and view a special video collection and music-trivia games, as well as place food and drink orders and, eventually, interact with guests at other Billboard Live locations. The club's design and unique pre-wired revolving stage will facilitate both live and radio and television broadcasts while eliminating expensive and time-consuming waits between sets. This will be a particularly useful feature when TV shows such as the Billboard Awards air live-performance segments from the venue.

But where the technology of tomorrow is truly front and center at Billboard Live is in its sound and stage facilities. "This system is so good it's scary," asserts production manager Pat Pennington, the man charged with getting a bewildering array of advanced equipment up and running. "We were given a lot of great new toys and told to make it all work together."

And they do. Consulting closely with Grammy-winning producer Phil Ramone, whose talents have brought out the best in everyone from Barbra Streisand to Frank Sinatra, the Billboard Live team has created a sound system with truly awesome capabilities. "We've got a 56-channel Europa console," boasts Pennington, "as well as a 50-channel monitor board. The signals are digitized and fed to a Studer D-19 Digital MAD1 routing system. It's simply the best there is. We've also created a fiber-optic link for recording trucks and a second fiber-optic link to our video production center, which was designed especially for us by Sony Systems Integrated Division. The effect is nothing less than an in-house recording and video studio."

The sound system's cutting-edge specs are matched by the club's ability to mount top-notch live performances. "This place was really designed with the artist in mind," continues Pennington. "Everything from on-site parking for tour buses to a three-foot load-in from dock to stage to a computerized link from the dressing rooms to the restaurant make this an ideal concert venue from a performer's point of view."

"Our audio and video equipment will be the equivalent of what an A-level act would use on a multimillion-dollar tour," adds Keith Pressman.

It's an assertion also borne out in the Billboard Live lighting layout. "We've used Vari-Lite exclusively," says Greg Vogt, the club's technical coordinator. "This is really the first time Vari-Lite has been employed in anything other than a full concert venue, and to make it work we consulted closely with Irideon, Vari-Lite's architectural-lighting division." The result is a lighting grid that includes over 50 moving-head dichotic fixtures, six high-speed trusses and a 24-by-18-foot mother truss to facilitate maintenance. "There is simply nothing like it on a club level," says Vogt. "This is the kind of equipment you'd expect to see at a Pink Floyd or Genesis concert."

In the end, a vision for the future built on a tradition of excellence and a pioneering reputation has resulted in an elegant and efficient application of style and substance that maximizes both aesthetic and utilitarian demands. With Billboard Live, the enduring legacy of a great music magazine finds expression in a 21st-century vision of the ultimate entertainment environment. ●

By Design

Continued from page 20

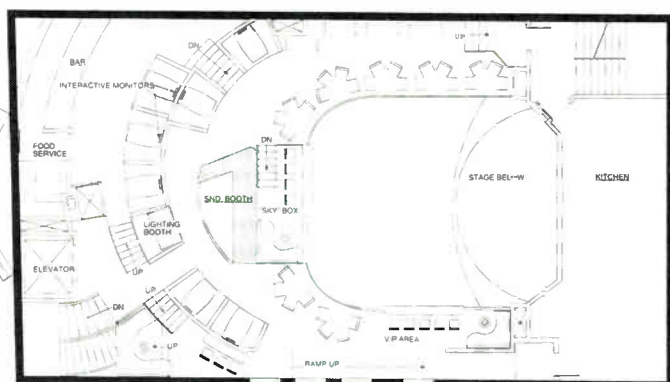
FINE DINING

Suspended over the dance floor and stage is the club's restaurant level with additional VIP seating including the exclusive skybox, overhanging in prime viewing space. The Billboard Live food services, including an extensive wine and champagne list and a menu of unique appetizers, was created especially for the club by John Sedlar, renowned chef of Abiquiu, Bikini and St. Esteph fame.

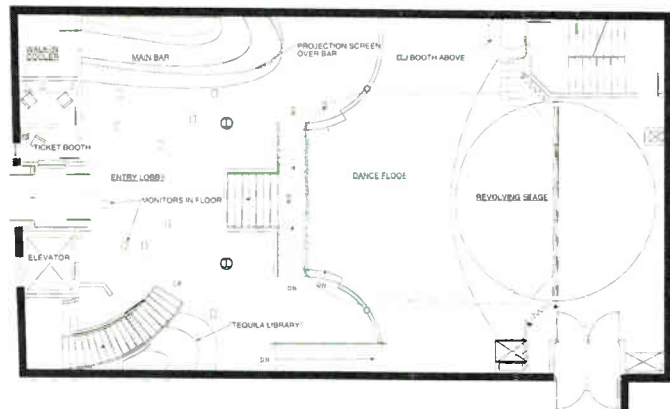
"There has been an impressive attention to detail in every aspect of the club," remarks Sedlar, "and we've tried to follow it through with the menu. We're really pushing the envelope of modern and classic cuisine, at the same time remembering the intense health- and beauty-consciousness of Angelenos. The food will be very diverse culturally, with an emphasis on foods from the Pacific Rim and Latino cultures." The restaurant, which will seat 80, will be serviced by Sedlar's experienced staff of 15.

The attention to detail mentioned by the famed chef is evident in every aspect of the Billboard Live experience, and nowhere more so than in the club's lavish fittings and decor. Explains Mahler, "I wanted to display the construction elements within the design of the building and its furnishing, while at the same time giving the interior a plush and comfortable feel, which is why you'll see a mix of colorful and lavish materials with expanded and perforated metals and exposed construction elements."

It's an intriguing combination in evidence everywhere. The club's downstairs Green Room, for example, combines lizard-skin-textured vinyl with taffeta-padded walls and heat-pressed vinyl, while the deluxe restrooms sport a diamond-perforated metal and penny-round tile motif. The bar finishes combine corrugated-acrylic counter edging and rayon-velvet wall panels overlaid with perforated metal sheeting. The bar facing is made of black pearl lonwave, and the banquette cushions are upholstered in sultry black leather. From the mica-colored Karastan carpeting to the silver-slate staircase to the Modernica cloud couches, Billboard Live appointments attain a stunning medium of a full spectrum of colors and textures.



⇒ SECOND FLOOR PLAN



⇒ FIRST FLOOR PLAN



⇒ LOWER LEVEL

Above: The tri-level floor plan shows areas dedicated to dining, dancing and interacting. Right: The Billboard Live facade features the only JumboTRON screen in the U.S.



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Rush Hour Crush. Payday artist Big Shug stands on the set of the video for his first single, "Crush." The clip was shot at the Transit Museum in Brooklyn, N.Y. Pictured, from left, are Big Shug, video producer/co-director Carl Verna, co-director Pierre Verna, and Payday manager Mr. Dave.

Rhino Sets Up Rushen's 'Best' Anthology Follows Reissue Of '82 Album

BY J.R. REYNOLDS

LOS ANGELES—Rhino Records will tap into the exemplary industry reputation of Patrice Rushen and piggyback its recent marketing efforts for a current Rhino reissue by the artist as it prepares to release "The Best Of Patrice Rushen."

A single-CD, 14-track package slated for release Sept. 17, "The Best Of Patrice Rushen" contains all the artist's hits from her Elektra years as well as one on Arista.

A versatile artist who has worked with recording acts ranging from the funky R&B of Prince to the traditional jazz of Sonny Rollins, Rushen began her solo career on Prestige Records. In 1978, she signed with Elektra, where she has recorded the bulk of her work—five of her 11 albums.



RUSHEN

Her first top 10 hit was "Haven't You Heard," which peaked at No. 7 on the Hot R&B Singles chart in 1979. Rushen's commercial career reached its peak in 1982 with her Elektra set "Straight From The Heart," which Rhino reissued in June. That album featured "Forget Me Nots," the hit single that earned the composer/musician/producer a Grammy nomination for best R&B vocal performance.

Rushen also earned a best R&B instrumental performance Grammy nomination for "Number One," also on "Straight From The Heart."

Quincy Newell, urban product man-

ager/catalog development director for Rhino, says that all the laurels surrounding "Straight From The Heart" helps increase awareness of Rushen among retailers and programmers.

"We're lucky to be able to release 'The Best Of Patrice Rushen' so close to our ['Straight From The Heart'] reissue set," says Newell.

Despite the less-than-enthusiastic consumer reception in 1994 for the artist's most recent album, Sin-Drome's "Anything But Ordinary," Rhino executives say the time is right for a greatest-hits set on Rushen.

"Unlike many acts that have greatest-hits packages coming down the pike, Patrice is still actively working in the business," says Newell. "We think her nonrecording show-business credentials increase the respectability factor, an important aspect in a greatest-hits set; it's certain to trickle over into the consumer market."

A consistent breaker of the gender barrier, Rushen has accumulated an impressive industry track record as a performer. The artist is regularly tapped by influential jazz artists such

(Continued on page 32)

Yvette Cason Comes Out To 'Play' Again; RCA Brings In 'Da Noise' Cast Album

YEE HAH! Celebrity event coordinator Kenneth R. Reynolds served up some sumptuous vocal talent for the annual Bill Pickett Invitational Black Rodeo, which was held July 20-21 at the Los Angeles Equestrian Center.

Among the guest performers were vocalists Alyson Williams, Byron Motley, Howard Johnson, and Yvette Cason.

Readers will remember Cason starring in the Los Angeles stage musical "Sisterella," which is in turnaround as the show's producers seek a new director and tweak the script.

Miramax Films has the motion picture rights to "Sisterella."

Whatever alterations are made to the musical comedy, we hope that Cason continues to play Dahlia, the endearingly wicked blue-blood stepmother—a role she made her own with impressive acting and powerful vocal performances.

Meanwhile, the L.A.-based artist is in rehearsal for "Play On," a new musical based on Shakespeare's "Twelfth Night," which features the music of Duke Ellington. The play will run Sept. 21-Oct. 26 at the Old Globe in San Diego.

Cason's chops may also be heard on the "Sisterella" cast album, available on M.J.J.

BRANG IT: Speaking of cast albums, on Tuesday (30), RCA Victor releases "Bring In 'Da Noise, Bring In 'Da Funk," which has earned four Tony Awards.

The Broadway production features George C. Wolfe, who won a Tony for best musical direction, and Ann Duquesnay, who walked away with a Tony for best performance by a featured artist in a musical.

The musical, which has been receiving favorable reviews since it opened at the Ambassador April 25, is based on a book of poems by poet Reg E. Gaines. The musical recounts the black man's struggle in America, using "the power of rhythm and energy to dramatize slave ships, lynchings, Hollywood antics, and 40 years of civil rights struggles."

Keyboardist Zane Mark serves as the show's conductor; he has previously written music for artists such as Regina Belle, Angela Bofill, and Marlena Shaw.

DRE SEGUE: Longevity Records has entered into a two-album production deal with Aftermath, Dr. Dre's new label, which is distributed through Interscope. The worldwide agreement is effective immediately.

The first Longevity act slated for release through Aftermath is Youngstown, Ohio-based R&B quintet

Whoz Who, whose still-untitled set was produced by the former Death Row co-owner/artist and is scheduled for release this summer.

Looks like Dre is coming out of a creative bag by going R&B first, as opposed to playing his obvious commercial trump card of rap, suggesting the rapper's desire to shed his gangsta image in favor of a broader persona. Frankly, there's really no leap of faith involved here if you take into account the smooth music arrangements that the artist has consistently produced.

DELIGHTFUL COMPILATION: Rhino has thrown down "Rapper's Delight: The Best Of Sugar Hill Gang," an 11-track party package sure to tickle the fancy of nostalgic musicologists and young rap fans alike.

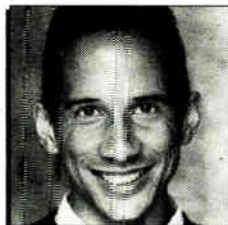
Released July 16, the set is Rhino's first compilation of what is acknowledged as the first rap act to hit the mainstream. The group's popular single on the Sugar Hill Records label, "Rapper's Delight," peaked at No. 4 on the Hot R&B Singles chart in 1979.

WHAT'S GOING ON: Marvin Gaye music collectors won't want to miss "The Vulnerable Sessions," a collection of ballads recorded by the late artist throughout the '60s and '70s. Scheduled for release by Motown Oct. 8, the 10-track set offers listeners a different flavor from one of R&B's most influential artists.

"The Vulnerable Sessions" is a collection of remakes in the tradition of Frank Sinatra—which may not appeal to orthodox Gaye aficionados. Still the music is worthy, even if not in sync with most people's perception of "Marvin the soul artist."

WHAS' UP? Artist/producer James Mtume is heating up as fast as this year's summer weather. Not only is Mtume the author of the theme to Fox's popular hip-hop police TV show "New York Undercover," he produced Mary J. Blige's "Everlasting Love" and K-Ci Haley's "Wildflower"—both of which are featured on the LaFace album "Rhythm Of The Games," which pays musical tribute to the 1996 Summer Olympic Games.

Mtume—perhaps best known as the artist who recorded "Juicy Fruit," which was No. 1 for eight weeks on Hot R&B Singles in 1983—also hosts "Open Line," a contemporary issues talk show that airs Sunday mornings on WRKS New York. He also recently signed a three-act production/imprint deal with MCA to distribute Reel 2 Reel Music, his new label.



by J. R. Reynolds

Warner Bros.' Benét Taps Into Retro-Soul On 'True To Myself'

LOS ANGELES—As the often graphic, "straight-from-the-street" attitude that has permeated R&B over the last several years begins to soften, Warner Bros. hopes Eric Benét's ethereal musical approach on "True To Myself" will touch the growing warm spot in the hearts of young consumers.

"My music is a bit more spiritual than a lot of other stuff that's out there," says Benét, whose album hits stores Sept. 27.

"Lately, audiences have been a little more open than they have in a long time," says the Milwaukee-born vocalist, who wrote and co-produced "True To Myself."

Described as a retro-soul set, "True To Myself" delivers contemporary melodies and intricate arrangements that bear subtle influences by such heritage R&B artists as Stevie Wonder, Donny Hathaway, Sly Stone, and Al Green.

"The kind of music that I came to love when I was growing up always had some kind of spiritual base, which affects the way that I write today," says Benét, who is managed by David Lombard and has yet to sign with a publisher.

Benét's more organic approach is just what the doctor ordered for creative executives at Warner Bros. "[Eric's] got a kind of holistic thing about him," says Warner Bros. black music division A&R VP Alison Ball-Gabriel. "He has this sort of '90s hippie vibe, and we wanted him to stay just the way he is."

Ball-Gabriel signed Benét to the label based on two demos he recorded—"I'll Be There" and the new album's title track.

"I liked what I heard immediately and didn't want him to change or conform to any image that didn't truly reflect who he is as an artist or as a person," she says. "I think that people will accept him for who he is, especially since R&B radio is opening up to more kinds of sounds these days."

The first single, "Let's Stay Together," was also the debut single from the

Warner Bros. "A Thin Line Between Love And Hate" soundtrack. A promotional CD version of the single was released May 28 to R&B, M&B adult, and cross-over stations.

"Let's Stay Together" is No. 45 on the Hot R&B Singles chart and had 723 detections for the week ending July 18, according to Broadcast Data Systems.

On July 23, the label began servicing a three-song sampler to clubs, coffeehouses, and bookstores.

"We're taking our time with [the marketing campaign]," says Warner Bros. black music division marketing senior director Bart Phillips. "In keeping with Eric's own music philosophy, we want to develop it naturally."

On June 19, the label serviced BET, VH1, and the Box, as well as local and regional clip shows. Phillips says that video airplay has helped stimulate interest in Benét's music.

"He has a handsome face and real, '70s persona about him, so we're putting heavy emphasis on the visual

(Continued on page 32)

Billboard **HOT R&B SINGLES**

FOR WEEK ENDING AUGUST 3, 1996

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	2	3	4	*** No. 1 *** 1 week at No. 1		
1	2	3	4	I CAN'T SLEEP BABY (IF I) R.KELLY (R.KELLY, BABYFACE)	R. KELLY (C) (D) (V) JIVE 42377	1
2	1	2	9	YOU'RE MAKIN' ME HIGH/LET IT FLOW ▲	TONI BRAXTON BABYFACE, B. WILSON (B. WILSON, BABYFACE) (C) (D) (M) (T) (V) (X) LAFACE 2-4160/ARISTA	1
3	4	4	7	TWISTED	KEITH SWEAT K. SWEAT, E. MCCAIN (K. SWEAT, E. MCCAIN, KUT KLOSE) (C) (D) (M) (T) (V) (X) ELEKTRA 64282/EEG	3
4	3	1	8	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC (FEAT. KC AND JOJO) JOHNNY "D" DRE (T. SHARUR, J. JACKSON, DR. DRE, R. TROUTMAN, L. TROUTMAN, M. DURHAM, W. CLUNNINGHAM, M. HOOKS) (C) (D) (M) (T) (X) DEATH ROW 85462/INTERSCOPE	1
5	5	—	2	ELEVATORS (ME & YOU)	OUTKAST OUTKAST (A. BENJAMIN, A. PATTON) (C) (D) (M) (T) (X) LAFACE 2-4177/ARISTA	5
6	7	8	10	ONLY YOU	112 FEATURING THE NOTORIOUS B.I.G. S. COMBS, STEVE J. (S. COMBS, S. JORDAN, M. SCANDRICK, G. PARKER, M. KEITH, D. JONES, D. ROGERS, H. CASEY) (C) (D) (M) (T) (X) BAD BOY 7-9060/ARISTA	6
7	6	5	9	WHY I LOVE YOU SO MUCH/AIN'T NOBODY	MONICA D. SIMMONS (D. SIMMONS, D. AUSTIN, A. CRISS) (C) (D) (M) (T) (V) (X) ROWDY 3-5072/ARISTA	3
8	10	10	5	LOUNGIN	LL COOL J R. SMITH (LL COOL J, B. R. SMITH) (C) (D) (T) DEF JAM 575062/MERCURY	8
9	8	6	14	KISSIN' YOU	TOTAL R. SAADIQ (J. JACKSON, R. SAADIQ, J. JOHNSON, B. JAMES) (C) (D) (M) (T) (V) (X) BAD BOY 7-9056/ARISTA	6
10	9	7	13	TOUCH ME TEASE ME (FROM "THE NUTTY PROFESSOR")	CASE FEAT. FOXY BROWN K. SHOOVE, KORNEGAY (C. WOODARD, M. J. BLAKE, H. HOOTEN, S. SMOOVE, KORNEGAY, F. BROWN, D. YOUNG, J. B. WEAVER, JR.) (C) (D) (T) SPOILED ROTTEN/DEF JAM 55452/MERCURY	4
11	12	11	6	I LIKE (FROM "THE NUTTY PROFESSOR")	MONTPELL JORDAN FEAT. SLICK RICK J. E. JONES (M. JORDAN, J. E. JONES, H. W. CASEY, R. FINCH) (C) (D) (T) DEF JAM 575046/MERCURY	11
12	11	9	13	THA CROSSLANDS ▲	BONE THUGS-N-HARMONY D. J. U-NEEK (BONE, D. J. U-NEEK, THE ISLEY BROS., C. JASPER) (C) (D) (T) RUTHLESS 6335/RELATIVITY	1
13	15	16	13	YOU	MONIEAH HEAVY D (HEAVY D, R. BURRELL, V. HERBERT, C. KING) (C) (D) (T) UPTOWN 56001/UNIVERSAL	11
14	14	13	13	HAY	CRUCIAL CONFLICT WILDSTYLE (W. MARTIN, M. KING, C. JOHNSON, R. LEVERSTON) (C) (D) (T) PALLAS 56008/UNIVERSAL	10
15	13	12	12	GET ON UP	JODECI MR. DALVIN (MR. DALVIN, K. C. JOJO) (C) (D) (M) (T) (X) MCA 55123	4
16	16	18	23	C'MON N' RIDE IT (THE TRAIN) ▲	QUAD CITY DJ'S C. C. LEMONHEAD, J. MCGOWAN (C. C. LEMONHEAD, J. MCGOWAN, B. WHITE) (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/ATLANTIC	16
17	29	42	5	THE THINGS THAT YOU DO	GINA THOMPSON R. JERKINS (R. JERKINS) (C) (D) (T) MERCURY 578158	17
18	21	24	8	IF I RULED THE WORLD	NAS POKE, TONE (N. JONES, J. OLIVIER, S. BARNES, J. PARKER, K. WALKER) (T) COLUMBIA 78327*	18
19	22	22	6	BLACKBERRY MOLASSES	MISTA ORGANIZED NOIZE (ORGANIZED NOIZE, M. ETHERIDGE) (C) (D) (T) (X) EASTWEST 64239/EEG	19
20	23	28	5	MY BOO	GHOST TOWN DJ'S R. TERRY (R. TERRY, C. MAHONEY, JR.) (T) SO SO DEF 78358*/COLUMBIA	20
21	19	19	13	NEVER TOO BUSY	KENNY LATTIMORE D. HALL (O. HALL, K. JONES) (C) (T) COLUMBIA 78245	19
22	18	17	7	BACK TO THE WORLD	TEVIN CAMPBELL HOUSE JAZZ (J. JAZ, M. RODERICK, R. PATTERSON) (C) (D) (V) QWEST 17629/WARNER BROS.	16
23	17	15	15	HOUSE KEEPER	MEN OF VIZION S. WILLIAMS, T. RILEY (G. SPENCER III, T. RILEY, S. BLAIR) (C) (D) MJJ/550 MUSIC 78274/EPIC	13
24	20	14	16	YOU'RE THE ONE	SWV A "ALLSTAR" GOROON, JR. (ALLSTAR, A. MARTIN, I. MATIAS, T. JOHNSON, C. GAMBLE) (C) (D) (T) RCA 64516	1
25	26	29	13	IN THE HOOD	DONELL JONES D. JONES (D. JONES, G. TOBAR, P. RICHARDSON) (C) (D) (M) (T) (X) LAFACE 2-4127/ARISTA	25
*** Hot Shot Debut ***						
26	NEW ▶		1	BABY LUV	GROOVE THEORY B. P. WILSON (A. LARRIEUX, L. LARRIEUX) (C) (T) EPIC 78359	26
*** Greatest Gainer/Airplay ***						
27	40	—	2	SO MANY WAYS (FROM "HIGH SCHOOL HIGH")	THE BRAXTONS J. DUPRI, C. LOWE (J. DUPRI, C. S. LOWE) (C) (T) ATLANTIC 87056	27
28	27	27	4	IT'S A PARTY	BUSTA RHYMES FEATURING ZHANE EASY MO BEE (T. SMITH, R. NEUFVILLE) (C) (D) ELEKTRA 64268/EEG	27
29	25	21	26	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...")	JOE JOE, J. THOMPSON (J. THOMAS, J. THOMPSON, M. WILLIAMS) (C) (D) (V) ISLAND 854530	2
30	30	30	5	WHERE DO WE GO FROM HERE	DEBORAH COX HERBERT (L. STEPHENS, D. COX) (C) (D) ARISTA 1-3223	30
31	24	23	18	ALWAYS BE MY BABY ▲	MARIAH CAREY M. CAREY, J. DUPRI (M. CAREY, J. DUPRI, M. SEAL, J. HARRIS III, T. LEWIS) (C) (D) (M) (T) (V) (X) COLUMBIA 78276	1
32	32	32	4	ME AND THOSE DREAMIN' EYES OF MINE	D'ANGELO D'ANGELO, B. POWER (D'ANGELO) (C) (D) (V) EMI 58570	32
33	31	26	21	AIN'T NO NIGGA/DEAD PRESIDENTS	JAY-Z FEAT. FOXY BROWN SKI (S. CARTER, D. WILLIS, A. MOON, T. THOMAS) (M) (T) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY	17
34	NEW ▶		1	WHY DOES IT HURT SO BAD (FROM "WAITING TO EXHALE")	WHITNEY HOUSTON BABYFACE (BABYFACE) (C) (D) (M) (T) (V) (X) ARISTA 1-3213	34
35	35	41	5	GIVE ME ONE REASON	TRACY CHAPMAN D. GEHMAN, T. CHAPMAN (T. CHAPMAN) (C) (D) (V) ELEKTRA 64346/EEG	35
36	36	39	9	WITH YOU	SOMETHIN' FOR THE PEOPLE E. BAKER, SOMETHIN' FOR THE PEOPLE (E. BAKER, R. HOLIDAY, C. WILSON, W. J. YOUNG) (C) (D) WARNER BROS. 17681	36
37	28	20	9	THEY DON'T CARE ABOUT US	MICHAEL JACKSON M. JACKSON (M. JACKSON) (C) (D) (T) (V) (X) EPIC 78264	10
38	38	40	6	THAT GIRL	MAXI PRIEST FEATURING SHAGGY R. LIVINGSTON, S. PIZZONIA (G. BENSON, M. ELLIOTT, R. LIVINGSTON, S. PIZZONIA, O. BURRELL, B. T. JONES, S. CROPPER, L. STENBERG) (C) (D) (T) (V) VIRGIN 38550	38
39	33	25	22	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK")	MC LYTE FEAT. XSCAPE J. DUPRI (J. DUPRI, MC LYTE, M. JACKSON) (C) (T) (X) FLAVOR UNITY/EASTWEST 64302/EEG	3
40	34	31	23	LADY	D'ANGELO D'ANGELO, R. SAADIQ (D'ANGELO, R. SAADIQ) (C) (D) (M) (T) (V) (X) EMI 58543	2
*** Greatest Gainer/Sales ***						
41	75	—	2	ALL I SEE	A+ C. CARR (C. CARR, R. JERKINS, SMITH BROTHERS) (C) (D) (T) KEDAR 56003/UNIVERSAL	41
42	49	—	2	LIKE A WOMAN	THE TONY RICH PROJECT T. RICH (T. RICH) (C) (D) LAFACE 2-4175/ARISTA	42
43	43	53	4	THINGS WE DO FOR LOVE	HORACE BROWN E. FERRELL (H. BROWN, E. FERRELL) (C) (D) (T) MOTOWN 860360	43
44	37	33	26	GET MONEY ▲	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. EZ E/PPE (THE NOTORIOUS B.I.G., LITTLE KIM, I. PORTER, B. BEDFORD, R. AYERS, S. STRIPLIN) (C) (M) (T) (X) UNDEASIG BEAT 98087/ATLANTIC	4
45	45	49	6	LET'S STAY TOGETHER (FROM "A THIN LINE BETWEEN LOVE & HATE")	ERIC BENET E. BENET, G. NASH, JR., D. POSEY (E. BENET, G. NASH, JR., D. POSEY) (C) (D) JAC-MAC 17656/WARNER BROS.	45
46	42	36	7	YOU SAID	MONA LISA S. BROWN (R. ODEN, F. LEX, S. SAPP) (C) (D) (T) ISLAND B54630	33
47	55	78	13	PO PIMP	DO OR DIE (FEATURING TWISTA) THE LEGENDARY TRAXSTER (AK 47, BELO ZERO, N. A. R. D.) (C) (D) (T) RAP-A-LOT 38559/NOO TRYBE	47
48	52	69	4	TELL ME (I'LL BE AROUND)	SHADES T. TAYLOR, C. FARRAR (T. TAYLOR, C. FARRAR, B. WRIGHT, L. WRIGHT, D. ANDREWS, T. CARDWELL, M. PEOPLES, S. W. WILLIAMS) (C) (D) (T) MOTOWN 860410	48
49	47	47	23	DOWN LOW (NOBODY HAS TO KNOW) ▲	R. KELLY FEAT. RONALD ISLEY R. KELLY (R. KELLY) (C) (D) (M) (T) (V) (X) JIVE 42373	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
50	39	34	12	FOREVER MORE	PUFF JOHNSON N. M. WALDEN (N. M. WALDEN, P. JOHNSON, S. J. DAKOTA) (C) (D) WORK 78297/COLUMBIA	31
51	51	52	10	I'LL DO ANYTHING FOR YOU	ANN NESBY J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, A. NESBY, J. WRIGHT) (C) (D) (T) (X) PERSPECTIVE 587542	51
52	41	37	20	COUNT ON ME (FROM "WAITING TO EXHALE") ●	WHITNEY HOUSTON & CECE WINANS BABYFACE (BABYFACE, W. HOUSTON, M. HOUSTON) (C) (D) (M) (T) (V) (X) ARISTA 1-2976	7
53	61	—	2	GOOD LOVE	JOHNNIE TAYLOR C. R. CASON (C. R. CASON) (C) MALACO 2525	53
54	54	55	3	CHANGE THE WORLD (FROM "PHENOMENON")	ERIC CLAPTON BABYFACE (T. SIMS, G. KENNEDY, W. KIRKPATRICK) (C) (D) (V) REPRISE 17621/WARNER BROS.	54
55	46	38	16	SCARRED (FROM "EDDIE")	LUKE D. RUDNICK (L. CAMPBELL, L. DOBSON, M. YOUNG) (C) (T) LUTHER CAMPBELL 164000	31
56	56	—	2	GLORIA	JESSE POWELL M. STOKES (M. STOKES, E. JOHNSON) (C) SILAS 55208/MCA	56
57	58	61	5	WISHES (FROM "KAZAAM")	NATHAN MORRIS J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, N. MORRIS, S. ST'LLS) (C) (D) (T) (X) PERSPECTIVE 587550	56
58	44	35	17	AIN'T NOBODY/KISSING YOU	FAITH EVANS C. THOMPSON, S. COMBS, BABYFACE (F. EVANS, C. THOMPSON, S. COMBS, BABYFACE) (C) (D) (M) (T) (V) (X) BAD BOY 7-9055/ARISTA	14
59	60	51	4	IT HURTS LIKE HELL (FROM "WAITING TO EXHALE")	ARETHA FRANKLIN BABYFACE (BABYFACE) (C) (D) ARISTA 1-3222	51
60	48	50	6	I CONFESS	BAHAMADIA N. O. JOE (A. REED, N. O. JOE) (C) (D) (T) (V) CHRYSALIS 58437/EMI	45
61	NEW ▶		1	MOVIN' ON	CE CE PENISTON D. HALL (D. HALL, C. PENISTON, G. CHAMBERS) (C) (D) (T) (X) A&M 581656	61
62	78	—	4	CLONES	THE ROOTS K. WILLIAMS (TROTTER, ABDUL-BASIT, JENKINS, BLENNMAN, WILLIAMS) (C) (T) (X) DGC 19402/GEFFEN	62
63	50	43	18	LET'S LAY TOGETHER (FROM "DON'T BE A MENACE...")	THE ISLEY BROTHERS R. KELLY (R. KELLY) (C) (D) ISLAND 854586	24
64	57	63	12	I'LL NEVER STOP LOVING YOU	J'SON S. DIAMOND (S. DIAMOND, J. BLUME) (C) (D) HOLLYWOOD 64008	57
65	68	76	6	HOME	4U R. OWENS (T. OWENS, R. OWENS) (C) (X) RIP-IT 2711	65
66	66	66	4	I'LL MAKE YOUR DREAMS COME TRUE (FROM "KAZAAM")	SUBWAY J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS) (C) (D) (T) (X) PERSPECTIVE 587554	66
67	53	74	9	HANG 'EM HIGH	SADAT X A. MALEK (D. MURPHY, A. MALEK, J. KIRKLAND, E. MORRICONE) (C) (D) (T) LOUD 64561	53
68	82	—	2	SAY IT AGAIN (FROM "EDDIE")	NNEKA M. WINANS (M. WINANS, K. HICKSON, D. BOYNTON) (C) (D) ISLAND 854648	68
69	69	65	20	RENEE (FROM "DON'T BE A MENACE...") ●	LOST BOYZ MR. SEX, BUTTNAKEO, TIM DAWG (T. KELLY, J. HARRIS III, T. LEWIS) (C) (D) (M) (T) ISLAND 854584	13
70	67	70	6	THE BIZNESS/TIKES IS HIGH	DE LA SOUL FEAT. COMMON SENSE J. DEE, DE LA SOUL (K. MERCER, D. JOLICOEUR, V. MASON, L. LISTON) (T) TOMMY BOY 730*	53
71	71	60	11	PARTY 2 NITE	LADAE! AL B. SURE, T. DUDLEY (AL B. SURE, L. WILSON, K. GAMBLE, L. HUFF) (C) (T) (X) MOTOWN 860514	44
72	70	56	10	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") ●	COOLIO WINO, BRIAN G. (A. IVEY, JR., F. LEWIS) (C) (D) (T) TOMMY BOY 7731/ISLAND	47
73	64	58	19	LET ME CLEAR MY THROAT	DJ KOOL HA/H. DERBY (DJ KOOL) (T) (X) CLR 4218*	46
74	73	62	19	ONE FOR THE MONEY	HORACE BROWN K. DEANE (H. BROWN, K. DEANE, B. D. WILDCAT, O. HARVEY, C. MACK) (C) (M) (T) (X) MOTOWN 860512	14
75	62	59	8	IF IT'S ALL GOOD	COLOUR CLUB BERNARD & PIERCE (L. PIERCE, B. WISE) (C) VERTEX 8010/JVC	59
76	59	44	11	IT'S YOU THAT'S ON MY MIND	QUINDON C. STOKES, S. MATHER (STOKES, MATHER, B. MARKIE) (C) (D) (V) VIRGIN 38542	35
77	72	73	4	PAPARAZZI	XZIBIT THAYOD (A. JOINER, E. BANKS) (C) (D) (T) LOUD 64565	72
78	63	57	14	PLEASE DON'T GO	IMMATURE C. STOKES, C. CUENI (C. STOKES, C. CUENI) (C) (D) (T) MCA 55158	16
79	79	81	5	COME AROUND (FROM "THE NUTTY PROFESSOR")	DOS OF SOUL M. ROONEY, M. MORALES (M. ROONEY, M. MORALES) (C) (D) DEF JAM 57652/MERCURY	79
80	65	54	13	FASTLOVE	GEORGE MICHAEL G. MICHAEL, J. DOUGLAS (G. MICHAEL) (C) (D) (T) (V) DREAMWORKS 59001/GEFFEN	44
81	81	—	2	A LIL' SOME'EM SOME'EM	RAPPIN' 4-TAY A. EATON (A. FORTE, A. EATON, L. HAYWOOD) (C) (T) (X) EMI 58575	81
82	80	75	9	OPERATION LOCKDOWN/DA WIGGY	HELTAH SKELTAH E. SWIFT, MR. WALT (E. BROOKS, S. PRICE, J. BUSH, W. DEWGARDE) (C) (T) DUCK DOWN 53232/PRIORITY	64
83	74	67	20	SLOW JAMS	QUINCY JONES FEAT. BABYFACE & TAMIA WITH PORTRAIT & BARRY WHITE QUINCY JONES (R. TEMPERTON) (C) (D) QWEST 17673/WARNER BROS.	19
84	76	64	8	SO FLY	DOMINO (DOMINO) (C) (D) (T) OUTBURST/DEF JAM 576508/MERCURY	64
85	85	85	11	CAJUN MOON	RANDY CRAWFORD R. DROESEMEYER (J. J. CALE) (C) (T) (X) BLUEMOON 98071/ATLANTIC	65
86	77	68	12	HE'S NOT GOOD ENOUGH	SOLO J. POWELL (J. HARRIS III, T. LEWIS, M. HORTON, D. STOKES, E. CHAVIS) (C) (D) (X) PERSPECTIVE 587526	50
87	87	—	2	BEING SINGLE (AIN'T EASY)	VALERIE GEORGE K. DEANE (V. GEORGE, K. DEANE) (C) (D) (T) MOTOWN 860528	87
88	83	82	17	DON'T WANNA LOSE YOU	LIONEL RICHIE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, L. RICHIE) (C) (D) (V) (X) MERCURY B52857	17
89	93	87	5	SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME")	ALL-4-ONE W. AFANASIEFF (A. MENKEN, S. SCHWARTZ) (C) (D) WALT DISNEY 64011/HOLLYWOOD	83
90	84	80	14	TRES DELINQUENTS	DELINQUENT HABITS O. G. STYLE (I. MARTIN, D. THOMAS, A. MARTINEZ, S. LAKE) (C) (D) (T) PMP 64526/LOUD	61
91	90	90	3	WHERE DO WE GO FROM HERE (FROM "ERASER")	VANESSA WILLIAMS D. FOSTER (D. FOSTER, L. THOMPSON, E. KOPELSON, D. PASHLEY) (C) (D) (V) MERCURY 57B102	90
92	NEW ▶		1	EVERYBODY	SKIN DEEP DJ CLARK KENT (C. KENT, H. DESIRE, T. HESTER, G. GILSANT, J. CARTER) (C) (D) (T) LOOSE CANNON 57B112/ISLAND	92
93	88	91	13	OREGANO FLOW	DIGITAL UNDERGROUND D. FLO (G. JACOBS, R. BROOKS, LOOSE ENDS, S. NICHOL, J. EUGENE, C. MCINTOSH) (C) (T) (X) CRITIQUE 15571/RADICAL	75
94	NEW ▶		1	MY CREW CAN'T GO FOR THAT (FROM "THE NUTTY PROFESSOR")	TRIGGER THE GAMBLER FEAT. SMOOTHIE DA HUSTLER & D. V. AUS KHRIST DR. PERIOD (D. PITTMAN, T. SMITH, D. SMITH, K. SCRANTON, D. HALL, J. LATES, S. ALLEN, C. MAYFIELD) (C) (D) (T) DEF JAM 578334/MERCURY	94
95	95	92	16	BRING IT ON	KINO WATSON K. WATSON (K. WATSON, M. WILLIS, A. INGRAM, J. MITCHELL) (C) (T) (X) COLUMBIA 78273	

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'YOU'RE MAKIN' ME HIGH', 'I CAN'T SLEEP BABY (IF I)', 'TOUCH ME TEASE ME', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent songs like 'NOT GON' CRY', 'I WILL SURVIVE', 'BEFORE YOU WALK OUT OF MY LIFE', etc.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles A-Z including 'AIN'T NOBODY MISSING YOU', 'I CAN'T SLEEP BABY (IF I)', etc.

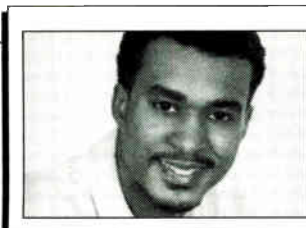
Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles sales including 'BABY LUV', 'GROOVE THEORY', 'GET MONEY', etc.

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



DATU FAISON'S RHYTHM SECTION

DON'T DISTURB THIS GROOVE: After solidifying itself in the R&B marketplace with the gold-certified "Tell Me" (Epic) and its respectable follow-up, "Keep Tryin'," **Groove Theory** is off to an impressive start with its third single, "Baby Luv." With a 9% increase in airplay points and strong first-week sales at R&B core stores, "Baby Luv's" points are almost double the previous week's total, enough to earn Hot Shot Debut on Hot R&B Singles.

The group's members, **Bryce Wilson** and **Amel Larrieux**, have stayed busy working with outside projects since the success of their first single. Lead vocalist Larrieux recently wrote and performed two tracks on the forthcoming album from **Sweet Back**, Sade's band, which will feature several vocalists. Meanwhile, producer Wilson has been busy in the studio with **Toni Braxton**, **En Vogue**, and **Az Yet**.

ROUNDING UP SALES: Originally a member of prolific rap group **Brand Nubian**, rapper **Sadat X's** solo effort, "Wild Cowboys" (Loud/RCA), cops Hot Shot Debut honors, entering Top R&B Albums at No. 13. The set has already spawned the underground hit "Hang 'Em High," an ode to the Wild West that peaked at No. 12 on Hot Rap Singles and No. 53 on Hot R&B Singles.

Sounds Of Blackness lead vocalist **Ann Nesby's** solo project, "I'm Here For You" (Perspective), comes back to life, thanks to a 61% sales increase at R&B core stores. That increase not only moved the title 99-69 but was enough to earn her this week's Pacesetter award. The sales surge was due in part to her performance at the Olympics in Atlanta, where she was a featured vocalist during the opening ceremonies. Her current single, "I'll Do Anything For You," enjoyed a 20% increase in airplay points, moving it 64-59 on Hot R&B Airplay. The single holds at No. 51 on Hot R&B Singles.

YOUNG ONES: Looking to following in their sister's footsteps, the **Braxtons'** first single, "So Many Ways" (Atlantic), is starting to stir things up at R&B radio. With a 20% increase in radio points and almost three times as many sales as the previous week, the title moves 42-32 on Hot R&B Airplay and 65-35 on Hot R&B Singles Sales. That gain was enough to move the single 40-27 on the Hot R&B Singles, while earning it this week's Greatest Gainer/Airplay award. Monitored stations leading the pack include WTMP Tampa, Fla.; KMJJ Shreveport, La.; and WQHT (Hot 97) New York.

Although he is only 13 years old, rapper **A+** is packing quite a punch this week as he makes his grand entrance at No. 29 on Hot R&B Singles Sales while moving 65-55 on Hot R&B Airplay. The title earns Greatest Gainer and debuts at No. 41 on Hot R&B Singles.

INDEPENDENTS' DAY: Often looked at as a farming ground for majors, small start-up rap labels have been consistent suppliers of regional rap flavor. Entering Top R&B Albums at No. 48 is **11/5's** sophomore release, "A-1" (Dog Day). According to **Buddha Bob**, director of promotion at City Hall Record Distributors, the band has a huge following in the South and Northwest.

Another record with huge anticipation at retail is the debut from Chicago rapper **Do Or Die**. His first single, "Po Pimp," has been consistently growing in radio audience and at retail, moving 43-31 on Hot R&B Singles Sales, with a 62% unit increase. That push gives the title a 55-47 move on Hot R&B Singles and a 16-10 jump on Hot Rap Singles. **Tony King**, manager of George's Music Room in Chicago, says, "That record broke out of this market. I haven't been able to keep it in stock." The record was initially on Creator's Way, a Chicago-based indie, but was picked up by Noo Trybe/Virgin. Supporting stations include KBXX Houston, WHTA Atlanta, and WEJM Chicago.

BUBBLING UNDER TM HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	3	BODY KNOCKIN'	SA-DEUCE FEAT. SHAZAM (MECCA DONEASTWEST/EEG)
2	—	1	I'M THE ONLY PLAYER	MELUECK BRITT (EASTWEST/EEG)
3	—	1	100 SPOKES	ABOVE THE LAW (TOMMY BOY)
4	—	1	ANYTHING GOES	RAS KASS (PRIORITY)
5	4	4	SEXUAL CAPACITY	COLOR ME BADD (GIANT/WARNER BROS.)
6	—	1	LYIN' KING	NINE (PROFILE)
7	3	4	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL)
8	—	1	KREEP	CHINO XL (AMERICAN/WARNER BROS.)
9	17	10	TO DA BEAT CH'ALL	MC BREED (WRAP/ICHI-BAN)
10	5	6	INTIMATE THOUGHTS	RENAISSANCE (ALL NET)
11	18	2	FREAK OF THE WEEK	DJ POLO FEATURING RON JEREMY (SALMON)
12	7	2	CRUSH	BIG SHUG (FFRR/PAYDAY)
13	21	4	HOKEY POKEY	THE PUPPIES (CONVERTIBLE/PANDISC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	BIG LONG JOHN	MAD COBRA (EMI)
15	16	2	DO YO' THANG	AL TARIQ (KOOL FASH) (CORRECT)
16	15	11	GET RIGHT	MAC MALL (RELATIVITY)
17	13	3	LA RAZA II	FROST (RELATIVITY)
18	6	11	WHAT GOES AROUND COMES AROUND	BOB MARLEY (JAD)
19	—	1	KNOCK KNOCK	SAM "THE BEAST" (CLR)
20	22	9	MONEY DON'T MAKE YOUR WORLD STOP	PUDGEE (PERSPECTIVE)
21	9	8	ACTUAL FACTS	LORD FINESSE (PENALTY/TOMMY BOY)
22	23	12	SUMMER MADNESS	JERALD DAEIMYON (GRP)
23	8	5	IT AIN'T RIGHT	OTR CLIQUE (ALL NET)
24	19	38	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
25	24	4	KISS LONELY GOOD-BYE	STEVIE WONDER (MOTOWN)

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

R&B

PATRICE RUSHEN

(Continued from page 29)

as **George Benson**, **Herbie Hancock**, and **Jean-Luc Ponty**.

The artist's reputation as a conductor is equally worthy.

In 1994, Rushen served as musical director for **Janet Jackson's** "janet." world tour. According to the label, in 1992, she was the first woman in 43 years to be musical director for the **Emmy Awards** (she was also musical director the following year); in 1993 she became the first and only woman to serve as musical director for the **Peoples' Choice Awards**; and since 1989 she has been musical director of the **National Assn. for the Advancement of Colored People Image Awards**.

The marketing campaign for "The Best Of" began when **Rhino** reissued "Straight From The Heart."

"In the general announcement that the reissue set was coming, there was also mention of the greatest-hits set," says **Newell**. "Since that time, we've had street teams out there spreading word of the package to clubs, DJs, retail, radio, coffee shops... wherever consumers congregate."

On July 15, **Rhino** serviced its quarterly sampler of upcoming label product via street teams to retail and press. The sampler included Rushen's popular "Forget Me Nots," which peaked at No. 4 on Hot R&B Singles.

Radio will be serviced with the sampler at a later date and will receive "The Best Of Patrice Rushen" on the album's in-store date.

The label says that visibility is a key component to marketing the album. "We're using visual elements of Patrice that make her highly recognizable," says **Newell**.

The cover art of "The Best Of" will bear a contemporary image of Rushen, along with teaser stickers highlighting such consumer favorites as "Forget Me Nots," "Breakout," and "Number One."

"Price and positioning are a priority, along with name association," **Newell** says. "We want the product to jump out at consumers so that when they see it, they'll say, 'Oh yeah, I like her music,' and take the product out of the bin."

Although the label has no plans to release the package internationally, executives aren't ruling out the possibility. "We're also looking into concert possibilities, but so far nothing's been scheduled," says **Newell**.

ERIC BENET

(Continued from page 29)

aspect of our campaign to lure consumers to his music," **Phillips** says.

Print advertisements for **Benét's** album are scheduled to run in publications such as **Essence**, **Sister 2 Sister**, and **Vibe**.

Benét is a scheduled performer at **WEA's** 20th annual convention, which will be held in **August** in **Los Angeles**. The vocalist is also in rehearsals for a performance at the upcoming **Vibe Music Seminar** in **August**.

In the fall, the label plans to send **Benét**—who has not signed with a booking agent—on a college showcase tour with a live band. At a yet-to-be-determined date, the label also plans to issue the three-track sampler to campus students in support of a road show.

The label did not know when it would release **Benét's** album internationally and had no marketing plans at press time.

J.R. REYNOLDS

Billboard®

FOR WEEK ENDING AUGUST 3, 1996

Hot Rap Singles TM

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
★ ★ ★ No. 1 ★ ★ ★				
1	2	2	ELEVATORS (ME & YOU)	OUTKAST
2	1	1	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC (FEAT. KC AND JOJO)
★ ★ ★ GREATEST GAINER ★ ★ ★				
3	3	2	LOUNGIN	LL COOL J
4	5	5	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S
5	4	3	HAY	CRUCIAL CONFLICT
6	8	6	AIN'T NO NIGGA/DEAD PRESIDENTS	JAY-Z FEAT. FOXY BROWN
7	7	7	IT'S A PARTY	BUSTA RHYMES FEATURING ZHANE
8	6	4	THA CROSSROADS	BONE THUGS-N-HARMONY
9	NEW	1	ALL I SEE	A+
10	16	16	PO PIMP	DO OR DIE (FEATURING TWISTA)
11	17	25	CLONES/SECTION	THE ROOTS
12	10	9	GET MONEY	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
13	11	12	PAPARAZZI	XZIBIT
14	9	8	SCARRED (FROM "EDDIE")	LUKE
15	13	10	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK")	MC LYTE FEAT. XSCAPE
16	14	13	I CONFESS	BAHAMADIA
17	15	11	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE")	COOLIO
18	12	15	HANG EM' HIGH	SADAT X
19	18	14	TRES DELINQUENTES	DELINQUENT HABITS
20	21	16	OPERATION LOCKDOWN/DA WIGGY	HELTAH SKELTAH
21	19	—	A LIL' SOME'EM SOME'EM	RAPPIN' 4-TAY
22	20	18	RENEE (FROM "DON'T BE A MENACE...")	LOST BOYZ
23	22	17	SO FLY	DOMINO
24	24	21	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW	BUSTA RHYMES
25	30	29	IF I RULED THE WORLD	NAS
26	26	24	BOOM BIDDY BYE BYE	CYPRESS HILL
27	28	22	REAL LIVE SH*T	REAL LIVE FEAT. K-DEF & LARRY-O
28	23	20	5 O'CLOCK	NONCHALANT
29	25	23	OREGANO FLOW	DIGITAL UNDERGROUND
30	NEW	1	ANYTHING GOES	RAS KASS
31	27	19	DON'T YOU WORRY	RUFFA FEATURING TASHA
32	32	26	MR. ICE CREAM MAN	MASTER P
33	29	30	DOUBLE TROUBLE	MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
34	35	32	WHERE I'M FROM	PASSION
35	33	28	LIVE AND DIE FOR HIP HOP	KRIS KROSS
36	NEW	1	MY CREW CAN'T GO FOR THAT (FROM "THE NUTTY PROFESSOR")	TRIGGA THA GAMBLER FEAT. SMOOTHIE THA HUSTLER & D.V. ALIUS KHIRST
37	34	36	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS
38	36	31	THE WORLD IS A GHETTO (FROM "ORIGINAL GANGSTAS")	GETO BOYS FEAT. FLAJ
39	31	27	LET ME CLEAR MY THROAT	DJ KOOL
40	41	35	NASTY DANCER/WHITE HORSE	KILO
41	40	34	THE BIZNESS/STAKES IS HIGH	DE LA SOUL FEAT. COMMON SENSE
42	50	—	FREAK OF THE WEEK	DJ POLO FEAT. RON JEREMY
43	NEW	1	100 SPOKES	ABOVE THE LAW
44	37	37	SHADOWBOXIN'	GENIUS/GZA FEAT. METHOD MAN
45	47	—	DO YO' THANG	AL TARIQ (KOOL FASH)
46	RE-ENTRY	2	HOKEY POKEY	THE PUPPIES
47	46	45	GET RIGHT	MAC MALL
48	42	40	THE MAD SCIENTIST	THE LARGE PROFESSOR
49	RE-ENTRY	46	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	COOLIO FEAT. L.V.
50	45	—	LA RAZA II	FROST

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Dance Summit: Divas Dominate Clubland Confab

TALK ABOUT waiting to exhale. That intense wind you might have felt at 1 a.m. Saturday, July 20, was not a rare respite from the summer heat. It was us letting out a sigh of relief strong enough to be heard and felt around the world. It was at that moment that the third annual Billboard Dance Music Summit officially came to a close.

Approximately 500 of clubland's key players converged upon the Marriott on Michigan in Chicago July 17-19 for a spree of discussion groups, artist showcases, and schmoozing. In a word, it was *hectic*. But it was all good, too. Thank goodness we kept a diary. Otherwise, we could never have kept track of it all.

MONDAY, July 15: Here we are, doing what has become a natural part of our pre-summit routine—pacing the floor at 3 a.m. in a nervous sweat, jotting down last-minute details to iron out. After living through this experience twice, you'd think that the stress would lessen. Not even close. Oh, well... who said the life of a control freak was an easy one?

In reality, there is little reason to be stressed out this year. Support from the dance music community, on the whole, has been highly encouraging. And the decision to move the event to Chicago is proving to be wise. Not only is this a beautiful city with a kickin' club scene, but the local industry vibe here is warmer and more cooperative than we could ask.

Of course, there are frustrations. Carving out equal pieces of the proverbial pie for everyone gets harder every year. And while we'd love to believe that everyone will leave with a satisfied smile, we know that's impossible. With the aid of our fearless business counterpart, Billboard's special events manager Maureen Ryan, we are providing venues conducive to exchanging ideas, doing business, and partying. The rest is up to them. As we turn off the lights and curl up with our teddy bear in an effort to get some sleep, questions nag at the brain. Is the club community really willing to work hard and support itself? Or does everyone simply want to look fabulous and be on the guest list?



by Larry Flick

TUESDAY, July 16: Feeling a little calmer today—thanks in large part to witnessing the magic being made at this afternoon's rehearsal for Clubland Unplugged, which will launch the summit at Green Dolphin Street tomorrow night. The premise for the show is simple yet terrifying: take several of dance music's leading voices and put 'em in front of a live band—some for the very first time. Without the safety of a DAT player, anything can happen. It takes a real pro to live through such a show.

We knew everything would be fine as we pulled up to the venue in a taxi and heard **Joi Cardwell**, the show's host and anchoring performer, tear through the song "Change Of Seasons" with **Cosmic Truth**, the evening's backing band, blaring through the club's walls. It sounded as if they had been jamming together for years.

Walking through the room, it's cool to find **Byron Stingily**—easily one of the sweetest voices to ever grace a house record—playing the dotting papa to his two handsome young sons, who are demonstrating the cartwheels and karate moves they've just learned. He breaks his gaze from the lads long enough to note that he is putting the finishing touches on a deal to helm a dance label for **Arma Andon's** budding **Pure Records**. Factor in the album he is brewing for **Nervous Records**, and it looks like his post-**Ten City** career is off and running.

Meanwhile, **Shawn Christopher** is huddled with her backing singers, going over the vocal arrangements for her numbers, one of which is an acid-jazz revision of the classic "Another Sleepless Night." The lady has been a tad on the quiet side lately and has something to prove. It's clear that she's well aware of this fact as she dives into the song as if her life depends on it. She's still got the goods... and then some.

Everything grinds to a halt when

Ann Nesby enters with entourage in tow. Clad in shiny blue satin, perfectly lacquered fingernails, and a coiffure to make **Patti LaBelle** envious, she is every inch the old-school diva, moving through the room with a flourish of "hey, baby" greetings like a mama hen.

Elation shifts to butterflies in the tummy as we're in a taxi headed back to the hotel and hear one of the many on-air spots promoting the summit on **WBBM (B-96)**. Suddenly, this all feels bigger than a few days of panels and shows. Yikes! Maybe now would be a good time for a cocktail.

WEDNESDAY, July 17: Our ears are still ringing from tonight's show. What a selfish treat it was. We'd been dreaming of producing a show in a place like **Green Dolphin Street**, an intimate club oozing with atmosphere. Lush candlelight, cigar smoke, fresh flowers everywhere... it was like stepping into a '30s-era ballroom.

The artists rose to the occasion, delivering performances that made you feel proud to be a part of this little corner of the industry. **Cardwell** was the picture of pure glamour—not to mention unflappable grace—as she whipped off her clothes during a mid-show costume change with us holding only the tiniest blouse as a shield from prying eyes.

Meanwhile, **Christopher** and **Stingily** were so hot that **Janice Robinson** could be seen repeatedly leaping from her ringside seat and pounding the floor with her fists in praise. Even the ever-shy **Erik Bradley** (music director at **B-96**) was spotted screaming at various moments.

With so much energy displayed onstage, it was ironic to note how nervous some of the artists were. For example, **Nesby** was trembling and near tears when she arrived. It was astonishing to watch her literally transform herself as she walked up the stairs leading to the stage, eventually turning the club into a church for "Can I Get A Witness" and the **Sounds Of Blackness** chestnut "I Believe."

Local band **Liquid Soul** showed why it is on the lips of every major-label A&R rep, serving the kind of acid jazz that could finally and permanently get the sound entrenched on R&B radio. Simply slammin'. Aaah, if only we could go home right now—we'd be the conquering hero. But alas, the party is really just beginning.

THURSDAY, July 18: If there is a lesson with which we'll leave this year's summit, it's that people are far less interested in panels than they are in the chance to network and twirl. With that in mind, we were grateful that so many people attended and actively participated in daytime events like the keynote speech, where such local luminaries as legendary producer/DJ **Farley Jackmaster Funk** and industry upstart **Connie Varvitsiotis** waxed philosophical about the state of the Chicago club scene.

Moving on to the evening and the main event at **CroBar**, we braced ourselves for what could only be described as an onslaught of divas. The night started with **Teri Bristol** behind the turntables and **Crystal Waters** (who could be spotted throughout the sum-

mit with a disposable camera and a champagne-toting **Sabrina Johnston**) co-hosting the night with **B-96** jock **Julian Perez**. **Georgie Porgie**, **Karel**, and **Gladezz** got the ball rolling nicely, juicing the crowd for **Ian Starr's** smooth rendition of his **Vestry** hit "Walking On Sunshine" and the stomp of Latin-dance icon **El General**. With the acts hitting the stage fast and furious, we were fearful that **Robinson** might not make it back from one of her many trips to the bathroom. Nerves hit people in the most unusual ways, don't they?



JOI CARDWELL

No worry, though: **La J** commanded the stage in a flurry of white feathers as she premiered her gorgeous **Manifesto/Mercury** single "Earth Beat" (produced by **David Morales**). It was enough to make you forget about her brief tenure as the singer of **Livin' Joy's** "Dreamer," though she served that jam with a fury that belied the nervous tears she shed backstage. The girl is a powder keg of emotion, and her music is all the better for it.

But it was all about the arrival of the true titans of dance music: **Jennifer Holliday**, **Martha Wash**, and **Jocelyn Brown**. We were awestruck and our stomach was in knots as we escorted them around the venue, but we were soothed by being included in the girlfriend chat session that went on backstage. You might expect drama and shade with such stars in the same small space. But the opposite was true. In fact, we couldn't help but giggle as **Wash** hugged **Holliday** and asked if her Christmas card arrived on time, to which **Jennifer** replied, "Yes, baby, and it was beautiful."

Each of them performed to peak capability, with **Brown** and **Wash** doing the cutest sister routine during "Keep On Jumpin'." And, yes, the three ladies were dead-on serious when they spoke onstage of a potential trio recording later this year. All they need is a label willing to put 'em in the studio. Maybe there's room for a cut on that **Todd Terry** album that **Wash** and **Brown** are working on.

Our heart still warms at the thought of **Holliday's** performance, which included the new **Love To Infinity** version of "No Frills Love" and her "Dreamgirls" classic "And I'm Telling You I'm Not Going." Were people really holding hands throughout the club? Yes. Looking over our shoulder to the back of the club, we saw a sea of hands gripped and swaying in unison—with the occasional club child trying to belt along with the song. Even **Wash** and **Brown** could be spied clapping and testifying at the foot of the stage in respect for **Jennifer's** performance. Does it get better than this?

FRIDAY, July 19: Day three. And we are starting to wilt. But leave it to **Kristine W.** to perk us up in times of need. That gal is *tireless*. She co-hosted the evening's showcase with **B-96** dude **Brian Middleton** and rarely left the side of the stage, where she could be seen dancing and screaming along with the crowd to a bill that included **Yvonne of Nu Soul**, **Love Tribe** (a local act enjoying a much-deserved hit in London, "Stand Up"), **Rhythmcetric**, hunky New Yorker **Michael Vincent**, and hi-NRG ingénue **Amber**—all of whom served the crowd with cool ease and juicy grooves. In fact, the only time **Kristine W.** left public view was in preparation for her own 15-minute set, during which she changed outfits no less than four times (it was all about the **Versace**-inspired gown made from bubble wrap that she wore during "Land Of The Living").

The cappers of the night were **Robin S.** and **Love To Infinity**—which proved it is as strong a band as it is a production team. **LTI** front woman **Louise Bailey** exuded sultry soul, winning the crowd over with the anthemic "Pray For Love." The icing was having a special videotaped greeting from **Mariah Carey**, thanking clubland for its long-term support of her records. If we ever needed to feel like we had juice, it was at that moment.

Meanwhile, **Robin S.** hit the stage in a rush of lace and silk, backed by a mini-choir. She raced through the requisite "Show Me Love" but showed her real power during a chest-pounding house rendition of the **Yaz** chestnut "Midnight" and her own inspiring composition "I Shall Be Free." These songs hint at an album that will affirm **Robin S.** as a presence to be reckoned with.

And as she stomped off the stage in a triumphant rush, we must confess to feelings of empathy. This year's summit was over, and the crowd seemed to appreciate the work... the *hard* work. And despite the moaning and grouching we did along the way, it was worth every second. We cannot wait to do it all again next year.

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FOR WEEK ENDING AUGUST 3, 1996

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1. GIVE ME STRENGTH JON OF THE PLEASED WIMMIN PERFECTO IMPORT
2. BADMAN SISTER BLISS CHAMPION
3. SUPERNATURE CERRONE PURE
4. IT DOESN'T MATTER SHAY JONES MAXI
5. PEREZOSA EL GENERAL BMG U.S. LATIN

MAXI-SINGLES SALES

1. CRUSH BIG SHUG PAYDAY
2. MY CREW CAN'T GO FOR THAT TRIGGA THA GAMBLER DEF JAM
3. BLACKBERRY MOLASSES MISTA EASTWEST
4. PUMP IT CEVIN FISHER STRICTLY RHYTHM
5. KREEP CHINO XL AMERICAN

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

Asylum Courts Country Vote For Thrasher Shiver Debut

BY DEBORAH EVANS PRICE

NASHVILLE—Every year when the ballots for the Country Music Assn. Awards hit the desks of those involved in the industry, a common cry goes up: "We need more duos in country music."

With the Sept. 10 release of Thrasher Shiver's self-titled debut album, Asylum hopes to introduce country music aficionados to new contenders for the ballot. As attested by the Thrasher Shiver 96 banner that drapes Asylum's building, the campaign buttons pinned to supporters, and the campaign signs that blanket Music Row lawns, the label is hot on the campaign trail in an effort to break this new duo.

"It's an election year, and it looks great," Asylum co-president/CEO Joe Mansfield says of the political campaign promotion.

"We have campaign buttons which we wear all over town," adds Asylum VP of promotion Denny Mosesman. "People question them, and we tell them about this fantastic duo we have on Asylum. And we've got a huge ban-

ner on the back of the building saying, 'Thrasher Shiver 96.' I hope everyone drives by and wonders, 'What the heck is that?' and looks into it. We have other campaign things and some pretty crazy ideas. It's a lot of fun."



THRASHER SHIVER

The duo consists of Neil Thrasher and Kelly Shiver, who were aspiring songwriter/artists when they met at Bob Doyle's publishing company four years ago. "We became friends, and we talked a lot and realized we had a lot in common," Shiver says.

"We started writing a lot together, started singing on demos, and realized our voices blended unusually well and we should maybe be serious about a duo thing, even though we were pursuing solo [careers]. We thought it would be a little more special and fresh. It was a natural thing."

Thrasher agrees. "The first time we got together, it just clicked right off the bat," he says. "The more we did, the better it sounded. We couldn't ignore something like this."

Unlike most country music duos that feature one member singing lead and the other doing harmony, Thrasher and Shiver both sing lead—sometimes trading off lead vocals in the same song, but more often just singing in unison, their

strong tenors blending into one vocal force.

"It's unique and fresh," Thrasher says. "It's not really different, because the Everly Brothers and Simon & Garfunkel and some duos from the past did vocals together, singing together the whole time... In country music, there hasn't been anyone to do this."

"We grew up on Seals & Crofts and the Everly stuff, and when we incorporated that into loving country music and being country, it just turned out the way it is. I don't think anyone gets tired of hearing that neat harmony thing. There is not a market full of it out there, so we can't help but be a little bit proud of that, for sure."

The duo co-produced the album with

Justin Niebank. The debut single and video, "Goin' Goin' Gone," were released July 22.

In addition to the strength of their vocals, the two are accomplished songwriters and live performers. Thrasher grew up in a musical family. His father, Joe, was a member of the Thrasher Brothers, who recorded for MCA in the early '80s. Neil toured with his father's group at 18 and later with other bands before becoming a backup singer and songwriter on Music Row. His writing credits include cuts by Kenny Chesney, Ricky Lynn Gregg, and Diamond Rio's current hit, "That's What I Get For Loving You."

Shiver honed his musical skills per-

(Continued on page 38)

Atlantic's Tracy Lawrence's Empire Began With 'Sticks'

BY CHET FLIPPO

NASHVILLE—Over the past five years, Tracy Lawrence has quietly taken himself from total obscurity to platinum status, and in the process, he has built his business to the point that he manages himself and he is being sought after by prominent companies for corporate tie-ins.

All this after his fledgling career almost ended when he was shot in a parking lot on Music Row.

Atlantic president Rick Blackburn says that Lawrence is "really maturing. We've been through some times together:

He's worked hard at getting his personal life straightened out."

The 28-year-old Atlanta, Texas, native came to town six years ago in a battered 1980 Toyota with 250,000 miles on it. Blackburn, just starting Atlantic, was impressed by the honky-tonk singer's musical self-confidence.

Then, as he was recording his debut album, "Sticks And Stones," Lawrence was shot four times by armed robbers in the parking lot of Shoney's.

"So that's how we started off," says Blackburn. "Here's a kid laying up in the hospital with no insurance and two bullets still lodged in him. I went to New York to get an advance for him. I told Ahmet [Ertogun, co-chairman/CEO of Atlantic] that I needed \$10,000 to cover Tracy Lawrence's medical bills, and Atlantic said, 'Who is she?' So that's how his career started."

Lawrence, who still has a pin in his hip, didn't let his injuries hold him back. His debut single, "Sticks And Stones," went to No. 1 in late 1991.

Lawrence says he quickly attended

to the business side of his career.

"I've always had a pretty good grasp of things," Lawrence says, "and I had some problems with management early in my career and just felt that I had a better picture of where I was as an artist than anyone else. I had a business minor in college and studied marketing and advertising."

He put together a group of people he trusted, he says, forming Tracy Lawrence Enterprises (TLE) with its own building on Music Row. Now, TLE is virtually self-contained. "William Morris does the booking," he says, "but pretty much everything else is done out of here—tour coordination, radio, media, and so on. I know how I choose to be perceived, and I think the people around me reflect that pretty well."

Corporate tie-ins came next in deals with Coors, Crown Royal, Chevrolet, Justin Boots, Wrangler, Yamaha, Stetson, and Country Star Restaurants.

"He has a big appetite for that," says Blackburn. "He has an understanding of their businesses. He can tell you a lot about beer distribution."

Lawrence says, "We're looking at doing some electronic commercials with Coors. I personally did the deal with Yamaha, and we're expecting to have a signature line of Tracy Lawrence Yamaha guitars out in the next year." He's also working on a musical production about the Civil War, which is still in the early stages.

Lawrence is a star without being a media star, says Blackburn, as a result of Atlantic's focus. "We're maybe not as aggressive as we could be from a PR standpoint. At Atlantic, we spend a lot of time focusing on radio."

Lawrence's goal, says Blackburn, is to run a record label. "He said, 'Teach me everything you can about running the company.' It's like Record Business 101. I've never worked with an artist with that much interest in it."

BR5-49 Dials The Wrong Number; Sony Loses VPs, Artist Ron Wallace

ON THE ROW: BR5-49 has run afoul of Gaylord Entertainment, which has denied permission for the group to title its upcoming album "The Number Is... BR5-49." The line, of course, comes from the old "Hee Haw" television show, which Gaylord owns. BR5-49 was on the verge of sending its album cover to the printing presses when it was notified of the decision, according to a source at the band's label, Arista Nashville. The band will switch the album title to "BR5-49" . . . RCA's decision last week to drop gold-album artist **Lari White** has engendered considerable talk on the Row that the downsizing that many predicted for Nashville's go-go country music industry is under way, and that bottom-line day is nigh. Rumors are rife, but they remain only rumors.

In other changes, **Scott Siman** is out as senior VP at Sony. Several other staffers have left, including VP of marketing and artist development **Tom Gibson**, who had been there 15 years. The label also dropped artist **Ron Wallace**, who has had an album ready since last fall (Billboard, Sept. 9, 1995). Ditto for **Jon Randall** at RCA. Capitol has just signed **Dean Miller**, son of

the late, great **Roger Miller**. Prolific songwriter **Skip Ewing** has signed as an artist with Word Nashville, the new label that Word Records & Music is forming to take a run at the country market. **Billy Joe Walker Jr.** will produce.

Almo Sounds has signed the duo **Billy Burnett & Bekka Bramlett** . . . Meanwhile, Disney is still testing the waters here and has scheduled a Sept. 10 release for its first country album. Produced by **Gary Burr**, "Country Disney: The Best Of Country Sings The Best Of Disney" features some of country's top artists singing well-known songs from Disney's animated films . . . First Union Corp. joins other banks in forming a separate music/entertainment division. Heading it is **Joe Moscheo**, who for 16 years was VP of special projects for Broadcast Music Inc. NationsBank, SunTrust, and First American National Bank also have freestanding music/entertainment divisions that serve Music Row.

C. DIANNE PETTY exits as VP/GM of publishing for Starstruck Entertainment, which is owned by **Reba McEntire**. **Mike Sebastian** of MCA Music will fill Petty's slot at Starstruck, which has moved into its exotic new building at 40 Music Square West. The waterfall and life-size horse statues are especially impressive . . . Just across the street from there, the old building that was Capitol Nashville's first home has been demolished to make way

for Capitol's next home here. The label is now housed off the Row, on West End Avenue.

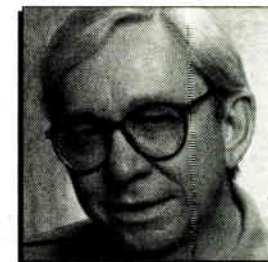
NASHVILLE lost a good friend when TWA Flight 800 exploded July 17 off the coast of Long Island, N.Y. Among the passengers was French guitar player **Marcel Dadi**, on his way home to Paris from Music City, where he had attended the National Assn. of Music Merchants convention and the Chet Atkins Appreciation Society convention. On July 11, Dadi was inducted into the Country Music Hall of Fame's Walkway of Stars. Dadi was Atkins' close friend and a champion of the Atkins style of playing. Beginning Aug. 5, Atkins will perform every Monday night at Cafe Millano, a popular new downtown spot . . . **Merle Haggard**

is recovering from heart surgery at Columbia Centennial Medical Center. Doctors corrected a blocked artery.

CONGRATULATIONS to **Ricochet** not only for hitting the top of the Hot Country Singles & Tracks chart with "Daddy's Money" but for charting with "The Star-Spangled Banner" and generally reviving group harmony

singing in country music. The group's **Heath Wright** tells Nashville Scene how the recording of the national anthem came about: "Last December, **Blake Chancey** was producing a project for Columbia Records called 'NASCAR: Hotter Than Asphalt,' and we were asked to do just the intro section for that album with the national anthem," Wright says. "We had worked it up and had been doing it in our show, and so we had a decent little arrangement of it. We went in and recorded it in one or two days, and they put a section of it, just the last half, on the album, with **Tanya Tucker** saying at the end, 'Gentlemen, start your engines.' Then you hear a bunch of engines starting, and you hear the crowd. It's real cool. It was a big deal for us, since it's the first compilation album we were ever asked to participate in."

Since they had recorded the whole song, Wright says, Columbia took another look at it. "They mixed Tanya and the noises out of the song and decided to ship it to radio and to colleges and high schools, anyplace that might have a sporting event," says Wright. "On the July Fourth weekend, when 'Daddy's Money' went No. 1, the national anthem charted at No. 58 as the Hot Shot Debut. That was really cool for us, because that was higher than either one of our other songs charted in Billboard, and we weren't even working that record. I think the last time on a cappella tune charted country in Billboard was a song by **Southern Pacific** called 'I Go To Pieces,' in 1990."



by Chet Flippo



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TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	69	★ ★ NO. 1 ★ ★ THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG 30 weeks at No. 1	GIPSY KINGS
2	2	19	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
3	3	3	ONE WORLD PUTUMAYO 126	VARIOUS ARTISTS
4	4	88	THE MASK AND MIRROR WARNER BROS. 45420 RS	LOREENA MCKENNITT
5	5	6	COMMON GROUND CAPITOL 37691	VARIOUS ARTISTS
6	7	78	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
7	6	13	CELTIC TREASURE- THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS
8	12	23	FILM CUTS RCA VICTOR 6843B	THE CHIEFTAINS
9	10	21	LORE ATLANTIC B2753	CLANNAD
10	13	34	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
11	11	45	THE BROTHERS MCMULLEN ARISTA 1B803	SOUNDTRACK
12	8	73	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
13	RE-ENTRY		GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
14	NEW		GREEN LINNET RECORDS THE TWENTIETH ANNIVERSARY COL. GREEN LINNET 106	VARIOUS ARTISTS
15	14	20	NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	2	★ ★ NO. 1 ★ ★ MAN WITH THE FUN VIRGIN 41612 2 weeks at No. 1	MAXI PRIEST
2	2	54	BOOMBASTIC ● VIRGIN 40158*	SHAGGY
3	3	8	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
4	4	9	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
5	6	61	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
6	5	11	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
7	7	53	'TIL SHILOH LOOSE CANNON 524119*/ISLAND RS	BUJU BANTON
8	8	36	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
9	9	37	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
10	10	12	VALLEY OF DECISION GOTEE 4501	CHRISTAFARI
11	11	131	BAD BOYS ▲ BIG BEAT 92251/AG	INNER CIRCLE
12	RE-ENTRY		SCENT OF ATTRACTION 550 MUSIC 67094* RS	PATRA
13	13	54	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
14	15	105	PROMISES & LIES ▲ VIRGIN 88229	UB40
15	12	37	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND RS	CAPLETON

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	2	8	★ ★ NO. 1 ★ ★ GOOD LOVE! MALACO 74B0 1 week at No. 1	JOHNNIE TAYLOR
2	1	37	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. RS	KENNY WAYNE SHEPHERD
3	3	38	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	4	5	JUST LIKE YOU OKEH 67316/EPIC RS	KEB' MO'
5	NEW		A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
6	6	49	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
7	5	21	PHANTOM BLUES PRIVATE 82139	TAJ MAHAL
8	7	16	THE ALLIGATOR RECORDS 25 TH ANNIVERSARY COL. ALLIGATOR 110/111	VARIOUS ARTISTS
9	8	14	LIVE! THE REAL DEAL SILVERTONE 41543/JIVE RS	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
10	9	49	BLUES ● MCA 11060	JIMI HENDRIX
11	10	8	ESSENTIAL BLUES 2 HOUSE OF BLUES 1611B3	VARIOUS ARTISTS
12	11	49	KEB' MO' OKEH 57863/EPIC	KEB' MO'
13	12	11	YA THINK I'D KNOW BETTER BLIND PIG 5033	COCO MONTOYA
14	14	16	LONG WAY HOME VERVE 529465	CLARENCE "GATEMOUTH" BROWN
15	15	46	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER

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

Artists & Music



by Jim Macnie

GROWTH SPURT: Having a built-in clientele is a big plus for any fledgling business, so the jazz center that's scheduled to make its home at Universal City's massive E ZONE entertainment complex in Orlando, Fla., should be well populated. Already a thriving theme park with rides and active film studios, the Universal site is slated to be significantly enhanced to accommodate the immense E ZONE, which will include the Down Beat Jazz Hall of Fame, the Thelonious Monk Jazz Academy (TMJA), and a live performance venue for jazz. The opening is scheduled for 1998.

"In order to enter the theme park, everyone must walk through this E ZONE area, which is free to the public," says Tom Carter, executive director of the Thelonious Monk Jazz Institute.

The club will present major jazz entertainers, according to Carter. During the day, as part of their performance agreement, the artists will present master classes, workshops, and lectures under the auspices of the TMJA.

"The educational components were what primarily helped to cement the deal," says Carter. "The activities that the Monk Institute has been involved in played a major role in this association. We'll have various competitions: high school, middle school, and college bands and other learning elements for students as well, including everything from instrument training to historical info."

There will be archival and contemporary jazz videos on site. The club, which will be wired for filming and recording, will be used for activities beyond concerts; its final seating capacity has yet to be determined, but Carter believes it will hold 400-500. Other areas of the park will be available for larger events.

The goal of the Down Beat Hall of Fame is to present jazz memorabilia. Carter mentions a commitment of Thelonious Monk's piano. Down Beat president Jack Maher says instruments from leading musicians are welcome.

"We don't have that much yet, but we're going after everything you can imagine," says Maher. "We also were at the [National Assn. of Music Merchants] show in Nashville [July 12-14] and talked to many companies—from Zildjian to the folks that made Miles [Davis'] trumpet."

Maher says that in mid-August, the hall of fame's organizers will begin a search for original transcripts of arrangements and compositions. "We've gone to historians like Dan Morgenstern and asked for their assistance," says Maher. "And hopefully the record companies will also be involved to provide music from 1923 through 1998, a mix of it all."

Carter is also enthusiastic about the aesthetic of the complex. "It will take you through the historical sequence, and there will be reverence, like a Westminster Abbey," Carter says. "But at the same time, there will be a vibrance of today—of young musicians as well as the masters. You'll sense jazz's full history and impact, not only in America but throughout the world. It will also be done in some very innovative ways, layout-wise."

Maher adds, "We'd like ideas from anyone interested. Now, it's an open call."

R.I.P.: The jazz community was sadly wounded by the July 17 explosion of TWA Flight 800, which killed all 230 aboard. Among them were Anamaria Shorter, saxophonist Wayne Shorter's wife, and Dalila Lucien, vocalist Jon Lucien's daughter and Wayne and Anamaria's niece (see Lifelines, page 94). The flight, bound for Paris, went down in the Atlantic off Long Island shortly after taking off from New York's Kennedy International Airport. At press time, the explosion's cause was still unknown. Deep condolences go out to both families.

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I L L U S T R A T I O N B Y C H R I S B U T L E R



SPIRIT OF '96

An abundance of examples testifies that's there's room for a lot more gospel in the mainstream

BY LISA COLLINS

Is the much-trumpeted gospel explosion myth or reality? That's the question on the minds of many as gospel makes key strides at every segment on the entertainment front—from movies, TV and home-shopping networks to theme parks—and a savvy new breed of artists emerges to challenge traditional standards. In the process, they are shaking out the music business' conception of gospel music and its audience.

To be sure, a big part of gospel's growth is measured in the success of Kirk Franklin. His 1993 debut scored platinum and is still charting. Sales from a 1995 Christmas release topped 300,000, and in its first eight weeks his latest album, "What Cha Lookin' 4"—released April 30—sold upwards of 400,000 units, insuring a spot on both the gospel and R&B charts. Then there's Franklin's highly publicized production pact with Interscope through Be Rite Records.

Performances like the teaming of Whitney Houston with Shirley Caesar and CeCe Winans at this year's Grammys and the studio involvement of big-name secular acts like Boys II Men (on the recent Commissioned release), serve as soundtracks. Earlier this year, John P. Kee, Fred Hammond and Kirk Franklin were among those featured on the upcoming soundtrack to Touchstone Pictures' highly anticipated "Preacher's Wife," starring Whitney Houston and Denzel Washington.

For many, all of this goes to show how influential the music has become while pointing out just how radically the face of gospel music is being transformed.

SHOPPING WITH CAESAR, GROWING WITH FRANKLIN

Just last February, Shirley Caesar became the first gospel artist to be featured on QVC, one of the nation's largest home-shopping networks.

That came through an arrangement with Word Records' parent company, Thomas Nelson Publishers.

"The result," notes Word gospel division director Chuck Myricks, "was an incredible outpouring, and they sold a ton of product. What excited them most was that 25% of the callers were new. It went so well, they invited her back."

Such developments signal to industry analysts that there is room for a great deal more gospel in the mainstream.

As imaging has become critical, marketing dollars have increased on average 25 to 50%. "Without a doubt," reports Jerry Mannery, who heads up Malaco Records' gospel division, "We're generating more product, so our emphasis is on selling through."

Just how dramatic is the increase? "When the Tri-City Singers



Shirley Caesar

debuted in 1992, the marketing budget of about \$80,000 was probably extremely expensive for that time," reveals Crystal Rose Records CEO Brian Spears. "We took that money and generated sales upwards of 70,000 units, exceeding our initial expectations. However, now it's so competitive due to the volume of



Kirk Franklin

good product out, that if you were to spend that same amount of money, you'd stand a good chance of getting lost. That's because we've raised the standards. Selling 20,000 units is nothing anymore."

Indeed, where gospel was once looked at as just a niche market, it is now perceived as one of the music industry's fastest-growing genres. For that, Mannery credits Kirk Franklin.

"He has really been a trailblazer in very much the same way as Garth Brooks in country," Mannery contends. "He's been the lamp that has illuminated the industry, causing people to see gospel in a different light. We've always been in record stores, but people have not come down our aisle to shop. Now, as they go down that aisle for Kirk Franklin, they're looking at everything, and if they see a Mississippi Mass Choir, then praise the Lord."

Perhaps just as importantly, the advent of Soundscan reporting has changed the way many, like Atlanta International Records president/CEO Alan Freeman, release product in the marketplace. "In the past," Freeman maintains, "We had an approximate 90-day window to

establish a record, and we were rather lazy about street dates. Now, with the ability to chart a record in its first week of release, we've had to become more aggressive with retail and radio in getting product placed. We're putting total emphasis on having the product at retail and advertising in place on the street date as well as a slot in heavy rotation on the airwaves in its initial week of release.

"We've always thought of gospel as this slow-but-steady sales item that offered longevity. And while it's true that gospel catalog does sell for years," Freeman continues, "we realize it's critical to take advantage of the new release status of any given project."

THREE-SINGLE RULE

Paralleling the industry's progression are strides in A&R. As hardline traditional acts like the Canton Spirituals and Dottie Peoples began to average a surprising 100,000 units or more in sales—figures that caught even gospel-industry veterans unaware—major industry players like Milton Biggum, Savoy Records' executive director, began channeling their efforts in the areas of pre-production and song selection. "Heretofore," states Biggum, "We've almost carte-blanche relied on the artist to bring to the table whatever it is they wanted to record. Now, we're saying, 'Let's get together to select material and schedule a pre-production session.'"

"Perhaps the most welcome change," adds Biggum, "is that the days of a gospel song having to be secular in nature—to cross over—are in the past. If the imaging and marketing is in place, we can sell bigger numbers across the board."

More and more, the industry seems to be adopting a three-single rule. That's according to Vicki Mack-Lataillade, president and CEO of Gospo Centric Records. "One of the components to longevity in this marketplace," says Mack-Lataillade, "is being three singles deep on a project in a true marketing sense; or

programmers will see you as having a good song but not a viable artist."

For just that reason, Kirk Franklin's consistency has been a significant factor. "Many people told us his success was a flash in the pan," Mack-Lataillade discloses, "that after 'Why We Sing,' he would go back to selling 200,000, which is getting to be the norm for a big gospel record. Instead, Kirk proved them wrong. He's on his third release, and we're



Yolanda Adams

anticipating gold in the next couple of months. It's a whole new ball game for Kirk, and for gospel in general."

Fact is, Franklin is not the only

artist doing well. Propelled by increased airplay and media exposure, a handful of gospel artists continue to be embraced by the general marketplace, including John P. Kee, Fred Hammond, Yolanda Adams and CeCe Winans (who teamed with Whitney Houston for a duet titled "Count On Me" from the "Waiting To Exhale" soundtrack). Earlier this year, Winans became the first black to earn a Dove Award in the category of "Female Vocalist Of The Year."

Label-execs like Mack-Lataillade hope the advances lead to a break in marketshare: "As it stands, we're all butting heads specifically targeting one segment. We've got to open up the rap, Christian and urban markets more." To that end, Mack-Lataillade is most excited about the recent inclusion of gospel artists on soundtracks. "While it's happened in the past on movies tied to a religious theme, now it's across the board happening more frequently, and it's allowing our music in its purest form to co-exist with secular music on the same project, increasing our participation on gold and platinum albums."

For artists like Yolanda Adams, imaging has made all the difference. An appearance on the "Soul Train" Awards earlier this year resulted in a bump in sales, along with adds on key urban stations like WAMO in Philly and WBLS in New York.

"Her look is just as polished and stylized as big-name secular acts," notes her manager, Shiba Freeman-Haley. "Besides, people look at the outside package, and she's a beautiful woman who happens to be extremely talented. I knew not only that she was commercially marketable, but that she could take some of the stigma off what a gospel artist looks like."

Adams' talent and Freeman's savvy, coupled with Tribute Records' aggressive attempts to market Adams to the mainstream, have prompted industry insiders to dub her as the genre's next major superstar. In the process, Freeman says she has also witnessed a great deal of growth on the part of the industry in general.

"Most of the labels are really trying to push to get over the 200,000 units or 400,000 units sales mark and to do that, they realize they have to spend a lot more money. The kinds of things they are doing now were not an option before. They did not do singles. You weren't going to get a video. Now, they're not only doing those kinds of things but they're also employing people who have been in the urban marketplace to help them sell their records," says Freeman.

Earl Sellers, VP of New York-based Music Entertainment Group, which bought both the Tribute/Diadem & Benson Music Groups two years ago, is one such executive. Sellers was brought in to advance the company forward in mainstream retail.

"One of the most important things I recognized, coming from the secular side," Sellers notes, "is that it was important to maintain the credibility of gospel product. Radio has not increased. Instead, this marketplace is consumer-driven, and what we see happening is that the public is becoming more spiritually aware. Gospel music is God's music. As a result of the challenges people face daily, when people tap into the music our industry represents, they get uplifted and inspired. As a result of that, they spread the word." ■

7 more reasons to check your inventory!



Dottie Peoples & The Peoples Choice Chorale
Count On God / AIR10221

Billboard Review 6/22/96 issue

Dottie Peoples and her band and chorale have steamrolled straight out of the box to the top with this set. Peoples, long one of the great women of gospel, clearly knows who she is and what she wants. In addition to producing the disc, she shows herself to be a gifted songwriter (penning the title track and the haunting "Oh Lord Let Me Lean On You") and arranger of traditional songs. "Little Wooden Church" is irresistible, high-energy, old-school gospel, while "Handwriting On The Wall" is sparsely instrumented but overwhelmingly powerful. As commanding a vocal presence as ever, Peoples elevates all she touches beyond categorization into a place where nothing but pure excellence and inspiration reign.

- Video Available -

Management

Peoples Choice Management
Rev. Andre Gates
(404) 696-2830



Angella Christie
Eternity / AIR10218

Notables & Quotables

Another songbird has emerged. She is a melodist whose voice you never hear. Her songs inspire without her uttering a word. Her sound and "shoeless" presentation are captivating. Everybody's talking about the first female Gospel Instrumentalist in more than two decades...

"Brilliant and Unique!"

-Kirk Whalum

"A Fabulous Instrumentalist!"

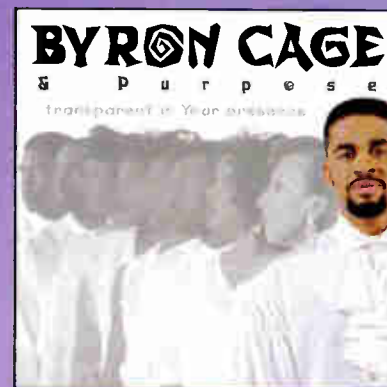
-Vickie Winans

"She is one of the Greatest I've heard!"

-Albertina Walker

Management

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(770) 593-4954



Byron Cage & Purpose
Transparent In Your Presence / AIR10223

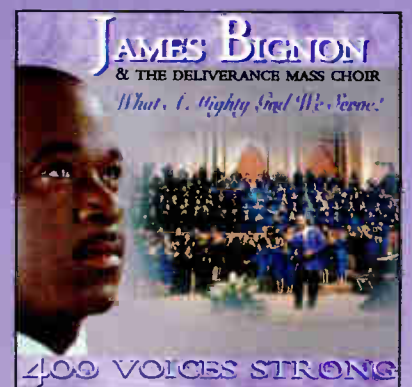
Credentials

- Debuted at #5 in Billboard Gospel Chart (7/20/96 issue)
- Follow-up to Stellar Award nominated debut:
"Dwell Among Us"
- National Praise And Worship Leader - Full Gospel Fellowship Baptist Convention
- Lead vocalist on the current hit "Shabach" from the Billboard Charted Full Gospel Baptist Fellowship Mass Choir Album

- Video Available -

Management

noryB Productions
(404) 286-8548



James Bignon & The Deliverance Mass Choir
What A Mighty God We Serve / AIR10224

History

- Former Director of the Grammy Nominated Georgia Mass Choir
- His previous release, "Heaven Belongs To You" was nominated for Best Choir at the '96 Stellar Awards
- Last three releases all Billboard charted
- Best Producer Award at '95 Atlanta's Gospel Choice Awards
- Deliverance Mass Choir becomes 400 voices strong for this release

- Video Available -

Management

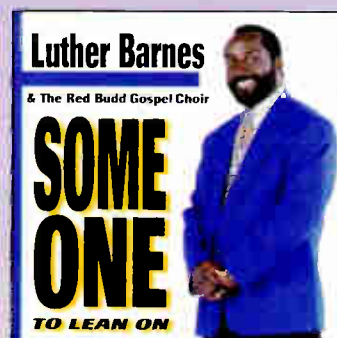
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"Someone To Lean On"
AIR10212

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Gospel

Breaking The Chains: Marketing To The Retail Mainstream

BY DON JEFFREY

Increasingly, retailers and distributors are getting the word that gospel music is getting its message to the mainstream.

It used to be that gospel was mostly found in the independent music store, often a shop that specialized in the genre. But now the recordings of gospel singers and groups are appearing in the bins at national and regional retailers whose predominant products are secular pop, rock and R&B.

What has fueled the move to the mainstream is the growing visibility of the music. A few superstar artists, such as Kirk Franklin, Hezekiah Walker, CeCe Winans and Shirley Caesar, have been exposed to millions of people through the mass media of TV, radio and print. Many of these artists have had busy touring schedules but make time to stop at retail locations along their concert trail.

Industry observers say the increased exposure has created crossover hits to the pop and R&B markets, where the bigger sales are.

DESPITE OBSTACLES, OPPORTUNITIES FOR GROWTH

But merchandisers realize that there are still obstacles to overcome. Music retail is struggling with shrinking profit margins and an overabundance of stores. As a result, mainstream retail buyers have become especially cautious in ordering product.

Nevertheless, most merchants agree that gospel is a growing market and that they have only begun to seize the opportunities.

"They're realizing there's a lot of untapped potential in the main-

stream market as opposed to [being limited to] the Christian bookstore market," says Larry Shelton, an independent-music buyer for the 140-store WaxWorks music retail chain.

Distributors and labels are working with one-stop wholesalers and retailers to fashion programs that make the music more accessible. Co-op advertising money is available for



Growing visibility: Hezekiah Walker

gospel, but not nearly the amounts budgeted for a hot pop, rock or R&B act. Therefore, space for endcaps and other positioning programs is limited.

"We've learned how to better communicate with these retailers," says Chuck Myricks, VP/GM of Word Gospel, a unit of Thomas Nelson Inc. "The packaging has improved, and so have the merchandising materials available from the labels,

Continued on page 54

Call it religious fervor. Or call it the latest gospel trend. Fact is, call it whatever you like, but statistics reveal that there is a spiritual revival in the African American religious community that, with the aid of television and top-name gospel talent, is spilling out into major arenas across the country, giving rise—with its evolution—to a new and dynamic hybrid touring-circuit that is sparking much excitement among gospel-music industry executives.

A new breed of African American evangelists is being credited with the high-energy surge that appears to be rejuvenating the black church community and upstaging the industry's somewhat unsteady cadre of gospel promoters while carving a whole new niche within the church community for the showcasing of gospel's biggest names.

"We're simply trying to propel the gospel," states Bishop Noel Jones, who is one of the top names on the growing evangelistic circuit, and whose Greater Bethany Community Church is among the fastest-growing in Los Angeles. "In order to do this, we have to touch people on all levels, and there's no medium more persuasive than music.

"The gospel in music becomes a catalyst to the spreading of the gospel. It intensifies it. It supports it. It enhances it. Major conferences are looking to attract people of all different groups, and the one thing that crosses all denominational lines is gospel music. Put music together with the word, and people will go."

And going they are, in record numbers, to Carlton Pearson's Azusa Convention, Bishop T.D. Jakes' Manpower Summit and Shirley Caesar's Annual Evangelistic Crusade, as religious conferences have fast become both big-ticket items and big business.

Last year, the Full Gospel Baptist Church Fellowship Conference drew more than 60,000 to the New Orleans Superbowl for a five-day outpouring of spiritual enlightenment—and a lineup that included Kirk Franklin, BeBe Winans, Ann Nesby and Daryl Coley. This past April, the Winans performed to a crowd of upwards of 60,000 at the Los Angeles Coliseum for a meeting of Promise Keepers.

All of this means a great deal of increased exposure for gospel artists. Exposure that gospel labels say translates into bigger sales and increased artist-recognition.

DISPARATE VIEWS

While Al Hobbs, former chair of

CONCERTS GO TO CHURCH

Churches and denominational conventions are emerging as today's hot new venue, with more and more labels getting their records into high rotation at Sunday services. And pastors have no trouble getting top-drawer talent.

BY LISA COLLINS

the Gospel Music Workshop Of America and founder of Aleho Records, views the new platform as tremendous, he feels that "the real proving and testing ground is still within the traditional sense found in those inter-industry settings."

But an increasing number of industry professionals like Demetris Alexanders, VP at Warner Alliance Records, would disagree. "The gospel-music circuit has become spoiled with the attitude of 'What are

music, we're seeing now that we can bring all of this together to appreciate and enhance one another," Morton says. "We're adding a nightly musical this year at the Superbowl. That will be an added dimension. We're finding on both sides that it's going to make a difference."

And Morton has no problems getting top-drawer gospel talent. "Many of them are just wanting to be involved," he reports. "Most labels are sending artists at their expense.

Some artists come at their own expense."

"The advantage of having our artists appear at church conferences is that they get a chance to play to and interact with the people who purchase their music," notes Biggiam. "Sales are increased, and we get to gauge response to the performer in the marketplace that ultimately decides their prominence. By the same token, what makes it so attractive to gospel artists is that they can participate in a worship experience and, at

the same time, get paid [most often, quite well].

"Morton didn't call Savoy Records and say, 'Come see us,' Biggiam continues. "He called the artists. We're running there, because the artists are running there. And the reason he called the artists was because he wanted to create a worship experience. True pastors have always understood the need to incorporate music into the ministry. It's what has been happening in the church all along, but it's not what's happening in the marketplace."

Indeed, events like the Annual Church Of God In Christ Convention—which draws up to 50,000 to Memphis each year—have always been big draws to the gospel industry. But just this year, the more conventional, 8-million-member strong National Baptist Convention, once closed to the gospel industry, has—

Continued on page 54



Keynote T.D. Jakes at a recent Shirley Caesar Evangelistic Convention.

you going to do to wow me next?" says Alexanders. "When anything is new and fresh, there is a purity to its appeal. Besides, it's about getting to a market of people who don't listen to their radio all the time."

"The church," adds Milton Biggiam, executive director of New York-based Savoy Records, "has to be the foundation for gospel-music sales in this country. It's the industry's sleeping giant, and with this movement many believe the giant is being discovered."

ALL EXPENSES PAID

Most see Bishop Paul Morton, founder of the three-year-old Full Gospel Baptist Church Fellowship, as a trendsetter in the new movement. Morton, who is also a gospel recording artist, has for years seen his role as one of bridging the church and the gospel industry. "People like myself who have been in gospel

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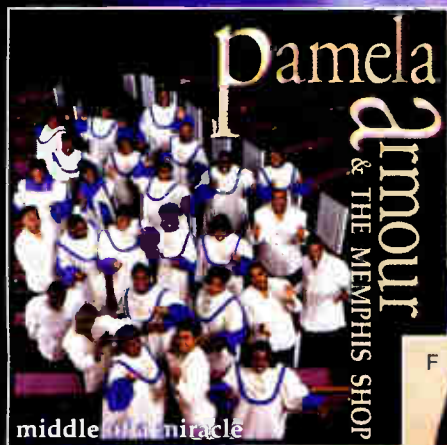
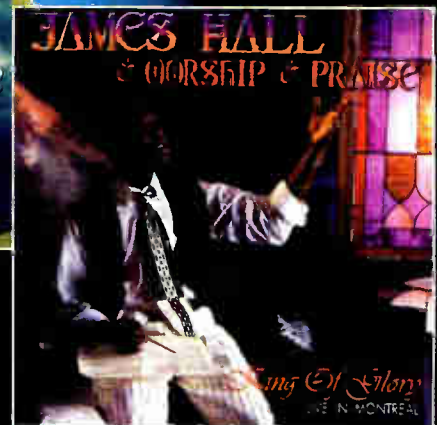
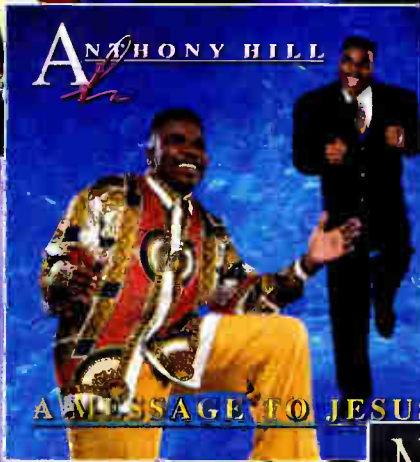
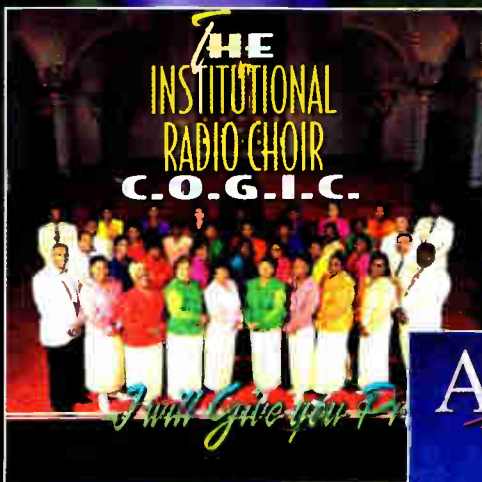
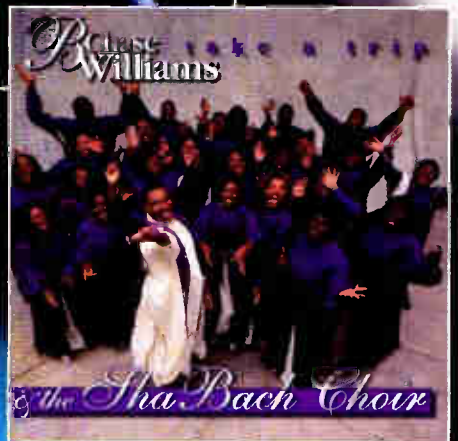
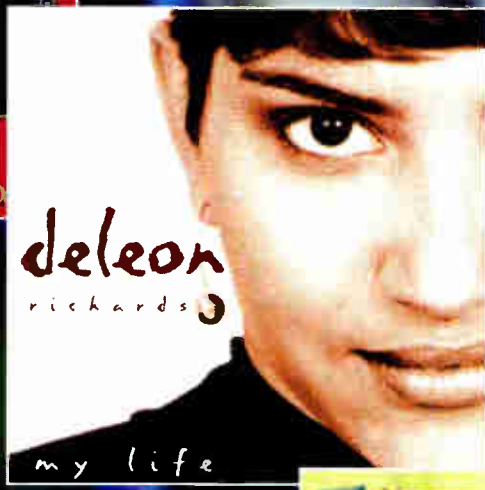
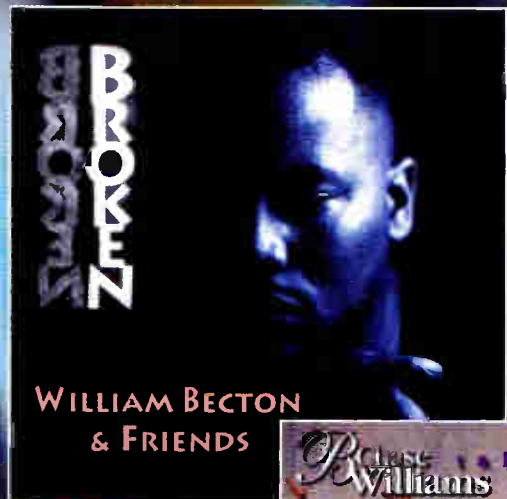
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Gospel

Chart Talk

Billboard director of charts Geoff Mayfield answers questions that gospel labels frequently ask about Billboard charts and SoundScan.

How are the charts compiled?

Since April of last year, when we converted Top Gospel Albums to SoundScan data, we have been using sales information from the core R&B panel, which generates our R&B and rap charts. Prior to that transition, there was debate among gospel labels as to whether it would be more appropriate to utilize the core panel, which, among other criteria, selects stores that have significant traffic from African American consumers.

There was not an overwhelming consensus. At that point, a slim majority advised Billboard to start with the core panel. It was also agreed that we would see how the chart behaves and revisit the issue of sample size after a year.

Are there plans to utilize sales from all stores, and if so, when?

Since March, when a delegation of interested labels discussed the differ-

ence between use of the entire SoundScan sample or the core panel, Billboard has had discussions with a broad representation of the gospel community. At first, the larger labels were the ones that were more eager to utilize the larger store sample, but in recent months, smaller independent labels have added their voices to the chorus.

The target date for the conversion is Billboard's Aug. 17 issue.

Those who advocate the change say the larger reporting panel will better reflect national trends and that the unit data will more fully portray the genre's significant growth in the overall music market.

Detractors of the change have feared that use of the entire panel will not reflect "the real gospel market," but the philosophy that governs most of Billboard's specialty charts is simply to identify each genre's best-sellers, including, in

this case, sales to consumers who do not always buy gospel music, rather than only the sales of a genre's most dedicated fans.

Are sales from Christian bookstores included?

Not now, but they will be when we begin utilizing all SoundScan reporters.

Billboard's Top Contemporary Christian Albums chart has been using data from ChristianScan, which is a pool of bookstores controlled by the Christian Music Trade Assn., along with data from regular SoundScan reporters, since April 1995. Since August of last year, the ChristianScan data has also been incorporated on every Billboard chart that utilizes data from all stores, including The Billboard 200, Heatseekers and Top Country Albums.

Do glitches appear in the system?

The SoundScan system is designed to prevent stores from falsifying data, and its staff works diligently to investigate sales that seem high for a particular store's typical volume. Weekly scrutiny by Billboard's chart managers lends further assistance to the cause of quality control.

With the core R&B panel, which was designed to measure R&B titles but not necessarily gospel fare, Top Gospel Albums has seen some volatile fluctuations, but that is much less likely to happen when we use the entire SoundScan panel.

What happens if a store abuses the system?

When SoundScan's system kicks a store report out for investigation, its

staff calls the store to verify the sales. Often, an unusually big number turns out to be the result of an in-store appearance by the artist. In cases where no such explanation can be provided, SoundScan will ask to see shipping slips to verify the number of copies a store takes in.

Since Billboard began using SoundScan data five years ago, a handful of stores have been removed from the panel for falsifying data.

What is the accuracy of SoundScan's numbers?

According to SoundScan president and CEO Mike Fine, the margin of error is plus or minus 2.5%.

Unlike polling operations like Nielsen, Arbitron or Gallup—which draw statistics from a sample that represents a fraction of 1% of the measured population—SoundScan has the luxury of an unusually large sample that represents more than 85% of the U.S. marketplace.

How does a store qualify to report?

"As long as the store is capable of downloading the data, we will accept it," says SoundScan's Fine. New reporters, including a good number of independent dealers, are added each week. Those who would like more information are invited to call SoundScan direct at 914-328-9100.

What costs should a store anticipate?

A computerized point-of-sale system is the essential ingredient, but the benefits of such a system—including improved inventory-management, better accounting and reduced paperwork—extend far beyond the privilege of reporting.

SoundScan's Fine estimates the start-up cost in the range of \$5,500 to \$6,000. He says the required software runs around \$2,500. Hardware can run around \$3,000, but cheaper systems, which deliver fewer benefits to a store's operation, are also available.

How does the Heatseekers chart work?

All acts from all genres who have never ranked in the top half of The Billboard 200 are eligible for the chart. When a Heatseeker album reaches No. 100 or higher on the big chart, all albums by that artist are removed from Heatseekers.

How do gospel artists qualify for Top Contemporary Christian or other Billboard charts?

Artists of all genres qualify for The Billboard 200 and the Heatseekers chart.

Since April of last year, we have used a "30/30" rule to determine when a gospel artist qualifies for Top Contemporary Christian, which means the title must show up in SoundScan's top 30 as well as ChristianScan's top 30. However, we have found that an awkward mechanism.

When we convert Top Gospel Albums to the larger panel, we will streamline that selection process. The determining factors that will dictate the gospel titles that qualify for the CCM chart will be airplay at Contemporary Christian stations and predominate availability at Christian bookstores.

Gospel titles, such as those by Kirk Franklin And The Family, qualify for

Continued on page 52

All Gospel
All The Time!

Allen & Allen
Come Sunday

Witness
A Song In The Night

Wai Whitman & The Soul Children of Chicago
Growing Up

Inner City
Heaven

Michael Brooks & The Nation
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CHART TALK

Continued from page 50

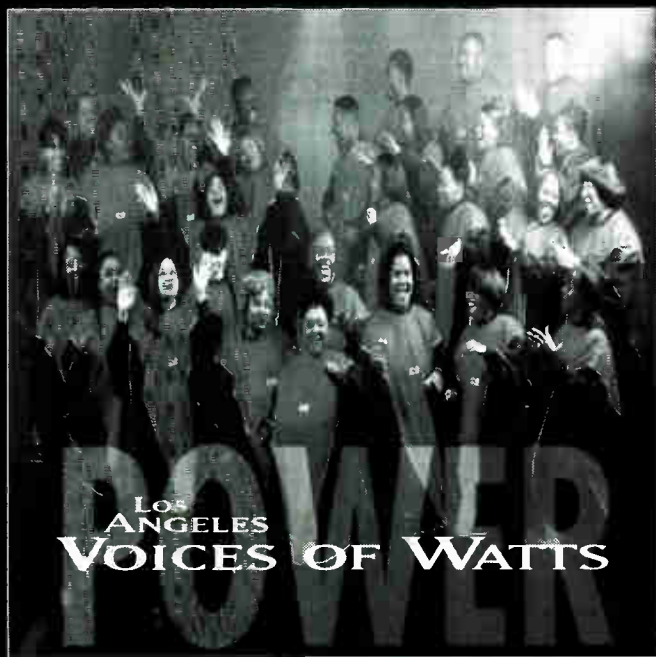
the R&B charts on the basis of airplay from R&B stations, while songs by Contemporary Christian act Jars Of Clay showed up on Modern Rock Tracks because of airplay from modern-rock stations.

In cases where a label believes that a gospel title might appropriately belong on another specialty chart, it is vitally important to contact the appropriate chart manager before the album goes to retail. He or she will make that determination based on the sound of the record and input from retailers and/or programmers who specialize in the genre.

And, to make sure a gospel title is designated to appear on Top Gospel Albums in the first place—especially for new artists, or Gospel titles by artists who are usually associated with a different genre—labels should contact Gospel chart manager Datu Faison in Billboard's New York office. The managers of each of our charts are detailed in the magazine's masthead.

Will Billboard print a chart that includes both Gospel and Contemporary Christian titles?

SoundScan already produces such a chart, and it is available to subscribers of both SoundScan and ChristianScan. Billboard is exploring the possibility of adding a box that would highlight that chart's top 10 titles, but to make room for that feature, we will either have to redesign the existing Top Gospel and Top Contemporary Christian charts to a more compact format, or shorten those lists. ■



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Year-To-Date Charts

The recaps in this Spotlight are based on performance on Top Gospel Albums from the start of the chart year (Dec. 2, 1995) through July 13, 1996, and offer year-to-date standings of how these categories are shaping up for the 1996 Year In Music issue. Rankings reflect accumulated SoundScan totals for each week a title appeared on the 40-position Top Gospel Albums list (including those compiled during the unpublished weeks). The gospel recaps were orchestrated by chart manager Datu Faison, with assistance from Michael Cusson.



Franklin's Family

Top Gospel Albums

- | Pos. | TITLE | Artist | Label | |
|------|--|--|--------------------------|--------|
| 1 | WHATCHA LOOKIN' 4 | Kirk Franklin And The Family | Gospo Centric | |
| 2 | KIRK FRANKLIN AND THE FAMILY CHRISTMAS | Kirk Franklin And The Family | Gospo Centric | |
| 3 | KIRK FRANKLIN AND THE FAMILY | Kirk Franklin And The Family | Gospo Centric | |
| 4 | STAND! | V.I.P. Music & Arts Seminar | Verity | |
| 5 | BROKEN | William Becton & Friends | Web | |
| 6 | I'VE GOT A TESTIMONY | Rev. Cloy Evans | Meek | |
| 7 | BIBLE STORIES | Donald Lawrence & The Tri-City Singers | Crystal Rose | |
| 8 | ALONE IN HIS PRESENCE | CeCe Winans | Sparrow | |
| 9 | ON TIME GOD | Dottie Peoples | Atlanta International | |
| 10 | SHOW UP! | The New Life Community Choir | Featuring John P. Kee | Verity |
| 11 | LIVE IN NEW YORK BY ANY MEANS... | Hezekiah Walker/Fellowship Crusade Choir | Benson | |
| 12 | MORE THAN A MELODY | Yolanda Adams | Tribute | |
| 13 | SHAKE THE DEVIL OFF | Dorothy Norwood | Malaco | |
| 14 | LIVE AT AZUSA | Carlton Pearson | Warner Alliance | |
| 15 | SHIRLEY CAESAR LIVE...HE WILL COME | Shirley Caesar | Word | |
| 16 | LIVE IN MEMPHIS II | The Conton Spirituals | Blackberry | |
| 17 | IT'S OUR TIME | GMWA Women Of Worship | Aleho Int'l Music/Tyscot | |
| 18 | HIGHER | Eddie James & The Phoenix Mass Choir | Fresh Wine | |
| 19 | HEART & SOUL | The Winans | Qwest | |
| 20 | LET THE CHURCH SAY AMEN | Gerold Thompson & The Tennessee Full Gospel Baptist Mass Choir | Atlanta International | |

Top Gospel Artists

- | Pos. | ARTIST (No. Of Charted Albums) | Label |
|------|--|-----------------------|
| 1 | KIRK FRANKLIN AND THE FAMILY (3) | Gospo Centric |
| 2 | V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR (1) | Verity |
| 3 | WILLIAM BECTON & FRIENDS (1) | Web |
| 4 | THE CANTON SPIRITUALS (2) | Blackberry |
| 5 | REV. CLAY EVANS (1) | Meek |
| 6 | DONALD LAWRENCE & THE TRI-CITY SINGERS (1) | Crystal Rose |
| 7 | CECE WINANS (1) | Sparrow |
| 8 | DOTTIE PEOPLES (1) | Atlanta International |
| 9 | HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR (2) | Benson |
| 10 | THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE (1) | Verity |

Top Gospel Labels

- | Pos. | LABEL (No. Of Charted Albums) |
|------|-------------------------------|
| 1 | GOSPO CENTRIC (6) |
| 2 | VERITY (6) |
| 3 | BENSON (8) |
| 4 | ATLANTA INTERNATIONAL (5) |
| 5 | WORD (5) |



Top Gospel Distributing Labels

- | Pos. | DIST. LABEL (No. Of Charted Albums) |
|------|-------------------------------------|
| 1 | GOSPO CENTRIC (6) |
| 2 | MALACO (12) |
| 3 | VERITY (6) |
| 4 | ATLANTA INTERNATIONAL (6) |
| 5 | SPARROW (4) |

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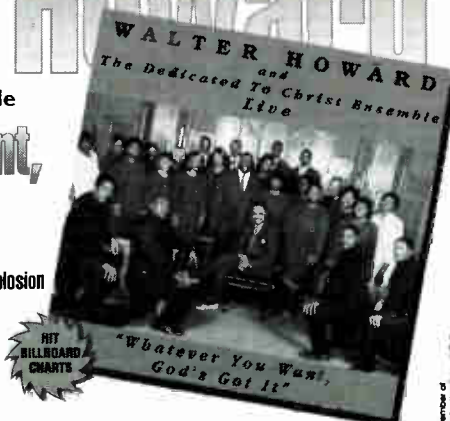
And
The Dedicated To Christ Ensemble

What Ever You Want, God's Got It

Appeared on
1996 Chicago Gospel Festival Bobby Jones Gospel Explosion
(February 1996)

ALSO FEATURING

Mother, I Love You
Talkin' About A Good Time
Never Alone



G O S P O C E N T R I C



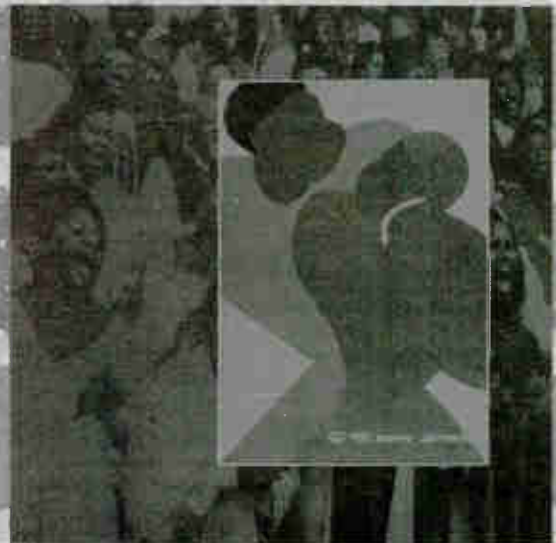
KIRK FRANKLIN
AND THE FAMILY
Wharcha Lookin' 4
GCC/D 2127



A-T SWIFT
TALES from the SWIFT
GCC/D 2135



LAWRENCE MATTHEWS
All I Have
GCC/D 2129



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KIRK FRANKLIN
AND THE FAMILY
Christmas
GCC/D 2130

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Gospel

BREAKING THE CHAINS

Continued from page 48

making it easier for retailers."

Shawn Tate, national sales manager of Chordant Distribution Group, a subsidiary of EMI Christian Music Group, says, "We have merchandising programs with most of our gospel titles. We do co-op advertising with national accounts, one stops and independents. For gospel, independents are still the heavy mover."

"A growing number of artists are doing in-stores in mainstream chains," Tate adds. "But it's more at

the independents where in-stores take place."

Maple Reddick, owner of the 12-year-old Chicago gospel store Pentecostal Word Explosion, maintains that the indies have the edge over the chains: "We have better selection and we know most of the artists and the songs."

But the indies have their problems in a retail world dominated by chains—such as getting product in stores by street date and getting returns processed quickly. "The independent store may be the last to receive the product," says Reddick. As for returns, she says, "Sometimes there are restocking fees. And you need authorization from these companies, so when a major distributes five or six companies it can be a problem."

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CONCERTS AT CHURCH

Continued from page 48

for the first time in its 116-year history—packed with CGI Records for the recording of an annual convention mass choir. This is viewed as a breakthrough to many gospel insiders.

"In these conferences is magnified what happens in church on Sunday morning, and the gospel industry wouldn't be in business if that hadn't been going on in church all along," Biggum points out. "But with a new level of professionalism, these conferences on a large scale are having a more tremendous impact. These pastors are going after the ultimate worship experience."

TELEVISION EXPOSURE

Gospo Centric CEO Vicki Mack-Lataillade sees the new movement as one of the most exciting new phenomena. Her label broke new ground last November with the release of the Full Gospel Baptist Church Mass Choir's "A New Thing" and has since sold nearly 30,000 copies. She hopes to double that number by the end of the year.

"The exposure is great, and with the proper tie-ins, an act can legitimize its music ministry," says Mack-Lataillade. "Then too, many of these conferences and or ministers are televised, and you'd better believe that kind of exposure increases sales. So it's extremely important; however, it's difficult for a brand-new artist to get in. Your music has to have already been tried to a certain degree, and more likely than not, you're a big boy when you get to the level of appearing before a body like Full Gospel."

By all accounts, the marriage of music and the ministry is mutually beneficial. *Gospel Today* publisher Teresa Hairston says not only do convention sponsors have to appeal to their own denominational followers, "but to the general religious consumer, who has a lot of conventions to choose from."

Retail opportunities are limited, but, says circuit retailer Lysle Daniels, "you've got 40,000 to 50,000 people, so the money is there, if you can get in. The problem is that those like Paul Morton, who are sincere about what they're doing, don't want a carnival atmosphere where people are spending time they could be in service shopping for product. But most often, those people who are featured are allowed to sell their product."

In essence, churches and conferences are functioning at a greater capacity as another form of retail. Still, the bottom line—for most—is getting their music into high rotation at this nation's Sunday morning worship services—which label executives still maintain is the best promotion of all. ■

Myricks says Word recently implemented a program called Word Gospel Summer Lights in the bookstores. "It was a display with a gospel sampler," he explains. "We're seeing good response."

Word gets its product to the mainstream accounts through Epic Records and Sony Music Distribution. But the label uses its own distribution system to get into the Christian bookstore market.

"The interest has always been in the mom-and-pops," adds Myricks. "Now it's starting to grow in some of the nationals."

The media have been making the distributors' job easier in creating awareness of the music. Radio, in particular, has been a boon to



Gospel on the Grammys: CeCe Winans

gospel. There has been an increase in the number of syndicated programs devoted to the music, and mainstream stations have begun to put gospel numbers on their playlists, creating the sought-after crossover hit.

Although radio is cited more often as the best promoter of gospel music, the bigger mass medium of TV has done its share, too. The Grammy Awards this year, in which Whitney Houston and CeCe Winans and Shirley Caesar sang gospel numbers, did much to advance the genre, sources agree.

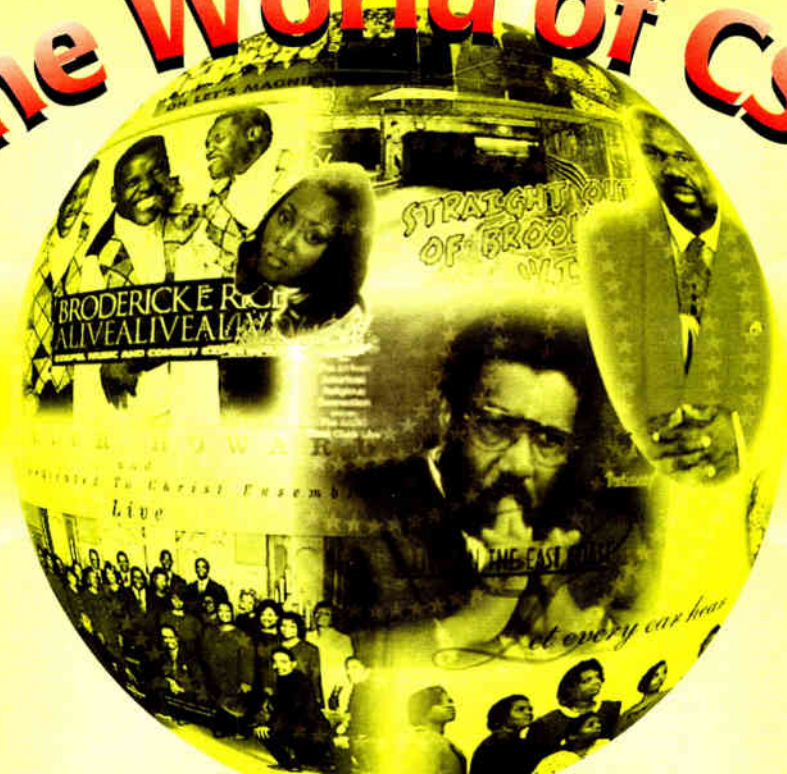
"We saw the immediate impact of that at all forms of retail," says Myricks.

And gospel-music videos are showing up more often on TV, which retailers say has driven customers to stores.

"When there's a lot of gospel crossing over into other categories, that's helping sales quite a bit," says Shelton.

If an artist crosses over from gospel, Shelton says, WaxWorks will often move the album to the R&B section for greater exposure; or, for a Contemporary Christian act like Jars Of Clay, into the rock section. All of which helps expand visibility and acceptance of religious music. ■

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Chris A. Butler was "born and raised on a farm in Idaho. Drew pictures of cows and horses and trucks. Had a lot of those there." Formally trained as a commercial and fine artist, he moved to Los Angeles and worked as an illustrator from 1974 to 1981, before moving to his current location in the Boulder, Colo., area. He's married (to Krista) and has a Jaugther (Kassi). His artwork is unique and has been recognized with awards that include two Zellerbach Paper awards for "Best Use of Paper in a Creative Solution" and two silver and two bronze awards at the Dimensional Show in New York. He has done work for a long list of blue-chip companies, many of which are in the music and entertainment fields. The birds on our cover are one of a series of twelve to be published by Landmark Calendars, available in August 1997 in a 1998 calendar. To order, call 1-800-365-YEAR. Chris can be reached at 303-494-4118.

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HIGHER GROUND



by Deborah Evans Price

WELCOME BACK: When the Christian music community erupted in scandal in April 1994 as news emerged that artists **Michael English** and **Marabeth Jordan** had been involved in an extramarital affair, it initially seemed that the only lives and careers thrown into turmoil were their own, but that wasn't the case. Jordan's situation derailed not only her career but that of **Bonnie Keen** and **Marty McCall**, her fellow members in the trio **First Call**. Now that the smoke has cleared and the parties involved have moved on—English has a pop album out on Curb, and Jordan does studio work—Keen and McCall have emerged from the tough times with a new direction, a new label deal, and a fine new album.

First Call's self-titled Warner Alliance album, to be released Aug. 6, finds Keen and McCall evolved into a duo. "We were in negotiation for another contract and lost that contract and started back again at ground zero [in terms of] record label, management, and booking agent," Keen says of their parting with Word Records and Proper Management. "For about a year, we fulfilled some of the obligations for concerts that we had, and after 10 years of doing trio records and seeing that come to an end the way it did, we didn't feel we had it in us emotionally or spiritually. We knew we weren't supposed to do the same thing again."

Keen and McCall started First Call with **Mel Tunney** in 1983. Originally, the trio sang background vocals on albums, never intending to be more than a studio group. Then it wound up with a record deal and burgeoning career: Tunney performed with the trio for five years, and when she left, Jordan joined; she left the group in 1994.

"It's never been about two girls and a guy," Keen says. "It's been about three individuals' musical tastes and all those things coming together. Both of us independently came to this decision that we should continue as a duo. We've been through so much loss together; it would be hard to pull somebody new into that and expect them to understand what that would be like."

During that regrouping, Warner Alliance's **Neal Joseph**, who signed the act to its first deal on Dayspring Records, contacted Keen and McCall to see what they were doing. Consequently, they signed with Warner Alliance, and their label debut, "Beyond December," was a Christmas '95 project. "The Christmas record was kind of our experimental album," McCall says. "We did four songs as a duo, and that was our opportunity to see how we liked it. We felt very much led of God to go on as a duo, but we didn't know how it would work. On the rest of the record, we brought in friends to act as a third voice. It was a wonderful experience to have all those friends support us. It was a real healing record for us."

McCall says that though First Call now features two voices instead of three, the group's signature sound is still evident. "Bonnie and I have always been in First Call, and our voices are recognizable enough," he says. "So when you hear us singing together, it's still the same attitude and approach musically. It's reminiscent of what people are used to hearing even though it's not the same."

People who expect an album filled with songs that reflect the pain and uncertainty that Keen and McCall went through after the scandal will be surprised. "We didn't do the record prematurely," McCall says. "If we had done it too soon, it might have been more [reflective] of the pain we went through."

According to Keen, the lineup as a duo gave them the opportunity to record songs they had written that weren't appropriate for a trio. Keen says they also enjoyed the participation of special guests, such as **Take 6** on "Sunrise On Ararat" and **Michael McDonald** and his wife, **Amy Holland**, who sang background on "Will I Find Love?"

Another aspect of their career that Keen and McCall are enjoying is expanding into the Spanish market. "First Call" will be released in English- and Spanish-language versions (the latter due in September). They performed in Puerto Rico last fall and plan to tour South America and Mexico. There are also plans for First Call to tour Canada in conjunction with World Vision. (First Call is managed by Mal-

colm Greenwood Productions and booked by the Greg Oliver Agency.)

In talking to Keen and McCall, it's obvious that they are excited about their new project. The past couple of years may not have been easy, but they have come through the storm, and it's evident that First Call will continue to be a force in contemporary Christian music. "In all honesty, we've really had to start over," Keen says. "There is a frustration having to start over after 10 years in this industry, but it's a good thing in a way. It's prioritizing. This is the best work we've ever done. Hopefully, it will be a positive statement to people."

SUB-LIMELY ROCKIN': The Christian music industry continues to grow. During the recent Christian Booksellers Assn. (CBA) International convention in Anaheim, Calif., Brentwood Music and Zomba announced the formation of Sub-lime Records, a label that will focus on underground modern rock in the Christian market. **Robert Beeson** will serve as executive director of the label and will continue in the same capacity for Brentwood's Essential. Rock journalist/producer **Bob Wohler** has been appointed director of A&R. Sub-lime's artist-development division will be located in Zomba's Los Angeles offices. Initial marketing and development will be out of the Brentwood offices.

CADENCE INKS DEAL: Another newsworthy announcement made during CBA was that Cadence Communications has signed a distribution agreement with Warner Alliance/Warner Christian Distribution for the Christian market and with WEA for the general market. In a prepared statement, Cadence president **Stephen Clifford** said, "As a new company, we're extremely excited to join Warner Alliance, WCD, and the WEA family of labels. We admire the continued pursuit of excellence exemplified within their entire organization and are very pleased to be part of such a legendary company."

Cadence was formed in August 1995 and is helmed by Clifford, VP of marketing **Randy Spencer**, and director of artist relations **Lori Watrich**. Cadence's debut release will be a project by **Erin O'Donnell** titled "A Scrapbook Of Sorts," due out in the fall. Cadence discovered O'Donnell on America Online and is touting her as the first artist signed via the Internet. Her debut is being produced by **Chris Rodriguez**. She'll be on the road supporting the album in the fall as she tours with **Newsong**.

IDENTICAL STRANGERS: High on the list of talented unsigned bands in Nashville is a duo called **Identical Strangers**. I first saw these guys at Nashville's Summer Lights festival when they were calling themselves **Denton/Thomas**. They have a really fresh sound and an arsenal of strong songs. But what else would you expect of a collaboration between **Andy Denton**, formerly of **Legend Seven** and **Ruscha**, and **Randy Thomas**, whose musical history includes associations with the **Sweet Comfort Band** and **Allies**? Denton is responsible for penning some of my favorite Christian rock tunes, among them "Be Still," "First Love," and "Call On Me." Thomas' impressive credits run the gamut from **Allies** hits to **Dolly Parton's** "Why'd You Come In Here Lookin' Like That" and the recent **Ty England** single "Redneck Son," not to mention co-writing **Bob Carlisle's** current single, "Butterfly Kisses."

"When we started out, Randy was going to produce a project for me, and we got together and started writing songs," Denton says. "He was going to help me with my solo thing, and after six months or so, we were at Taco Bell and I asked him, 'What if we started doing some showcases together and [see] if labels were interested in us doing a group kind of thing?' He said, 'It's funny you'd say that, because there is a part of me that really misses being an artist.'"

The duo recently debuted as **Identical Strangers** at Jammin' Java in Franklin, Tenn. I think Denton possesses one of the most incredible voices in rock music, and I've been a longtime fan of Thomas' talents. **Rob Michaels** of **Lord & Michaels** is managing the duo.

NEWS NOTES: Singer/songwriter **Skip Ewing** has signed with Word Nashville, Word's country division. Ewing is one of Music Row's most impressive talents. He has penned numerous hits for other artists, including **Collin Raye's** "Love, Me," **Doug Stone's** "Little Houses," **Randy Travis' "If I Didn't Have You,"** and **Bryan White's** "Someone Else's Star," "I'm Not Supposed To Love You Anymore," and "Rebecca Lynn." His label debut is slated for early 1997.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports. SoundScan®				
★ ★ NO. 1 ★ ★				
1	1	60	JARS OF CLAY ● ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
2	2	12	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
3	3	35	DC TALK ● FOREFRONT 5140/CHORDANT	JESUS FREAK
4	5	16	ANDY GRIFFITH SPARROW 1440/CHORDANT HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
5	4	4	4 HIM BENSON 4321 HS	THE MESSAGE
6	6	22	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
7	7	48	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
8	8	4	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS	GOD
9	9	22	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
10	16	41	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
11	11	6	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 HS	SPIRIT OF DAVID
12	12	9	COMMISSIONED BENSON 4184 HS	IRREPLACEABLE LOVE
13	19	6	BOB CARLISLE DIADEM 9691/BENSON HS	SHADES OF GRACE
14	13	37	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW-1996
15	15	20	THIRD DAY REUNION 0117/WORD HS	THIRD DAY
16	17	3	RICH MULLINS REUNION 6725/WORD HS	SONGS
17	10	16	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
18	20	72	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
19	14	9	JACI VELASQUEZ MYRRH 5615/WORD HS	HEAVENLY PLACE
20	21	38	CARMAN ● SPARROW 1422/CHORDANT	R.I.O.T.
21	22	114	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
22	25	5	BIG TENT REVIVAL FOREFRONT 5147/CHORDANT	OPEN ALL NITE
23	23	59	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
24	27	5	VARIOUS ARTISTS STARSONG 0089/CHORDANT	NEVER SAY DINOSAUR
25	18	8	MICHAEL CARD & JOHN MICHAEL TALBOT MYRRH 3604/WORD HS	BROTHER TO BROTHER
26	31	3	YOLANDA ADAMS TRIBUTE 9219/DIADEM	YOLANDA LIVE IN WASHINGTON
27	24	19	VARIOUS ARTISTS MYRRH 0461/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
28	26	51	RAY BOLTZ WORD 1601 HS	THE CONCERT OF A LIFETIME
29	30	4	DARYL COLEY SPARROW 1523/CHORDANT	BEYOND THE VEIL: LIVE AT THE BOBBY JONES GOSPEL EXPLOSION XIII
30	28	144	MICHAEL W. SMITH ● REUNION 0086/WORD	THE FIRST DECADE 1983-1993
31	32	191	DC TALK ▲ FOREFRONT 5100/CHORDANT	FREE AT LAST
32	NEW		SARAH MASEN RE:THINK 1594/CHORDANT	SARAH MASEN
33	39	7	BRYAN DUNCAN MYRRH 3616/WORD	MY UTMOST FOR HIS HIGHEST: QUIET PRAYERS
34	34	42	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
35	38	38	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST
36	33	54	VARIOUS ARTISTS ● SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
37	RE-ENTRY		STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
38	40	69	ANOINTED WORD 0902 HS	THE CALL
39	37	9	KING'S X WARNER ALLIANCE 82880/WCD	EAR CANDY
40	RE-ENTRY		NEWSBOYS STARSONG 0005/CHORDANT HS	GOING PUBLIC

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

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ARTISTS & MUSIC

Elaine Paige Rises In U.S. 'Sunset' U.K. Star Remains Lloyd Webber Favorite

BY IRV LIGHTMAN

NEW YORK—After Elaine Paige's years of London stage and recording success, it seems hard to believe the singer is at last making her Broadway debut in September, playing, as she has in London over the past year, demented former silent screen star Norma Desmond in "Sunset Boulevard."



PAIGE

What was likely—given her stage vehicles in recent years—is that her Broadway bow would be in a show with music by Sir Andrew Lloyd Webber or in a production musically conceived by other contributors to contemporary music theater, including Alain Boublil and Claude-Michel Schonberg ("Les Misérables").

Paige has made it practically an exclusive practice to perform in shows that define today's musical as it originated in London or the Continent. They are works that deftly combine operetta-like techniques with strong melodies and more than a hint of the theatrical rock sound first encountered in the Lloyd Webber/Tim Rice score for "Jesus Christ Superstar."

However, there have been a few memorable moments away from the contemporary musical scene that saw Paige create the original lead roles in "Evita," "Cats," "Les Misérables," and "Chess." She starred in (and produced) the London production of the revamped version of Cole Porter's classic 1934 musical "Anything Goes" and played Edith Piaf in "Piaf."

Paige will make her official debut in "Sunset Boulevard" Sept. 6, with previews starting Aug. 26. She replaces Betty Buckley, who also preceded Paige in the London production.

On Tuesday (30), Atlantic Theatre Records will release "Encore Elaine Paige." As the album's title implies, Paige sings 13 selections from her starring vehicles ("Anything Goes" except-

ed), including the two powerhouse ballads from "Sunset": "As If We Never Said Goodbye" and "With One Look."

The CD further solidifies her association with Lloyd Webber, who produces the three selections from "Sunset Boulevard." Other producer credits go to Nigel Wright, who collaborates with Lloyd Webber; Rice, Benny Andersson, and Bjorn Ulvaeus, who handled the chores on a selection from their score for "Chess"; Tony Visconti; Anthony Pugh; and Mike Moran.

Paige was not in the original cast of "Jesus Christ Superstar," but she did appear in a later lineup of the show, as reflected by her performance of "I Don't Know How To Love Him."

Paige suggests that the "darker tone" of her starring roles since the '70s are in sharp contrast to Porter and other writers from musical theater's golden age.

"Porter, for me, is one of the greats," she says. "He's a genius at both words and music, unlike [most] writers of today. He had great wit; his laundry list songs were terribly witty. Andrew's work is darker. I've always wanted to do a comic role. I'm always playing

tragic women either dragged through the mill of life or dying at the end or going bonkers."

Paige's Broadway bow is, in a commercial sense, her American debut in any live format. However, she was invited to the Reagan White House to perform in a salute to women of the musical theater put together by composer/conductor Marvin Hamlisch.

"[Hamlisch] invited me to hold up the flag for the British contingent," Paige says. Indeed, she sang two songs with melodies by Lloyd Webber: "Don't Cry For Me Argentina" and "Memory."

Paige's contract for "Sunset Boulevard" commits her to the show for at least six months. While she is thinking about material for another album, she says, "I don't like to plan my life too much ahead. I do know when I finish 'Sunset Boulevard,' I'll take a break. I kind of work at one thing at a time."

But, Paige wonders if American audiences might take, as her fellow U.K. citizens did, to her performance as Edith Piaf.

As for finally making her Broadway debut, she says, "'Evita,' 'Cats,' 'Chess': Every time I thought I'd made it. But I didn't."



His Legacy, His Songs. PolyGram Music Publishing Group has acquired administration rights in the U.S. and Canada for the late Roy Orbison's catalog, containing 285 titles, including some of the singer/songwriter's biggest hits, among them "Only The Lonely," "Oh, Pretty Woman," "Crying," and "Running Scared." PMPG will also administer Still Working for the Man Music, set up by Orbison's widow, Barbara, for newly signed songwriters. Shown at PMPG's Los Angeles offices are Barbara Orbison and David Simone, president of PMPG.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
MACARENA (BAYSIDE BOYS MIX)	A Romero Monge, R. Ruiz	SGAE/ASCAP, Rightsongs/BMI
HOT COUNTRY SINGLES & TRACKS		
DON'T GE ME STARTED	Rhett Akins, Sam Hogin, Mark D. Sanders	Sony/ATV, Tree/BMI, Starstruck Writers Group/ASCAP, Mark D./ASCAP, Sam's Jammin'/BMI
HOT R&B SINGLES		
I CAN'T SLEEP BABY (IF I)	R. Kelly, Babyface	Zomba/BMI, R. Kelly/BMI, Sony/ATV LLC/BMI, Ecaf/BMI
HOT RAP SINGLES		
ELEVATORS (ME & YOU)	Andre Benjamin, Antwan Patton	Chrysalis/ASCAP, Gnal Booty/ASCAP
HOT LATIN TRACKS		
QUE PENA ME DAS	Marco Antonio Solis	Mas Latin/SESAC

Fox Agency Again Lowers Rates; Solo Piano Rolls Out Pop Classics

LOWER RATE, HIGHER PAY: For the fourth consecutive year, the Harry Fox Agency (HFA) has lowered its commission rate to publishers for mechanical royalties collection. That was formally announced by members of the National Music Publishers' Assn. (NMPA), parent of HFA, by NMPA president/CEO Edward Murphy at its annual meeting in Los Angeles July 15.

HFA has reduced the rate on distributions made July 1-Dec. 31, 1996, to 3.5% from 4.5%. Similarly, the rate on TV synch licensing distribution will be lowered to 3.5% from 5%. At the meeting, songwriters Jerry Leiber and Mike Stoller were presented with the NMPA's President's Lifetime Achievement Award in recognition of their legendary status as songwriters and musicians, as well as their music industry leadership qualities.

In addition to Murphy, speakers included NMPA/HFA chairman Irwin Robinson, also chairman/CEO of Famous Music, and Raul S. Manglapus, chairman of the Filipino Society of Composers, Authors & Publishers Inc.

In other news, NMPA has informed Words & Music that the organization incorrectly stated its percentage gain in worldwide publishing revenues in 1994 over the previous year (Billboard, July 20). The correct figure is 16% among the 58 territories that reported \$5.83 billion in royalty payments.

SOLO PIANO ROLLS ON: Pop piano styling of tunes by the pop masters seems to be a lost art, relegated to catalog material featuring such elegant players as Cy Walter, George Feyer, Irving Fields, and on occasion, New York revue giant Julius Monk.

Now the past is getting revived by newer keyboardists, whose playing, like that of their predecessors, tends to be lush, brisk, and jazzy.

For instance, on Aug. 20, Nonesuch Records will release an album of songs by Rodgers and Hammerstein as performed by Fred Hersch, whose surveys are ripe with a witty, swingin' jazz style.

The Premier label of New York has been putting out albums featuring Fred Mintun, a fixture at Bemelmans Bar at the Carlyle in New York. His latest is "Grand Piano," which includes individual songs and show or film medleys from the '20s, '30s, and '40s. With Mintun, the listener is charmed by a straightforward approach that approximates how the songs were originally presented. In fact, there's a piano-roll-sounding technique in his skillful playing.

And speaking of piano roll, the Biograph label, taking a lead from Nonesuch's big-selling albums of Gershwin piano-roll renditions, has put out two CDs featuring piano-roll interpretations of songs by Cole Porter and Jerome Kern cut by various performers over the years.

There is another variation on this theme: Hersch provides the solo piano backing on six sides for soprano Dawn Upshaw's engaging performances on a collection of Rodgers and Hart songs, al-

so on Nonesuch. Already out in the U.K., the title is due for release in the U.S. in October.

On its own or in concert with a vocalist, the piano can be pop or show music's best friend.

CORRECTION: In last week's item concerning an exploitation deal by Spirit Music Group for the catalog owned by the late songwriter Bernie Wayne, it was incorrectly stated that Wayne had publishing rights to two songs he coauthored, "Blue Velvet" and "Laughing On The Outside."

Actually, publishing rights to the songs are owned by PolyGram Music Publishing and Warner/Chappell, respectively.

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

1. "Garbage" (guitar tab).
2. "Twister;" soundtrack.
3. Everclear, "Sparkle And Fade" (guitar tab).
4. Bryan White, "Between Now And Forever."
5. Better Than Ezra, "Deluxe."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"RING MY BELL"

Written by Frederick Knight

Published by Two-Knight Publishing Co. (BMI)

Anita Ward's version of this lively tune was one of the biggest hits of the disco era. The song climbed to No. 1 on the Hot 100 Singles chart on May 26, 1979, and remained there for two weeks.

It has been revived by the Miami-based Merenbooty Girls, a five-member group that fuses disco and merengue into a unique dance mix.

"It's a sound that you never forget," says Pami Canellas of the Merenbooty Girls. "It's great to see everybody sing along when we do live shows. It brings back memories. It's great."

Canellas says the Girls' next album will feature original material, but for their current project they chose to cover some of their disco favorites, such as "I Will Survive," "Turn The Beat Around," "MacArthur Park," and "YMCA."

"For this first album, we wanted to

bring back some good memories and bring back that sound," Canellas says. "I grew up with it. It's a sound that has really never died. You'll always hear it."

Canellas attributes the music's popularity to its upbeat feel. "Most of the music is about love," she says. "It's happy, and everybody is

having a good time. It gives you a good energy. Even if you're in a bad mood, you can hear some good old disco song and it gets you in a groovy mood."



Studio Action

ARTISTS & MUSIC

MG Sound Rises To The Top Studio Puts Vienna on Recording Map

BY PAUL VERNA

VIENNA—Walking around the three state-of-the-art control rooms and spacious tracking studio at MG Sound here, one would never know that as recently as the late '80s, studio co-owners Martin Böhm and Stevie Coss operated out of a dingy basement apartment with no air conditioning or

running water, not to mention a complete lack of isolation, no real acoustics, and meager equipment offerings.

Despite their bleak situation and near financial ruin, however, Böhm and Coss persevered in the underground until a phone call lifted them into high orbit.

Böhm says, "We were just sitting around in the studio on a Saturday

night, and the phone rang. It was this advertising-agency guy who said, 'Stevie Wonder is in town, and we asked his drummer to do a commercial for us, and we want to use your studio because we couldn't reach any other studio.' So we said, 'Yes, come in, no problem.' And I put down the phone, and [Coss] and I looked at each other and said, 'OK, what do we do now?' Because we weren't prepared at all!"

A couple of hours later, an entourage of 30 musicians and stragglers-on showed up at the studio, and Wonder's drummer, Dennis Davis, programmed some drum beats and horn riffs on a sequencer.

"Everybody was drunk, and we had no toilets, so everybody pissed in the street," recalls Böhm, laughing. "And there was this old woman from upstairs coming down complaining that it was too loud. It was a nightmare."

After Davis and his crew left, Böhm and Coss were left to edit the musician's footage into a coherent, 20-second spot. They stayed up all night composing, arranging, recording, and editing until they were able to deliver a satisfactory product.

Harrowing though it was, the all-nighter paid instant dividends for Böhm and Coss. Böhm says, "The next day, the phone was ringing, and in the next month, we did six or seven jobs. I mean real jobs, paid jobs. Word traveled fast." Coss adds, "It was literally from one day to the next."

By December 1991, Böhm and Coss had outgrown their basement digs and were ready to move upstream. They found a spot in the elegant First District of old Vienna that seemed tailor-made for recording.

"When we came in, it almost looked like a perfect recording studio," says Böhm. "Everything was obvious: the recording room, one control room, a second control room, etc."

Even though sophisticated recording and processing equipment was coming down in price at the time, Böhm and Coss were careful about how they spent their hard-earned shillings.

"We thought it was a really good idea to invest in the acoustics, because you can always change equipment more or less easily, but to tear the studio down and build proper acoustics is very hard to do, and it means a lot of downtime," explains Böhm. "So we did it upfront and brought in [noted acoustician/studio designer] Andy Munro."

At that point, Böhm and Coss hired Eva Böhm—née Maurer—to manage the studio. Eva Böhm had worked for the Austrian national radio station and was a longtime friend of Martin Böhm's.

"I used to visit them at their studio and hear their stories," says Eva Böhm. "Then they told me they wanted to move to a new place because everything got too small, and they asked me if I'd like to join them, and I said, 'Yes, of course I'd like to.'" She and Martin Böhm have just married and are expecting their first child this fall.

When MG opened at its current site, the studio focused on music production
(Continued on next page)



Stepping into his newly acquired Porsche Carrera, expectant father Martin Böhm reveals the real reason he bought the sports car: "for the baby seat."



Pictured behind the Solid State Logic 4064 G+ console at MG Sound's control room A, from left, are Martin Böhm, Eva Böhm, and Stevie Coss.

AUDIO TRACK

NEW YORK

AT RIGHT TRACK RECORDING, Pat Metheny recorded and mixed what the studio claims is the first entirely 24-bit digital recording to be released by a major label. Metheny tracked through Capricorn digital mike preamps temporarily installed in studio A onto a Sony digital multitrack upgraded to 24-bit capability. The sessions were later mixed in studio B, the site of Right Track's Capricorn desk. The Geffen Records album was produced by Metheny, his band, and David Oaks; it was engineered by Rob Eaton, with technical assistance from Right Track chief technician John Herman. Also at Right Track, Metallica's No. 1 Elektra album "Load" was completed in studios A and C, using a Solid State Logic 9096J and 4100 G+, respectively. Metallica overdubbed on the SSL 4100 and mixed on the 9096J. "Load" was produced by Bob Rock and engineered by Randy Staub and Brian Dobbs.

LOS ANGELES

AT KING SOUND & PICTURES, the Watts Prophets recently tracked and mixed for their upcoming London/PolyGram album "When The '90s Came"; King staffer Jimmy Sloan engineered and mixed on a vintage API 3208 console. Clarence Fountain & the Blind Boys Of Alabama overdubbed and mixed this year's Grammy-nominated "I Brought Him With Me" album for House of Blues/BMG, with Sloan as engineer. Also at King, producer Andy Paley (John Wesley Harding, Brian Wilson, Jerry Lee Lewis) and his brother Jonathan Paley recorded and mixed a demo project.

At the Hook Music Recording Studio in Hollywood, Calif., Zoo act Tool did guitar and vocal overdubs with producer/engineer David Bottrill; Social Distortion overdubbed vocals for an Epic project with producer Michael Beinhorn, who brought along his special Neumann U-47 microphone; producer Chris Shaw and rock band Redd Kross tracked for an upcoming album; and Argentinian rockers Los Enanitos Verdes overdubbed with guest musician Jeff "Skunk" Baxter and producer Gustavo Borner... Engineer Dan Marnien mixed an upcoming Amy Grant album for A&M

at the Village Recorder's studio B; Marnien was assisted by David Nottingham and Okhee Kim. The album, produced by Wayne Kirkpatrick, is due in early 1997.

NASHVILLE

AT MASTERFONICS, Collin Raye overdubbed with producer John Hobbs and engineer Russ Martin for an Epic release; Point Of Grace tracked with producer Michael Omartian, engineer Terry Christian, and assistant Nick Sparks for Rhema Productions; and Bad Company mixed an Elektra/EastWest project with producer Josh Leo, engineer Ben Fowler, and assistant Sandy Jenkins... At Sound Emporium, Radney Foster tracked his upcoming, self-produced Arista project with co-producer Mac McAnally and engineers Mike Poole and Ken Hutton; Michael Peterson tracked a Warner Bros. project with producers Leo and Robert Ellis Orrell and engineers Fowler and Amy Hughes; and John Cody Carter tracked for Warner Bros. with producer Gregg Brown and engineers Jeff Balding and Mark Nevers.

OTHER LOCATIONS

SKYWALKER SOUND in San Rafael, Calif.—known predominantly for its film soundtrack work—has been busy with several high-profile music projects. Rusted Root tracked an upcoming Mercury Records album with producer Jerry Harrison; Journey was in supervising the recording of orchestra parts for its upcoming album, produced by Kevin Shirley; the San Francisco Gay Men's Chorus recorded tracks for its upcoming release "Naked Man" with the Redwood Symphony; the Women's Philharmonic ended a yearlong hiatus to rehearse for a performance of compositions by Chen Yi; Boz Scaggs tracked for upcoming album and soundtrack projects; Patti Austin and the Pointer Sisters recorded for a Disney project; and contemporary jazz superstar Kenny G mixed his upcoming album with Mick Guzauski.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboardgroup.com.

newsline...

THE AUDIO ENGINEERING SOCIETY will hold its sixth Australian Convention Sept. 10-12 at the World Congress Centre in Melbourne, according to a statement from the New York-based society. Highlights of the program include a keynote speech by Dolby Laboratories founder Ray Dolby and 21 workshops organized by convention co-chairmen Tony Hamling and Graham Haynes. The workshops will cover such topics as microphone selection and applications, MIDI, multitracking with Mini-Disc, audio transfer via ISDN, and digital audio editing.

THE WALTERS-STORYK DESIGN GROUP and Berkow/SIA have opened a New York office at 31 Union Square West months after they began a joint venture to develop acoustical measuring software. In a statement, John Storyk of Walters-Storyk says, "Because our extensive travel obligations had precluded opening a New York City home base, we had been working out of the WSDG Highland, N.Y., complex. There has been a clear need for a New York office, and this location is ideal in every respect." Under the joint venture, WSDG and Berkow/SIA have worked on AR Studios in Rio de Janeiro, Brazil; a 600-seat performing arts center in Kuala Lumpur, Malaysia; and such installations as the All-Star Cafe in New York and Steven Spielberg's the Dive complex in Las Vegas.

THE INTERNATIONAL RECORDING MEDIA ASSN. plans to hold its eighth annual Magnetic and Optical Media Seminar Oct. 31-Nov. 1 at the Mark Hopkins Hotel in San Francisco. Session topics include technology for the next generation of magnetic media, advanced metal-evaporated media evolution, developments in coating-particulate metal, and DVD.

BRIEFLY: Sony Disc Manufacturing's facilities in Pitman, N.J.; Springfield, Ore.; Carrollton, Ga.; and Terre Haute, Ind., have received 9000 series certification from the International Standards Organization, according to a statement from the company... Woodland Digital Studios in Nashville has purchased a Sony 3348 digital multitrack recorder, plus a Sony 3324 and three Sony PCM-800 modular digital multitracks... The Texas Society of Architects has honored the Russ Berger Design Group with its 1996 award for excellence in the design competition for interior architecture... Audio Technica of Stow, Ohio, has named Bruce Wismer Sales and CM Sales as its representatives of the year after the companies came within one-tenth of a percent of each other in terms of annual sales... Howard Schwartz Recording names Anthony Giovanniello operations manager and Fred Miller audio director/producer for TV and radio projects.

MG SOUND RISES TO THE TOP

(Continued from preceding page)

for advertising. It then branched out into album recording, despite the Austrian industry's reluctance to break with its old pattern of sending musical acts across the border to Germany.

Martin Böhm says, "The problem is that there were no real studios in Austria in those days, so we had to go to record companies and convince producers to come here and spend a little more money. Because what the Austrian producers did back then was go to Germany, where they got good prices because they worked downtime in

Munich in [top] studios."

MG also turned its attention toward commercial post-production and classical sessions. By now, the facility has struck "a nice balance" between these various niches, according to Coss.

The next step in the natural evolution from funky basement studio to world-class complex was a major upgrade to a Solid State Logic 4064 G+ console with Total Recall and Ultimotion and a Studer D827 digital 48-track recorder.

"The decision for the SSL came

along with the decision to build a third control room," says Coss. "And that was something that had organically come together—How should the studios work together, what should they be able to do separately, and how does it go together with our client base?"

Although the SSL, which was purchased at the March 1995 Audio Engineering Society convention in Paris, required a hefty financial investment, the Böhms and Coss felt confident they would recoup their costs.

Eva Böhm says, "One of our great

benefits is that we're a small team. We don't have big fixed costs, and we can react very flexibly and very quickly. So we knew that we could manage it, because we thought, 'OK, if at some point it doesn't work like we thought, then we change it.'"

Besides the Böhms and Coss, MG employs maintenance engineer Michael Tuschek and receptionist Sabine Vorarberger. Tuschek was a natural hire for MG, since he was familiar with the studio's wiring scheme from his previous post at SSL.

"We already knew him and knew that he's a very reliable worker, so when we decided to build a third control room and buy an SSL, we thought it'd be a good idea to hire him," says Martin Böhm.

In control room B, which serves as a preproduction center and is linked to the large recording room, MG has installed a DDA DCM 232 56-channel board that used to sit in the A room; that board has Uptown automation. Also in the B room are a four-track Digidesign ProTools system, Opcode Studio Vision, Steinberg Cubase Audio, Atari Mega ST with Cubase and Notator sequencers, two SampleCel! IIs, and a large array of keyboards.

The new control room C downstairs, devoted primarily to post-production and digital editing, features two Yamaha ProMix 01s and a 12-track ProTools setup.

MG boasts an impressive array of recorders, including the 48-track Studer, a Sony 3324 digital 24-track, a Studer A-827 analog 24-track, Alesis Adats and BRC, Sony and Fostex DAT machines, a Studer A-807 analog two-track, and a Phillips CDD-521 CD recorder.

Signal processors include Neve, GML, Tube Tech, Focusrite, Drawmer, SSL, BSS, and Aphex outboard units, plus AMS, Lexicon, Eventide, TC Electronic, Yamaha, and Roland gear for reverb and delays.

The studio's microphone cabinet includes Neumann U-47 and U-67 models, an AKG C-24, and state-of-the-art mikes from B&K, Schoeps, Shure, Sennheiser, and others. Monitoring is done on Genelec 1034A, Dynaudio PPM 1, KEF Reference, and Yamaha NS-10 speakers in the various control rooms.

MG offers its clients accommodations in a spacious penthouse apart-

ment upstairs from the studio.

A charter member of the World Studio Group, MG has always maintained a global outlook. It was among the first studios in Europe to install ISDN lines, which have enabled the facility to take a lead in the remote voiceover market.

"We decided to put ISDN capabilities into the studio right when they offered the lines here in Austria in March 1994," says Martin Böhm. "I saw the session Phil Ramone did with Gloria Estefan, and I thought, 'That's it. We've gotta have this. That's the future.'"

Today, MG does approximately four voiceover sessions a week via ISDN and has compiled a sound-clip library of voiceover talent that advertising clients have come to use as a virtual casting agency.

Sitting in the studio's tastefully futuristic reception area, with its exposed air conditioning vents and sleek leather sofas, Martin Böhm and Coss trade stories about their not-so-distant past, when they could only dream about running a world-class facility.

Both musicians, they met when Böhm's top 40 band needed a keyboard player and Coss' former partner applied. Although the partner did not work out, Böhm and Coss bonded right away. They decided to turn Coss' rehearsal studio into a recording facility. Neither one had any formal training in recording, but both were avid musicians and engineers.

Although they no longer perform, their musical background is critical to the success of the studio, since Böhm and Coss compose, arrange, produce, and engineer most of the sessions at MG. They are also developing unsigned talent, using the studio as a production center for demos that they will eventually shop to record labels. Among their ongoing projects are Portuguese-Australian singer Sandra Pires and Gwen Overdick, an American singer living in Germany.

Like any man who knows he's come a long way in a short time, Coss revels in the notion that he has become a top member of the industry he and Böhm used to dream about in their underground den. Summing up his original vision for MG Sound, he says, "We wanted to go as far as we could go—wherever that would be."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 27, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	YOU'RE MAKIN' ME HIGH Toni Braxton/ Babyface, B. Wilson (Laface)	I CAN'T SLEEP BABY (IF I) R. Kelly R. Kelly (Jive)	DADDY'S MONEY Richochet/ R. Chancey, E. Seay (Columbia)	HOW DO U WANT IT/ CALIFORNIA LOVE 2 Pac Feat. KC & Jojo/ Dr. Dre, Johnny J (Death Row/Interscope)	TRIPPIN ON A HOLE IN A PAPER HEART Stone Temple Pilots/ B. O'Brien (Atlantic)
RECORDING STUDIO(S) Engineer(s)	RECORD PLANT/DARP (Hollywood, CA/ Atlanta)	CHICAGO RECORDING COMPANY (Chicago) Peter Mokran Stephen George	THE MONEY PIT (Nashville) Ed Seay	CAN AM (Tarzana, CA) Dave Aron	WESTERLY RANCH (Santa Ynez, CA) Nick DiDia
RECORDING CONSOLE(S)	SSL 4000G Plus SSL 6056E	Neve VR 72 SSL 4000G	Trident Series 80	SSL 4000G	API, Neve
RECORDER(S)	Studer A800 Sony 3348	Studer A827	Mitsubishi X-850	Studer A827	Studer A827
MASTER TAPE	Ampex 499/467	3M 996	Sony V1-K	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Hollywood) Bob Brockman	CHICAGO RECORDING COMPANY (Chicago) Peter Mokran	THE MONEY PIT (Nashville) Ed Seay	CAN AM (Tarzana, CA) Dave Aron Johnny "J"	SOUTHERN TRACKS (Atlanta) Brendan O'Brien
CONSOLE(S)	SSL 4000G Plus	Neve VR 72	Trident Series 80	SSL 4000G	SSL 4064G Plus with Ultimotion
RECORDER(S)	Studer A820	Studer A827	Mitsubishi X-850	Studer A827	Studer A827
MASTER TAPE	Ampex 499	3M 996	Sony Magneto Optical	Ampex 499	Ampex 456
MASTERING Engineer	HIT FACTORY Herb Powers	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	BERNIE GRUNDMAN Brian Gardner	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	Sony	WEA	WEA

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SSL For Rent At Right Track. The cast album for the award-winning Broadway show "Rent" was recorded and mixed at New York's Right Track Recording. Shown at the studio's SSL 9096 J console, clockwise from bottom, are producer Arif Mardin, co-producer Steve Skinner, album coordinator and production manager Gloria Gabriel, musical director Tim Weil, and engineer Michael O'Reilly.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Germany Seeks Older Buyers

Labels, Retailers Neglect 40-60 Group, Report Says

BY WOLFGANG SPAHR

HAMBURG—The German record industry is missing out on sales to an estimated 11 million older German consumers—a market potentially worth \$700 million—according to a new survey here that also criticizes the country's music retail industry.

The main findings of the survey, conducted by the Institute of Psychology and Social Research and Society for Goods Research for a pan-industry group headed by PolyGram Germany, reveal that consumers become increasingly unwilling to enter retail stores as they grow older because they are unable to find German-language repertoire and are generally not comfortable with the retail environment. This particularly applies to Germany's 40-60 age group, a 5-million-strong sector that will mushroom in the coming years.

exacerbated by what they feel is the lack of assistance by staff and the unwelcoming atmosphere.

In response to the survey, PolyGram Germany president Wolf D. Gramatke is calling on those responsible for the repertoire to invest more in German-language music to get those over 40 back into the record stores.

"For all the euphoria generated by the national dance, rock, and pop productions, 11 million potential record buyers should not be neglected, [especially] in view of the changing demographic age pyramid," Gramatke says. "We must invest in German-language music today to make sure that we have a growing market tomorrow."



GRAMATKE

'Once music fans turn 60, they are all but forgotten'

The report is critical of retailers for concentrating on those under 30. It says the survey found that up to 75% of all households with consumers age 50 and up have CD players, the same proportion as in the core record-buying group, ages 10-30.

Jurgen Preiser, director of strategic planning for PolyGram Germany, says that record companies will have to pay greater attention to the older generations. "Music fans over the age of 40 have been gradually neglected. Once they turn 60, they are all but forgotten," he says.

Preiser adds that he thinks this is prompting more and more consumers to resort to other leisure-time products.

The report states that those over 40 believe retailers stock too many English-language recordings, whereas their preference is for songs in German. This age group also says information is presented very chaotically in record stores.

Up to 30% of older record buyers are extremely critical of retailers, saying that stores are very poorly organized with inadequate consumer information and that the variety of prices is irritating. This is

Queen, Mandela Attend Rock Concert In London

LONDON—Possibly the most prestigious audience ever to come to a rock show in this country attended a gala evening at the Royal Albert Hall here July 11.

The heads of state of the U.K. and South Africa, Queen Elizabeth and President Nelson Mandela, presided over a concert that featured the debut of Phil Collins' Big Band. The band was conducted by Quincy Jones—his first performance on a U.K. stage. Tony Bennett also performed.

The concert was a highlight of President Mandela's state visit to the U.K. It celebrated the friendship between the two countries and raised money for the Nations Trust, an organization set up to help young disadvantaged South Africans. The two heads of state are its joint patrons.

Also in attendance were Princes Philip and Charles, and Mandela's daughter, Zenani Mandela-Dlamini.

Collins' 15-piece brass-led band played the first half of the concert, which included an instrumental version

of Collins' hit "Two Hearts" that featured Hugh Masakela on trumpet.

Also performing in the first set was South African artist Tamia, signed to Qwest Records U.K., and Bennett, who sang "Over The Rain-

bow" before proceeding to to sing an unidentified song for the president without the use of microphone or musical backing.

The second half of the show featured mainly South African artists, including Mango/Island Records U.K. signing Bayete, featuring Jabu Khanyile; (Continued on next page)



COLLINS

New U.K. Copyright Law Implementation Delayed Until April '97

LONDON—The U.K.'s new copyright law, already two years late, has been postponed for another nine months.

The Copyright and Related Rights Regulations 1996 will overhaul the system of broadcast royalty payments for record companies and artists and was expected to pass into law this month (Billboard, July 13).

However, the groups it affects have been told by the U.K. government's Department of Trade and Industry that no time could be found for it in the current parliamentary session. The department has stated that it will not be on the statute books before April 1997.

The regulations are based on a directive from the European Union, which required the change in British law by July 1, 1994.

The new provisions will greatly strengthen the position of artists on airplay income.

The delay in implementing the law has caused performers' groups to say that they are likely to take action to recover money lost in the intervening period. The latest postponement is likely to harden that attitude further.

JEFF CLARK-MEADS

New Moscow Store Offsets Piracy

BY VADIM YURCHENKOV

MOSCOW—The legitimate record retail sector has taken another step toward overtaking the pirate Gorbushka market as this city's main music supplier.

The 3-year-old Purpurny Legion (PL) chain established its third outlet in Taganka Square, Moscow, in June. The company says that the 215-square-meter outlet carries 30,000 imported CDs and 2,500 units of Russian repertoire.

PL began as a hi-fi retailer in 1993 and branched into music retailing in the fall of the following year.

At that time, record retailing in Moscow consisted of the stores formerly owned by Soviet state music monopoly Melodiya and the huge Gorbushka market, where pirate discs made in Bulgaria and China sell for

\$20-\$30.

PL spokesman Nicolay Schelok says, though, that a pan-industry retaliation is under way. He states that the legitimate owners of the albums being traded at Gorbushka are supplying PL with the products at a favorable price, thereby allowing the retailer to sell them for less than the cost of the pirate versions at the market.

PL's first specialist store, PL-Tushino, has already made a mark in the Moscow market by putting discs in racks in the store. Schelok describes that strategy as "extremely risky," saying that theft from stores is "Russia's third-oldest profession." At its opening, PL-Tushino stocked 4,000 CD titles and 100 music video titles.

The company began distributing discs last year and says that it services 30 retailers in Moscow and elsewhere.

PL's main rivals, apart from Gor-

bushka, are the Klassik and Transylvania groups—each with two outlets that stock U.S., European, and domestic CDs—and Soyuz, which specializes in Russian acts and movie-associated products.

With the opening of its new store, PL's trading area, some of which is occupied by hi-fi equipment and ancillary goods, is larger than that of its rivals.

As for the retail sector as a whole in Russia, Schelok says he feels the best progress will be made through local companies learning the techniques of Western counterparts and applying them to the Russian market.

He says he feels the difficulties of adapting to the idiosyncratic Russian market will make it difficult for Western chains to get a foothold here. Schelok refers to "the infamous mentality of both Russian customers and salesmen."

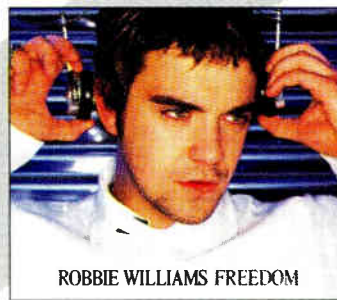
Chrysalis.UK



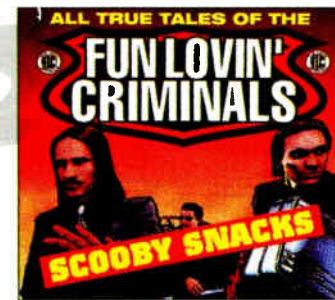
Released July 1, UK chart entry no.6



Released July 15



Release date: July 29



Release date: August 5

Raid Shows New Rise Of Singapore Piracy

BY GEOFF BURPEE and PHILIP CHEAH

SINGAPORE—A seizure of suspected pirate audio CDs is highlighting the resurgence of black-market product here.

In a raid July 11, officers from the International Federation of the Phonographic Industry (IFPI) reportedly seized more than 3,600 recordings by a variety of artists, including Singaporean singers Jimmy Ye and Kit Chan; Hong Kong Cantopop stars Andy Lau, Jacky Cheung, Faye Wong, and Cass Pang; and international repertoire by Whitney Houston, Celine Dion, and the Cranberries (Billboard, July 20).

Leong May Seey, IFPI deputy

regional director for Southeast Asia, says the seizure is another indicator of increased pirate activity and increased vigilance on the part of IFPI.

Seey says that last year IFPI stopped raiding retailers, concentrating solely on distributors of pirate product—a laborious process. "We are trying to step up enforcement on the distribution end," Seey notes,

"Retail raids have become too difficult in Singapore because of the increase in street stalls and mobile vendors. Raided stores will not tell us where their goods come from. So we must do surveillance on distributors. Because government is leaving it to the copyright owners to do the work [and because there are three IFPI antipiracy staffers in the city], we have to hire freelancers—part-timers—for surveillance work. But seizures like this show that it's working."

The police have also set up a special intellectual property rights warrant unit to aid IFPI in raids. "The IPR warrants unit makes it easier for us to go island-wide," Seey says. "But that's just the administration part of it."

The resurgence in pirated product comes after years of decline. In the '70s, eight pirated versions of one Singapore pop album could appear on the streets within 48 hours of that album's

release.

Pop singer Paul Cheong remembers how his recording career was suffocated when his 1979 self-titled debut album was heavily pirated. "We only sold about 10,000 units. God knows how many pirates were sold of the eight different editions that appeared on cassette."

When the Copyright Law was enforced in 1987, piracy dwindled as manufacturers moved on to take

advantage of friendlier piracy environments in places like Taiwan, Thailand, and China. Today, however, pirates are back. Singapore techno band Club E found that their songs started appearing on pirated compilations last year. "We did alert our recording company," says band leader Leonard Tan, "but it was impossible to track the pirates down."



Japan's Karaoke Facilities To Pay Songwriter/Composer Royalties

TOKYO—Performance/mechanical rights body the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) and Japan's online karaoke business are finally in tune with each other.

The two sides this week reached an agreement wherein karaoke facilities that use online terminals will pay JASRAC royalties owed to songwriters and composers for the period before September 1995.

Under the terms of the agreement, the Assn. of Musical Electronic Industry (AMEI) will pay JASRAC 5.50-6.50 yen (50-60 cents) for each song registered in host computers at online karaoke service providers.

One report here said the amount involved was 5 billion-10 billion yen

(\$46.7 million-\$93.5 million), although other estimates are considerably higher.

AMEI and JASRAC are now negotiating a royalty payment agreement for the period from October 1995 to the present.

"After JASRAC's recent problems with the Koga Music Foundation and so on, we are looking forward to settlement of the online karaoke issue, because online operators' share of the market is getting bigger and bigger," says Mamoru Murakami, president of Nichion Inc., Japan's biggest music publisher.

About 70% of Japan's burgeoning karaoke boxes (individual rooms in which customers can sing karaoke in private) are connected to online systems. Overall, online operators account for roughly 20% of Japan's 220 billion yen-per-day (\$2.05 billion) karaoke market.

STEVE McCLURE

LONDON CONCERT

(Continued from preceding page)

harmony group Soshanguve Black Tycoons, who collaborated with U.K. female quintet Black Voices; and vocal harmony group Ladysmith Black Mambazo, who performed "Homeless," their collaborative work with Paul Simon. Diva Sibongile Khumalo, signed to Sony Music Entertainment U.K., sang operatic soprano.

For the finale, all the artists returned to the stage to jam before singing the South African national anthem.

KWAKU



Operatic Signatures. Tenor Roberto Alagna and his wife, soprano Angela Gheorghiu, sign copies of their album "Duets & Arias" at London's Oxford Street Virgin Megastore. Shown with them in the back row, from left, are Katherine Howard, press and promotion manager of their label, EMI Premier Classical; Gary Bristow, sales, EMI Premier Classical; Claire Wilkins, product manager, new releases, EMI Premier Classical; Nick Williams, senior sales assistant, Virgin Megastore; Ray Hammond, sales, EMI Premier Classical; and Becky Harlowe, classical department manager, Virgin Megastore.

Karaoke Bar Fined

SINGAPORE—A Singapore karaoke bar has been fined the equivalent of \$18,000 following a raid by investigators with the International Federation of the Phonographic Industry. The Music Star Karaoke KTV was fined July 18 for permitting the public performance of karaoke laserdiscs without license from the copyright owner. The case is a first for Singapore, which boasts an estimated 600 similar karaoke outlets.

GEOFF BURPEE

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BMG Entertainment International Staff Congregates In Calif.



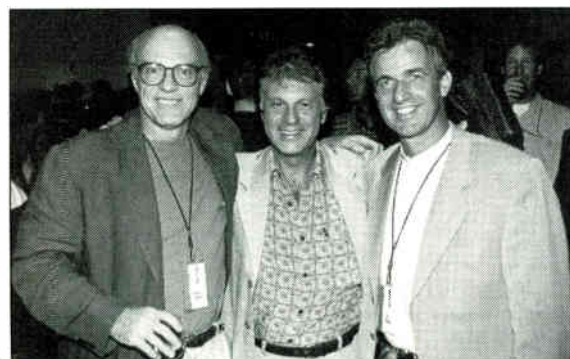
BMG Entertainment chairman/CEO Michael Dornemann, left, and BMG Entertainment International president/CEO Rudi Gassner, right, toast Arista recording artist Kenny G.



Comparing notes from an artist's viewpoint are the U.S.' Leah Andreone, left, and Sweden's Robyn.



BMG Spain recording artist Ana Belen and BMG Argentina artist Diego Torres display a cheerful outlook with label executives. Shown, from left, are Juan Manuel Romero, Ariola director, BMG Spain; Jose Maria Camara, president, BMG Spain; Belen; Rudi Gassner, president/CEO, BMG Entertainment International; Torres; and Ramon Segura, senior VP, Latin region, and chairman, BMG Spain.



Taking time out from classical conversation are, from left, artist Angie Classics VP/GM Harry Palmer, recording artist Robyn, and BMG Classics senior VP of worldwide marketing for Dubois.

BMG Entertainment International brought together its worldwide managing directors and marketing staff for a conference June 2-7 in Dana Point, Calif. The meeting was attended by more than 250 delegates from 40 countries, who participated in product presentations and business sessions and received a briefing from BMG Entertainment chairman Michael Dornemann. A half-dozen acts were presented in showcase performances during the week, including the Tony Rich Project, Gary Barlow, the Verve Pipe, Crash Test Dummies, and Robyn. (Photos: Larry Busacca)



BMG Entertainment International president/CEO Rudi Gassner assembles his team of senior managers on the eve of the conference. Shown, from left, are John Preston, chairman, U.K. and Ireland; Michael Smellie, senior VP, Asia-Pacific region; Joe Gorman, senior VP, finance and administration; Ira Sallen, VP, human resources; Gassner; Heinz Henn, senior VP, A&R/marketing; Arnold Bahlmann, senior VP, central Europe; Thomas Stein, president, Germany/Switzerland/Austria region; Jeff Liebenson, VP, legal and business affairs; and Ramon Segura, senior VP, Latin region, and chairman, BMG Spain.



Members of RCA Records recording act the Verve Pipe take five with staffers from their label. Shown, from left, are Dwayne Welch, international VP, RCA; Bob Jamieson, president, RCA; Verve Pipe's Brian Malouf, Brad Vander Ark, and Brian Vander Ark; Hugh Surratt, VP of artist development, RCA; Verve Pipe's A.J. Dunning and Donny Brown; Rudi Gassner, president/CEO, BMG Entertainment International; and Jack Rovner, executive VP/GM, RCA.



Australian artist Merrill Bainbridge is surrounded by admirers. Shown, from left, are Tim Prescott, managing director, labels group, BMG Australia; James Glicker, managing director, BMG Australia; George Levendis, marketing director, Arista Records U.K.; Suresh Thomas, managing director, BMG Crescendo India; Bainbridge; Siew Ooi, artist manager; and Sam Melamed, engineer.



BMG Entertainment International president/CEO Rudi Gassner and Arista Records president Clive Davis welcome LaFace Records co-presidents L.A. Reid and Kenny "Babyface" Edmonds to the conference, along with LaFace artist Toni Braxton. Pictured, from left, are Reid, Davis, Braxton, Gassner, and Edmonds.



BMG executives from all over the world relax. Shown in the back row, from left, are Chris Stone, VP of A&R/marketing, Europe; Jeremy Marsh, president, music division, BMG U.K.; Hasse Breitholtz, managing director, BMG Sweden; Maija Kuusi, managing director, BMG Finland; Lars Toft, managing director, BMG Denmark; and Hugh Goldsmith, managing director, RCA Records U.K. In the second row, from left, are Mike McCormack, head of A&R, RCA U.K., and Jim Campbell, VP of international artist marketing, BMG Canada. In the front row, from left, are Frankie Cheah, managing director, BMG Malaysia, and Toze Brito, managing director, BMG Portugal.



Saffron from deConstruction recording group Republica shares the spotlight with executives. Shown, from left, are deConstruction managing director Keith Blackhurst, Saffron, BMG Entertainment International president/CEO Rudi Gassner, and BMG U.K./Ireland chairman John Preston.



Garbage members Shirley Manson, center, and Butch Vig, far right, relax in the company of, from left, BMG Entertainment International VP of international marketing Christoph Ruecker, band manager Shannon O'Shea, and BMG Entertainment International president/CEO Rudi Gassner.

HITS OF THE WORLD

CONTINUED

NETHERLANDS (Stichting Mega Top 50) 07/17/96			IRELAND (IFPI Ireland) 07/18/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA	1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	FANTASY WORLD CHARLIE LOWNOISE & MENTAL THEO POLYDOR	2	2	LEMON TREE FOOL'S GARDEN ENCORE/EMI
3	5	SOLDIER SOLDIER CAPTAIN JACK EMI	3	4	FOREVER LOVE GARY BARLOW RCA
4	3	MACARENA LOS DEL RIO BMG	4	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
5	4	ZO VER WEG GUUS MEEUWIS & VAGANT ARCADE	5	7	MACARENA LOS DEL RIO RCA
6	NEW	LULLO, HEB JE NOG JISKEFET SONY	6	6	BECAUSE YOU LOVED ME CELINE DION EPIC
7	7	TO DESERVE YOU BETTE MIDLER WARNER	7	8	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA
8	6	IRONIC ALANIS MORISSETTE WARNER	8	NEW	BORN SLIPPY UNDERWORLD JUNIOR BOYS OWN
9	8	VRIJ ZIJN MARCO BORSATO POLYDOR	9	5	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER
10	NEW	DOIN IT LL COOL J MERCURY	10	NEW	TAKE ME UP WHO'S EDDIE RAGLAN ROAD
ALBUMS			ALBUMS		
1	1	ANDREA BOCELLI BOCELLI POLYDOR	1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
2	4	FUGEES THE SCORE COLUMBIA	2	2	CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	3	4	ASH 1977 INFECTIOUS
4	6	BETTE MIDLER EXPERIENCE THE DIVINE WARNER	4	5	VARIOUS ARTISTS MOVIE KILLERS TELSTAR
5	3	MARCO BORSATO ALS GEEN ANDER POLYDOR	5	NEW	CELINE DION FALLING INTO YOU EPIC
6	5	CELINE DION FALLING INTO YOU COLUMBIA	6	7	FUGEES THE SCORE COLUMBIA
7	8	GUUS MEEUWIS & VAGANT VERBAZING ARCADE	7	6	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
8	7	METALLICA LOAD MERCURY	8	6	EAGLES THE VERY BEST OF THE EAGLES ELEKTRA/WEA
9	10	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	9	8	GEORGE MICHAEL OLDER VIRGIN
10	9	GEORGE MICHAEL OLDER VIRGIN	10	10	GEORGE MICHAEL OLDER VIRGIN

BELGIUM (Promuvi) 07/26/96			AUSTRIA (Austrian IFPI/Austrian Top 30) 07/16/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO RCA	1	1	COCO JAMBOO MR. PRESIDENT WARNER
2	2	KILLING ME SOFTLY FUGEES COLUMBIA	2	NEW	KILLING ME SOFTLY FUGEES COLUMBIA
3	3	I'M ON FIRE 2 FABIOLA CIRCUS/ANTLER-SUBWAY	3	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
4	7	BECAUSE YOU LOVED ME CELINE DION COLUMBIA	4	5	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBA/JIVE
5	5	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBA/JIVE	5	4	MACARENA LOS DEL RIO BMG
6	4	FABLE ROBERT MILES BMG-ARIOLA/NEWS	6	6	FABLE ROBERT MILES POLYGRAM
7	6	ZO MACHO JIMMY B LAFABIT	7	NEW	RETURN OF THE MACK MARK MORRISON WARNER
8	NEW	TIC, TIC TAC CARRAPICHO RCA	8	8	1,2,3,4, ALL THE LADIES NO SUKKAZ VIRGIN
9	NEW	IT'S GONNA BE ALRIGHT DEEP ZONE OUTLAND/RHYTHM	9	NEW	PIU BELLA COSA EROS RAMAZZOTTI BMG
10	NEW	BAILANDO PARADISIO DANCE DEVELOPMENT	10	7	SEXY EYES WHIGFIELD ECHO-ZYX
ALBUMS			ALBUMS		
1	3	FUGEES THE SCORE COLUMBIA	1	3	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER BROS.	2	5	FUGEES THE SCORE COLUMBIA
3	1	GERT & SAMSON SAMSON VOL. 6 PHILIPS	3	1	METALLICA LOAD POLYGRAM
4	5	CELINE DION FALLING INTO YOU COLUMBIA	4	2	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
5	4	METALLICA LOAD MERCURY	5	6	TINA TURNER WILDEST DREAMS EMI
6	6	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE	6	4	BRYAN ADAMS 18 TIL I DIE A&M
7	7	ANDREA BOCELLI BOCELLI POLYDOR	7	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	9	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	8	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
9	8	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA	9	NEW	ROBERT MILES DREAMLAND POLYGRAM
10	NEW	BRYAN ADAMS 18 TIL I DIE A&M	10	9	BON JOVI THESE DAYS POLYGRAM

DENMARK (IFPI/Nielsen Marketing Research) 07/17/96			NORWAY (Verdens Gang Norway) 07/17/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	KILLING ME SOFTLY FUGEES PLADECMPAGNIET	1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	1	MACARENA LOS DEL RIO BMG	2	2	MACARENA LOS DEL RIO BMG
3	3	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA	3	4	GUDI HVOR DU ER DEILIG BJELLEKLING BMG
4	4	KENDER DU DET? MONA, MONA, MONA PAPERKASSEHJOW EMI	4	3	LEMON TREE FOOL'S GARDEN EMI
5	5	OOH AAH... JUST A LITTLE BIT GINA G WARNER	5	5	IRONIC ALANIS MORISSETTE WARNER
6	6	FLERE HO'S DEN GALE POSE DE 5 SVIN	6	6	DET VA'KKE MIN SKYLD TFL SCANDINAVIAN
7	NEW	DUB I DUB AXEL BOYS QUARTET FLEX	7	7	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC
8	NEW	CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM	8	NEW	1000 SMIL DE LILLOS SONET
9	7	RETURN OF THE MACK MARK MORRISON WARNER	9	9	UNTIL IT SLEEPS METALLICA POLYGRAM
10	NEW	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR	10	8	OOH AAH... JUST A LITTLE BIT GINA G WARNER
ALBUMS			ALBUMS		
1	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	1	1	SIMON & GARFUNKEL THE DEFINITIVE COLLECTION COLUMBIA
2	1	GEORGE MICHAEL OLDER VIRGIN	2	2	D.D.E. DET GAR LIKAR NO NORSKE GRAM
3	7	FUGEES THE SCORE PLADECMPAGNIET	3	3	FUGEES THE SCORE COLUMBIA
4	2	LIS SORENSEN INTDIL DIG IGEN—BEST OF POLYGRAM	4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
5	8	SOUNDTRACK THE COMMITMENTS MCA	5	NEW	KENNY ROGERS WITH LOVE EMI
6	6	CORRS FORGIVEN, NOT FORGOTTEN WARNER	6	5	TRINE REIN BENEATH MY SKIN EMI
7	4	KIM LARSEN KIM LARSEN & KUKKEN EMI	7	8	KIDS SONNER AV NORSKE JENTER SONY
8	9	JACOB HAUGAARD SA'N ER LIVET REPLAY	8	6	MARK KNOPFLER GOLDEN HEART POLYGRAM
9	5	METALLICA LOAD POLYGRAM	9	NEW	SMURFENE SMURFEGITS 1 EMI
10	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA BMG	10	7	METALLICA LOAD POLYGRAM

PORTUGAL (Portugal/AFP) 07/23/96			HONG KONG (IFPI Hong Kong Group) 07/14/96		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	4	ROBERT MILES DREAMLAND DECONSTRUCTION	1	NEW	EKIN CHENG IF THE SKY RAIN BMG
2	2	ENRIQUE IGLESIAS CANTA EM PORTUGUES STRAUSS	2	NEW	EDMOND LEUNG BREATHE CAPITAL ARTISTS
3	1	GNR TUDO O QUE VOCE QUERIA EMI	3	1	LEON LAI PERHAPS... POLYGRAM
4	7	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI/GLOBO	4	2	SOUNDTRACK YOUNG & DANGEROUS (III) BMG
5	3	DELFIN O CAMINHO DA FELICIDADE ARIOLA	5	4	JACKY CHEUNG FORGET YOU, I CAN'T DO THAT POLYGRAM
6	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	6	7	SAMMI CHENG CAN'T GIVE UP WARNER
7	NEW	SCORPIONS PURE INSTINCT EASTWEST	7	8	HACKEN LEE SPACE 3 STAR
8	NEW	VANGELIS PORTRAITS POLYDOR	8	3	FAYE WONG IMPULSIVE CINEPOLY
9	NEW	JULIO IGLESIAS 24 GREATEST SONGS COLUMBIA	9	NEW	KAREN TONG FLU BEFORE AND AFTER POLYGRAM
10	NEW	FUGEES THE SCORE COLUMBIA	10	5	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

BOTSWANA: Francistown, the main population center in the northern region of Botswana, lies close to the border with Zimbabwe. Lack of good indoor venues and the reluctance of visiting pop acts from neighboring South Africa to travel this far north are the main deterrents to the development of the local music scene.



In recent months, however, there has been a burst of activity here. *Kanda Bongo Man* from Zaire, one of several artists with a claim to the title of king of *kwasa-kwasa* (one of the region's most enduringly popular dance rhythms), recently played a spectacular outdoor date. His is a music style favored by serious revelers, and the night air was positively vibrating with tight and intricate rhythms. Next came South African superstar *Lucky Dube*, who also commands a loyal following for his brand of honest and pulsating reggae cut with an African flavor. Local talent

was also on display when the national tour of rap act *Tribal Monks* rolled into town. The group is building a local following but still has the uphill task of landing a recording contract. Month after month, the best music in town is supplied by the long-serving jazz group *Minestone*, which plays small clubs, afternoon beer gardens, and a variety of other functions. Like so many unsung acts working at the grass-roots level, the underappreciated band is always a good value.

NICK HONE

AUSTRALIA: "Playing a hooker definitely influenced some of the lyrics!" says *Deni Hines* with a laugh, referring to some of the saucier lines on her debut solo album, "Imagination" (Mushroom). The 24-year-old actor/singer played *Mary Magdalene* for nine months in the Australian production of "Jesus Christ Superstar" before recording her album in London last summer. During that time, she was invited to join British dance act *Brand New Heavies* and received offers from three modeling agencies. The daughter of R&B diva *Marcia Hines* (who played the *Magdalene* role in the '70s production), *Deni* has a remarkable voice to go with her brash demeanor and looks that combine Afro-American with West Indian and Chinese descent. While two hits with her previous group the *Rockmelons* and her top 10 single "It's Alright" have won her a substantial teen female following, the new album should broaden her appeal. It incorporates songs about her sexual fantasies, regaining her independence after her brief marriage to *INXS* guitarist *Kirk Pengilly*, and a breathy cover of 10cc's hardy perennial "I'm Not In Love." Having debuted on the Australian Recording Industry Assn. chart at No. 15 in June and attracted significant airplay on two major networks in Japan, "Imagination" is scheduled by Mushroom for a fall release throughout Europe.

CHRISTIE ELIEZER

PORTUGAL: Imagine going to see a movie and unexpectedly hearing your own voice singing as part of the soundtrack. That is exactly what happened to the beautiful and charming Portuguese singer *Dulce Pontes*. The movie was the worldwide box-office smash "Primal Fear," directed by *Gregory Hoblit*, and the song was *Pontes'* outstanding version of the *Amália Rodrigues* hit "Canção Do Mar" (Sea Song). Not only that, but during the movie, actor *Richard Gere* praises the song. "At first I couldn't believe it. I thought I was dreaming," *Pontes* says. "Later my record company told me the whole story, and now all I want is to say thanks to my American friends, especially *Mr. Hoblit*, for being so kind to me." *Hoblit* first heard the song on a Los Angeles radio network and included it in the movie after all the necessary copyright clearances had been secured. But nobody thought to tell *Pontes* the good news. "Canção Do Mar" is one of the standout tracks on *Pontes'* hit album "Lágrimas" (Tears), released last year by the Lisbon-based *Movieplay Portuguesa*. It has sold more than 120,000 copies in Portugal (platinum is awarded for sales of 40,000 units) and 600,000 worldwide, confirming the international popularity of *Pontes'* distinctive blend of pop, rock, folk, fado, and social comment. Last year, she was voted best female singer in Portugal by viewers of private TV channel *SIC*, and her new album, "Brisa No Coração" (Breeze In My Heart), a live double-CD recorded at Oporto's Coliseum room, is certified platinum. Following recent concerts in Brazil and the Portuguese province of Macao in Southeast China, *Pontes* is touring Europe, including shows in Denmark, Italy, France, and the Netherlands. In mid-July and August, she will be making concert and TV appearances in Spain, where she is also tremendously popular.



FERNANDO TENENTE

NETHERLANDS: Legendary blues outfit *Cuby & the Blizzards* will reunite for a fall tour of the lowlands under the banner "Cuby Is Back." Staged by Mojo Theatre, a spinoff of promoter Mojo Concerts, the shows will feature musicians who were members at various times during the band's heyday in the '60s and '70s. But although fronted once again by the enigmatic *Harry "Cuby" Muskee*, the reconvened lineup lacks the presence of the group's other founding member; guitarist *Eelco Gelling*. Nor will solo star *Herman Brood*, also a former member of the *Blizzards*, be taking part. A live album, the band's first release since "Kid Blue" 20 years ago, is slated for release by Munich Records to tie in with the label's 50th anniversary in September. Along with a selection of crowd-pleasing tracks, the album will feature four new songs, including specially penned numbers by Americans *Tony Joe White* (either "Trouble" or "Bad Weather Girl") and *Eric Taylor* ("Four Great White Feathers"). *Muskee* has kept a high profile since the breakup of the *Blizzards*, thanks to his work with the *Muskee Gang*, which scored a big radio hit in the early '90s with "Brother Boozie."

ROBERT TILLI

Putumayo Marks 20 Years With 'One World' Album

AMID THE OLYMPIC celebrations in Atlanta this summer, two modest performances have helped draw attention to one of the year's most notable new collections of world music repertoire.

Concerts given for athletes in the Olympic Village July 18 and for the public in the Atlanta suburb of Decatur July 19 by Nigerian funk band **Kotoja** and Russian folk-rock singer **Inna Zhelannaya** have been part of the promotional campaign for "One World," which debuted at No. 5 last month on the Top World Music Albums chart.

The album marks the 20th anniversary of Putumayo, the clothing and crafts company whose record label, Putumayo World Music, is an established independent in the U.S. and is reaching out through new distribution partners into other international markets.

The One World Festival was staged July 13 at the Washington Monument with American singer **Toni Childs**, Scotland's **Capercaille**, **Kotoja**, and **Zhelannaya**. That event celebrated the 50th anniversary of UNICEF; the organization's U.S. committee will receive one dollar from the sale of every "One World" CD and 50 cents from every cassette. The Washington, D.C., concert is due to be broadcast in August on the syndicated radio program "Afropop Worldwide," while the "One World" album is set for additional exposure on "World Cafe" and other world music radio shows.

Along with the artists cited above, "One World" features performances by South Africa's **Johnny Clegg & Juluka** (currently on tour in the U.S. to promote a new Putumayo compilation of their work), **Baka Beyond** from the U.K. and Cameroon, **Touré Kunda** from Senegal, the **Gipsy Kings** from France, the U.K.'s **Peter Gabriel** with Senegal's **Youssou N'Dour**, **Angelique Kidjo** from Benin, the **Mendes Brothers** from the Cape Verde Islands, **Kali** from Martinique, and **Papa Wemba** from Zaire. Notably, among five tracks never previously released in the U.S. is a rare "dub" version of "One Love" by **Bob Marley**.

Putumayo is distributed in the U.S. through the REP Co. and recently strengthened its international presence through new partnerships in Europe and elsewhere. "One World" was released in July by Grapevine Distribution in the U.K. and Ireland; the Walt Disney Co. in France, Italy, and the Benelux territories; MRA Entertainment in Australia; Elite Imports in New Zealand; and Fusion III in Canada.

"As a teenager in the '60s, I remember innocent moments when politicians and social leaders spoke of infinite possibility—that the

world could reinvent itself, unite, and become a saner place," writes **Dan Storper**, CEO of Putumayo World Music in liner notes that accompany the "One World" album. "When we see the power of music to bring people together, we cannot understand or accept what divides us. I sincerely hope this collection of songs represents a world of possibility."

AN AUSTRALIAN/U.K. consortium to help promote unsigned Australian talent through tours in the U.K. is being set up by Sydney-based manager **Mark Paisley** with U.K. managers **Nigel Hoar** and **Greg Boardman**. Their simple idea is AusBus, a fully outfitted bus that could greatly reduce the estimated \$20,000 per week it costs a band to mount a U.K. tour by absorbing expenses for accommodation, van hire, and catering. The managers are seeking \$60,000 in sponsorship deals to make AusBus a reality. Contact Paisley at Music Architects Management in Sydney or in care of the Rhythm Room at Shaftesbury Hall in Cheltenham, England.

BORDER CROSSINGS: The **Bayside Boys** of Miami, who helped spark the international success of the Spanish hit "Macarena" (Billboard, July 27), have recently completed tour dates in Germany and Austria booked by Renaissance Entertainment, a new agency established by former Famous Artists agent **David Zedeck**. Among other acts on the Renaissance roster are Germany's **Real McCoy** and **Fun Factory**, Belgium's **Claudia Chin**, and the **Backstreet Boys** of Orlando, Fla., who have had three top 10 Eurochart hits this year but have received little notice in their home country.

Nusrat Fateh Ali Khan opens a U.S. tour Thursday (1) at New York's Radio City Music Hall in the wake of signing to **Rick Rubin's** American Recordings label. The singer's first collection of traditional Qawwali devotional music on American, "Holy Profit," has been recorded in Pakistan and is set for release in September. Plans for American Recordings labelmate **Donovan** to open the first six dates of the tour have been cancelled due to visa problems, the record company reports.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.



by Thom Duffy

Sales Of Pop Catalog Show Drop Pricing Strategies, Overall Market Slump Are Cited

BY LARRY LeBLANC

TORONTO—Aggressive pricing of front-line product coupled with varied pricing of catalog titles are key factors behind declining pop catalog sales in Canada, according to music industry sources here.

Other factors include tougher economic times, a drop in the pace at which consumers are replacing vinyl and cassette collections with CDs, and stiff competition for consumer dollars from other entertainment forms.

According to June statistics released July 22 by the Canadian Recording Industry Assn. (CRIA), unit sales of albums to date have dropped from 25.6 million units in the first six months of 1995 to 23.15 million units in the same period this year, a loss of 10%. Also, net value of sales dropped from \$260.4 million to \$242.2 million in the same period, a decline of 7%.

"The [Canadian] industry is going through a dip, and catalog is the first thing that's suffering," says **John Reid**, president of A&M/Island/Motown (Canada).

"Record companies have enjoyed a boom over the last six or seven years in catalog sales, but now it's going to be much harder to get those sales," predicts **Paul Alofs**, president of BMG Music Canada.

While CRIA statistics don't indicate what percentage of the sales slump was made up of catalog product, industry sources cite the drop in catalog sales at 3%-5% in the first six months of this year. The decline is significant for retailers because catalog product produces wider margins than front-line product.

With low-ball pricing on new releases now common here, Canadian retailers have increasingly used catalog to make a profit. New front-line product generally sells for \$12.99-\$14.99 Canadian and costs retailers \$12.25-\$13.95 Canadian to purchase. Budget-priced catalog releases cost retailers \$6.99-\$7.99 and sell for \$7.99-\$9.99, while mid-priced catalog costs \$9.99-\$11.99 and sells from \$11.99-\$13.99. Full-price catalog titles can sell for up to \$22.99.

According to several Canadian music industry executives, pricing of front-line product in relation to catalog pricing is what is chiefly damaging catalog sales here.

"Historically, retailers have been selling midprice at the suggested full price [of front-line product] and getting it," says **Stan Kulin**, president of Warner Music Canada. "That worked when the sales price [on front-line product] was \$16.99 or \$17.99, but now when you see [front-line releases] selling for \$12.75 or less, the consumer is saying, 'Why should I pay \$18 for an album that is 15 years old when the hot new stuff is being sold for \$7 less?' It's a very valid point."

Dan Whitt, VP/GM of the Handleman Company of Canada, adds that record clubs, with their aggressive marketing strategies, also lessen the value of catalog product in the eyes of consumers. "Consumers look at catalog prices, and they're saying, 'I'm being ripped off,'" says Whitt. "They're rebelling by not spending their dollars."

Peter Luckhurst, president of the 89-store HMV Canada chain, argues that labels need to study the long-term impact of discounting. "If record com-

panies want a healthy retail base, they must address the long-term issue that deteriorating margins will impact on the retailers' ability to invest in inventory or in the retail process," he says. "If retailers are not getting [profit] in the margins, then their inventory will get less and the quality of their stores will get less. That's what we're starting to see now. Retailers are really struggling out there."

Luckhurst adds that there is more competition than ever for consumers' entertainment dollars. "What do we do about that?" he asks. "We have to invest in the retailing process."

Faced with decreasing sales, increased competition, and tighter margins on front-line titles, several Canadian music retailers say they'd like to boost front-line prices or hold the line on catalog margins. Neither strategy will be



SHARRARD

easy.

Tim Baker, buyer for the 30-store, Toronto-based Sunrise Record chain, says any increase in front-line prices will be difficult because of heated competition in the marketplace. "We know our [front-line] prices have to get up, but if I've got 15 stores in malls where my competitor is selling new releases at cost or slightly above cost, what am I going to do? Do I sell Metallica at \$11.99 like them or not sell any at \$15.99 or \$16.99?"

Alofs argues that the industry must face changing times. "The world is becoming ever more time-pressurized," he says. "A lot of those 30- and 40-year-old baby boomers who were big consumers of catalog just don't have the time for music anymore."

A&M's Reid also notes that Canada is undergoing a "perceived recession" and that "people are holding out on buying non-necessities."

Baker says that at Sunrise even the midpriced or cheaper, older product is still not selling. "I don't think it has to do with pricing," he says. "How many people are going to buy [Supertramp's] 'Crime Of The Century' or Meat Loaf's 'Bat Out Of Hell' anymore?"

Adds **Randy Sharrard**, director of special marketing at Sony Music Entertainment (Canada), "The generation coming up will continue buying the Led Zeppelins and the Doors, but the 'B' bands are now falling by the wayside. Many buyers don't know the older music, so they're not going to buy it."

According to several label sources, Canadian retailers are cutting back on catalog product purchases. "Many retailers haven't got depth of catalog anymore because they're strapped for cash," says HMV's Luckhurst.

According to Whitt, Handleman hasn't touched its core catalog but has cut back on "fringe catalog items."

Baker, along with several other retailers, argues that there should be more midpriced catalog titles available to entice potential buyers. "Anything a year old or more that isn't selling should be either cut out or the price should be slashed," he says.

BMG's Alofs disagrees. "In a study we recently had commissioned of why people aren't buying records, the last

reason out of 15 was price," he says. "Didn't see it displayed in store" was a very important issue. If pricing is the least important factor in why people aren't buying records, why go to midline? At midline you get a short-term display and some sales, but after that it's about consumer demand. If you're at full price, you'd get the same sales.

"What we have to look at is [whether] people can find the record in a store. Are labels promoting and marketing catalog as they are new releases?"

U.S. PRICING CONCERNS

For Canada-based affiliates of multinational record companies, there is a significant obstacle in developing their own catalog strategies: Catalog pricing is usually set for North America by the affiliates' parent companies.

Rarely is a catalog title midpriced in Canada and full-priced in the U.S. Canadian-based firms will also keep low-selling titles at full price because their American affiliates might still have a thriving market for them.

Despite these hurdles, MCA Music Entertainment Canada and EMI Music Canada have dropped prices on newer catalog titles.

Randy Lennox, VP/GM at MCA Entertainment Canada, says the strategy has captured 24% of the catalog business in Canada. "The key to a successful catalog is supplementing new titles annually," he says. "If we were running the same old midprice year in and year out, our catalog would be exhausted."

Adds **Warren Stewart**, catalog and jazz marketing manager at EMI Music Canada, "Many [catalog] titles don't warrant coming out at full price or only work for the first nine months."

In the past year, MCA, EMI, and Sony Music Entertainment (Canada) have augmented their catalog by developing budget lines at a suggested \$7.99-\$9.99 price range.

"[Buying budget] is one way we can compete against others who aren't doing the same promotions at the same time," says Baker.

Stewart says EMI's budget "Value Plus" service is primarily for catalog records that have been sold at full price and then at midprice. "You either delete them or go down to a lower price and go after the new market," says Stewart. "It sells a lot of records you wouldn't normally put out."

Adds MCA's Lennox, "[With budget] we're putting units into people's collections. Units beget units."

Warner's Kulin disagrees. "My experience with budget is that, despite the low price, the returns are always higher. You dump them out on a promotion, and you get 40%-50% back."

Warner Music Canada faced widespread retailer criticism in the past year by releasing remastered versions of selected midpriced catalog titles by AC/DC, Led Zeppelin, and Phil Collins at full price. Baker calls the practice "unbelievable gouging."

Counters Kulin, "Let's be very candid: This is a marketplace situation of supply and demand. Are retailers better off getting \$1 more a CD? [The increase] has affected the unit volume on those titles, but overall it hasn't been that bad an exercise on a pure dollar volume."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Overlooked Mail Order Does Healthy Trade Second To Discount, Dep't Stores For Vid Sales

■ BY SETH GOLDSTEIN

NEW YORK—Mail order represents a healthy slice of the home-video pie, second only to discount- and department-store sales, according to MRCA Information Service's latest study for Billboard, seen in the accompanying charts.

So why does direct response gets the least attention? Video stores, a distant fourth in both categories, are constantly being examined for the impact of sell-through and rental on their cash flow. The topic got considerable attention at the Video Software Dealers Assn. convention in Los Angeles July 10-13.

MRCA analyst Joe Fenton says that the black hole occupied by mail order "flies in the face of conventional wisdom" but suggests that vendors tend to ignore what they don't know firsthand. They do know retail, not least

because it's visible. "They have a pretty good knowledge of one channel of distribution," Fenton says, "and less and less of others."

Publicity-shy mail-order companies, such as Columbia House and Time Life Video & Television, prefer keeping their lights under a bushel. As a result, MRCA direct-response purchasing data, part of a regular survey of 12,000 households and 33,000 individuals, are often "startling and enlightening" to studio executives, Fenton notes. "They don't know what to do with it."

Suppliers that count each direct-response sale, such as National Geographic, have a strategy, Fenton says, "For them, the business is very significant." Studios could be more proactive, he believes: "They ought to get their toes wet and do some testing."

Direct response and retail coexist comfortably, and Fenton says there's

no reason why good relations shouldn't continue, "as long as [mail-order houses] don't undercut prices." He thinks direct-response marketers might want to pay more attention to book buyers. The correlation between book and video purchases is "very striking, and getting the heavy user is what this business is all about," Fenton adds.

MRCA's other surprise is the continued low profile of video stores in sell-through. Speciality retailers are usually credited with 20%-25% of the overall market. The data shown at right indicate less of a presence—12.5% for theatrical and 9.4% for nontheatrical.

Supermarkets and grocery outlets are strong challengers in both areas and are likely to get stronger as chains increase shelf space and promotion devoted to prerecorded cassettes.

CDs Are In Fashion At Clothing Chains

■ BY DON KAPLAN

NEW YORK—The ties between music and fashion continue to be woven tighter, as private-label CDs and cassettes have become hot sellers for fashion retailers. Unique albums with tracks that range from soul to salsa can now be found at the counters of some of the world's largest fashion chains, department stores, and designer boutiques.

The albums, which generally account for a very small percentage of overall sales, offer consumers music intended to evoke the lifestyle tied in with the store's theme and its merchandise mix. Many times, the albums include songs that are played as background music in the stores.

Outside of fashion, private-label albums have been sold at food-service venues, including Starbucks and Au Bon Pain. But the much more successful programs are found at high-volume

fashion retailers, such as the Limited, Victoria's Secret, and Old Navy.

Meanwhile, record labels and music service companies—including Capitol, MCA, Sony, AEI Music, and Coconut Grove Records—are playing an integral role in the process by producing the albums for the retailers.

"Shopping at our stores is an experience," explains Jonathan Mudd, a spokesman for San Francisco-based Gap Inc., the parent company of Old Navy, Banana Republic, and the Gap retail stores. "Our stores are about more than just apparel. Everything about the store environment—the merchandise, the service, the music—contributes to the customer's experience. So the CDs and the cassettes that we're selling are just one facet of the lifestyle that we're trying to create."

Two of the three Gap Inc. divisions, Banana Republic and Old Navy, offer private-label CDs and cassettes. Each division has different merchandising

strategies for music. All of the company's albums have been produced by Seattle-based music supplier AEI Music, an organization best known for creating and marketing in-store music programs.

Other AEI private-label album clients have included the Limited, its Victoria's Secret division, and Eddie Bauer.

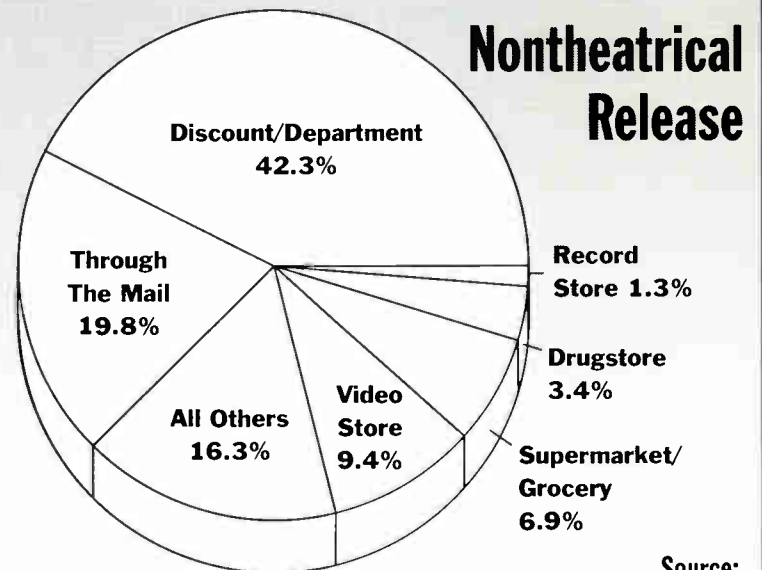
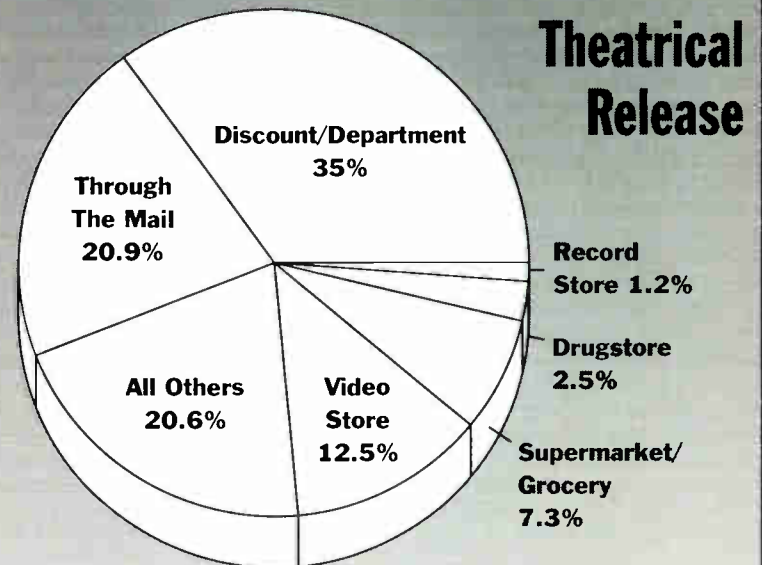
Banana Republic, the Gap's high-end division, has a tentative strategy to offer a different album every season. Its current album, the division's second, is aptly called "Summertime" and sells for \$14 on CD and \$12 on cassette. It features such tracks as "Hot Fun In The Summertime" by Sly & the Family Stone and "We Don't Have That Much Time Together" by Terence Trent D'Arby. The retailer's first album was a holiday song mix, released in December 1995.

Also last December, Old Navy, the

(Continued on next page)

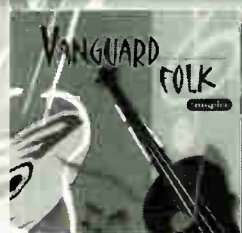
DISTRIBUTION BY OUTLET TYPE TOTAL PRERECORDED VIDEO

April 1995 - March 1996



Source:
MRCA Information Services

Sample America's Heritage on Vanguard



Vanguard
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Sampler
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Warner Music: Soft 2nd-Qtr. Revenue Int'l Markets, Record Club Contribute To 11% Decline

■ BY DON JEFFREY

NEW YORK—Warner Music Group reports flat profit and an 11.1% decline in second-quarter revenue because of decreased sales from international markets and its record club.

For the three months that ended June 30, Time Warner says, music-unit cash flow was \$165 million on revenue of \$876 million, compared with \$165 million in cash flow on revenue of \$986 million in the same period last year. Cash flow is profit before interest, taxes, depreciation, and amortization.

The New York-based company says there were "slightly higher results from domestic music and music publishing." Warner Music's U.S. distributor, WEA, had the leading market share in the first half of this year, 21.9%, the same share it held last year.

Warner Music's three major-label groups enjoyed strong market shares in the first half, which was generally considered a sluggish period for music sales. According to market researcher SoundScan, Warner Bros. led all labels in album market share, with 8.37%. The Atlantic Group was third, with 7.51%. Elektra Entertainment ranked sixth, with 5.09%.

The company also notes "an absence of losses from certain start-up businesses which are no longer part of the Warner Music Group." Last year, Warner Music shut down some direct-marketing operations, including music magazines, that were not profitable.

But increased domestic sales and the absence of start-up losses were "offset by lower results from international music and direct marketing," according to the company.

The music unit's biggest direct-marketing business is the Columbia House record club, which it jointly owns with Sony Music Entertainment.

The top-selling albums in the second quarter were "Jagged Little Pill" by Alanis Morissette (Maverick/Reprise/Warner Bros.); "Fairweather Johnson" by Hootie & the Blowfish (Atlantic); and "Load" by Metallica (Elektra).

For the first six months of this fiscal

year, Warner Music reports cash flow of \$311 million on \$1.86 billion in revenue, compared with \$338 million in cash flow on \$1.97 billion in revenue in the same period last year.

In other news, Time Warner has reached an agreement in principle with the staff at the Federal Trade Commission (FTC) that will allow the company to proceed with the proposed acquisition of Turner Broadcasting System in a deal valued at \$6.7 billion. The deal is subject to definitive agreements by Time Warner, Turner, and major Turner shareholder Tele-Communications Inc. (TCI) and must be approved by FTC commissioners. The FTC, concerned about antitrust actions, is reportedly requiring that TCI's influence in the newly merged company be limited because TCI and Time Warner are the two largest cable systems operators in the U.S. and because Turner, which counts CNN

and the Cartoon Network among its properties, is a major provider of cable programming.

Time Warner must also obtain approval from the Federal Communications Commission.

Company sources expect the merger to take place in October.

Some observers believe that Time Warner may sell some Turner properties, such as the New Line Cinema and Castle Rock Entertainment movie companies, to reduce its debt.

Time Warner's filmed entertainment unit, which includes Warner Bros. Pictures and Warner Home Video, had cash flow of \$141 million on \$1.27 billion in revenue in the second quarter, compared with \$117 million in cash flow on \$1.15 billion in revenue in the same period last year. The company's biggest hit at the box office was "Twister."

CDs ARE IN FASHION AT CLOTHING CHAINS

(Continued from preceding page)

Gap's value-priced chain, began building a diverse selection of private-label albums. Like the retailer's other merchandise, Old Navy's music is considerably less expensive than that of sister division Banana Republic. CDs sell for \$8.50 and cassettes for \$6.50.

The first album, "Holiday Classics, An Old Navy Christmas," featured "Merry Christmas Baby" by Lou Rawls and "Cool Yule" by Louis Armstrong. The collection was sold only during the Christmas season.

Old Navy has carried two other albums, both of which posted strong sales, according to the company. One is "Old Navy Soul," a compilation that features such tracks as "Sweet Soul Music" by Arthur Conley, "Rescue Me" by Fontella Bass, and "When A Man Loves A Woman" by Percy Sledge. Coming up is "Old Navy Soul II." Valentine's Day saw the release of "With Love," a 12-track project that offers "Steppin' Out With My Baby" by Tony Bennett and "Misty" by Johnny



Old Navy merchandises its CDs in custom-built listening stations that look like phone booths. (Photo: Don Kaplan)

Mathis. The retailer's latest album, "Cool Kids & Groovy Grownups," debuted in July. According to industry sources, this project will feature songs to which both kids and adults can relate, such as "Don't Worry Be Happy" by Bobby McFerrin.

"When you walk into one of our clothing stores, it's not just about clothes," explains Mudd. "It's about the service that you get, the music that you're hearing, and the overall image of the store. It's all purposely related. And giving a customer a chance to take home an aural representation of your store is a nice thing."

A strong sign of Old Navy's commitment to music sales is its test marketing of custom-built listening stations in two of its stores. The listening posts, which look like phone booths, blend in with the retailer's retro/modern theme.

The listening stations were designed by Old Navy and engineered by AEI. No stranger to the listening-post business, AEI recently sold a number of CD stations to the 127-unit, Ann Arbor, Mich.-based Borders Books & Music.

"One of the great things about private-label CDs is that they really cap-

(Continued on page 81)

newsline...

MUSICLAND STORES has named Gilbert L. Wachsman to the newly created post of vice chairman from which he will oversee merchandising, buying, inventory systems, distribution, and advertising. Wachsman had been senior VP of hardlines at Kmart Corp. Before that, he was president/CEO of Child World and rackjobber Lieberman Enterprises. Musicland chairman Jack Eugster says, "Gil's successful track record in big-box retailing and entertainment-product merchandising will be a great enhancement to our management team." The company operates 1,494 stores under the names Sam Goody, Musicland, Media Play, On Cue, and Suncoast Motion Picture Co.

ALLIANCE ENTERTAINMENT, an independent distributor of music, plans to acquire Matrix Software, which has developed the All-Music and All-Movie Guides—print and software databases used by music retailers. Alliance says Matrix also licenses its database to CompuServe, America Online, Microsoft Network, CDNow, Music Boulevard, Music Now, and Entertainment Connection. Alliance says the purchase is part of a strategy to exploit Internet, online, and interactive TV opportunities. Terms of the deal were not disclosed.

METRO-GOLDWYN-MAYER, which will be acquired for \$1.3 billion by a group that includes the MGM management team led by chairman Frank Mancuso, financier Kirk Kerkorian, and Australian TV company Seven Network Ltd., has avoided a potential battle over home video distribution rights. Warner Bros. acquired the video rights when it helped finance a previous acquisition of MGM several years ago. In this latest buyout, the unsuccessful bidders, which included PolyGram and News Corp., were said to be looking to abrogate the Warner arrangement as a condition of their offer.



NAVARRÉ, the independent distributor of music and multimedia software, reports a profit for the first fiscal quarter, compared with a loss last year, and a 51% increase in revenue. For the three months that ended June 30, the Minneapolis-based company posts net income of \$201,000 on \$39.6 million in sales, compared with a loss last year of \$174,000 on \$26.2 million in sales. The company says sales and gross profit margins for its computer products division fueled the quarterly increases. President Eric Paulson says that the music division's sales rose 2.6% and that the gross margin was maintained.

HANDLEMAN, the largest rackjobber of music, says it has renamed its core business group—responsible for distribution of music, video, books, and computer software and servicing stores carrying that product—Handleman Entertainment Resources. The company also operates North Coast Entertainment, which oversees its proprietary music and video companies, and an international division.

UNAPIX ENTERTAINMENT has acquired domestic home video rights to nine episodes of the series "Weird TV." Nine 45-minute videos based on the reality-based TV program will be released during the second half of this year.

GO-VIDEO, a consumer electronics manufacturer, says it has begun shipping a new dual-deck videocassette recorder with a \$399 list price in an attempt to drive sales of the product. The dual-deck VCR, which Go-Video has developed and marketed exclusively in the U.S., allows users to watch or copy a videotape while recording or watching another TV show. The recorder will be built by Shintom Co. Ltd. of Japan.

REZOUND MEDIA, an audiobook distributor to rental markets, says it has added two major retailers to its audiobook rental customer base. WaxWorks Distributing and Warehouse Entertainment have agreed to purchase audiobooks from Rezound. Warehouse says it will introduce the Rezound rental program in 115 stores by the end of July. Rezound says it services more than 4,500 video rental retailers directly or through distributors.

NEWS CORP., owner of the 20th Century Fox film, TV, and home video companies, plans to acquire New World Communications, owner of 12 TV stations, in a stock deal valued at \$2.5 billion. News owns 20% of New World. The stations to be acquired are all affiliates of Fox Broadcasting Co. New World also owns the TV programming companies Moving Target and Cannel Entertainment, 37.5% of infomercial producer Guthy-Renker, and 50% of Premiere magazine.

VIACOM, owner of Paramount, MTV, and Blockbuster, says it has completed a stock-exchange offer in connection with the spinoff of its cable TV systems to Tele-Communications Inc., the nation's largest cable operator. The deal allows Viacom to reduce its debt by \$1.7 billion. The cable systems will be named TCI Pacific Communications.

A&E HOME VIDEO plans to release "Rodgers & Hammerstein: The Sound Of Movies" on Aug. 27. The 100-minute video highlights the best of the composers' work on film and is hosted by Shirley Jones. With a list price of \$29.95, the video's release coincides with the reissue of "The Sound Of Music."



EXECUTIVE TURNTABLE

DISTRIBUTION. Mauricio Buendia is appointed director of domestic Spanish markets for the Handleman Co. in Troy, Mich. He was president of Latin Vision, a firm he founded.

HOME VIDEO. 20th Century Fox Home Entertainment in Los Angeles promotes Vincent Larinto to senior VP/GM of the Canadian division and names Ray Gagnon VP of mass merchant sales. They were, respectively, senior VP of sales and VP of sales for Sony Wonder product at Sony Music Distribution.

LIVE ENTERTAINMENT in Van Nuys, Calif., appoints Palmer Brown Western regional sales director in Simi Valley, Calif.; Christina Sammons Eastern regional sales manager in Nashville; and Dale Pavcik Southeast regional sales manager in Atlanta. Brown was branch video sales manager for WEA Corp.; Sammons and Pavcik were WEA video accounts managers. Also, LIVE promotes Jed



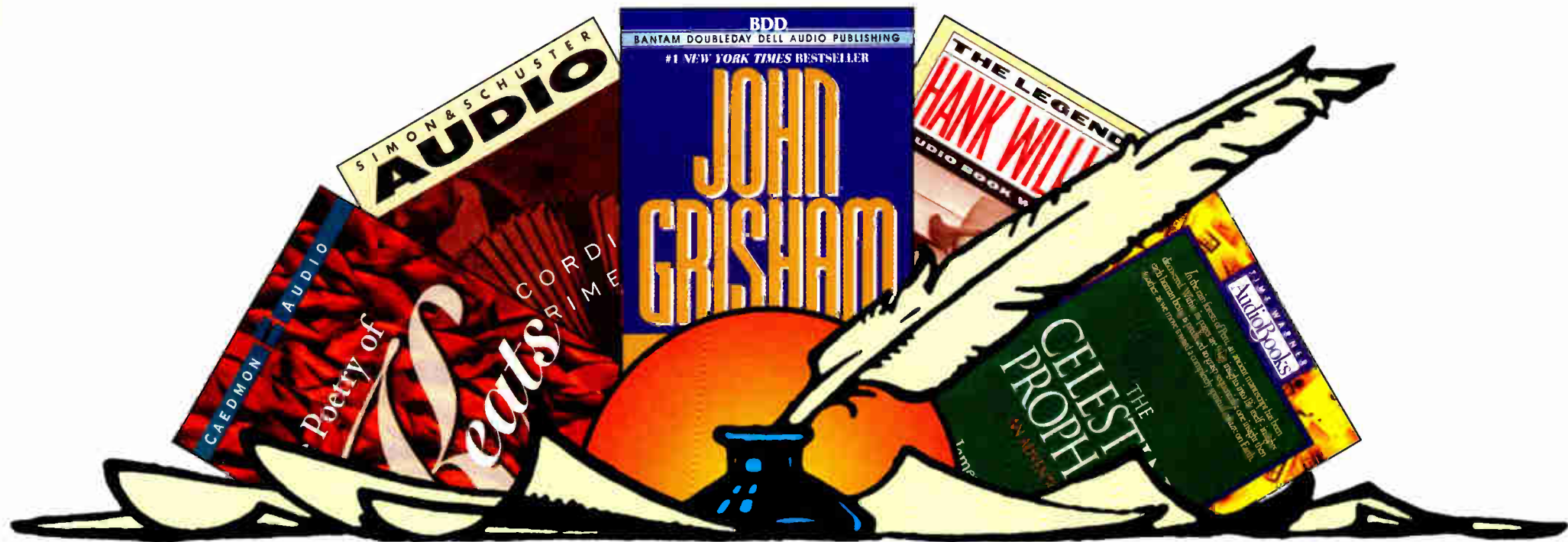
HURLEY

YATES

Grossman in Denville, N.J., and Kurt Schroeder in Chicago to national sales directors. They were, respectively, East Coast and Midwest directors of sales.

RELATED FIELDS. Bob Hurley is named VP of sales and marketing for Sony Disc Manufacturing in Nashua, N.H. He was senior VP/GM of media and software services for Sony Interactive Entertainment.

Ken Yates is appointed president of MOR Music Television in Nashville. He was president of Z Music Television.



AUDIOBOOKS

BEYOND Bookworms

After A Decade Of Experience, Audiobooks Target The Entertainment Audience At Retail And Radio

BY TERRI HORAK

With the Audio Publishers Association and several audio publishing companies celebrating their 10th anniversaries this year, there is a feeling of optimism and renewed determination in the industry.

The APA kicked off its anniversary celebration at the association's conference in June, where it presented the first Audio Awards. The program, which honors titles in 13 categories, is a key step in focusing attention on audio publishing and the diverse range of product available.

"The APA conference was very productive because it gave the industry a sense of what it has accomplished and pointed out some of the challenges for the future, but it did so in a way that gave us confidence to push on and do more," says Grady Hesters, newly named president of the APA.

LEVEL SALES LEVELS

Sales figures gathered by the association for 1995 indicate a rise in net sales of only 1.5%, compared to 17% in 1994. While growth of the industry has leveled off, "there is not as much of a plateau as you think," Hesters says.

Exceptionally high return rates due to store closings and chain consolidations must be taken into consideration, Hesters cautions, and many individual publishers do report sales gains. Another growth factor not accounted for in the APA year-end figures, are sales through the three audiobook clubs established in 1995.

Moreover, the '90s have seen the advent of more titles with unit sales in the six figures, and Simon & Schuster Audio is expecting to have the first million-selling audio by fall, with Stephen Covey's "7 Habits Of Highly Effective People." It is one of the earliest titles released by the company, which is celebrating its 10th anniversary this year.

Time Warner Audio brought unprecedented attention to the industry in 1995 with the release of O.J. Simpson's "I Want To Tell You," which contained an introduction by Simpson that was used for sound bites by the media. James Redfield's "The Celestial

Prophecy" has sold 265,000 units to date, and its follow-up, "The Tenth Insight," has shipped 100,000 copies in 60 days.

"This speaks not only to the popularity of Redfield's philosophy, but to the increasing popularity of audio as a medium," says Judy McGuinn, VP/director of Time Warner Audiobooks.

HIGHER PROFILE. BIGGER AUDIENCE

More than ever, raising the profile of spoken-word audio and drawing new customers into the fold is a key focus of the industry.

"The audio business has been growing, but milestones don't come too frequently, and our real challenge is to expand the audio marketplace beyond our core audience of book readers," McGuinn says. "One strength of audio is its ability to bring the book experience to people who don't read often, and our challenge is really to break that barrier and to become a product line that is available wherever entertainment products are sold."

The industry has made a number of significant strides in marketing and promotion opportunities in recent years, as the first steps in overcoming that challenge. Two airline in-flight programs were put into place in 1995, and this year, Bantam Doubleday Dell Audio linked with the National car-rental chain. Most recently, listening-post programs were established with Camelot and Tower.

"We want to give our customers an interactive retail environment, and we wanted to open up audio a little bit more," says Ty Wilson, front-list book buyer for Tower. Its Preview Lab program was launched June 26 at 20 locations, both at stand-alone bookstores and at some record and book outlets. "There are some great performances out there that are sort of a secret because they're all boxed up and shrink-wrapped. We wanted to provide access to that product," says Wilson, who coordinated the program, which is being run through Ingram. "We're trying to select beyond just what the publishers would like us to see in commercial terms, but what we think our customers want."

The cross-section of material featured in the first phase includes a movie tie-in with "Strip-tease" by Carl Hiaasen, humor

Continued on page 72

POETRY TO PERFORMANCE ART

Spoken Word Is Finding Its Audio Audience

BY DEBBIE GALANTE BLOCK

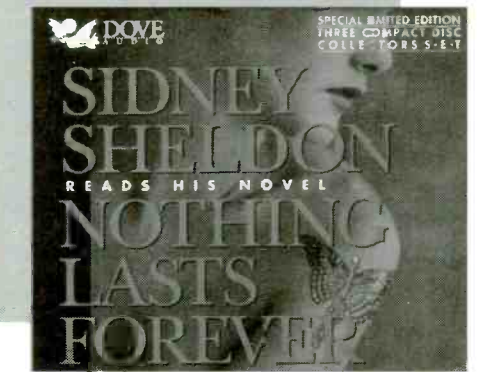
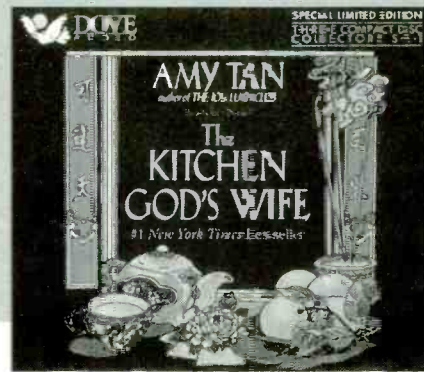
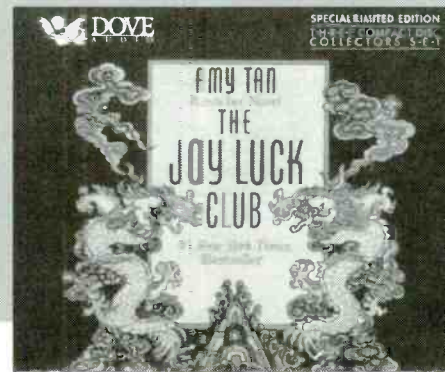
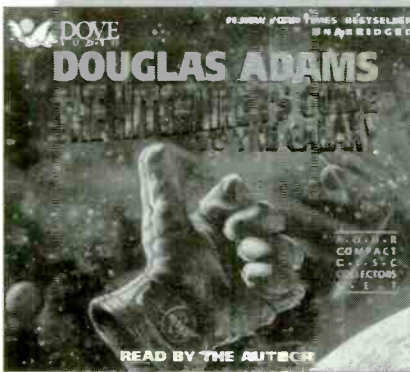
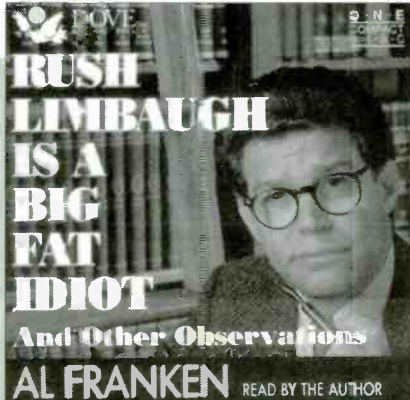
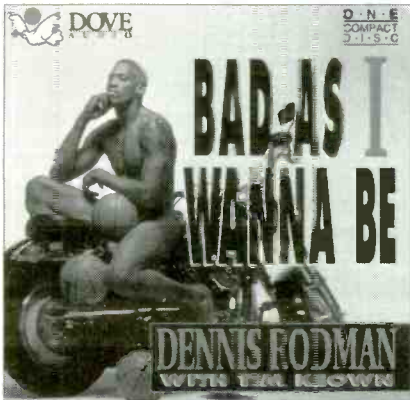
Storytelling was an art form long before books were published. In modern society, perhaps the love of "hearing" a story comes from childhood, when parents read their children bedtime stories. But, whatever the reason for its popularity, the spoken-word market has been finding a very solid niche in the last few years. Poetry, a genre of storytelling that is really meant to be heard, is finding its place in the mainstream. The joining of poetry and music can bring performance artists the appeal that many favorite pop music artists enjoy. Hence, the emergence of poetry slams and 1960s-style coffee houses. In fact, several well-known songwriter/singers, such as Iggy Pop, Patti Smith and Suzanne Vega, have lent their voices to poetry

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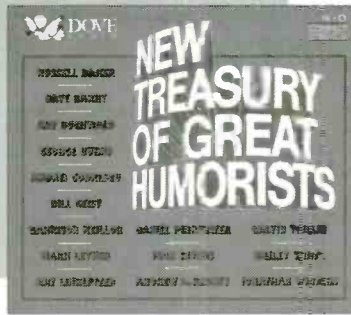
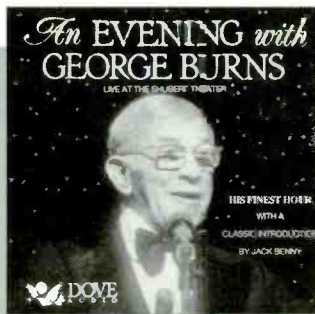
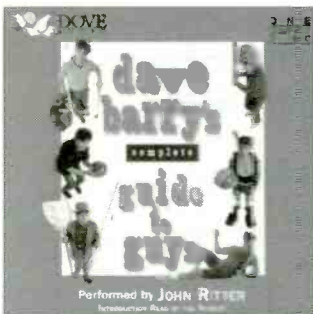


#1 In the audio book industry with more books on compact disc than anyone else

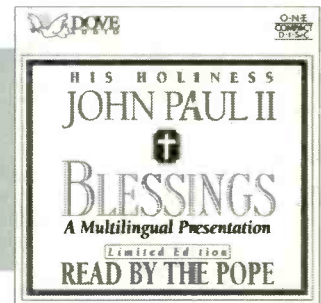
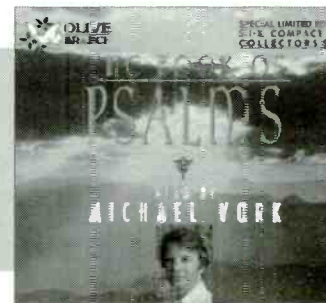
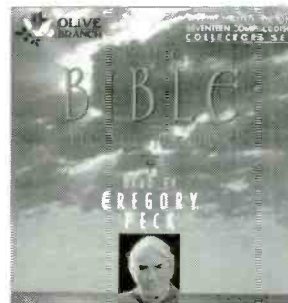
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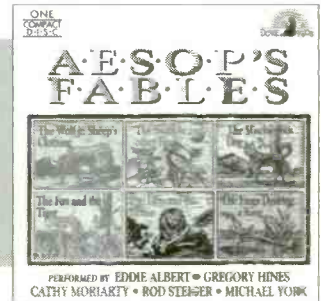
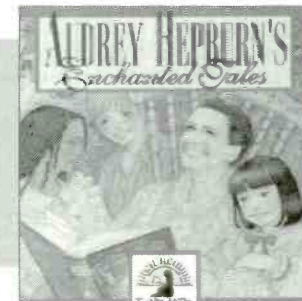
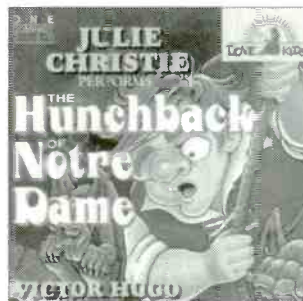
For a laugh...



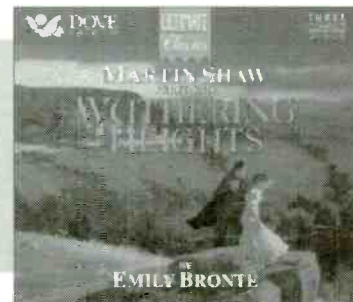
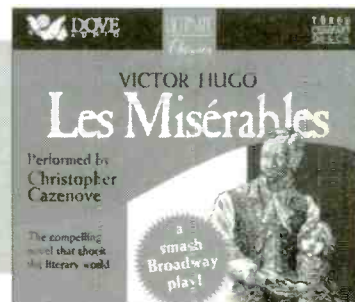
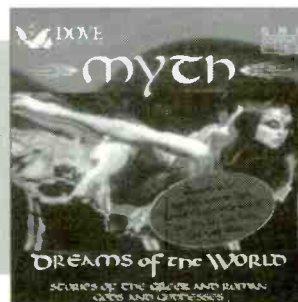
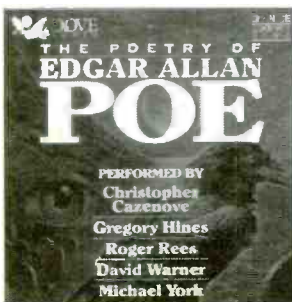
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AUDIOBOOKS

PRICK UP YOUR EARS

Popular Authors And Titles Lead List Of Upcoming Audiobooks

BY STEVE TRAIMAN

The new audiobooks include a number of simultaneous releases with hardcover or mass-market (paperback) best-sellers; movie or PBS TV versions; several interesting music and sports personality releases; and a broad spectrum of special-interest and holiday titles due in stores from September through December.

While bookstores are still the major outlet for audiobooks, some key industry executives are still bullish about the prospects for more music-retail involvement.

"Very few specialty music stores have grasped the idea that audiobooks are complementary to their other products," observes Judy McGuinn, VP/director, Time Warner AudioBooks. "When you have a product that directly addresses the music market, like Henry Rollins' 'Get In The Van' (1994 Spoken Word Grammy winner), it's a natural crossover. Our upcoming 'Waylon Jennings: An Autobiography' is read by the artist, and we hope to do some cross-merchandising with his label, Justice Records, as well as Warner Books for the hardcover version."

Another "musical" audiobook is "The Legend Of Hank Williams" by Colin Escott And George Merritt. Mercury Nashville has released the book on audiotape and CD, accompanied by 13 songs.

On the CD front, Hugo Jellett, Harper Audio marketing director, emphasizes, "It's fairly obvious that things are beginning to happen on CD, but titles are very cautiously chosen for the format. These could be higher-price items, like our Shakespeare classics on Caedmon; popular 'must-haves' like John Gray's 'Men Are From Mars, Women Are From Venus'; and our upcoming Jay Leno autobiography, 'Leading With My Chin.'"

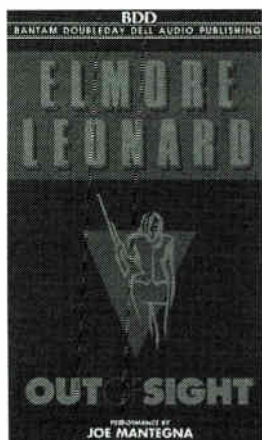
There's definitely something for everyone's listening tastes in the audiobook market for the fourth quarter—and it's not just books on tape, but on CD as well. Retail pricing is about \$3 to \$5 higher for the CD version, with combination tape/CD displays also getting more attention.

BINCHEY TO GRISHAM

Bantam Doubleday Dell (BDD) Audio Publishing has September features including Elmore Leonard's "Out Of Sight," Philip Margolin's "The Burning Man" and M.P. Keube-McDowell's "Star Wars: Shield Of Lies." October brings John Grisham's "The Chamber" and Nicholas Evans' "The Horse Whisperer," while November offers Jonathan Kellerman's "The Web," Frederick Forsythe's "Icon," Carol Lynn Pearson's "A Stranger For Christmas" and Maeve Binchey's "This Year It Will Be Different."



Sue Grafton



Tom Clancy

Brilliance/Nova Audio Books has Judith Reitman's "Bad Blood: Crisis In The American Red Cross," Max Allen Collins' novelization of Leslie Bohem's movie script for "Daylight," Johanna Lindsey's "Say You Love Me," Yolanda Jo's "He Say, She Say" and Michael Connelly's "Trunk Music."

Durkin Hayes Publishing's lead titles are Ed McBain's "Gladly The Cross-eyed Bear"; Lee & Donna Allen's "The Special Guest, A Christmas Story"; Laurie King's "A Letter Of Mary"; "Guilty As Charged," a Mystery Writers of America anthology edited by Scott Turow; and "Naked Came The Manatee," a Florida suspense thriller written serially by 13 local authors, including Dave Barry, Elmore Leonard and Carl Hiassen.

Harper Audio's highlights include Stuart Wood's "Din"; Jay Leno's "Leading With My Chin"; John Madden's "All Madden"; Barbara Taylor Bradford's "A Secret Affair"; "Wine For Dummies" and "Time Management For Dummies," both licensed from IDG Books; Dean Koontz's "Santa's Twin"; and "Dogbert's Top Secret Management Handbook" by "Dilbert" comic-strip creator Scott Adams.

Penguin Audiobooks' features are Stephen King's "Desperation," read by Kathy Bates; Stephen King's "The Green Mile," a 12-tape unabridged boxed set; Jan Karon's "At Home In Mitford"; Dick Francis' "Whip Hand" and "For Kicks"; Pulitzer Prize-winner Carol Shields' "The Republic Of Love"; Mickey Spillane's "Black Alley," read by Stacy Keach; and Roddy Doyle's "The Van."

Random House Audio Publishing's leaders include Bob Green & Oprah Winfrey's "Make The Connection," read by the authors; Mario Puzo's "The Last Don," read by Joe Mantegna; Geoffrey Ward's "The West"; Michael Blake's "Marching To Valhalla"; David Brinkley's "Everyone Is Entitled To My Opinion"; an untitled Michael Crichton novel; Ken Follett's "The Third Twin"; Sue Grafton's "M Is For Malice"; and Dean Koontz's "Ticktock."

Simon & Schuster Audio's September highlights include Dick Francis' "To The Hilt"; Tess Gerritsen's "Harvest"; Mary Higgins Clark's "My Gal Sunday: Henry And Sunday Stories"; Scott Turow's "The Laws Of Our Fathers"; Neil Simon's "Rewrites: A Memoir," read by the author; Clive Cussler & Craig Dirgo's "The Sea Hunters"; Elizabeth Marshall Thomas' "Certain Poor Shepherds"; and J.M. Dillard's "Star Trek: First Contact," a novelization of the Paramount movie.

Time Warner AudioBooks features "Waylon Jennings," by the author with Lenny Kaye; Tim Green's "The Dark Side Of The Game"; David Fisher's "Politically Correct Fairy Tales"; James Patterson's "Jack & Jill"; Nicholas Sparks' "The Notebook"; Jonathan Snow's "The Most Beautiful Gift"; and Davis Miller's "The Tao Of Muhammed Ali."

BIG TITLES FROM SMALL PUBS

The following is a sampling of highlight releases from smaller labels:

Audio Partners Publishing has Francis Parkman's classic "The Oregon Trail," which will tie-in to the PBS series celebrating the

Continued on page 76

The Internet Speaks Up

Now You Can Browse Through Bookstores Without Leaving Home

BY BRETT ATWOOD

Audiobook retailers and publishers are hoping the Internet will provide a new source for sales revenue. Numerous Web sites devoted exclusively to the sale of audiobooks are already open for business, but a potential threat may be looming as some sites begin to offer full-length audiobook programming on the Internet free-of-charge.

Online book retailers, such as Amazon and BookWire, offer audiobooks sales on the Internet, right alongside books made of old-fashioned paper.

"I'm hoping that in time it will bring us more sales," says Amy Bell, owner of Albert's AudioBooks, an Agoura Hills, Calif.-based store that specializes in the sale of audiobooks. "I don't know how many people are getting rich at this yet, but it is good exposure for our store." Bell says that she gets about three e-mail inquiries a day from the site, which has been on the Internet since April. However, she says, not many people have placed orders on the Internet yet.

Redondo Beach, Calif.-based online retailer AudioBooks.com has the distinction of having an easy-to-remember Web address. The merchant snagged the much-in-demand Web address early in the Internet game.

Audiobooks.com is a Web site devoted exclusively to the sale of audiobook CDs and cassettes. Visitors to the site are greeted by a graphic of a bookshelf filled with 27 different book categories, including health, children's, science fiction, religion and philosophy. More than 15,000 audiobook titles are available for purchase from the site. Detailed data on each available audiobook release is accessible with a click of the mouse.

Additional audiobook editorial con-

tent is also contained on the site. The "In The Studio" section offers an up-to-date listing of audiobook titles currently in production. Staff and customer favorites are listed in the "Audio Picks."

One of the best one-stop Internet sources for information on audiobook releases is Terry's World Of Audiobooks. Several independent, in-depth audiobook reviews are contained on the site, as well as numerous links to other audiobook

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AUDIO BOOKS

ENGLISH AUDIO LITERATURE

Britain's Strong Audiobook Industry Continues Its Evolution

BY PETER DEAN

LONDON—One year ago, it was the fastest-growing home-entertainment medium in the U.K., but now the spoken-word industry is treading water. With many of the traditional retail pipelines now filled, the industry seems to be taking stock of itself before making the next plunge.

But while a number of high-profile vertically integrated multimedia companies have retreated from spoken word in the past 12 months, there also have been encouraging signs. The retail base is developing, with the entry of Disney's Music And Stories imprint potentially paving the way for other publishers into supermarkets and other 'third market' stores, following the success the company has already achieved in the video market.

Previous industry growth rates of 50% across the board have not been maintained in 1996, however, with the Spoken Word Publisher's Association (SWPA), a distributor's body, putting current market worth at 34 million (\$51 million). Since the SWPA does not represent some of the high-turnover budget labels (such as kids label CYP), however, a guess-timate would have the market still around the 40 million (\$60 million) gross mark.

On the face of it, though, spoken word has taken a confidence knock in the past year: Carlton sold its Redback imprint after just 12 months in the market, Castle Communications halted its releases, and BMG's Talking Volumes label offloaded its A&R department. Music-based companies have found that sales just aren't there to justify big overheads and ambitious acquisition/production plans. Warner and Sony, which both announced release plans 12 months ago, have only released one title apiece in that time—through non-dedicated departments.

IDENTITY CRISIS

Part of the industry's problem is the amount of disparate elements and divisions within it: There's print versus music-based publishers, abridged versus unabridged, the library market versus retail stores, music outlets versus bookstores, impulse buying versus catalog browsing, and the product itself—comedy, children's and books-on-tape. It's almost as if the industry in the U.K. has an identity crisis.

Someone may be a spoken-word consumer, without ever seeing the entire range of material in the market—pur-

chasing a kids tape in a toy store, for example, and never coming into contact with a stand-up comedy display in Tower or an audiobook department in one of the many thousands of bookstores and libraries in the U.K. It is no wonder that the market is going in opposite directions on price and that there is no clear strategy on developing spoken word on CD.

With pricing, for example, Redback was selling its titles at 4.99 (\$7.49) through high-street multiples, Woolworth has recently set up its own low-price Hit Label, while market leader BBC Radio Collection (with an estimated 40% of the market) has recently upped its price to 8.99 (\$13.49). The issue of price is more complex when the shelving last year of Britain's Net Book Agreement is taken into account. This 'gentleman's agreement' by the major book publishers in the U.K. to artificially maintain a price

ceiling on books, effectively kept indie mom-and-pop bookstores in business and put audiobooks on an equal price footing. Now that the NBA has gone, supermarkets are heavily discounting books as just another line in its pricing war. The result is that the latest best-selling book for 3.99 (\$5.99) looks inexpensive next to the abridged audiobook version selling for 5 (\$7.50) or more.

The main division in the industry is between print-based publishers, such as Hodder Headline, Harper Collins, Reed and Penguin, selling audiobooks through bookstores and music companies, such as PolyGram, MCI and EMI's Listen For Pleasure, servicing record and third-market outlets. The split has led to a number of joint sales and distribution deals—PolyGram and Reed, for example, sell each other's products through their respective specialized sales forces. Other distribution outfits, such as Bespoke, sell and distribute for a number of small labels, as well as getting Harper Collins into record outlets. BBC Radio Collection uses three sales forces to distribute its product across the board.

This year has seen the advent of a new sales and merchandising company, Audiobook and Music Company, run by BMG's ex-label chief John Cooper. ABM aims to sell and distribute for all labels into all stores, racking and merchandising a spoken-word section with a limited number of titles. Product has been released at the rate of 200 titles a month

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BEYOND BOOKWORMS

Continued from page 69

such as Scott Adams' "The Dilbert Principle" and Al Franken's "Rush Limbaugh Is A Big Fat Idiot," and such hot new fiction as E. Annie Proulx's "Accordion Crimes."

Retailers have a lot to look forward to this fall with a strong lineup of new product, according to Paul Rush, president of five-store audio-only chain Earful Of Books. "Looking at what the releases are for fall, it's the best I've ever seen," he says. "Almost across the board and without exception, everyone has a strong list."

Earful Of Books, with three stores in Texas and one in Charlotte, N.C., just opened its newest location in Chicago. Advertising, guest appearances and product giveaways are all ways the company takes advantage of opportunities at radio.

AN OPTION TO RADIO

"Talk radio is where it's at to promote this product," says Rush. "You're really capturing potential customers when they are in their cars listening to something that is probably not terribly stimulating, and the reason they're listening to talk radio is they're bored. Audio is a much better experience than almost anything I've heard on talk radio."

Rebound, which runs rental programs with nearly 5,000 outlets, also has taken to the airwaves. The company has purchased 60-second commercials on four Washington, D.C.-area radio stations that specify which area video stores offer audio rentals.

Publishers have begun to take advantage of the medium as well and say audiobooks can get to many more stations than an

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INTRODUCING

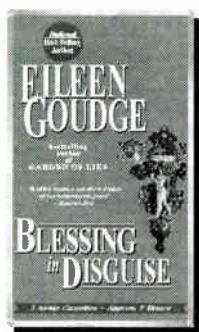
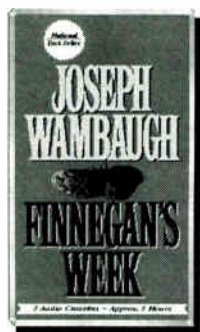
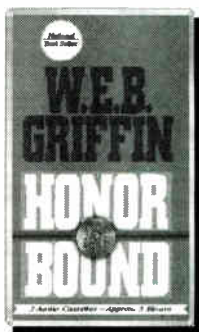


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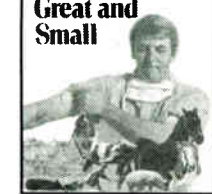


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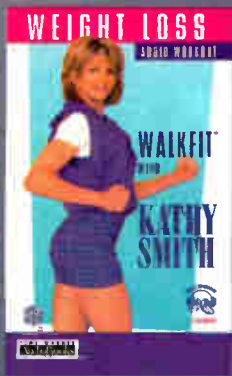
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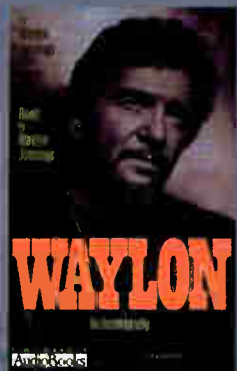


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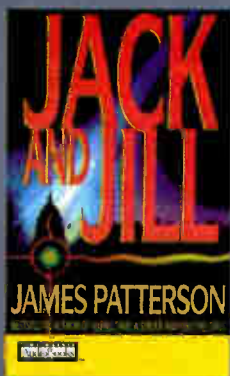
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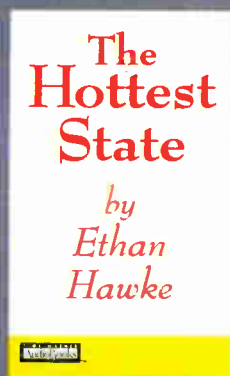
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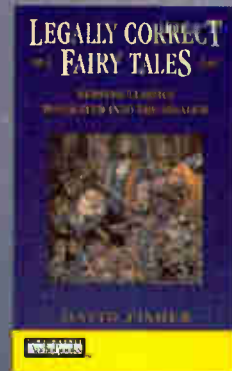
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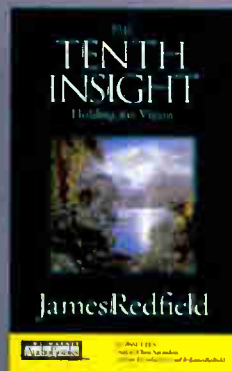
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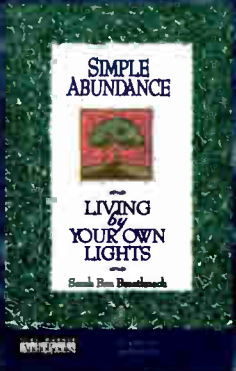


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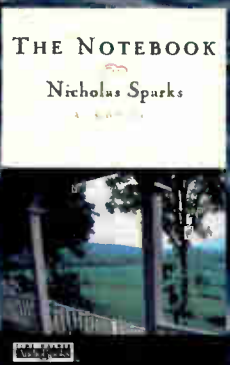
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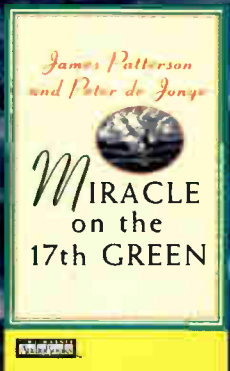
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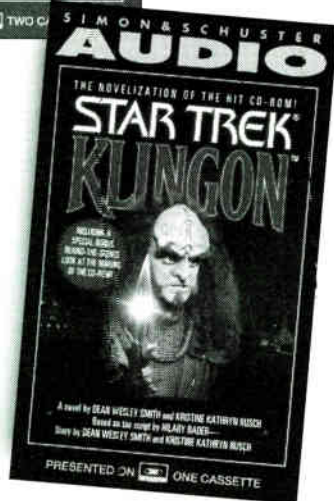
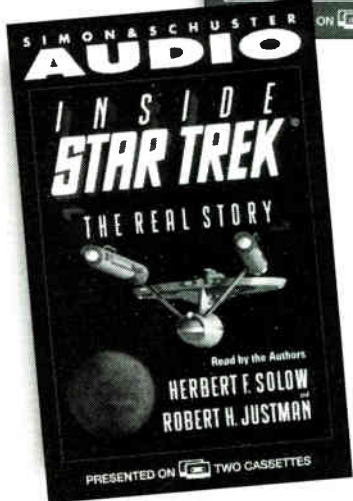
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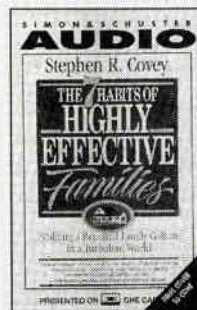
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BEYOND BOOKWORMS

Continued from page 72

author has time to visit and also can be used as a programming tool, according to Naxos AudioBooks, which has had radio stations air several of the company's classic productions.



In the future, it's likely spoken-word audio will be promoted even more as star performers and production begin to emerge.

"The truth is, audio is a production," McGuinn says "Reading a play and seeing a play are not the same, and it's the same for books and audiobooks. That's the message we have to carry to consumers." ■

POETRY TO PERFORMANCE ART

Continued from page 69

compilations. Jim Brannigan, VP of Highbridge Audio, St. Paul, Minn., says, "Spoken-word cassettes and CDs make poetry more accessible for the masses. It makes poetry less intimidating."

Bill Adler, president of Mouth Almighty Records, New York, N.Y., notes that spoken word stirs a lot of emotions. "It can be smart, funny and sexy. There is a small, but avid and passionate poetry audience, and an even greater potential audience exists as more and more people are exposed to this work," he adds.

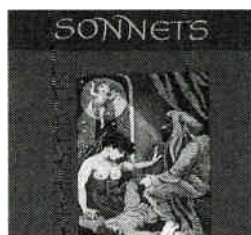
Although many of the labels releasing spoken word are geared toward the Baby

name, and it is from the bookstore. Then, they might buy a collection from a place like QVC or *Reader's Digest*. If they get really hooked, they seek out niche marketing catalogs." Metacon sells product in each of those three ways. Some of its hottest sellers include "Amos And Andy" and "Gracie Allen For President." Recently, the company has put out "Garson Krebs," a new radio show that mimics the old-time programming.

Grady Hesters, CEO of Audio Editions, a mail-order catalog company in Auburn, Calif., agrees that there is a hunger for this type of expression. The catalog offers books by writers ranging from Fran Drescher to John Keats. "A while back, *Parade Magazine* gave a two- or three-line mention to a poetry release we offered that had Richard Burton reading and we received an incredible amount of calls and orders as a result, proving to me poetry has a wide appeal among the age groups and the different regions of the world," he says. Hesters also notes that "Audio Partners' '81 Famous Poems,' which is a companion to The Norton Anthology, ranks in Audio Editions' top 50 all-time best-sellers.

Blockbuster sales are not expected for spoken-word programs, but labels say a strong release may sell in the 2,000-to-5,000-unit range. Linda Olsen, president and publisher of Audio Partners Publishing Corp., finds that, unlike bestselling book titles, poetry titles never really go away. "Our experience has been that demand for poetry is strong and steady," she says. According to most sources, sales peak at Christmas, just as they do with traditional audio fare.

The most frustrating aspect of the spoken-word market is where to sell it. The Spoken Word store, which has been in business just under a year, puts all of those hard-to-find releases on the shelf and also offers product through mail order. "It is fragmented product, and it is often pushed to the back of the traditional entertainment



Writings range from Shakespeare's sonnets to Exene Cervenka's "Rude Hieroglyphics."



stores," says Pagnotta. David Greenberg, product manager at the Rykodisc label says, "Retail, in ordering as well as in placement, is off-base. Consumers are not likely to find a lot of these well-publicized releases in the mall record store. So, we've had to find alternative

ways of selling it." With regard to bookstores, Hugo Jellett, marketing manager at Caedmon, a spoken-word division of Harper Collins, says, "Most often poetry is displayed on the audiobooks shelf, which is absolute lunacy. There is little point in trying to give poetry a place between Anne Rice and John Grisham blockbusters. It should be in the poetry section."

THE NOSTALGIA NICHE

Janet Rienstra, co-founder and spoken-word producer at Meta Records, New York, N.Y., says, "It definitely takes a very focused person to get spoken-word product into the right distribution channels. We have actually delayed releases until we could find such a person or company." At press time, Meta was just about to sign a distribution agreement and was expected

to have at least two releases out this fall.

The first, "The Assassins" by Hassan I Sabbah, will likely be released with Virgin U.K. Nicole Blackman, as well as people like Iggy Pop and Patti Smith, have a voice in it. "Material—Seven Souls," with readings by William Burroughs, is another likely fall release with Virgin U.K.

PURE POETRY

New from Rhino Word Beat, a division of Rhino Records in Los Angeles, is "In Their Own Voices: A Century Of Recorded Poetry." Sylvia Plath, Robert Frost, Langston Hughes, Dylan Thomas and many other renowned 20th-century poets can be heard reciting their original works. Rebekah Presson, the series' compiler/producer, incorporated tracks recorded from her 1980s National Public Radio show "New Letters On The Air." David McLees, Rhino's managing director of A&R, says, "With this poetry set, we want to reach an audience beyond the academic market. We want to get this compilation into a store like Tower Records as well as into bookstores."

In June, Henry Rollins' spoken-word label 2.13.61 released "Everything," an audio version of his book "Eye Scream." Since Rollins is a performance artist, the title will predominantly be sold in record stores, according to Gary Ichihara, company director, although they also will "infiltrate as many bookstores as possible."

After releasing CDs from social commentary writers such as Lydia Lunch and Exene Cervenka ("Rude Hieroglyphics"), Rykodisc plans to release the works of Jack Kerouac, which will include poetry and essays published and unpublished, as well as excerpts from his journal. Readers will include Patti Smith and Richard Lewis.

Back to classical poetry, this summer Highbridge releases poetry collections from Yeats and Blake. And Caedmon continues to release Shakespeare's plays—two plays every other month. In fact, Jellett says, the label eventually will release every single work of Shakespeare, with readers such as Sir Anthony Quayle and Sir John Gielgud. In addition, the label will soon record the poetry of Shelley, Byron and Keats.

Mouth Almighty, which released "The United States Of Poetry" earlier this year, plans a fall lineup that includes Allen Ginsberg's "Ballad Of The Skeletons" and the reissue of "The Lion For Real," in addition to WAMMO's "The Fatheaded Stranger." Releases are also planned for Michelle Serros and Maggie Estep, as well as a compilation of Edgar Allan Poe's works to be released on Halloween. One of the readers will be Marianne Faithful. ■

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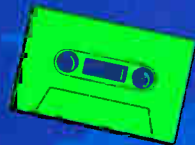
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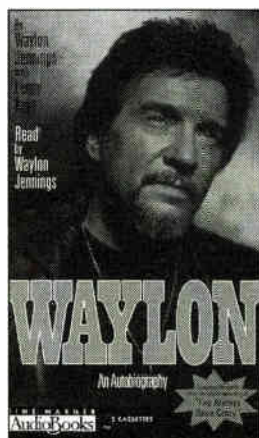
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PRICK UP YOUR HEARS

Continued from page 71

book's 150th anniversary; "Mark Twain: Letters From Earth"; and Dave Barry's "Stay Fit And Healthy Until You're Dead" and "Dave Barry In Cyberspace."

Audio Renaissance Tapes offers a series of James Herriott animal stories due this fall: "James Herriott's Favorite Dog Stories," "All Things Bright And Beautiful," "All Creatures



Great And Small," "All Things Wise And Wonderful" and "The Lord God Made Them All," as well as Gerry Spence's "The Making Of A Country Lawyer."

B&B Audio has Edgar Rice Burroughs' "The Gods Of Mars," Mario Puzo's "The Godfather" and Thomas McKnight & Robert Philips' "More Love Tactics."

Books On Tape, available by rental only to limited specialty outlets, libraries and by mail order, has fourth-quarter releases including Tom Clancy's "Executive Orders," Terry McMillan's "How Stella Got Her Groove Back," Anne Rice's "Servant Of The Bones," Mary Higgins Clark's "Moonlight Becomes You" and John Kerr's "The Grid." ■

THE INTERNET SPEAKS UP

Continued from page 71

sites on the Internet.

HEARING IS BELIEVING

Some Web sites are beginning to offer audio samples from the audiobooks they are selling on the Web.

At The Storyteller, customers can sample extended audio segments of their potential purchases using Progressive Network's RealAudio. Among the audiobooks that are sampled on the site are "Primary Colors" and "The Private Diary Of An O.J. Juror."

Nashville.Net also contains several audiobook samples, including excerpts from Douglas Copeland's "Microserfs" and "Dave Barry's Guide To Guys."

The use of audio-on-demand technologies, such as Progressive Networks' RealAudio, on audiobook-related Web sites is likely to further increase in the coming months.

Complete audiobooks are available at AudioNet. The site offers complete audiobooks on-demand and free-of-charge. Among the offerings are "Madonna Unauthorized" and "Texas Dynasty." About 1,000 people tune into the AudioNet audiobook programming per day—a "relatively small" audience, according to Mark Cuban, president of AudioNet, which also offers music, sports, news and other audio programming. "It's a niche market," says Cuban. "But, that is more people than are likely to walk into a bookstore looking for an audiobook on any given day."

However, the free availability of Internet-delivered audiobooks could eventually pose a threat to the audiobook industry. It is possible that some potential consumers will turn to the Internet for free content rather than purchasing an audiobook at retail. Since the majority of audiobook content is narrative, the audiobook listening experience is not severely impacted by the inferior sound quality of Internet-delivered

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The Storyteller

<http://www.audio-books.com/books>

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audio, which is somewhere between FM mono and AM quality. In addition, there is less probability that the average consumer will listen to their audiobook purchase more than once or twice.

Cuban says that full-length audiobook programming is not likely to prevent consumers from purchasing the full version of an audiobook at retail. "The Internet audiobooks are not portable, and it is not possible for people to copy it onto their hard drive," he notes. "Whenever possible, we link our audiobook selections to the publisher's Web page."

Several audiobook publishers have already staked their claim in cyberspace. Bantam Doubleday Dell, Penguin Books and Random House are among the publishers who are using the Internet to bring extended information on their releases direct to consumers. ■

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until recently, and part of ABM's strategy will be to choose for the non-specialized outlet from a plethora of titles.

SALES STANDARD-BEARERS

One cause for concern in 1996 is the lack of any one flagship title. In 1995 Alan Bennett's "Diaries 1980-1990" was a clear standard-bearer for spoken word. It achieved impressive sales figures, won awards and, perhaps most importantly, was a hook around which both media coverage and sales could be safely anchored. The same was true in 1994 of the reading of W.H. Auden's poem "Tell Me The Truth About Love," which appeared in "Four Weddings And A Funeral" (the highest-grossing film in U.K. box-office history) and prompted fans to seek out spoken-word departments.

Sales in 1996 are spread over a far larger and more diverse set of titles. The BBC's "This Scepter'd Isle," a 20-hour history of the British Isles in 12 different staggered volumes, has sold more than 50,000 copies to date. Reed's "Train-spotting" (read by Irvine Welsh) has sold a good 7,000 units (good figures for an audiobook), and "The Sheep-Pig" has been a kids best-seller for Cover To Cover.

Larger unit sales, however, have been achieved on such mass-market titles as PolyGram's stand-up comedy tapes, the

BBC's vintage radio and TV product and crossover titles, which have sold outside of normal spoken-word industry channels. Hypnotist Paul McKenna, for example, has sold 150,000 units across 17 titles at 9.99 apiece, largely through mail order. Sound and Media has released a series of interview CD/booklet packs in major record outlets and has achieved over 50,000 unit sales of its Nirvana title; Harper Collins has hit gold with its X:Files books-on-tape and BMG's Street Talk series (thoughts of main characters in a popular TV soap); and Simon & Schuster's best-sellers have consistently been management titles and its "Star Trek" titles, such as "Conversational Klingon."

Whether the industry will ever get more integrated is open to debate, but the consolidation of the market around fewer players and fewer key titles may help companies find the necessary marketing monies to help spread the word to new consumers. Harper Collins recently spent 50,000 (\$75,000) marketing a Paul Merton spoof autobiography and achieved healthy sales.

Other strategies may be employed to achieve growth in the coming 12 months. One intriguing policy currently being discussed with publishers and spoken word's leading retail multiple WH Smith is establishing a four-week exclusive window for audiobooks prior to the book's hardback release. This sort of promotion around key authors and titles may be the kind of spark that the industry needs to really catch the attention of the media and the public. ■

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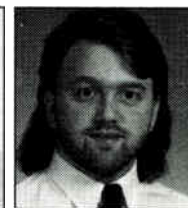
VIDEO STORES HIT THE BOOKS

Making Space For Rental Contributes New Chapter To The Industry

BY EILEEN FITZPATRICK



Terry Lipelt
Rezoound Media



Chris Fowler
Ingram Entertainment

After several years of trying to get audiobook rental departments in video stores, publishers and distributors of the product finally are making some headway in the channel.

"Four years ago, when I talked to retailers at the Video Software Dealers Assn. convention, I had to explain what an audiobook was," says Rezoound Media VP of merchandising Terry Lipelt. "Now I don't have to have that conversation, because the awareness level of audiobooks has been elevated."

Minneapolis-based Rezoound is one of the largest audiobook wholesalers to video stores and has recently linked with video distributor M.S. Distributing. The company, which has about 5,500 video accounts, also provides audiobook titles to video distributors ETD and Sight & Sound.

Rezoound also stocks audiobooks departments at Blockbuster Video (franchised stores), West Coast Entertainment, Hollywood Video and Moovies. Supermarkets are expanding into the category as well.

MARKETING AWARENESS

Lipelt says retailers' desire to diversify their product offerings and marketing efforts of book publishers have been major factors in raising awareness of audiobooks.

"There's no big marketing budget available for audiobooks," says Time Warner Audiobooks VP and director

Judy McGuinn, "but book publishers are savvy about marketing both the book and audiobook."

Judy McGuinn, "but book publishers are savvy about marketing both the book and audiobook."

Lipelt agrees publishers have placed greater attention on audiobooks, which has made placing the product in video stores easier. "Audio publishers have done a better job merchandising audiobooks with hardcover books," says Lipelt. "and we've been able to develop turnkey marketing programs for retailers because of it."

Ingram Entertainment audiobooks manager Chris Fowler says the company's business has doubled in the last year, mainly due to more rental programs offered in video stores.

"The two reasons for the growth are better consumer awareness and video retailers looking for more products to carry," says Fowler. "Audiobooks have grown because they've been in stores longer and have established a base."

Both Rezoound and Ingram offer audiobook merchandise packages for dealers, a display housing a selection of the top

audiobook titles. Either the distributor can decide which titles go in the display or the retailer can have its choice of product. Each month, the dealer receives a new batch of audiobook titles to keep the display fresh.

Although bookstores carry audiobooks for sale, renting the product is mainly the domain of the video stores, Lipelt says.

It's an arrangement that is unlikely to change, according to Simon & Schuster Audio senior VP and publisher Seth Gershel. "We appreciate the fact that we're able to get exposure through video stores," says Gershel, "but if Barnes & Noble started renting, we'd have a problem. We'd have to change the whole structure of the audiobook business."

Gershel says the business model for audiobooks more closely resembles that of the music business rather than video. To go to a rental strategy, the audiobook business would have to begin a two-tiered pricing strategy, where new titles would be priced high and dropped to sell-through pricing later. The average price of an audiobook title today is about \$17, making it unlikely that publishers would begin raising prices.

Gershel notes that Simon & Schuster does not actively solicit video stores to rent its product, but agrees the practice has helped the business overall. "Video stores are comfortable with rental," says Gershel, "but our idea is to have them move audiobooks into a sell-through business." ■

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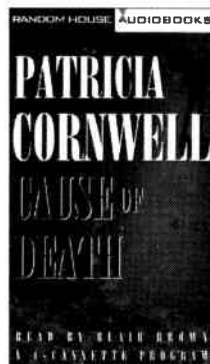
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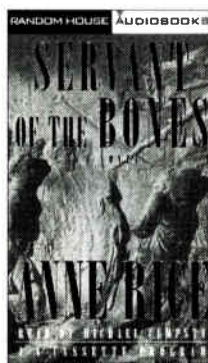
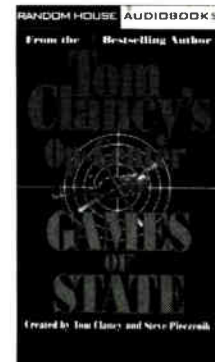
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Merchants & Marketing

Snafus Plague Out-Of-Court Camelot Music Restructuring

UP ON THE TIGHTROPE: Camelot Music is once again in a precarious position.

If you remember, the North Canton, Ohio-based chain has spent the last few months navigating its way through an out-of-court restructuring. Camelot appeared to have hammered out an agreement (Billboard, May 25) with the consortium of banks that supplied the bulk of the financing that Investcorp used when it acquired the chain through a leveraged buyout in the fall of 1993.

That agreement would have had the consortium take a loss of about 40%-50% of the money due it, and in turn, the bank group would have become the majority owners in Camelot, getting either 60% or 70% of the chain, sources say. About 10% of the company would have been held aside as an incentive for chain management. Investcorp and the investors it represents would have seen

their stake in Camelot—which was said, in the original deal, to be around 90%, with chain management having the remainder—reduced to 30%-40%. And not only would Investcorp have a reduced stake in the company, it would have had to ante up \$20 million for the privilege of being allowed to remain at the table.

While Camelot, Investcorp, the banks, and the trade were able to hammer out that agreement, nothing was signed, and the fly in the ointment was the landlords holding the leases to the 80 stores that Camelot wanted to close as part of its restructuring. Camelot was able to close about 20 stores and, sources say, not all those closings were approved by the landlords. But if Camelot thought it had a tough time closing the first 20 outlets, the landlords holding the leases to the other 60 stores proved downright ornery, and Camelot has yet to make a further dent in its store-closing plans.

And as that became a longer-than-anticipated process, things began to unravel within the coalition. The first thread became unwound about three weeks ago, when ING Capital Corp. was said to have sold \$15 million in the paper it held from the Camelot deal. Even though that paper traded hands, sources in the financial community said that Chemical, Camelot, and Investcorp still had a good chance to keep the restructuring on track. But last week and this week, a number of participants in the consortium bailed out—settling for somewhere in the range of 30-35 cents on the dollar—and the new holders of the Camelot debt are said to be turning up their noses at the deal on the table.

Coinciding with all of this, Investcorp has withdrawn its \$20 million. Some see this as a posturing tactic meant to put fear into the hearts of the new debt holders so that they will be more likely to accept the deal that had been made with the original banking consortium. Others, however, say that it could be the first step in placing the restructuring in a more official setting; i.e., before bankruptcy courts. Camelot executives didn't return calls seeking

comment. Stay tuned...

MAKING TRACKS: Jeff Lehman—formerly director of mergers and acquisitions at Ladenburg, Thalmann & Co., the New York-based investment bank that took National Record Mart and Spec's Music public—has joined the Genesis Merchant Group Securities as a principal in the company and director of corporate finance. Genesis is a full-service investment bank with about 100 employees and offices in San Francisco and New York.

Lehman says he intends to focus on music and other entertainment fields at the firm, which was founded in the mid-'80s by Will Winstein, former management partner at Montgomery Securities. Limited partners in Genesis, according to Lehman, include Sam Zell, the Pritzker family, and the Blank family.

When Lehman was with Ladenburg, Thalmann, he worked with Barry Kellner in arranging the sales of Camelot Music, Record World, Wall-To-Wall, and Record Shop, among other chains. Kellner remains with Ladenburg, Thalmann.

In other moves, Tom Sapper, formerly VP of sales and marketing with Global Pacific, has left that company to set up a marketing company. Dubbed S.O.S. Retail Promotions and sporting what Sapper claims is a nifty slogan, "help is on the way," the firm will be based in Novato, Calif., and will provide retail marketing, sales and promotion services, and tour and distribution support, says Sapper.

Also, Howard Wulkan, who did sales at Earache Records, has left the label to join New York-based Rawkus Entertainment as VP of sales.

CELEBRATE: The Flamingo Record Shop in Michigan City, Ind., is celebrating its 20th anniversary, and to mark the occasion, the merchant will hold an appreciation night for its customers Aug. 16 at the local Holiday Inn; the following day, the store will have a gospel brunch. Entertainment will be provided at both events.

In addition, as part of the anniversary proceedings, Dolores Batchelder, who owns Flamingo with her sister Denise, says they are in the process of expanding the store from 1,100 to 3,500 square feet.

RETAIL TRACK was on vacation last week, so I missed the second annual retail challenge, which is sponsored by BMG Distribution and LaFace/Arista Records. This year, the distributor and its labels were promoting "Rhythm Of The Games—The Olympic Album." As part of the event, two retail rivals, Tower Records and HMV, are paired against one another in a sporting match. Last year, it was basketball, and HMV won; this year, with softball, Tower evened the score, according to BMG Distribution New York sales manager Larry Feldstein.

Tower then faced BMG Distribution's New York branch, which lost 12-10.

RETAIL TRACK

by Ed Christman

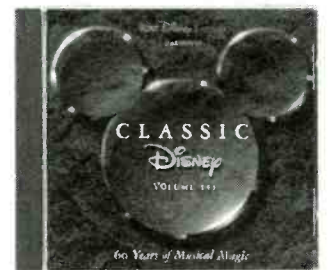


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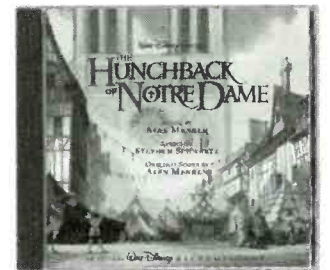


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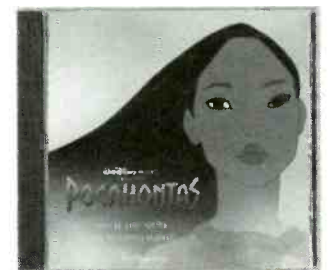
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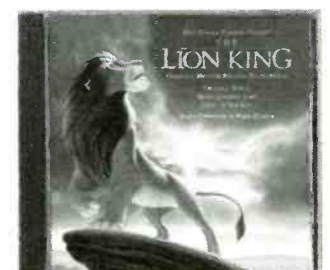
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NAIL Is One Sharp Wholesale Operation; The Last Is Back With 1st Set In 7 Years

NAILING IT DOWN: Declarations of Independents had an offbeat encounter at the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) convention in Baltimore a couple of months back.

The NAIRD show is usually populated by national independent distributors and "old-school" regional wholesalers. However, in attendance this year was a posse from the Northwest Alliance of Independent Labels (NAIL), a young wholesale operation from Portland, Ore. We can only hope that the presence of NAIL at the NAIRD confab this year harbingers an increased presence by the so-called "boutique distributors" that handle indie rock labels but have generally shied away from the trade group's annual get-together.

A subsequent communiqué from NAIL's GM, Alicia Rose, prompted us to call NAIL to find out more about its approach to distribution, which we found to be an unusually flexible and forward-looking one.

According to Rose, NAIL was founded in late 1994 by Schizophrenic Records owner Mike Jones, former Alternative Distribution Alliance and Valley Record Distribution staffer Jeff Simpson, and Blue Rose/Crunch Melody Records owner Tom Hewson. The company was created to provide regional distribution for small rock labels in the Pacific Northwest. Rose, a veteran of Subterranean Records and indie-rock distributor Revolver in San Francisco and a onetime jock at that city's alterna-rock station, KUSF, came on board in mid-1995 as a sales rep. She was promoted to GM (which Rose says stands for "general managatrix") early this year.

Created as a regional, NAIL is now a diversified distributor that handles its slate of 150 labels on what it calls a three-tiered basis, rejecting the predominant trend toward national exclusivity.

"It doesn't have to be exclusive or nothing," Rose says. "I'm happy to take something for direct-to-retail."

The company will sell product straight to mom-and-pop stores; offer semiexclusive subdistribution, filling in



by Chris Morris

holes in a label's representation by established regionals and nationals; and assume responsibility for national distribution.

While NAIL handles such Northwestern imprints as K in Olympia, Wash., and Kill Rock Stars and C/Z in Seattle, it has extended its reach in recent months to handle Bong Load, Frontier, and Epitaph (Los Angeles) and Taang! (Chicago).

Beyond taking its labels' product into the marketplace, NAIL has assumed the unusual responsibility of educating its accounts. Rose notes that the vast majority of the companies NAIL handles are "baby labels" with one to 10 releases. "Some of them don't know what a one-stop is," she says.

Thus, the first NAIL Label Summit, held in Portland during a weekend in April, drew some 100 representatives from the distributor's largely neophyte roster. The sit-down included panels on such topics as exporting, co-op advertising, radio promotion, retail strategies, and packaging.

Rose says that the educational element of the conference was necessary. "It came to a point where [working with the younger labels] was frustrating for me, frustrating for my staff."

Fun and games were also provided at the summit, in the form of a night out at a local microbrewery, a live band showcase, and an evening of bowling.

The crux of NAIL's approach, which we feel is a fairly enlightened one, was summarized in a "manifesto" distributed to its labels at the summit: "There needs to be more of a sense of community in the rock world." We concur.

QUICK HITS: Bob Carlton, GM of Rykodisc in Salem, Mass., and previously an executive with the REP Co. in Minneapolis and its precursor, Preci-

sion Sound in Southern California, will depart the indie sector next month to take a job as VP of sales at Rhino Records in L.A. There is no word yet about a successor to Carlton at Rykodisc... Paul Moshay, formerly an exec at Delicious Vinyl in L.A., has formed his own label, Mighty Records. The company's first release is "March March Live," a live set by the Wisconsin-bred, L.A.-based punk band Naked Aggression. An album by punk trio the Gain is due in August... Malaco Records in Jackson, Miss., has formed a new urban label, J-Town. The first act on the imprint is veteran soul-blues vocalist Latimore, who moves over from the parent label with the new J-Town release "Turnin' Up The Mood."

FLAG WAVING: It's been seven years since the last album, "Awakening," by the much-cherished L.A. punk-pop band the Last.

"The idea was to get it done fast, cheap, and good," says vocalist/guitarist Joe Nolte. "We decided to do it cheap and good."

The group's new SST set, "Gin & Innuendoes," is the culmination of two decades in rock'n'roll. Nolte notes that it was 20 years ago this month that he and his younger brother Mike, who is the only other original member of the Last's lineup, wrote their first song together.

Joe Nolte put the Last on hiatus in 1990; he says that the group's first full-fledged U.S. tour, in support of "Awakening," left him "sort of disheartened." At that juncture, he put together a band with Mike, his other brother David, and former Wednesday Week singer/guitarist Kristi Callan. (Today, David and Callan play together in the band Lucky, which was profiled here in March.)

The elder Nolte says he "finally woke up" in early 1994 and put together a new edition of the Last. "It was very refreshing in '94 to realize that, yes, it can come back," he says.

The Last wound up playing several L.A. shows and found itself embraced by younger members of the city's then-burgeoning "pop underground." The band played a much-anticipated show at the multiclub Poptopia festival last year.

Joe Nolte admits that situations besides his crisis of confidence added to the long lag time in producing his new album. "It was a period of college degrees, divorce, and death: the three D's—I like that," he says. "There were a lot of things that got in the way."

This apparently dark period in Nolte's life clearly inspired the sobering songs on "Gin & Innuendoes." The band's approach remains as energetic and tuneful as it was on the Last's unforgettable 1978 debut single, "She Don't Know Why I'm Here," and its great 1979 Bomp! album, "L.A. Explosion!" But there's a brooding feeling to the lyrics of such doleful numbers as "It's Not That Way" and "The Time Is Gone."

Still, the Last moves forward with optimism. Joe Nolte says, "I've got a whole new batch of songs I've gotta figure out how to record now."

While the musician answers ques-
(Continued on next page)



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TALKING BOOKS: A large portion of the grown-up audience for books on tape is commuters. That's also the case with the ever-growing group of kid audiobook fans, according to **Tim Ditlow**. "Children are commuters," says the president of audiobook manufacturer Listening Library of Old Greenwich, Conn. "Look at all the time they spend in the car with parents as they run errands, drive to and from school, etc. There's this whole generation of parents who grew up audio fanatics. Blend together these two strong interests in audio, and you have a major kids audiobook audience."

Ditlow, whose 40-year-old company (founded by his father) specializes in unabridged books on tape, says that the summer vacation season, with its long auto trips, also spurs healthy sales. Nothing, though, has the dramatic effect on numbers as does a hit movie. "We got 'The Indian In The Cupboard' license in 1983, never dreaming it would become a hit film," says Ditlow of the **Lynn Reid Banks** classic, noting that sales went up "a thousandfold" in the wake of last year's movie.

Listening Library has also felt the positive effects of TV on its **Beverly Cleary** "Ramona" series, after Cleary's beloved mischief-maker appeared on the small screen. The company has a treasury of classic kid lit titles to its credit, including **Natalie Babbit's**



by *Moira McCormick*

"Tuck Everlasting" and "The Search For Delicious," **Madeleine L'Engle's** "A Wrinkle In Time," **Gertrude Chandler Warner's** "The Boxcar Children" series, **Jack Prelutsky's** poetry, **Betsy Byars'** "Adventures With The Blossoms," and **Judy Blume's** "Are You There, God? It's Me Margaret." New releases include the four-title "The Indian In The Cupboard" series, read by the author.

Another hit family film, the recently released "James And The Giant Peach," was extremely loosely based on the **Roald Dahl** classic. Still, it helped spur sales of the HarperCollins books on tape read by the author, and the new theatrical feature of another Dahl work, "Matilda," is expected to do the same for the HarperCollins Children's Audio release, read by actress **Jean Marsh**.

Jennifer Pasanen, VP/director of trade marketing for HarperCollins Children's Books, says that kids' audio-

books make up "a relatively small market, but it's growing 10%-15% a year." The company is in the midst of repackaging the wealth of children's books on tape that were previously on Harper-owned imprint **Caedmon**. "We're launching our new packaging in May '97," says **Pasanen**.

Harper's extensive children's line includes a dizzying array of classics, such as **Margaret Wise Brown's** "Goodnight Moon" and "The Runaway Bunny," **Syd Hoff's** "Danny And The Dinosaur," **Arnold Lobel's** "Frog And Toad" series, **Else Holmelund Minarik's** "Little Bear" series, **Frances Hodgson Burnett's** "The Secret Garden," **Peggy Parish's** "Amelia Bedelia" series, **Jean Craighead George's** "Julie Of The Wolves," **Michael Bond's** "Paddington" series, **Jean de Brunhoff's** "The Babar Audio Collection," and works by **Beatrix Potter**, **Robert Louis Stevenson**, **P.L. Travers**, **Maurice Sendak**, **William Steig**, and **Antoine de Saint-Exupery**.

Bantam Doubleday Dell's BDD Audio releases six to 10 children's audiobooks a year under the "BBC Radio Presents" or "Young Listeners" banners or by author. Its catalog includes a number of classics, among them **E.B. White's** "Charlotte's Web," "Stuart Little," and "The Trumpet Of The Swan"; **Lucy Maud Montgomery's** "Anne Of Green Gables," "Anne Of Avonlea," and "Anne Of The Island"; and **Kenneth Grahame's** "The Wind In The Willows." BDD Audio also offers award-winning contemporary works, including **Gary Paulsen's** "Hatchet" and its two sequels, **Karen Cushman's** "Catherine, Called Birdy," and **George Selden's** "The Cricket In Times Square."

As solid a lineup as this is, BDD Audio marketing manager **Christine McNamara** acknowledges that kids' audiobook sections are often overlooked, "because adults aren't searching for kids' titles," she says. "And if [those titles are] in the kids' section, there's too much other stuff competing for attention."

BDD's solution was to create its own spinner rack topped with the Young Listeners logo, built to hold 24 pieces—though with single and double cassettes, "the actual numbers shake out a bit differently—maybe 17 or 18 per rack," says McNamara. "There's been good response since we started offering the rack last summer." Satisfied customers, according to McNamara, include independent retailer **Books A Million**, which has reported "a 30% sales increase in the first two to three months with our product, because now the titles are located where people can find them."

New fall titles for the company include a pair of **Newberry Award** win-

ners, "The Watsons Go To Birmingham—1963" by **Christopher Paul Curtis** and "The Midwife's Apprentice" by **Karen Cushman**. "We try to stick with award-winning titles," notes McNamara. "It's important that they're recognized."

Many audiobook manufacturers strive for recognition in other ways, most notably via celebrity readers; Listening Library, HarperCollins, and BDD Audio utilize name actors as well as the authors themselves. One company, Los Angeles-based **Dove Audio**, specializes in product performed exclusively by celebrities—and, in some cases, written by them as well.

Actress **Deborah Raffin** founded

Dove Films with her husband, **Michael Viner**, 18 years ago; **Dove Audio** took flight in 1985, and **Dove Kids**, the children's imprint, was created in 1991. This fall, **Dove Kids** will issue its first books with companion audio.

Raffin says a number of these books were penned by the celebrities who perform them. They include "The Quite Remarkable Adventures Of The Owl And The Pussycat," written by "Monty Python" alumnus **Eric Idle**, and "The Adventures Of Little Nettie Windship," co-written by actress **Cheryl Ladd** and **Brian Russell**. Also coming are **Sidney Sheldon** and **Mary Sheldon's** "The Adventures Of Drippy" (Continued on next page)

Billboard® FOR WEEK ENDING AUGUST 3, 1996

Top Kid Audio™				Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES	TITLE	
			LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)		
★★★ No. 1 ★★★					
1	1	8	READ-ALONG WALT DISNEY 60268 (6.98 Cassette)	THE HUNCHBACK OF NOTRE DAME	
2	2	5	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE	
3	3	8	SING-ALONG WALT DISNEY 60894 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	
4	4	3	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/16.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC	
5	7	48	VARIOUS ARTISTS ● WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC	
6	5	15	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION	
7	6	26	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH	
8	8	48	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/16.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	
9	11	48	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	
10	12	37	READ-ALONG ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY	
11	10	14	READ-ALONG WALT DISNEY 60219 (6.98 Cassette)	THE ARISTOCATS	
12	21	30	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	
13	9	6	MY FIRST READ-ALONG WALT DISNEY 60269 (5.99 Cassette)	QUASIMODO'S BUSY DAY	
14	16	47	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	
15	14	43	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS	
16	15	11	SING-ALONG WALT DISNEY 60898 (10.98 Cassette)	DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 1	
17	20	39	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS	
18	13	13	SING-ALONG WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES	
19	17	41	BARNEY ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2	
20	18	19	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY	
21	19	40	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD	
22	22	36	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS	
23	23	35	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING	
24	24	33	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS	
25	RE-ENTRY		VARIOUS ARTISTS ▲ ² WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2	

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

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BIG EIGHT

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INDEPENDENTS

(Continued from preceding page)

tions about future touring plans with "We'll see" and a nervous chuckle, he says that the band's local shows (which will now feature new bassist **Missy Buettner** and child-star-turned-drummer **Robbie Rist**) will include a Sept. 7 show at the Alligator Lounge in L.A. Former **Flag Waver 20/20**, another pop-punk staple of the '70s and early '80s, will share the bill.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILIED, AND PROVIDED BY SoundScan®		WKS. ON CHART
ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	LEGEND	
	*** NO. 1 ***			
1	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/11.98)	52 weeks at No. 1	258
2	2	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	265
3	3	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	189
4	5	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	88
5	4	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	252
6	7	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) DIS	RAGE AGAINST THE MACHINE	19
7	17	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	17
8	14	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	264
9	6	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	240
10	8	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	236
11	11	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	35
12	9	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	272
13	12	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	269
14	13	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	61
15	19	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	261
16	15	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	267
17	21	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	254
18	28	CAROLE KING ▲ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	84
19	16	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	57
20	18	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	252
21	23	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	146
22	20	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	251
23	10	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	216
24	24	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	244
25	26	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	24
26	27	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	261
27	25	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	101
28	31	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	35
29	22	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	171
30	34	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	12
31	33	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	14
32	30	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	265
33	32	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	159
34	29	SOUNDTRACK ▲ COLUMBIA 39242 (5.98 EQ/9.98)	FOOTLOOSE	20
35	37	METALLICA ▲ MEGAFORCE 60766/EEG (10.98/15.98)	KILL 'EM ALL	84
36	35	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	66
37	—	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	134
38	43	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	19
39	39	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	220
40	36	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	14
41	38	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	18
42	45	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	149
43	46	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	5
44	47	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	121
45	40	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	115
46	—	BETTE MIDLER ▲ ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	14
47	41	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	220
48	44	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	33
49	—	SOUNDTRACK ▲ EPIC SOUNDRX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	3
50	42	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	212

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **DIS** indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

CDs ARE IN FASHION AT CLOTHING CHAINS

(Continued from page 68)

ture an alternative market," says Robin Forman, associate director, consumer products, at AEI Music. "A lot of the people who buy these products would probably not go into a record store," she adds. "They are mainly women over the age of 25 and 30 who are shopping fashion retail."

Forman notes that the majority of music sold in the U.S. is bought by males 21 and under. "So here you have a whole other market that really is an active music listener and would be a buyer but may feel uncomfortable in a record store," she says. "And now, in a shopping environment, where they are ready to spend money anyway, they find a disc with the kind of music that they like to listen to."

By producing the albums for the retailers, record labels and music service companies are playing an integral role in the merchandising process. In the case of the Gap Inc. and the Limited, music service company AEI wades through sheaves of licensing materials to sign off on artist royalties.

"What we do is work with the record labels to obtain the licensing and create the production," Forman notes, adding that as part of its private-label album program, AEI supplies retailers with incentive programs and training to help nonmusic retail staffers sell albums.

Retailers are taking advantage of the attention the merchandise gets by linking sales to various good causes.

One dollar from each sale of an Old Navy album is donated to the Public Education Network, while one dollar from the \$8 price of "The Eddie Bauer Global Relief Project"—a 12-track CD issued last October that features cuts from the Allman Brothers, Sara McLachlan, and Matthew Sweet—goes toward the planting of a tree by an organization called American Forests.

Another mix, due by the end of July at American Eagle Outfitters, a 280-unit menswear chain based in Pittsburgh, features a cutting-edge lineup geared toward the store's teenage customers.

The CD, which features tracks from the Beastie Boys, Radiohead, and Super Nova, is a joint project between the retailer and Capitol Records; it will be given away to customers as gifts when they make purchases.

"We did the programming in-house," says Michael Leedy, VP of marketing, visual design, at American Eagle Outfitters. "We worked with Capitol and



told them what we wanted, and they came up with comparable bands under their label."

According to the executive, sales promotions for the album will be tied in with a college tuition giveaway, and the album itself will be distributed to 650 college radio stations throughout the U.S.

Leedy says that, in addition to fixturing and signage in stores, promotions for the album will appear in Spin and Seventeen magazines. "If this is successful, I see the possibility of selling more discs along with the clothing."

The executive adds that should the promotion be successful, the retailer has not ruled out the possibility of offering a larger selection of music. "This is not going to be a one-shot deal," Leedy says. "Music is going to be important to us in everything that we're doing going forward. I'd love to have kids saying, 'I want to go to American Eagle because I want to buy the clothes and pick up a CD that has the newest music on it.'"

Large-scale apparel chains are not the only fashion retailers taking advantage of private-label albums as marketing devices.

High-end clothing designer Ralph Lauren issued a set of CDs last year that feature hand-picked cuts that, according to a spokeswoman for the designer, "cater to the various moods, events, and lifestyles of a Ralph Lauren customer."

The set, released through Sony Entertainment and distributed exclusively to Federated Department Stores and freestanding Polo Ralph Lauren units, is aptly titled "The Ralph Lauren Music Collection." It features four albums that are meant to be audio extensions of Lauren's apparel collections. The CDs retail for about \$15 each.

"For years, people have commented

on the music we play in the Polo stores," the spokeswoman says. "Now, we've put all this music together, so customers can bring it into their homes to fit their lifestyles."

The four CDs—"Black Tie Collection," "Classical Collection," "Songs Across America," and "Holiday"—are geared to appeal to a variety of listening palettes. "Ralph was very involved with picking the music," explains the spokeswoman. "The reason the discs are geared toward different lifestyles is that that's the way Ralph designs his clothes—it's the image of Ralph Lauren." She adds, "The CDs always relate back to the clothing."

"Black Tie Collection" features such cuts as "'S Wonderful" by Ella Fitzgerald, "You've Got That Thing," by Bobby Short, and "Theme From Body Heat" by John Barry. The album represents Lauren's "more elegant clothing," the spokeswoman says. "Songs Across America," a compilation that features Michael Murphey's "Wildfire" and Van Morrison's "Brown Eyed Girl," features more of a "heartland sound that has a feeling from [Lauren's] RRL [denim line]," she says.

"Classical Collection" offers tunes from some of the great composers performed by the New York Philharmonic, Yo-Yo Ma, and the London Philharmonic. "Holiday," which was available only last December, offered traditional Christmas music, such as "White Christmas" by Bing Crosby and "Let it Snow" by Frank Sinatra.

Fred Erlich, senior VP of new technology and business development at Sony, says the completed projects were the result of a working relationship between his company and the designer.

The executive, noting the numerous ties between fashion and music, says that the appeal of the CDs is related to consumer impulse buying.

According to Erlich, the Ralph Lauren organization has reported strong sales for the albums; however, a spokesman from Macy's, a division of Federated Department Stores, was not sure how well the discs have sold at the department-store level.

Fila, another powerhouse designer label, has also issued a limited-edition CD. The album was offered last summer exclusively at Fila stores and featured a mixture of world beat and acid jazz.

"In Europe, Fila is really a wealthy European thing, but here in the U.S., it's kind of an urban thing," says Steven Sando, president of Coconut Grove Records, the San Francisco-based company that produced the project.

The disc, which retailed for \$12, was sold in all 50 Fila stores in the U.S. and featured tracks mostly from San Francisco artists. "I guess the biggest names on the disc were the Brown Fellinis and Alphabet Soup," Santo says.

The executive says the marketing possibilities that private-label albums represent are endless. "Fila could've had a mini fulfillment catalog if they wanted, as part of the booklet inside the jewel case," he says. "Companies spend all this money on just one advertisement that people might glance at for a second. But when a customer gets a CD, it's something that they hold onto. When they play it or look at it, it's constantly reminding you about whoever put the CD out, a retailer or designer or whoever."

CHILD'S PLAY

(Continued from preceding page)

The Runaway Raindrop" and Erica Jong's "Megan's Two Houses," the former performed by Jonathan Winters and the latter by the author and her daughter Molly; Oscar Wilde's "Star Child & Nightingale And The Rose," performed by Gabriel Byrne; and Jules Verne's "20,000 Leagues Under The Sea," read by superstar sci-fi writer Harlan Ellison.

Raffin is particularly excited about the "Off-The-Wall Fairy Tale" series, in which "Snow White And The Seven Dwarfs" is adapted by Richard Hack—and performed by Sharon Stone. "It's a slightly quirkier, hipper version of the story," says Raffin, who adds that Stone donated her salary from the project to charity.

"I love the idea of surprise casting," Raffin adds, referring to the eyebrow-raising choice of sex goddess Stone. "We had this 'Snow White' written, in fact, with Sharon Stone in mind. She turned in a beautiful performance."

Other upcoming Dove Kids releases include Annie Reiner's (daughter of Carl Reiner) "The History Of Christmas," performed by Jack Lemmon; "Pinocchio," with book art from the new live-action film, performed by Rick Schroeder; and an all-star "Aesop's Fables, Vol. 4," with readers including Stone, Ladd, Harvey Fierstein, Glenda Jackson, Rod Steiger, Alfre Woodard, Burt Reynolds, Vanessa Redgrave, and Michael York.

The Enter*Active File

MERCHANTS & MARKETING

Zoo Banking On Enhanced CD For Dogstar

BY CAROLYN HORWITZ

NEW YORK—The staff at Zoo Entertainment want to do the right thing. They'd like to treat Dogstar, a three-piece pop band from Los Angeles, like they would any other new signing. But it's tough to do so when the bass player is an international movie star, and as a result, some unusual marketing tactics come into play.

Dogstar's debut release, "Quattro Formaggi," represents Zoo's initial foray into enhanced CDs. A four-track EP released July 16, "Quattro Formaggi" is meant to serve as a precursor to the band's full-length album, "Our Little Visionary," due Aug. 27.

It would be difficult for Zoo to deny allegations that it is using a visual medium solely to capitalize on the famous face of Dogstar bassist Keanu Reeves. Jeff Dodes, senior director of marketing and A&R at Zoo, admits as much: "We're not necessarily focusing on Keanu Reeves as the hinge point in this band, but clearly, his name and reputation precede him. With him being a visual artist as it is, it really does make sense for the first project to introduce him to be in a visual medium."

The enhanced portion of "Quattro Formaggi" was produced and funded by San Diego-based nu.millennia inc. According to Don Doerfler, VP of creative development, the company initially approached Zoo with the idea of creating an enhanced CD for label artist Matthew Sweet. But, Doerfler says, "the timing wasn't right," and the label

suggested that the project be transferred to Dogstar.

Some sort of visual venture had always been in the plans for Dogstar. Freelance video producer/director Joe Charbanic—a longtime friend of the band members whose credits include work on videos by Sonic Youth, Soul Asylum, George Michael, and Amy Grant—was paid \$20,000 by the band to film its late-1995 tour. Charbanic says, "I was hanging out with them, helping them with their gear, just to go to parties and meet girls... When [Dogstar] started getting big, everyone needed a position. They wanted me to go [on the tour], but they couldn't figure out what I could do, so they said, 'Why don't you make a documentary?'"

When the band returned from the tour, it signed with Zoo, which bought the rights to Charbanic's video footage without having a specific use for it in mind. When nu.millennia brought up the idea of an enhanced CD, Zoo offered the use of the existing footage. Thus, instead of Charbanic's plans to use it for "a 'Truth Or Dare' thing" à la Madonna, the footage became the basis for the enhanced portion of "Quattro Formaggi."

The enhanced CD follows Dogstar to Seattle, New York, Australia, Los Angeles, Mount Rushmore, S.D., and Tucson, Ariz. Each site is represented by a screen that contains a collage of appropriate landmarks, scenery, and indigenous objects. When the user clicks on the various random hotspots, Charbanic's gritty, black-and-white



DOGSTAR

footage of the band appears: on the tour bus, at the airport, backstage, surfing, discussing bodily functions. Clicking on hidden pieces of cheese elicits full-length live performance videos of the songs on the EP, the "quattro formaggi," or four cheeses.

Zoo is distributing "Quattro Formaggi" to music retail channels, and nu.millennia is distributing it to computer software channels in exchange for a percentage of profits. Nu.millennia's production costs for the enhanced portion of the CD were \$65,000-\$80,000, according to Doerfler.

Zoo is not looking for "Quattro Formaggi," which retails for \$9.98, as a vehicle to break Dogstar or reap huge financial rewards for the label. Dodes says, "We're not looking at this enhanced CD as a profit center or a place where we're going to make a lot of money... enhanced CDs in general in the U.S. aren't doing that well. That's not a big concern; we want this thing to sell because we want people to see the band, get to know them, and hopefully decide that it's a band they want to know more about and will buy the full length when it comes out."

The band members feel that the disc's videoclips offer a fair representation of their respective personalities. Reeves says, "You see me banging the camera a lot, and there are brief moments when I'm smiling into it, and that's me."

Vocalist/guitarist Bret Domrose adds, "It was just [shot] for fun, and that's what makes this project really cool. There are a lot of private things, no inhibitions on the part of the band members, because we thought it was just going to be for our own use, for memories of the tour."

"It was very representative of everything that went on, personality-wise, and all the moods are captured really well. I feel like you get to know each of the band members."

Reeves, Domrose, and drummer Rob Mailhouse are, for the most part, represented equally on the enhanced CD, but Charbanic admits that when his initial 40 hours of tour footage were edited for use on the disc, Reeves' presence was played up slightly. "I obviously know that that's what sells tickets. And Zoo doesn't admit they want that, but of course, they want that," Charbanic says.

Reeves' celebrity factor truly is a Catch-22 for the label. Dodes says, "I don't want this to be all about Keanu Reeves, but by the same token, we're not trying to hide it or downplay it, because it's a big factor."

Despite the inclusion on the enhanced CD of self-mocking footage of Reeves repeatedly slapping his hand over the camera lens, the bassist is well aware of the importance of such publicity to the success of Dogstar. Of his participation in the marketing of the band, he says, "Originally, I just wanted to be in a band and play music... but if someone offers to sign you, and you say yes, then you have a certain responsibility."

Domrose and Mailhouse say that Reeves' fame is both a blessing and a curse for Dogstar. While they appreciate the advantages that Reeves' celebrity brings, such as the opportunity to create the enhanced CD, they are forced to plan tours around Reeves' busy film-shooting schedule and were scrutinized by the press early in their careers, before they felt their playing was up to speed. Mailhouse says, "It's always going to happen [that people will focus on Reeves]. I mean, he's an international film star... But I guess it's all about the music—if the music is good, and we're writing decent songs, I'm happy. The rest of the stuff we have no control over."

Domrose adds, "We wanted to keep this about the music and not a freak show exploiting one member of the band more than another. That's a really tough obstacle to overcome, but we're doing it pretty successfully so far."

The object of all this attention is modest when asked about the possibility of his celebrity status overshadowing Dogstar as a band. "I don't really consider myself that famous, so I don't have anything to worry about," Reeves says. "The three of us come together, we play in this band, and I'm just trying to play the music, and hopefully, people will hear it and dig it."

New Vid Technology To Bow On Sony Site

SONY ADDING REAL-TIME VIDEOS: Sony Music's Columbia and Epic Records will add real-time music videoclips to the Sony World Wide Web site on the Internet (<http://www.sony.com>). Sony is teaming with Intel to use a new real-time video streaming technology that eliminates the lengthy download time needed to play Internet-delivered videos.

Beginning in late August, users with a 28.8-baud modem will be able to instantly watch full-length clips on the Sony site with the click of the mouse. No artists or video titles had been announced at press time, but it is expected that many Sony acts will have videos that are accessible at the site. Intel's site (<http://www.intel.com>) is also expected to have some Sony label music videos on demand when the as-yet-unnamed technology debuts in August.

Other companies, such as VDonet Corp. and Xing Technologies, already offer competing video streaming technologies on the Internet. However, it is expected that Intel's deep financial pockets and quickly strengthening alliances in the music industry will prove serious competition for these smaller companies.

COUNTRY.COM COMING: Country music is about to find a high-profile home on the Internet's World Wide Web at <http://www.country.com>. Gaylor Entertainment Co., whose holdings include TNN, CMT, Z Music Television, and the Grand Ole Opry, will open the country lifestyle-themed site this fall. The Web site is being developed in cooperation with ABP Interactive and technology provider Bellecore and will be supported by spots on TNN, CMT, and Z Music.

BITS'N'BYTES: Country musician Mark Chesnutt has a new home page at <http://www.nashville.net/~chesnutt>. Indie act Puckett, which is headed by actor Matthew Puckett ("Spanking The Monkey"), will cybercast a live performance on Monday (29) at <http://www.metaverse.com/droom>. The event is part of Metaverse's weekly RealAudio-delivered "Delivery Room" Internet radio program, which is hosted by WKGB Binghamton, N.Y., DJ Dave Berman.

A class-action suit that alleges federal securities violations has been filed against CompuServe Corp. The suit alleges that the online company and former parent company H&R Block Inc. failed to disclose that CompuServe's subscriber growth and profitability were in jeopardy during its 1994 initial public offering. Last week, CompuServe posted an operating loss in excess of \$14 million.

Sega of America has entered into a deal with Los Angeles-based Ideal Entertainment to develop a theatrical film based on its popular game "VectorMan." The film, which is due in late 1997, will contain computer-generated environments and characters reminiscent of Disney's "Toy Story."

CDnow has been announced as the official online music store for the Lollapalooza '96 tour.

Philips' 'Nightclub' Mixes Games, Music

BY DOUGLAS REECE

LOS ANGELES—Philips Media is readying "Virtual Nightclub," a futuristic-themed CD-ROM that places gamers in a 3D club environment, filled with performances and game-related interaction with Herbie Hancock, Stereo MC's, PM Dawn, Redman, Joe Henderson, Suga, and the Cru.

The title, which will retail for \$44.95, will bow late September or early October and is expected to be one of Philips' major entrants for the Christmas season. It was developed by the creators of "Burn Cycle," London-based Thumb Candy.

Though "Virtual Nightclub" is atmospheric and features music sequences appropriate for a nightclub-themed game, the title goes far beyond the contrivances found in your typical multimedia music hang.

Along with its artist-featured rooms, the CD-ROM immerses users in an expansive world of gameplay and vibrant, oddball characters, including a cyborg bouncer, pleasure droids, and "Virtual Andy," whose only function seems to be mystifying players with his dadaist musings.

The common thread propelling users through the graphically rich title is a murder mystery, which, in

order for players to solve, requires them to navigate through two-dozen puzzles and accumulate clues, passes, and other items.

"The games market is hungry for a different kind of product," says Michael Kushner, senior VP/GM of multimedia music at Philips. "Unlike most cinematic games, which take the player along a circumscribed path, this title is very nonlinear and is based on the users' desire to create a unique experience."

PM Dawn vocalist Prince Be says that while he sees most multimedia music projects as being for "people who are dead-bored," Philips' mixture of gaming and artist elements impressed the band.

"I like CD-ROM games," says Prince B., "but music CD-ROMs? For what? I can turn on MTV and see all I want to see, so unless I'm seriously into an artist, [music CD-ROMs] don't make any sense to me."

"That's why this is so cool," he adds. "The emphasis is on the actual game with an added advantage of having the artists involved."

However, the title's concept did not always have such an emphasis on a gaming level.

"It started off being more exploration-oriented, but we decided there would be more of a hook if the games played a greater role," says Michael

Bergman, Philips' creative consultant and co-project manager on the game.

Philips took advantage of the infusion of games to enhance sponsorships on the CD-ROM for Doc Marten and Levi's clothing, Stella Artois beer, Lynx cologne, and British club-life magazines Another and Dazed and Confused.

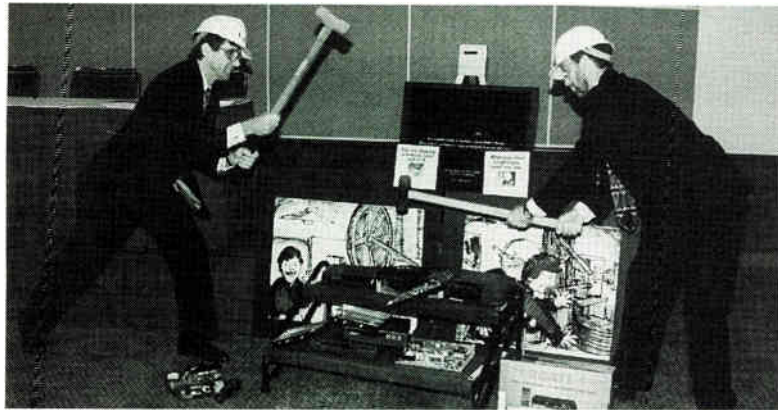
The Doc Marten ad, for example, requires users to match proper ensembles of articles of clothing as they rotate within a human outline at an increasing pace.

Though the products advertised on the site are suitable to the club-going audience that the game is likely to draw, Kushner says that "Virtual Nightclub" is not aimed exclusively at younger demographics.

"There are a number of levels of appeal to this title that range from pure gaming interests to musical content to the graphical look of the title," he says.

Kushner also believes that the musical focus of the game's various rooms, ranging from hip-hop to club mix to jazz, should help cultivate a wide audience.

Philips will promote the title on its World Wide Web site on the Internet at <http://www.philipsmedia.com/vnc>. It will also launch a print campaign in appropriate gaming, music, and alternative culture magazines.



Are we having fun yet? During the Los Angeles Video Software Dealers Assn. convention, president Jeffrey Eves, left, and National Cable Television Assn. director of signal theft James Allen trashed the black boxes used to steal cable signals. VSDA says that copies of pay-per-view movies pose a threat to video rental and sell-through, but may have trouble getting members to agree.

Cable-TV Theft Threatens Industry United Front Needed To Fight Piracy, Says VSDA

■ BY EILEEN FITZPATRICK

LOS ANGELES—When the Video Software Dealers Assn. (VSDA) pumped up the industry's rosy future for the Wall Street community, the trade was quick to applaud. But mobilizing the same players to fight black-box cable-signal theft has been difficult, and there are many obstacles to overcome before retailers and suppliers fully support the initiative.

Despite a recent report that conservatively estimated that 5 million households are capable of stealing encoded pay-per-view (PPV) images (see story,

page 87), the problem doesn't resonate nationally. Except for the VSDA, almost everyone looks to regional solutions.

This point was driven home during Turner Home Entertainment's 13-city Retail Talkback tour in June. According to results released during the VSDA convention here July 10-13, retailers in New York, Philadelphia, and Boston estimate that 20% of their revenue is lost to customers who own black boxes and use them to steal cable-broadcast movies.

Nationwide, though, 35% of the retailers who attended place their losses at only 5%. Turner held meetings with more than 1,300 retailers that represent 8,000 storefronts. "On the East Coast, black boxes are more of an issue," says Turner executive VP Stuart Snyder, "but for a retailer in Dallas, it's not as big of a problem."

Suppliers also have to get their priorities in perspective. It may not be worth the effort to pursue pirates, since the PPV movies retailers claim are being watched for free represent only 2% of supplier revenues if rented or purchased. Home video, on the other hand, makes up 57% of a studio's revenue stream, notes VSDA's recently published state-of-the-industry white paper.

"Stealing cable signals isn't good," says one studio executive, "but we've got bigger issues to contend with concerning the future of this business, like near-video-on-demand." As long as home video has first call on features, theft of signals from such pay TV services as HBO and Showtime doesn't pose a revenue threat to retail, because most of those titles have been in video stores for months.

PPV's window is closer to video's, but it is enough to raise concerns. Suppliers aren't rushing to sign up for PolyGram Video's initiative to place public-service announcements about signal theft on new cassette releases.

Announced at the show, the proposed ads received no more than mild endorsements. "We're in favor of anything that discourages copyright infringement," says Orion Home Video president Herb Dorfman, "and we'll look at the PolyGram program."

In fact, PolyGram has handed off recruitment to VSDA. "At this point, we're creating the spot for ourselves," says president Bill Sondheim. "We want other studios to use it but feel we need a neutral party like VSDA to roll out the program."

VSDA has yet to formulate a plan to bring suppliers and retailers on board. The association is busy distributing copies of its PPV report and plans to gather opinions and comments later this summer. Meanwhile, Owensboro, Ky.-based distributor WaxWorks/VideoWorks has pledged an additional \$15,000 to its black-box print campaign, which began in May (Billboard, May 4.)

Trade observers say the cable industry already has the tools and the ultimate responsibility for curbing the problem. National Cable Television Assn. (NCTA) director of signal theft James Allen says operators have sent out an electronic signal, known as a "magic bullet," that disables black boxes.

"The campaigns have been effective, but they're a double-edged sword," says Allen. Although a magic bullet can put a descrambler out of business, Allen (Continued on page 88)

Tape Recycling Comes Full Circle; WEA Quits Distribution, Moves Staff

NO DUMPING: A start-up venture called Intermedia Video Products in Chatsworth, Calif., thinks it has the solution to the unspoken problem of the '90s: what to do with the tens of millions of discardable cassettes in homes, in stores, and in distributor, duplicator, and vendor warehouses. It's estimated that American homes already hold 2.5 billion-3 billion tapes; another 1 billion, prerecorded and blank, will reach the market this year.

Intermedia's answer is to collect, erase, repackage, and resell 'em—even Beta tapes, for which sales and marketing senior VP Doug Booth swears there are markets overseas. Booth, who joined Intermedia in March after a long stint with tape manufacturer TDK, says the company began offering its recycled Ecopac cassettes late last year.

Early suppliers include duplicators Rank Video Services America, Allied Digital Technologies, and Global Zero, which debuted its cassettes made of recycled plastic a couple of years ago. Intermedia buys tapes of varying lengths; the benchmark price is 20 cents for a two-hour T120, subject to volume discounts.

Booth won't reveal resale prices to Intermedia's customers, which are primarily retailers and small duplicators, but he claims that stores that offer a 40-minute Ecopac for \$1 can reap a comfortable profit margin. Why 40 minutes? In the extended-play mode, the cassette can be used to record two hours of programming, ideal for most consumers.

Intermedia's next step promises to heighten its profile, which was kept low while CEO Patricia Ratner, who previously ran outpatient clinics, studied home video and the company shored up its financing. But that could change this fall if, as Booth expects, Intermedia becomes the industry's official recycling center, thanks to a budding relationship with the Video Software Dealers Assn. (VSDA).

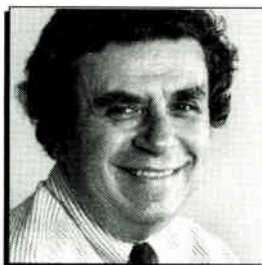
Booth says Intermedia is "working closely with the VSDA" to develop a program in which screeners would be sent to Intermedia's 40,000-square-foot plant. Since 20,000 screeners of a title can be prepared for retailers as part of the preorder campaign, the volume could be huge. Intermedia will pay VSDA—the money will go to the association's scholarship fund and the Video Industry AIDS Action Committee—for the right to refurbish and resell the tapes.

Booth says the deal was to have been announced during the VSDA convention in Los Angeles last month, at which Intermedia decided to exhibit "at the behest of the association." However, the agreement requires approval of the board, which won't vote until October, he tells us. The show was "less than a big splash," Booth says. "But it was still

extremely good for us."

OUT OF IT: WEA has given up video distribution. Chairman David Mount, who made an appearance at VSDA for old time's sake and because the L.A. show was in his hometown, said as much in a brief conversation. His more immediate concern was a TV appearance in which he was to discuss a class-action lawsuit accusing the music industry of price discrimination.

The Time Warner company, meanwhile, has either shed video staff or moved them elsewhere in its organization. Sell-through VP Gary Rautenberg, for example, joins senior VP John Scott in multimedia. Scott opened that market for WEA after departing video, a move that foreshadowed the recent changes. Tim Landers, VP of distributor sales, remains in place, but probably not for much longer. Landers let go his sales force in late June, just prior to the VSDA convention.



by Seth Goldstein

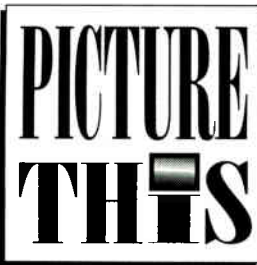
WEA's exit was prompted by LIVE Home Video's

decision to try its hand once again at distribution and a corporate reorganization that gave Warner Home Video (WHV) control of the WarnerVision line of fitness and children's tapes. Observers suggest that WHV won an internal battle that left WEA no choice but to focus on music and multimedia. To the victor also went the remaining distributed labels, which will be fighting for WHV's time and attention.

WarnerVision is first among equals, and it needs the help. We're told that Consumer Reports magazine, researching a feature on fitness tapes, couldn't find WarnerVision's latest Buns Of Steel entries at retail.

DIRECT BOUND? Blockbuster Video president Scott Barrett says the pre-eminent rental chain is considering buying directly from studios. Purchases would include sell-through releases. "It's possible," says Barrett. "We've got to explore all kinds of opportunities." Since Blockbuster—which had 4,795 stores as of June 30—already negotiates terms, taking the next step isn't that big a deal, Barrett adds. Houston-based ETD has been Blockbuster's sole distributor for the past couple of years.

Barrett figures that Blockbuster will open 350-400 stores in 1996 and will acquire 175-200 more. Blockbuster's latest purchase, the 30-store Video Factory based in Buffalo, N.Y., was accompanied by a press release, because, Barrett says, "we want everybody to know that at least we have a horn to blow." He notes that the chain rarely acknowledges smaller acquisitions but that this one fills in a blank on the Blockbuster map. "We have very little overlap," he says.



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PLAYBOY HOME VIDEO

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New VSDA Chairman Lowe Gets His Priorities Straight

CHAIRMAN OF THE BOARD: Newly elected Video Software Dealers Assn. (VSDA) chairman **Mitch Lowe** says regional marketing programs and member recruitment will be the primary goals of his tenure. Unlike outgoing VSDA chairman **Jeff Pedersen**, who appeared relieved to vacate his post, Lowe intends to take a proactive role as head of the trade organization.

"This is a job I've been working toward for 12 years," says Lowe, who, with his brother **Mark**, owns Mill Valley, Calif.-based Video Droid, which has grown from three to nine stores in the past six years. "And I'm going to take it on differently than others."

First on Lowe's to-do list is replicating the success of a marketing campaign put together by New England chapter president **Wayne Mogel**. The chapter hooked up with the Massachusetts Lottery Commission and developed a scratch-and-win ticket that awarded free rentals, discounts on sell-through titles, and lottery tickets. Consumers got the game card when they rented three or more tapes (Picture This, Billboard, Dec. 16, 1995).

"That promotion heightened the awareness of video within a local market, and I'd like to bring it to other chapters," says Lowe.

On the membership front, Lowe wants to use distributor sales reps as ad-hoc recruiters for the VSDA. Part of his plan would have the association make a recruitment presentation at distributor branches and then have the reps talk up the organization to their retail customers.

The goal is to acquaint stores with the benefits of joining VSDA, he says, "because they'll become better retailers, and that's a real benefit to a distributor." Although VSDA has often been more talk than action, Lowe is confident that the management team in place can accomplish his agenda.

"The difference at VSDA now as opposed to five years ago is that the staff doesn't give up on projects, and that's a positive change," notes Lowe, pointing to the recently published industry white paper as an example.

VSDA's ability to get things done likely was the main reason the board renewed president **Jeffrey Eves'** contract for another five years. He has held the post since 1994.

Also elected to the VSDA board were **Monty Winters** of Club Video in Archdale, N.C.; **Mogel**, VP of distributor Star Video in Westboro, Mass.; **Peggy Lake** of Country Home Video in Clovis, Calif.; and **Herman Junkerman** of Video Man in Glassboro, N.J.

Appointed members are **Ron Berger** of Portland, Ore.-based Rentrak Corp.; **Mark Fisher** of Massachusetts-based supermarket chain Stop & Shop; **Peter Balner** of Philadelphia-based West Coast Video, and **Pedersen**, owner of Michigan

Video in Flushing, Mich.

Board officers are **Tom Warren** of Video Hut, vice chairman; **Mark Fisher**, treasurer; and **Gary Ross** of Suncoast Motion Picture Co., secretary.

PEE-WEE, BOND, AND OZ: MGM/UA Home Video is planning a big fourth quarter of promotions, starting with the reintroduction of the Pee-Wee's Playhouse series. To kick-start the series, which has been off the market since the early '90s, MGM is rolling out a half-hour infomercial, beginning this month in selected markets.

A four-tape gift set, priced at \$99.92, will be sold via a direct-response campaign that will segue into retail distribution starting Nov. 5, when stores will receive four additional cassettes for a total of eight. Each will sell for \$12.95.

MGM/UA senior VP of marketing **Blake Thomas** says the company is using direct response based on the success of a similar campaign conducted last year for the James Bond series. "An infomercial allows us to weave the spell of how good the Pee-Wee shows are," he notes. "And the infomercial for Bond made a huge difference with retail last year."

As it was for Bond, consumer research groups' desire to own the Pee Wee series was initially "lukewarm." But once consumers saw the program, they became more enthusiastic about owning it, Thomas says.

The results led to the development of the infomercial, which allows consumers to preview the series. At the same time, the preview works to dispel doubts consumers may have about buying the tapes because of **Pee-Wee Herman's** (aka **Paul Reubens**) lewd-conduct arrest several years ago.

"When consumers in the research groups were exposed to the program, any questions about the arrest immediately went away," Thomas says. "Besides, we have bigger things to worry about than Reubens' past."

The major task for MGM will be getting distribution in mass merchants, which weren't heavily into video when Pee-Wee was first released by Media Home Entertainment in 1989. "In a real way, this is the first time around," Thomas says.

MGM has two other repromotions, "The Wizard Of Oz" and "GoldenEye," which won't have any problems getting shelf space. "GoldenEye" drops to \$19.98 suggested list Oct. 29 and will carry a \$5 rebate from Gillette Sensor razors.

Meanwhile, the studio will spend \$9 million on "Wizard," including \$5 million on TV advertising. The title, which will be repriced to \$19.98 Sept. 10, goes on moratorium Jan. 31. "Just like 'Star Wars' or Bond, you have to remind people how good 'Oz' is," says Thomas, "and we're spending the money to focus on that message."

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	*** No. 1 *** PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
2	2	7	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
3	3	10	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
4	6	4	GHOST IN THE SHELL	Manga Entertainment PolyGram Video 80060355293	Animated	1996	NR	19.95
5	4	7	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
6	5	9	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
7	8	13	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
8	7	18	BABE ◇	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
9	14	5	SABRINA	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95
10	12	5	PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
11	10	6	CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	19.99
12	9	13	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
13	11	20	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
14	13	7	DUNSTON CHECKS IN	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	19.98
15	19	9	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
16	15	11	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
17	22	10	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
18	NEW ►		WATERWORLD ◇	MCA/Universal Home Video Uni Dist. Corp. 82680	Kevin Costner Dennis Hopper	1995	PG-13	19.98
19	16	10	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
20	17	21	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
21	27	3	MR. BEAN: PERILOUS PURSUITS	PolyGram Video 80060367773	Rowan Atkinson	1996	NR	19.95
22	25	17	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
23	37	4	"WEIRD AL" YANKOVIC: BAD HAIR DAY	Scotti Bros. Video 5053	Weird Al Yankovic	1996	NR	9.95
24	24	3	DISNEY'S SING ALONG SONGS: TOPSY TURVY	Walt Disney Home Video Buena Vista Home Video 600703	Animated	1996	NR	12.99
25	20	6	THE NET	Columbia TriStar Home Video 11613	Sandra Bullock	1995	PG-13	19.95
26	29	56	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
27	NEW ►		MR. BEAN: TERRIBLE TALES	PolyGram Video 80060367733	Rowan Atkinson	1996	NR	19.95
28	23	7	TOMMY BOY	Paramount Home Video 33131	Chris Farley David Spade	1995	PG-13	14.95
29	35	3	SPECIES	MGM/UA Home Video Warner Home Video 905607	Ben Kingsley Natasha Henstridge	1995	R	19.98
30	38	17	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
31	21	9	DIE HARD WITH A VENGEANCE	FoxVideo 8858	Bruce Willis Samuel L. Jackson	1995	R	19.98
32	26	4	ANNIE LENNOX: LIVE IN CENTRAL PARK	6 West Home Video BMG Video 15734	Annie Lennox	1996	NR	19.98
33	18	9	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment Live Home Video 27647	Animated	1996	NR	14.98
34	28	14	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
35	33	4	PENTHOUSE: THE ULTIMATE PET GAMES	Penthouse Video WarnerVision Entertainment 50799-3	Various Artists	1996	NR	19.98
36	34	24	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
37	32	10	TOM AND HUCK	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro	1995	PG	19.99
38	36	16	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
39	30	2	CONGO	Paramount Home Video 33038	Dylan Walsh Laura Linney	1995	PG-13	14.95
40	39	19	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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(Pat Collins, WWOR-TV New York)
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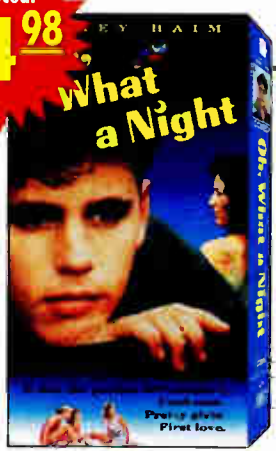


CORRINA, CORRINA

Academy Award-winner Whoopi Goldberg (*Ghost*, *Sister Act I & II*) and Ray Liotta (*GoodFellas*, *Unlawful Entry*) shine in this \$20 million heartwarmer!

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OH, WHAT A NIGHT*

Hang on for a wild ride! Corey Haim (*The Last Boys*) stars in this riotous comedy about one very special summer in 1955!

Rated PG-13. Approx. 93 min.
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BOOK OF LOVE

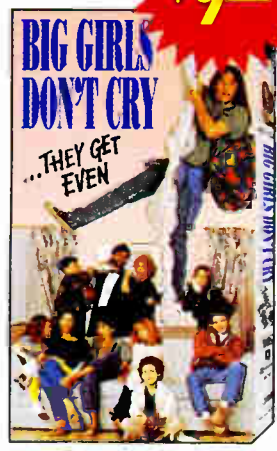
First love, first kiss, first car...it's all part of this sexy teenage comedy featuring Josie Bisset (*Melrose Place*, *The Doors*) and a classic rock-and-roll soundtrack!

Rated PG-13. Approx. 86 min.
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\$9.98

Reduced!
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BIG GIRLS DON'T CRY

It's the "Brady Bunch" gone berserk! Newcomer Hillary Wolf (*Home Alone*) tries to escape from her crazy step-family in this deliciously dysfunctional comedy!

Rated PG. Approx. 98 min.
VHS# N4070V □



Order Date: 9/17/96 Street Date: 10/8/96

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Report For VSDA Warns Of Escalating PPV Piracy, Taping

BY SETH GOLDSTEIN

NEW YORK—The Video Software Dealers Assn.'s (VSDA) new chief weapon against the black box is a 25-page report prepared for it by Radnor, Pa.-based Chilton Research Services and released during the trade group's recent convention in Los Angeles.

Carrying the weighty title "Pay-Per-View Movie Piracy And Taping In The Home Video Market," the study analyzes data collected from 1,943 VCR owners whose TVs are hooked up to cable. It estimates that 2 million-4 million households are pirating PPV signals. Chilton excluded theft from direct broadcast satellite, which is installed in fewer than 2 million homes.

The report, VSDA's second on the subject in two years, says that 25% of PPV subscribers tape movies off the air, compared with only 5% who copy rentals. Each of those PPV copies represents potentially lost home video revenue to program suppliers and retailers, a problem that Chilton expects will worsen as the number of addressable homes grows.

This is due to the purchase of illegal descramblers "sold through a number of magazines and by unscrupulous cable installers," Chilton maintains. "Despite repeated attempts by the cable industry to prevent this signal theft, cable pirates continue to exist." The media, it continues, largely ignore the black-box plague. "treating this kind of theft as more or less benign. By contrast, video piracy has received major attention from the press."

Chilton projects a population of 5 million black boxes, or 20% of an estimated 25 million addressable homes. There are just over 55 million cable and satellite households, it calculates.

Given the opportunity, most consumers would lift descrambled signals without thinking twice, according to the study: "Many Americans seem to feel that they are entitled to get movies on cable for free and to make copies of movies as they please."

Chilton says that 45% of addressable subscribers believe they should be able to buy a cable box "from someone other than their cable company... [Our] suspicion is that many of these answers reflect a belief that the purchase of illegal descrambler boxes is not a crime."

But consumers aren't entirely to blame. The report says the issue is "perplexing" because cable operators regularly promote off-air taping as an advantage not available to cassette renters, who are warned against making copies.

"[So] it is not surprising that consumers are more confused about making copies of PPV movies," Chilton concludes. In fact, PPV subscribers spent considerably more time watching rented movies—57 per year—than those delivered via cable.

The report speculates about what would happen if that loyalty were transferred to black-box PPV. "With about 2.6 million households currently taping PPV, this would yield 72.8 million [copies]," says Chilton. Although the report doesn't break out the numbers, at an average of \$2.50-\$3 per rental, \$200 million in annual store revenue would be at risk.

However, Chilton hastens to add that it isn't suggesting that PPV households "are about to switch from PPV to video but merely clarifying what such a switch would mean for the movie industry, even if the addressable household base does not grow."

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

Table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE (Rating), Label, Distributing Label, Catalog Number, Principal Performers, Suggested List Price. Top entry: HEAT (R) by Warner Home Video 14192, starring Robert De Niro and Al Pacino.

ITV gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles.

Top Music Videos

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

Table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE, Label, Distributing Label, Catalog Number, Principal Performers, Type, Suggested List Price. Top entry: BAD HAIR DAY by Scotti Bros. Video 5055, featuring Weird Al Yankovic.

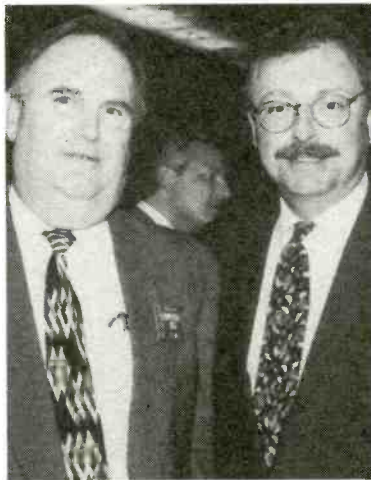
RIAA gold cert. for sales of 25,000 units for video singles; RIAA gold cert. for sales of 50,000 units for SF or LF videos; RIAA platinum cert. for sales of 100,000 units for SF or LF videos; RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991.

Best Buy's Joe Pagano Feted At Video Person Of The Year Party

Billboard and Fuji Photo Film co-hosted the 10th annual Video Person of the Year party, which honored Joe Pagano, Best Buy video merchandise manager. The event was held at the Westin Bonaventure during the Video Software Dealers Assn. convention in Los Angeles July 10-13. Pagano, who likens Best Buy to a family, has good relations throughout the business. He drew a stellar turnout of trade executives, some of whom are pictured here.



Best Buy's Joe Pagano, golf caricature in hand, links up with Alan Rosenbaum and Sandi Kyle of Fuji Photo Film. Pagano oversees the chain's video sales.



Joe Pagano, right, swaps trade tales with Vern Fross of Ingram Entertainment, one of Best Buy's distributors. M.S. Distributing is the other.



Joe Pagano, center, poses with past winners Peter Balner, executive VP of West Coast Entertainment, and Ann Daly, president of Buena Vista Home Video.



20th Century Fox Home Entertainment president Bob DeLellis congratulates Joe Pagano on his award . . .



. . . As does George Port, president of Anchor Bay Entertainment.

Billboard

FOR WEEK ENDING AUGUST 3, 1996

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	2	11	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
2	5	161	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
3	1	330	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98
4	3	237	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
5	11	83	LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153	19.95
6	6	25	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	12.99
7	4	11	100 YEARS OF OLYMPIC GLORY Turner Home Entertainment 3294	29.98
8	8	7	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98
9	9	5	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98
10	15	153	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
11	10	7	KEN GRIFFEY JR.: ADVENTURES IN BASEBALL ABC Video 44112	19.95
12	12	17	TORVILL & DEAN, FACE THE MUSIC PolyGram Video 8006366353	19.95
13	7	15	WWF: RAW HITS WarnerVision Entertainment 52106-3	12.95
14	17	19	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
15	14	95	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
16	13	61	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
17	16	135	BAD GOLF MADE EASIER MPC Video 45003	19.98
18	18	9	DODGERS ON-LINE Orion Home Video 95014	19.98
19	NEW▶		MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98
20	19	27	DREAM TEAM II FoxVideo (CBS/Fox) 8133	14.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	13	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 801122	14.98
2	3	41	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
3	4	25	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
4	2	29	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98
5	5	13	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
6	7	57	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
7	10	31	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
8	9	39	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
9	11	79	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
10	6	9	CRUNCH: TURBO SCULPT Anchor Bay Entertainment	9.98
11	14	11	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
12	16	25	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
13	12	45	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
14	19	115	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
15	8	43	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
16	13	11	CRUNCH: BRAND NEW BUTT Anchor Bay Entertainment SV10024	9.99
17	17	17	CLAUDIA SCHIFFER: PERFECTLY FIT ARMS FoxVideo (CBS/Fox) 8243	14.98
18	RE-ENTRY		CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT♦ GoodTimes Home Video 7032	19.99
19	NEW▶		RICHARD SIMMONS: DISCO SWEAT GoodTimes Home Video	9.99
20	RE-ENTRY		SLIDE REEBOK: BASIC TRAINING WORKOUT PolyGram Video 4400834873	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.



Joe Pagano enjoys the kudos of the Best Buy team. Shown, from left, are Brian Albright, video inventory manager; John Michael, music merchandise manager; Lon Lindeland, visual merchandising manager; Gary Arnold, marketing VP; Pagano; Brad Anderson, president; Stacy Robinson, senior buyer; Jimmy Hire, buyer; Wade Fenn, marketing executive VP; and Dusty Bowling, senior buyer.

CABLE-TV THEFT THREAT

(Continued from page 83)

notes, black-box manufacturers have developed devices that consumers can buy and install to make the units fully operational again.

Cable operators have conducted sting operations, in which they catch consumers by offering them free merchandise. However, the publicity surrounding these efforts has made the public wary and less likely to respond.

There's also the question of whether an aggressive campaign might tempt cable viewers to drop the service altogether. "Consumers aren't happy with their cable company, and they complain about the lack of service all the time," says one home-video executive. "The cable companies could send out a magic bullet every hour of every day, but they don't, because they're afraid of losing

customers." Allen dismisses that theory. "If a certain segment of the population is intent on stealing our service, maybe we don't want to have them as customers to begin with," he responds. Possession of a black box is illegal in 32 states, but most consumers don't perceive it as a crime.

Without broad-based support, VSDA and NCTA have their work cut out for them. At the retail level alone, a whopping 97% of the Turner Talkback participants said they don't post any notices in their stores that say that signal theft is a crime. Changing public perception isn't easy, and observers agree that the challenge is even greater when the vast majority of retailers aren't educated about the issue.

Reviews & Previews

ALBUMS EDITED BY PAUL VERNA

POP

► SLEEPER

The It Girl

PRODUCER: Stephen Street
Indolent/Arista 18824

Featured in Music To My Ears, May 4.

► THE BLACK CROWES

Three Snakes And One Charm

PRODUCERS: Jack Joseph Puig, the Black Crowes
American Recordings 43082

Black Crowes fans who expect nothing more than solid, roots-oriented blues-rock will find it aplenty on the group's latest offering, the follow-up to the commercially disappointing "America." Among the most typically Crowesian tracks here are "Under A Mountain," "Blackberry," and Stones-inspired ballads "Good Friday" and "Girl From A Pawnshop." Beyond its core sound, the band stretches out on the sweet, melodic "Nebakanezer," the jungly, quasi-psychedelic "One Mirror Too Many," the gospel-inflected "Only Halfway To Heaven" and "Bring On, Bring On," and the funky "Let Me Share This Ride," featuring a Bo Diddley beat and effective horn charts.

★ KEVIN SALEM

Glimmer

PRODUCER: Niko Bolas
Roadrunner 8877

Second album from singer/songwriter Kevin Salem is an unassailably impressive collection of solid rock tunes, a number of which recall Neil Young's proto-grunge sound—which is no coincidence, since Crazy Horse Frank Sampedro guests on some tracks and producer Niko Bolas has also produced Young. In a field of gems, standouts include the glorious midtempo groove of "Run Run Run," the gleaming guitar lines of "Innocence," the hard-driving dramatics of "Chemical Night Train," and the splendid, overflowing tones of "Damned."

JAZZ

★ MICHAEL WOLFF

2 AM

PRODUCERS: Michael Wolff, Nic. tenBroek, Alan Abraham

Cabana Boy 9605

Second release from engaging, traditional jazz pianist Michael Wolff is notable for his thoughtful compositions and memorably offbeat phrasing. With backing principally by the ace rhythm section of Christian McBride and Tony Williams, Wolff soars highest on such impressionistic blues numbers as the title track and the Ornette Coleman-reminiscent "Nita," as well as on the gently exotic, Jarrett-like tonalities of "Poppy," the haunted balladry of "Thanatos," and the joyously bouncy Caribbeanisms of "Mama Tell Me." Wolff's sole cover takes on the woozily infectious groove of Miles Davis' "U'n'l."

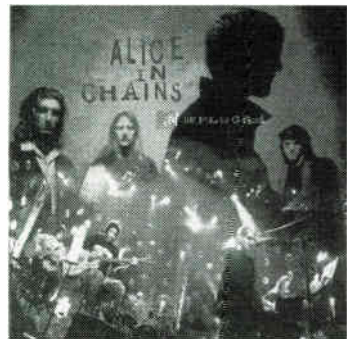
★ LALO SCHIFRIN

Firebird

PRODUCER: Lalo Schifrin
Four Winds 2004

Third in Lalo Schifrin's Jazz Meets the Symphony series, this entertaining album

SPOTLIGHT



ALICE IN CHAINS

MTV Unplugged

PRODUCERS: Toby Wright & Alice In Chains
Columbia 67703

Seattle band takes another step in the acoustic direction with this "Unplugged" release. Driven by vocalist Layne Staley's sinister rasp and guitarist/vocalist Jerry Cantrell's insistent playing, the album sounds unified, even though its material spans several years and various styles—from grungy "Dirt" tracks "Down In A Hole," "Angry Chair," and "Rooster" to more recent, comparatively upbeat material, such as "No Excuses" and "Heaven Beside You," which were unplugged to begin with. Performed with piercing intimacy and beautifully recorded, this album will likely animate mainstream rock playlists and give the band another boost at MTV.

features notable sidemen Ray Brown, Grady Tate, Jon Faddis, James Morrison, and Paquito D'Rivera accompanied by the London Philharmonic. Chartmaster Schifrin manages to turn an orchestra into a really big band, with themes highlighted by the sweetly Latinesque pulse of "El Dorado," the volcanic arrangement of Joe Zawinul's Weather Report hit "Birdland," and the classical intimations of "Eine Kleine Jazz Musik," which draws from his '60s baroque jazz set "Schifrin/Sade." Medleys return with one dedicated to Fats Waller—plus occasional snippets of bebop tunes—and "Charlie Parker: The Firebird," which intersperses Parker-associated selections with bits of Stravinsky's ballet. Schifrin's most currently astute track is a new rendition of his "Mission: Impossible" theme, wittily wed to another oddly metered hit, Paul Desmond's "Take Five."

SPOTLIGHT



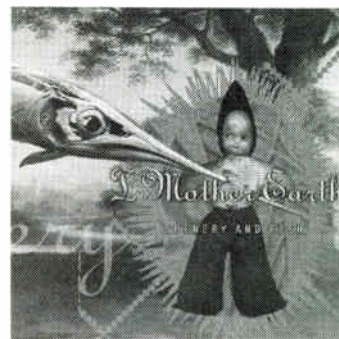
JANE SIBERRY

Teenager

PRODUCER: Jane Siberry
Sheeba 001

Canadian artist Jane Siberry's debut release on her own label—following a string of acclaimed albums for Reprise—consists of new recordings of songs she wrote in her teens, hence the title. While some of the material is transparently adolescent, other tracks reveal a startlingly mature songwriting voice that hints at the genius of Siberry's self-titled debut album, as well as her subsequent work. Among the highlights are the enigmatically beautiful "The Squirrel Crossed The Road," the playful "Bessie," and the folksy "When Spring Comes." A strong personal statement from an artist who has taken her career into her own hands and an illuminating insight into one of the industry's most original talents. Contact: 416-531-4151.

SPOTLIGHT



I MOTHER EARTH

Scenery And Fish

PRODUCERS: Paul Northfield & Jagori Tanna
Capitol 32919

With this sophomore set, Canada's I Mother Earth has altered its sound from metallic funk to Smashing Pumpkins-derived hard rock. The initial single, "One More Astronaut," bridges the two styles most blatantly and successfully, with the keening guitars and stair-stepping melody of the verses melding into a stomping chorus. Melodious and dynamic, "Raspberry" sounds like an ideal follow-up single, and the entire set has a crowd-pleasing air sure to find favor with modern rock programmers. Also, vocalist Edwin sang on Rush guitarist Alex Lifeson's recent solo album, which may provide impetus for album rock jocks. "Scenery And Fish" is an enhanced CD, with multimedia frills available to Macintosh and PC users.

COUNTRY

► LeANN RIMES

Blue

PRODUCERS: Wilbur Rimes, Johnny Mulhair, Chuck Howard

MCG Curb 77821

The title cut is, of course, the country story of the year; accordingly, the album debuts at No. 1 on the Top Country Albums chart. What else can this 13-year-old prodigy do? LeAnn Rimes has an astounding voice and vocal presence way beyond her tender years. On this well-crafted, well-produced album, she easily handles a collection of good country ballads and uptempo numbers. What she cannot do, as Tanya Tucker discovered some 20 years ago, is be both a girl singer and a woman singer. In some ways, this album is a vocal exercise: Technically, Rimes can navigate anything. In country terms, is

she emotionally credible? Should or can a 13-year-old try to sing convincingly about intimate relationships? No and no.

THE COX FAMILY

Just When We're Thinking It's Over

PRODUCER: Alison Krauss

Asylum 61809

A lovely outing from the first family of bluegrass. Check out the song selection: Besides original Cox compositions, it features songwriters Lee Roy Parnell, Kostas, Larry Gatlin, Dave Loggins, Del McCoury, Del Shannon, Hank Williams, and Motown's Barrett Strong and Norman Whitfield. The latter duo's "That's The Way Love Is" suggests Marvin Gaye in the mountains. Shannon's "Runaway" has gotten plenty of versions over the years, but this one works perfectly with Suzanne Cox's lovely lead vocal.

NEW AGE

★ VIDNA OBMANA

The River Of Appearance

Producer: vidna Obmana

Projekt 65

Vidna Obmana is the performance pseudonym of Belgian synthesist Dirk Series. He usually works a dark and textural synthesis, but on "The River Of Appearance" he comes into the light with his most overtly melodic album to date. Pieces such as "The Angelic Appearance" and "The Solitary Circle" weave minor-key themes that fall in on themselves in serene cascades as Obmana layers loops and textures. Drawing from electronic and acoustic sources, Obmana follows the lineage of Brian Eno and Steve Roach, creating a meditative space, but one rich in sonic detail. Contact: 312-491-0104.

LATIN

★ NYDIA ROJAS

PRODUCER: José L. Hernández

Arista Latin 18823

Striking 16-year-old Mexican-American—who bedazzled attendees at Billboard's recent International Latin Music Conference—makes an auspicious bow with an arresting, neo-trad mariachi set that showcases her powerful, unexpectedly mature vocal grace. Gorgeous hallad "Cuando Estoy Contigo" and perky "Te Olvidare" are standouts, but radio is clamoring for "La Número Uno," a spry cumbia cover of Blondie's 1980 chestnut "The Tide Is High."

ANA BARBARA

Ay, Amor

PRODUCER: Jorge Avendaño Lührs
Fonovisa 9449

Latest album from this statuesque beauty from Mexico is sure to expand her growing profile as she pleasingly guides her high, clear voice through an appealing batch of romantic pop/cumbia offerings. Cumbia entries "No Lloraré" and "Por Ti," plus mariachi-tinged ballad "No Ha Sido Fácil" should roll at regional Mexican radio stations.

CONTEMPORARY CHRISTIAN

PHIL DRISCOLL

A Different Man

PRODUCER: Chris Harris

Word 701968260

Some artists don't inspire a lot of hoopla, they just consistently create great music, album after album. Phil Driscoll falls into that category. One of the most talented horn players in any field of music, Driscoll is a double threat in that he also possesses one of the most evocative voices on today's musical landscape. Though his voice sometimes invites comparisons to Joe Cocker, Driscoll has a warmer tone and less crackling delivery. His deep and powerful style emerges on such strong selections as "Love Won't Let Me" and anthem "Road To Jerusalem," featuring Dana Powell & the Straight Gate Choir. Other outstanding cuts include the Dennis Matosky/Richard Page-penned "A Different Man," Lynn Keesecker's "Can God? God Can!" and the buoyantly funky "Everytime I Say Yes." There's also a great cover of Lennon and McCartney's "The Long And Winding Road."

CLASSICAL

★ RAVI SHANKAR

In Celebration Highlights

PRODUCERS: George Harrison, Alan Kozlowski, Ravi Shankar

Angel 55617

Following the four-disc set "In Celebration"—a broad, dynamic retrospective of sitar master Ravi Shankar's peerless career—is this fine single-disc compilation spotlighting various aspects of the box. There is something here from each of the four areas surveyed on the larger collection: classical sitar, orchestral and ensemble works, East/West collaborations, and vocal and experimental projects. Highlights among the highlights include two movements from Shankar's dark-hued, dramatic Sitar Concerto No. 1 and a rendition of the vocal track "I Am Missing You" with Indian lyrics, an alternate from the pop version on the boxed set.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collection of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

▶ TINA TURNER **Missing You** (4:01)

PRODUCER: Trevor Horn
WRITERS: M. Leonard, C. Sandford, J. Waite
PUBLISHERS: Markmeem/WB/Fallwater, ASCAP; Paper-waite/Alley/Trio, BMI

Virgin/Parlophone 11528 (cassette single)

La Tina previews her fab new collection, "Wildest Dreams," with a lushly arranged rendition of John Waite's mid-'80s pop hit. Under the shrewd guidance of mega-producer Trevor Horn, Turner's distinctive growl is pushed to deliciously dramatic heights and is matched by countless layers of synths and a crisp rock backbeat. The combined attention of the singer's loyalists and those who simply never get enough of this timeless tune should make this cover an instant (and most deserving) winner at top 40 and AC.

▶ BRYAN ADAMS **Let's Make A Night To Remember** (4:21)

PRODUCER: Robert John "Mutt" Lange
WRITERS: B. Adams, R.J. Lange
PUBLISHERS: Badams/Zomba Enterprises, ASCAP

A&M 00283 (c/o PGD) (cassette single)
This rhythmic ballad is a far more obvious top 40 entry than Adams' previous single, "The Only Thing That Looks Good On Me (Is You)"—but it's not nearly as much fun. Still, this cut is notches above its competition in quality. And Adams succeeds in lowering his well-worn rasp to a sexy whisper here, transforming simple words of love into an irresistible seduction. Gratefully, the band kicks through the walls of synths with enough rock bite to keep this track from withering into fluff. Look for this to revive interest in Adams' current album, "18 Til I Die."

STAXX OF JOY FEATURING CAROL LEEMING

JOY (3:34)
PRODUCERS: Staxx Of Joy
WRITERS: T. Jones, S. Thorne
PUBLISHER: PolyGram International, ASCAP
REMIXER: Development Corporation
Columbia 8305 (c/o Sony) (cassette single)
Clubgoers are already acquainted with this cute Euro-NRG ditty. After all, it is well over a year old. But with radio's growing acceptance of dance music, issuing this wonderfully bright and anthemic jam makes perfect sense—especially since it is prominently featured on Columbia's new "Global Basics" club compilation. Leeming has a sassy vocal style to offset the oh-so-happy music. She knocks off a few festive vamps and refrains that should stick to the brains of programmers within seconds.

GHOST TOWN DJ'S **My Boo** (4:09)

PRODUCERS: Rodney "Kool Kolie" Terry, Carlton "Carl Mo" Mahone Jr.
WRITER: not listed
PUBLISHER: not listed

REMIXERS: Carlton Mahone, Jonathan "Li' Jon" Smith, Mike "Hitman" Wilson

So So Def/Columbia 8197 (c/o Sony) (cassette single)

More R&B than bass, producer Jermaine Dupri's "So So Def Bass All-Stars" have a long way to go before they reach Luke or 69 Boys status. "My Boo" delivers trendy, lingo-laced lyrics over Casio drum machine beats too hollow to be called bass, but catchy enough for a bass beginner. Female clubgoers will be singing its chorus for the rest of the summer.

THIRTY OUGHT SIX **Moreau** (2:59)

PRODUCER: John Goodmanson
WRITERS: Thirty Ought Six
PUBLISHERS: Warner-Tamerlane Publishing Corp./Cherryworks/Grand Mal Musicale, BMI

Mute Music 10-2 (CD single)

Thirty Ought Six, playing the indie stage

at Lollapalooza, try hard to put some fire into this rock ballad, but never ignite a spark. Tempo changes are nicely done and Sean Roberts gives an emotional vocal performance, but the track does little musically to grab or maintain the listener's attention.

R & B

VALERIE GEORGE **Being Single** (4:43)

PRODUCERS: Andre Harrell, Edward "Eddie F" Ferrell, Bobby Springsteen, Andrew Ramdhaney, George Harrell, Kyle West, Kevin Deane
WRITER: V. George
PUBLISHERS: Shavel/Lanoma/EMI-April, ASCAP

Motown 123244 (c/o PGD) (cassette single)

A mediocre track at best. The production is tight and George's voice is divine, but singing the sorrows of single-life strife is highly unoriginal and does not reel in the listeners. A shame since George's throaty vocals deserve great material.

COUNTRY

▶ SHANIA TWAIN **Home Ain't Where His Heart Is (Anymore)** (3:59)

PRODUCER: Robert John "Mutt" Lange
WRITERS: R.J. Lange, S. Twain
PUBLISHERS: Loon Echo, BMI; Zomba Enterprises, ASCAP

Mercury 123 (c/o PolyGram) (CD promo)

Twain follows the No. 1 hit "No One Needs To Know" with this powerfully affecting ballad. A poignant song about how two lovers' lives can change after "years of bills and babies and chains," this is a definite departure from the rollicking uptempo ditties with which she's found chart success—as well as from her previous sultry ballad hit, "The Woman In Me." No worry, though, this should fare just fine at country radio. It is a well-written song about the realities of long-term relationships that many in the country audience can relate to, and Twain delivers a sensitive treatment that should add another hit to her growing repertoire.

▶ LeANN RIMES **Hurt Me** (2:53)

PRODUCER: Wilbur C. Rimes
WRITERS: D. Allen, R. Van Hoy, B. Braddock
PUBLISHERS: Mike Curb/Diamond Storm/Posey/Sony/ATV Songs/Tree, BMI; Rockin' R, ASCAP

Curb 1272 (7-inch single)

Can this girl sing or what? With this second single, it is clearly evident that "Blue" was no fluke. Rimes is one of the most talented song interpreters to emerge from country music in years. And you cannot go wrong with a tune penned by Deborah Allen, Rafe Van Hoy, and Bobby Braddock. The song is great, and one of the best things about the record is that father Wilbur Rimes' production keeps the focal point on the song and LeAnn's incredible voice. The album debuted at No. 1 on the Top Country Albums chart, and this single should add fuel to the flame of Rimes' growing popularity.

▶ KENNY CHESNEY **Me And You** (3:29)

PRODUCER: Barry Beckett
WRITERS: S. Ewing, R. Herndon
PUBLISHERS: BMG/Acufl-Rose/Songs of Raymont/CMI, BMI

BNA 64577 (7-inch single)

There is a sweetness and heartfelt sincerity in Chesney's vocal on this thoroughly enjoyable record. The production is smooth and understated, letting the vocal and lyric take center stage. The cut was included on both Chesney's last album and his current outing, so it's obvious there's a lot of belief in this song. Positive love songs always strike a chord with listeners, so this single could boost Chesney's status.

★ RICKY SKAGGS **When** (3:16)

PRODUCER: Brian Ahern
WRITERS: G. Goddard, R.E. Orrall
PUBLISHERS: Marbleworks/EMI-April/J. Kids, ASCAP

Atlantic 6826 (7-inch single)

Another great single from Skaggs' "Solid Ground" album. Like many artists who helped strengthen the country format not too long ago, Skaggs is struggling against

the competitive climate at country radio, but this single could help turn the tide in his favor. It has Skaggs' signature vocals, but the tone of the song is a somewhat bluesy departure. The raw, edgy-sounding production and infectious chorus all add up to a sonic delight that deserves a listen.

DANCE

▶ CERRONE **Supernature** (3:48)

PRODUCER: Cerrone
WRITER: not listed
PUBLISHER: C-Side, ASCAP

REMIXER: Danny Tenaglia

Pure 642252 (CD single)

Pure Records continues to school club kids to Cerrone's influence on current dance music by enlisting such modern-day heroes as Danny Tenaglia to update the grooves. The result is a viable and reverent record that keeps Cerrone's input prominent, while factoring in some muscular deep-house flavor. For a harder sound, Kevin Saunderson contributes a remix that's well worth investigating. And to play a game of compare and contrast, the impossible-to-find original 10-minute version is included. DJs will need the vinyl, but the rest of us should snatch a CD copy ASAP.

AC

▶ LYLE LOVETT **Private Conversation**

(4:32)
PRODUCERS: Lyle Lovett, Billy Williams
WRITER: Lyle Lovett
PUBLISHER: not listed

Curb 3734 (c/o MCA) (CD single)

Musical chameleon Lovett is making a renewed effort to return to purer country, but still manages to show why critics have had such a hard time categorizing his unique style. "Private Conversation" is rife with crossover potential, as it appropriates fiddle and steel guitars only so much as to tell his story and not as a generic tool to cram the genre down unwilling throats. It comes as no surprise that Lovett continues his traditionally strong songwriting with vivid, engrossing storytelling.

▶ THE BEACH BOYS FEATURING KATHY TROCCOLI **I Can Hear Music** (3:13)

PRODUCERS: Brian Wilson, Joe Wilson
WRITERS: J. Barry, E. Greenwich, P. Spector
PUBLISHERS: Trio/Mother Bertha/ABKCO/Songs of PolyGram International, BMI

River North 4586 (CD single)

Now we know that we're in the midst of a great summer. Those unmistakable harmonies shine like warm beams of sunlight on this delightfully retro pop ditty. The addition of Troccoli is downright inspired. She comes off like Darlene Love in her

prime, impressively flexing her honey-soaked voice without overpowering the Beach Boys or the track's shuffling beat or fluttering sax line. Those who were there for the Beach Boys' heyday will bask in fond memories, while youngsters will get an important education in music history—as well as proof that great talent never fades.

ORLEANS **I'm On Your Side** (3:58)

PRODUCERS: John Hall, Larry Hoppen, Lance Hoppen
WRITERS: J. Hall, J. Hall, J. Mosser
PUBLISHERS: Pine Hall/EMI/Brother's Mother, BMI

Dinosaur Entertainment 84507 (c/o BMG) (CD single)

Here's a sweet jam cut for those who still hunger for the salad days of singer/songwriter rock à la Jackie Browne and the Eagles. Orleans is a venerable act from that period and is still crafting heartfelt music, as proven on this peek into the group's new album, "Ride." Smooth harmonies waft atop a simple blend of folkish guitars and subtle rock beats—the likes of which triple-A listeners frequently feast upon. Pop this on, sit back, and just let it wash over you like a cool, refreshing breeze.

ROCK TRACKS

HO-HUM **It's A Lie** (3:52)

PRODUCERS: Clive Langer, Alan Winstanley, Ho-Hum
WRITERS: L. Bryan, R. Bryan, D. Hoffpaaur, K. Kerby
PUBLISHER: not listed

Universal 1035 (CD single)

Melodic and charming single from this unassuming Arkansas-based foursome. Brothers singer/guitarist Lenny Bryan and bassist Rod Bryan, joined by guitarist Kevin Kerby and drummer Dave Hoff show a talent for solid, mellow, middle-of-the-road rock. While Ho-Hum's soft sound may keep it off the playlists of harder-leaning stations, plenty of triple-A programmers could take an interest in "It's A Lie."

HOLY BARBARIANS **Dolly Bird** (4:09)

PRODUCERS: Matt Hyde, Ian Astbury
WRITER: I. Astbury
PUBLISHER: Tayminster, ASCAP

Reprise 8092 (CD single)

Fronted by Ian Astbury, the Holy Barbarians are bound to receive notice from fans and rock programmers. Still, "Dolly Bird" will likely go unnoticed by the general public, as it leaves an acid taste in listeners' mouths that comes from a generally rehearsed performance and warmed-over, unimpressive rock instrumentation. Astbury's strong, trademark wailing is distinctive and far-ranging as ever, but it has attached itself to a vehicle that is falling apart at the seams.

GRAVITY KILLS **Blame** (3:50)

PRODUCERS: Gravity Kills
WRITERS: Gravity Kills
PUBLISHER: TVT, ASCAP

Lava 6807 (c/o Atlantic) (CD single)

The first single from the upcoming "Escape From L.A." soundtrack, "Blame" is a heavy-hitting romp sure to do justice to Snake's newest episode of trouble-making. Grinding vocal distortion and synthesizers, all the order of the day for many industrial rock bands, manage to sound exceptional and authentically innovative here. Gravity Kills is guilty as charged of making jagged, catchy rock that is simultaneously fun and dark.

SOUL COUGHING **Soundtrack To Mary** (3:06)

PRODUCERS: David Kahné, Soul Coughing
WRITERS: Soul Coughing
PUBLISHERS: Our Pal Dolores/WB, ASCAP

Slash 8192 (c/o Warner Bros.) (CD single)

Soul Coughing is not at its best in "Soundtrack To Mary." Its previous work, which was innovative, unusual, and infectious, gave many pause to consider the band's unique approach to stale rock. This single, while enigmatic with its curious lyrics, is not a likely winner for the act. While its arrangements and changes hint at Soul Coughing's brilliance, the single never lives up to its potential, becoming bogged down in a surprisingly

bland performance.

EDEN WHITE **Here I Am** (3:52)

PRODUCER: Victor Campanile
WRITER: E. White
PUBLISHER: Delirium, BMI

Delirium 01 (CD single)

White is an engaging New York newcomer who comes on like a laid-back cross between Sheryl Crow and Tori Amos on this pleasant, toe-tappin' rocker. Her approach to lyrics is gratefully poetic but direct—no self-indulgent clouds or impenetrable metaphors here. A fine way to fill the quieter moments of alterna-rock radio formats, though triple-A tastemakers should have a close listen, too. Contact: 212-532-8090.

HER VANISHED GRACE **Silver & Gold** (2:45)

PRODUCER: Nance Nieland
WRITER: N. Nieland
PUBLISHER: Athame, ASCAP

Alan Artist Development 01 (CD single)

Her Vanished Grace's flair for the dramatic comes across strong on the second single from the act's "Soon" album. Unfortunately, this tendency toward cryptic lyrics and ecstatic performances is not easy to take seriously. High energy is subverted by scattered musicianship. Contact: 212-799-8738.

DOG EAT DOG **Isms** (3:11)

PRODUCERS: Butcher Brothers
WRITERS: Dog Eat Dog
PUBLISHER: Roadblock/Dave 90% Dog, ASCAP

Roadrunner 177 (CD single)

Shades of Fishbone and Rage Against The Machine color this funky, aggressive, and insightful track. John Connor's vocals will keep the kids jumping, while raw sax touches by Scott Mueller and steady bass by Dave Neabore help fill in some of the more scattershot instrumental gaps. Produced by the Butcher Brothers, "Isms" does a supreme job of capturing the act's obvious live energy.

REID PALEY **Time For You** (no timing listed)

PRODUCER: Jim Murray
WRITER: not listed
PUBLISHER: not listed

Sub Pop 9118 (7-inch single)

We sat at our turntable checking and rechecking the speed to make sure that we were not mistakenly listening to someone who sounded as if they desperately needed a cup of joe—directly injected into the jugular vein. Fortunately, Paley's pallor is used to his advantage. Vocal droning à la Nick Cave and gut-wrenching lyrics are wry enough to give the impression that Paley is winking at his own misery. Freakish but worth a listen.

D GENERATION **She Stands There** (2:19)

PRODUCER: Ric Ocacek
WRITER: J. Malin
PUBLISHERS: Travis Bickle, ASCAP; Warner-Tamerlane, BMI

Columbia 8068 (c/o Sony) (CD promo)

A strong vocal performance and an exceptionally solid recording may save this half-hearted track from programmers' scrap heaps. Sadly, "She Stands There" provides little for listeners to sink their teeth into, though Ocacek's production brings out the best possible elements from each members' performance.

RAP

GOODIE MOB **Dirty South** (3:44)

PRODUCERS: Antonio Reid, Kenneth B. Edmonds, Organized Noise
WRITERS: Organized Noise, F. Bell, C. Gipp, A. Patton
PUBLISHERS: Organized Noise/Stiff Shirt/Cool People/Goodie Mob/Gnat Booty/Chrysalis, BMI

LaFace 4185 (CD single)

Another Southern-bred tale from Atlanta's Goodie Mob guesting OutKast's Big Boi. "Dirty South" introduces listeners to the drug trade south of the Mason-Dixon line, but the insightful lyrics that Goodie Mob usually display are metaphorically lost in this yarn. Listeners will silently wonder "what's the point?" while nodding their heads to Organized Noise's bottomed-out beats.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Doug Reece (L.A.), Shawnee Smith (N.Y.).



MUSIC

I WANT MY MTV
MTV Video/Sony Music Video
40 minutes, \$12.98
Those who still doubt the marketing muscle of MTV can rest assured with the knowledge that the media behemoth is releasing a video composed entirely of station identifications. It started by putting a man on the moon, and now MTV is showing off its most notorious on-air promos and short films. The gang's all here—Jimmy the cab driver, Denis Leary with his rambling ode to former "House Of Style" host Cindy Crawford, the soon-to-be-silver-screen Joe and his roach-infested apartment, and much more. So why does this tape belong in the music section? The same reason MTV is still considered a music video channel.

GEORGE GERSHWIN REMEMBERED
A&E Home Video
90 minutes, \$19.95
A&E crafts a tribute to Gershwin to the tune of his compositions and celebratory words from his colleagues and admirers. The composer who roared onto the scene in the '20s with such timeless gems as "Someone To Watch Over Me," "An American In Paris," "Rhapsody In Blue," and several successful Broadway musicals wrote an entire chapter in American popular music in his short 38 years. The video features performances of Gershwin compositions by the Royal Philharmonic Orchestra, accented by anecdotes from Boh Hope, Ann-Margret, several original cast members of "Porgy And Bess," and others.

CHILDREN'S

TOM THUMB MEETS THUMBELINA
Sony Wonder
48 minutes, \$9.98
The most recent addition to the animated Enchanted Tales series is a love story of truly diminutive proportions. Two of literature's classic characters become more than friends in low places when they unite to save their beloved kingdom from the evil plotting of a jealous, greedy prince. As with its Tales brethren, the program has several life lessons to impart on its young viewers, most saliently the conquering power of mind and determination over size and brawn.

HEALTH & FITNESS

JOAN RIVERS SHOPPING FOR FITNESS
ABC Video
45 minutes, \$19.95
Comedian Rivers isn't just tired of sweating to the oldies, she's tired of sweating, period. A far cry from the traditional hour at the gym, her hilarious version of a workout—which could easily fit on the fitness or comedy shelf—takes place in a mall. With a beginner and an intermediate shopper in tow, Rivers begins with a warmup in the fur-coat section of a department store, moves on to don a Gucci belt rather than those cumbersome weight belts, and perfects deltoid target training by carrying overstuffed shopping bags instead of hand weights. Rivers' humor remains as abrasive and obnoxious as ever, but for the most part, it works here to marvelous effect.

FITNESS AFTER SIXTY
Eurotel Video Inc.
50 minutes, \$29.95
Here's something for the ever-growing

elderly population interested in adding life to their years. This two-video pack is composed of one tape dedicated solely to discussing the benefits of exercise for seniors plus the actual half-hour workout tape, led by former Mr. America and Mr. Universe Steve Michalik. The workout that Michalik presents, which is based on the classes he teaches in the New York area, is set to big-band music and features a series of target training segments that can be accomplished lying on the floor, seated in a chair, or even reclining in an easy chair. The program is user-friendly and absolutely inspiring. Contact: 800-207-7575.

DOCUMENTARY

THE GULF WAR
Frontline/WGBH Video
240 minutes, \$39.95
Five years after the so-called "made for TV war" burned a path across TV screens in the U.S. and the world, public-TV program "Frontline" revisits the scene with one question in mind: Was Desert Storm a success? The two-hour videos feature exhaustive archival news clips, footage of the bombing of Baghdad, Iraq, and postwar interviews with such luminaries as Colin Powell, Norman Schwarzkopf, the former Iraqi foreign minister, President Bush's Middle East adviser, and a host of historians and authors. With the big-budget movie "Courage Under Fire" sparking renewed interest in the Gulf War, this documentary presents a thorough look at the conflict.

CHICAGO 1968
Shanachie Home Video
60 minutes, \$19.95
As political engines rev up for their respective election-year conventions, tensions inevitably heighten. But little of the current climate compares to the mayhem that erupted during the 1968 Democratic National Convention in Chicago. This program, which initially aired on "The American Experience," puts the lens on the chaos that held a city hostage and resulted in the deaths and injuries of numerous U.S. citizens exercising their right to free speech. When Abbie Hoffman, Jerry Rubin, Tom Hayden, and a tidal wave of anti-war protesters arrived to make their

position on Vietnam known to the Democratic Party, Chicago Mayor Richard Daley met them with 12,000 police, 7,500 Army troops, and 6,000 National Guards. The Democrats lost the White House, and America lost another piece of its innocence, as the archival footage and interviews here poignantly demonstrate.

SPORTS

LANDSLIDE: THE COLORADO AVALANCHE'S 1995-96 CHAMPIONSHIP SEASON
CBS/Fox Video
45 minutes, \$14.98
Hockey's Stanley Cup will always hold a special place for the Colorado Avalanche, which took home the trophy after a triple-overtime championship game against the Florida Panthers. Extensive footage shot during the season that saw the team rise above the competition fills this video, which includes exclusive game footage, behind-the-scenes coverage, and fun and informative interviews. Among the highlights are Patrick Roy's post-game interlude with President Clinton and footage from Claude Lemieux and Adam Foote during the post-game parade through Denver.



THE DEFINITIVE BIOGRAPHY OF P.D.Q. BACH
By Professor Peter Schickele
Read by the author
HighBridge Audio
75 minutes (abridged), \$11.00
For more than two decades, composer/humorist Peter Schickele has been puncturing the compositivity of classical music with his hilarious, dead-on satire. As a scholar of the works of P.D.Q. Bach—the fictional, talentless son of J.S. Bach—Schickele "lectures" on the lesser Bach's life and performs his "works"—ingeniously clever, humorous classical pieces written by Schickele himself, utilizing such instruments as

the police siren and the "mailing tuba," an instrument made out of cardboard mailing tubes. His annual Christmas concert in New York has become a popular tradition.

Now, Schickele has taken his 1976 "biography" of the composer and put it on audio, with delightful results. Schickele's deadpan, scholarly delivery perfectly spoofs all the Music 101 lectures you've ever heard, with such "insights" as, "P.D.Q. Bach was as unusual among 18th-century composers as 18th-century composers were among him." Discussing P.D.Q.'s musical abilities, Schickele notes, "He had a good ear . . . but the other one was really terrible." The wordplay ranges from puns (P.D.Q.'s cousin is named Piggy Bach) to poetry: The epitaph on P.D.Q.'s tombstone reads, "Here lies a man with sundry flaws/And numerous sins upon his head/We buried him today because/As far as we can tell, he's dead."

Not content to merely re-create the humor of the book, Schickele uses the audio medium to its fullest comic potential. The audio begins with a faux classical piece that's interrupted when Schickele comes running in, breathless and disorganized, saying, "Sorry I'm late . . . where's the book?" with the sound of rustling pages. In the middle of an intellectual discourse, he breaks off, saying, "Wait, I need a drink of water." The sound of gulping is heard, and then, "You can edit that part out, right? Good." At the end of side one, he goes off on a tangent that becomes ranting and raving, and he is forcibly dragged away from the microphone. He uses a castanet to indicate quotes and a doorbell to indicate footnotes. And on side two, he demonstrates P.D.Q.'s use of unusual instruments (the bicycle, for example) with snippets of Schickele's live concert recordings. It's one of the funniest audiobooks around, for classical lovers and nonfans alike.

LOLITA
By Vladimir Nabokov
Read by James Mason
Caedmon (a division of HarperAudio)
1 hour (abridged), \$12.00
Caedmon is a record label that released stories and poetry on LP as far back as the '50s. In the early '90s, HarperAudio

acquired Caedmon's titles and began remastering and reissuing them on cassette. This recording, a Grammy Award nominee, was made in 1981. James Mason, who starred as Humbert Humbert in the film version of "Lolita," does an exceptional job of narrating the original hook. In his first-person reading, he is Humbert, the middle-aged man who marries a woman he despises in order to pursue his obsession with her sultry 12-year-old daughter. Mason's telling captures the character perfectly: his disdain for his wife, his lack of remorse, and his overpowering attraction to the girl. When his plans work out, Mason's educated, upper-class voice is filled with glee and a hint of madness. It's a truly compelling performance.



THE PANDORA DIRECTIVE
Access Software
PC CD-ROM (Mac CD-ROM due later this year)
As the sequel to the much-ballyhooed 1994 interactive movie game "Under A Killing Moon," this six-CD-ROM title merges the murder mystery themes of the film noir era with the futuristic sci-fi setting of "Bladerunner." Unfortunately, its biggest draw might also be its biggest drawback. Hollywood-style interactive movies are poison to many players, and this game has the Tinseltown touch all over it. A cast of familiar faces appears in the game, including Barry Corbin ("Northern Exposure"), Tanya Roberts ("Beastmaster"), and veteran actor Kevin McCarthy. To be fair, this game uses its full-motion video effectively and efficiently. Though many players may never know it, there is an extraordinary amount of detail and gameplay here. Three completely different narratives unfold for a total of seven separate endings, depending on the actions taken by the player. "The Pandora Directive" has an impressive 3D engine that allows players to navigate the same environments that house the video-captured actors. It's impressive stuff. As private investigator Tex Murphy, the player is immediately immersed in San Francisco circa 2043 to solve what first appears to be a simple missing-person crime. Before long, a bigger mystery unfolds to include the U.S. government's possible coverup of a UFO crash in Roswell, N.M. Is this fodder from "The X-Files" or what? "The Pandora Directive" isn't for everyone, but adventure-game players who don't mind mixing some movie watching into their gaming experience will want to pick up this title.

AMERICA IS DYING SLOWLY
EastWest
Enhanced CD (Hybrid Macintosh/PC)
The Red Hot Organization's latest musical project contains enhanced material that aims to educate all communities about the impact and danger of AIDS. Interviews with rap artists are balanced with information about the risk of the disease. Some startling statistics are revealed on the disc. Many users may be surprised to learn that AIDS is now the No. 1 cause of death among American men age 24-44 or that 60% of Americans with AIDS are people of color. In addition to the serious side of this disc, there is the opportunity to play mixmaster. A "virtual turntable" allows users to mix together the beats from four tracks on the album. One of the worthiest ECDs to be released so far.

IN PRINT

CELEBRATING THE SAXOPHONE
By Paul Lindemeyer
Hearst Books
96 pages, \$25.00
The expressive sound of the saxophone has been an integral part of American music for more than a century. In this handsome coffee-table book, jazz historian and saxophonist Paul Lindemeyer details the history of the instrument and its role in popular music. It's a book that would make a fine gift for music lovers.
Invented by Parisian instrument maker Adolphe Sax, the saxophone went through many developments and structural changes over the years. Its heyday was the '20s, when it became the favorite instrument of jazz. Lindemeyer includes quotes from numerous musicians and music historians to show the

sax's role in the music of Coleman Hawkins, Lester Young, Charlie Parker, Sonny Rollins, and John Coltrane, as well as present-day artists Branford Marsalis and Kenny G.

The book is infinitely browsable and full of interesting trivia (a sax-



ophone contains 510 individual parts; composer Claude Debussy dismissed it as "that muddly instrument"). Perhaps best of all is the variety of pictures: There are vintage Mickey Mouse cartoons, photos of old-time bands, scenes from popular movies, and portraits of well-known musicians. The most interesting section is devoted to the image of the sax in pop culture, with paintings, advertisements, comic strips, and cartoons that utilize the instrument (such as Lisa Simpson of "The Simpsons"). One can buy a chocolate sax in New Orleans or a postage stamp with a sax in the Netherlands.

In all, this is a fascinating and colorful book that does an admirable job of showing the versatility and beauty of this lovely instrument.

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JEFF SERRETTE

Update

LIFELINES

BIRTHS

Girl, Rebecca Anne, to Tim and Patti Fink June 27 in Nashville. Father is director of writer/publisher relations at SESAC.

Boy, Michael Lionel Jr., to Johanna and Michael Johnson, July 16 in Englewood, N.J. Mother is national promotions manager at GRP Records. Father is VP of black music promotion at RCA Records.

Girl, Charlotte Victoria, to Russ and Tori Taff July 17 in Nashville. Father is a Warner/Reprise Nashville recording artist.

MARRIAGES

Tina Searle to Stan Miller, June 22 in

GOOD WORKS

REBUILDING CHURCHES: The Elektra Entertainment Group helped raise more than \$50,000 via a benefit concert at Atlanta's Variety Playhouse June 10 for victims of church fires in the U.S. All proceeds will be donated to the National Council of Churches, which has created a church-fire relief fund. Elektra acts that appeared included A-Kon, Michael Speaks, Mista, Silk, and Keith Sweat, along with LaFace's Goodie Mob. Among the contributors working with Elektra was radio station WUSL Philadelphia, which raised money on the air during the July Fourth weekend and made a presentation of \$17,000 at the Atlanta concert. Appearing at the event were Dr. Rodney Page, deputy general of the National Council of Churches, who presented a presidential proclamation to Sylvia Rhone, chairman of the Elektra Entertainment Group, which plans to organize other fund-raising activities for churches throughout the fall. Contact: Charlene English at 212-275-4070.

Flanders, N.J. Bride is manager of the Sam Goody/Musicland store in Bridgewater, N.J. Groom is a sales rep for Independent National Distributors Inc.

Helena Hopper to Robert Charles Smith, July 14 in New York. Bride is an assistant at Sidney Seidenberg Inc., the management company for B.B. King. Groom is leader of Bahoomba Music group the Robert Charles Blues Band.

DEATHS

Sol Greenberg, 71, of a long illness, June 27 in Woodland Hill, Calif. Born in the Bronx, N.Y., Greenberg was a music-industry vet who started out as a salesman for MGM Records in New Jersey and became VP of sales and marketing for the label before it was sold to PolyGram. Leaving MGM after 22 years, he started his own management consultant company. Greenberg served in World War II as an airplane mechanic. Survivors include his widow, Ester; three daughters; and grandchildren.

Marcel Dadi, 45, aboard TWA flight 800, July 17 in New York. Dadi, a noted French fingerstyle guitarist, had just received a bronze star in the Walkway

of the Stars at the Country Music Hall of Fame in Nashville, which places him in the company of such legends as Chet Atkins and Merle Travis. He is survived by his wife and three children (see Nashville Scene, page 36).

A number of industry professionals lost loved ones aboard TWA Flight 800. Among the casualties were Joanne Griffith, 39, wife of Gerry Griffith, former VP of black music for Arista Records. In addition to her husband, she is survived by two children. Musician Wayne Shorter lost his wife, Anamaria, and musician Jon Lucien lost his daughter Dalila, who was the Shorters' niece (see Jazz/Blue Notes, page 43).

Bernard Lang, 72, of lung cancer, July 19 in Chatsworth, Calif. Lang managed pop singers Johnny Ray, Julius LaRosa, and Lenny Welch and worked with Paul Anka and others. He's credited with playing a key role in opening international markets for U.S. recording stars. He began his career as a songplugger in the late '40s and later formed a joint publishing company with Ray. Lang is survived by a son, daughter, and sister. In lieu of flowers, the family has requested that contributions be made to the City of Hope.

CALENDAR

SEPTEMBER

Sept. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Sheraton, New York. 212-536-5002.

Sept. 9, **Fifth Annual Bobby Hatfield Charity Golf Classic**, to benefit the Southern California Lupus Foundation, Los Coyotes Country Club, Buena Park, Calif. 714-833-2121.

Sept. 11, **The LAWIM Music Resources Marketplace**, presented by Los Angeles Women in Music, Olympic Collection Banquet and Conference Center, Los Angeles. 213-243-6440.

Sept. 11, **Hollywood Meets DRTV: The Direct Response Television Conference For Entertainment Marketers**, presented by InFinity Direct and Williams Television Time, Universal Sheraton, Santa Ana, Calif. 800-331-5706.

Sept. 13, **Deadline for ASCAP Foundation Songwriter Workshop Series**, beginning Oct. 26, New York. 212-621-6474.

Sept. 20-22, **Women In Music Business Assn. Eastern Regional Conference**, Holiday Inn Crowne Plaza, Nashville. 619-416-0935.

OCTOBER

Oct. 30-Nov. 3, **16th Annual Black Entertainment And Sports Lawyers Assn. Conference**, Marriott CasaMagna Resort, Puerto Vallarta, Mexico. 609-753-1221.



Dreaming Of The Future. The first recipients of the EMI/Selena Scholarship (Billboard, April 6) for Hispanic students celebrated their awards recently at a luncheon in Hollywood, Calif. The event was attended by the families of Selena and the scholarship recipients, executives from EMI Latin, and representatives for Los Angeles-area politicians. The scholarship provides 10 awards of \$2,500 each to students who plan to attend a four-year college. Pictured in the front row, from left, are scholarship winner Michael Andretti; Selena's husband, Chris Perez; Henry Lozano of congressman Xavier Becerra's office; winners Pamela Huster and Patricia Herrera; Cindy Aguirre, representative from Becerra's office; and winners Carlos Marquez and Gina Santos. Shown in the back row, from left, are winner Jaime Gonzales Jr.; Jose Behar, president, EMI Latin; winner Jennifer LeBaron Rios; Chris Cofer, representative from congressman Carlos J. Moorehead's office; and winners Reuben Castaneda and Julio Schwarz.

FOR THE RECORD

Johnny Cash is an American Recordings artist. His label was incorrectly stated in a photo caption in the July 20 issue.

In the July 13 Billboard Report on the Los Angeles Silver Lake scene, Danny Westman should have been identified as drummer for the band Fluorescein, not Velouria. Velouria's drummer is Rick Woodard. 3 Hole Punch is not an all-female group; the band has a male drummer named Curt Anderson.

Programming

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Jarheads. Adam Cook, PD/afternoon drive jock at WXXL (XL106.7) Orlando, Fla., entertained members of Jars Of Clay during a recent on-air visit. Pictured, from left, are Cook; band members Steve Mason, Charlie Lowell, and Matt Odmark; and band manager James Heathfield.

Country Radio, Labels Feel Friction Tight Playlists Mean Programmers, Reps Clash

This article was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

With more country music labels and fewer radio station playlist slots increasing pressure on both sides, flare-ups between programmers and record label reps are inevitable. But in recent months, more PDs have been complaining that the labels have upped the ante and are using higher-pressure tactics and strong-arm techniques to get their records played. In some cases, the altercations have even taken a nasty turn.

One such incident came to a head recently when Atlantic Records sus-

pended record service to KHAY Oxnard, Calif., after that station stopped reporting the Neal McCoy record "Then You Can Tell Me Good-bye" to other trades. The station had been reporting the record based on spins on the syndicated show "After MidNite With Blair Garner" but had refused to play the record in any other daypart. It ceased reporting the record on a week when it got only two spins on "After MidNite."

In a fax to Atlantic regional Jenny Shields, KHAY PD Mark Hill listed several reasons why he would not play the record, including, "This is not a country song by any stretch of the imagination . . . I can detect no instrumentation within it that even remotely indicates it is a cover by a country artist. I will continue to strongly resist the 'adult contemporization' of country."

A frustrated Atlantic VP/GM Bryan Switzer called Hill and left a message on his voice mail stating that "if you can't hear this hit, perhaps you can't hear any of our other hits" and informing Hill that he would be suspending the station's service. Hill retaliated by sending a tape recording of Switzer's message to Atlantic president/CEO Rick Blackburn.

Larry King, Atlantic's director of national promotion, says the KHAY situation was an isolated incident and not Atlantic's normal operating procedure. "It's just a statement of frustration of being stonewalled on a record for what we think are the wrong reasons for not playing it," he says. And while King admits that "nobody wins in these kinds of situations," he says, "When you have a record that is that strong and is selling as well as Neal, and you are being stonewalled, sometimes things are said or done that you regret."

King also says the label's reaction was partly due to the fact that "a number of radio stations only look at chart moves when it comes to making decisions," and those stations might think the record was over because one station dropped it. "People react to the wrong information," he says. "When all of us are fighting for fewer and fewer slots, one week can be the breaking point for a record."

Although the Atlantic/KHAY situation is the most dramatic example of the increased contentiousness of the records/radio relationship, there are plenty of other stories reflecting a somewhat more subtle pressure. Several months ago, KFKF Kansas City, Kan., PD Dale Carter refused to play a record because duopoly partner KBEQ had been playing it for months as an album cut and Carter's research showed that the record was already burnt in the market. The label's VP of promotion responded to this information by telling Carter: "We're not an MCA or an RCA, but someday we will be and you'll need us, and I'll remem-

ber this." Carter says, "I had a two-word response to that that you wouldn't want to print."

Although the label VP later called to apologize, Carter says, "I was blown away by it. I've been a PD for 12 years in country, and no one has ever come close to saying anything like that to me."

More recently, Carter says, one of the newer labels has been calling the station several times a day, every day, to get it to add a record by a new act. "They just won't take no for an answer," he says. "They are being insistent."

Regardless of how much pressure they must endure, Carter echoes the sentiment of many PDs by saying, "No matter how many labels there are and how many pieces of product there are, we're going to add the three to five records every week that best help our radio station, and to hell with the rest of them."

When Don Christi became PD at KKAT Salt Lake City several weeks ago, his first move was to drop an entire category of new music that was being played there. That move immediately set Christi at odds with several labels; from one in particular, he says, he had "calls from the top [of their staff] all the way to the bottom," all before he had even been at the station for 48 hours.

"They called and said, 'You can't stop playing this record, because this thing is hot,'" Christi says. "They jumped on me big time. They pushed me into a corner, and I came very close to just saying, 'F.U. Your record's getting dropped, and never call me again.'"

Christi adds, "It doesn't need to be like that. We're the third station in a three-way battle, and in a case like that, you simply don't go out on a limb playing music from new artists. Certainly, I can understand the label's position that losing that amount of airplay on that many songs hurt them in exposure, [but] we each have different goals. I'm not here to get the records up the charts. I'm here to get ratings for my radio station."

"I understand that it's not in the best interest of the record company, but I don't work for the record company. I work for Regent Broadcasting."

Christi, who was not a reporter at his previous station, WHKW Louisville, Ky., says he has been surprised at how much the label pressure has increased since the last time he worked at a reporting station. "There has always been a very subtle pressure, but it's more overt now," he says. "People are taking this way too seriously and putting too much focus on the charts."

"It's gotten to the point of becoming a little threatening," says KSAN San Francisco music director Richard Ryan. "I have seen an increase in the nastiness and some negative promotions going on. It benefits no one, [and] I'm very sorry to see it happen."

Ryan says he is often subjected to
(Continued on next page)

PROMAX Execs Share Some Strategies Ideas For Campaigns To Boost Time Spent Listening

BY CARRIE BORZILLO

LOS ANGELES—Two integral parts of a radio promotion and marketing director's job are finding successful vehicles to increase time spent listening and working with the sales department on revenue-related promotions.

Following are a few ideas on those topics from the PROMAX (Promotion and Marketing Executives in the Electronic Media) Conference and Exposition June 19-22.

Paul Miraldi, marketing manager at KSAN/KNEW San Francisco, offered some helpful hints in dealing with salespeople, who tend to be the cause of much angst for promotion and marketing directors.

Planning ahead may sound simple, he says, but it is the best thing a promotion director can do to ensure an easier relationship with the station's sales department.

"Create an annual promotions calendar in December; of course, you'll update it throughout the year, but it's a great start," Miraldi said. "Include all holidays, both traditional holidays and the Chase [Annual Book of Events] holidays, like National Chocolate Week, [as well as] community-service events, county and state fairs, and festivals."

This preliminary calendar should be distributed to the sales department in January.

Miraldi also suggested creating one-sheets on every sellable programming feature (check with the PD first to see if it's OK to tie in with on-air features), so that the sales staff can develop client tie-ins. One-sheets for station events will also aid the sales department and reduce the number of questions account executives ask the promotion department about particular events.

Attending weekly sales meetings

PROMOTIONS & MARKETING

and conducting weekly sales promotions meetings will also help manage requests from sales and lessen the stream of account execs into your office, Miraldi said.

"Where a good promotion director can really shine is to be the intermediary between the sales department and programming department. You're in that unique position in the radio station to understand both departments' needs and challenges. Promotion people were blessed with both sides of their brain," he said.

On Aug. 1, Miraldi moved from KSAN/KNEW to WCBS-FM New York as director of marketing.

At the "Top Gun" session, sea-

soned radio promotion and marketing executives shared several tested strategies to boost time spent listening.

WXKS (Kiss 108) Boston has had tremendous success with its annual "Bahamas Big Shot" promotion. A similar past promotion was a trip to Cancun called the "Olé Getaway."

For this event, Kiss 108 gave away 40 trips to the Bahamas with station personalities and broadcast live from the island. Listeners had to mail in their names and the names of nine friends to win an all-inclusive trip for 10.

Those nine friends had to listen for their names along with that of the person who mailed the entry.

Any one of the 10 names on each entry were announced on the air 10 times a day. The listener had to call
(Continued on next page)

Summer Games To Surpass Previous Olympics In Terms Of Media Spending

While this summer's Olympic Games have snagged corporate sponsorship of products ranging from junk food to toothbrushes, will they also reel in a mountain of additional advertising for radio?

According to a new study from the Interep Radio Store, the event will bring unprecedented spending for the Olympics. "The bottom line is that Summer Games pull in more ad dollars than their winter counterparts, home-court games prompt more spending by American advertisers than those abroad, and as a nation, we're suckers for anniversaries—and this is the centennial fest," says Interep's Michele Skettino.

The analysis was based on data

that track national ad spending from previous Olympic years, primarily focusing on the last Summer Olympics, held in Barcelona, Spain. Among those industries showing increases during the Games, fast food leads (carried predominantly by McDonald's), followed by beer and wine (Anheuser-Busch) and footwear (Nike and Reebok). One category that did not show a dramatic rise on radio during the '92 Games, despite generous sponsorships by Visa and IBM, is business and consumer services.

Against other media, network TV saw the greatest Olympic gain, followed by radio and magazines. Newspapers saw no discernable increase.

CHUCK TAYLOR

Adult Contemporary

Table with columns: T. WK, L. WK, 2 WKS., WKS. ON, TITLE, ARTIST. Contains chart data for Adult Contemporary songs from week ending August 3, 1996.

Adult Top 40

Table with columns: T. WK, L. WK, 2 WKS., WKS. ON, TITLE, ARTIST. Contains chart data for Adult Top 40 songs from week ending August 3, 1996.

Radio PROGRAMMING

SPRING '96 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table for San Francisco radio stations including KGO, KCBS, KNBR, KMLF, KFRC-AM-FM, KKSF, KYLD, KOIT-AM-FM, KBLX, KDFC-AM-FM, KITS, KSF, KBCG, KSQL/KYLV, KLOK, KABL, KBYR, KOME, KSN, KSIJ, KEZR, KPXC-AM-FM, KYCY, KROR, KKSJ, KZSF/KZWC.

Table for Washington, D.C. radio stations including WMZO-AM-FM, WHUR, WPGC-FM, WASH, WBIG, WKYS, WMMJ, WNOX, WRAL, WGMS, WQDC-FM, WJZW, WJFK-FM, WTOP, WHFS, WARW, WWRG, WBRB, WYCB, WKTR, WFRF, WOL, WAVA, WTEM.

Table for Dallas/Ft. Worth radio stations including KHKS, KSCS, KKDA-FM, KVIL, KYNG, WBAP, KPLX, KRVB, KRLD, KDMX, KEGL, KLUV, KOAI, KDGE, KLTY, KTXQ, KLIF, KZPS, KTKC, KRWR, WRR, KESS, KHCK/KICI-FM, KAAM, KHVN, KEWS, KMRT-AM-FM, KKDA-AM.

Table for Houston radio stations including KBXX, KODA, KMIQ, KKBO-AM-FM, KQIE, KHMV, KILT-FM, KTRH, KRBE, KLDE, KINK-FM, KKRK, KLLO, KPRC, KQOK, KLTN/KLTO, KHYS, KLAT, KATJ, KCOH, KILT-AM, KSEV.

PROMAX

(Continued from preceding page) The station in 20 minutes to qualify to win the trip; all qualifiers nabbed \$100. Morning man Matt Siegel would then call one of the qualifiers on-air at 7:20 to qualify again. The promotion ran from January to February, with the trip given away in April (the air-fare rates are better than).

BOSTON (10)

Table for Boston radio stations including WBZ, WXKS-FM, WRKO, WJMN, WMJX, WBCN, WZLX, WODS, WEEI, WBWX, WCRB, WBOS, WEGQ, WAAF, WXKS-AM, WKLB, WOAZ, WBSC, WFNX, WBNW, WILD, KMox, WIL, KMJM, KEZK, KPNT, KSHI, KYKY, KLOU, WKBO-AM-FM, KIHT, KSD-FM, WKXX.

TAMPA, FLA. (21)

Table for Tampa, FLA. radio stations including WFLZ, WQYX-FM, WDUV, WFLA, WMTX-AM-FM, WGUL-AM-FM, WRBQ-FM, WXTB, WWRM, WDAE/WUSA, WYUJ, WCOF, WHPT, WSJT, WFTB, WTMP, WRBQ-AM, WLUV-FM, WSWG.

ST. LOUIS (17)

Table for St. Louis radio stations including N/T, WIL, KMJM, KEZK, KPNT, KSHI, KYKY, KLOU, WKBO-AM-FM, KIHT, KSD-FM, WKXX, WMOX, WYUJ, WCOF, WHPT, WSJT, WFTB, WTMP, WRBQ-AM, WLUV-FM, WSWG.

Table for Baltimore radio stations including WRTH, WIBV, KFUD-FM, KKOK, WVRV, WVEW, WCBW, KATZ-AM, KATZ-FM, KSD-AM, KFHS.

Table for Pittsburgh radio stations including WTKA, WQVE, WDSV-AM-FM, WBZZ, WWSW-AM-FM, WYTY, WSHH, WJAS, WTAE, WLTI, WZPT, WMDA-FM, WJJI, WDXD, WRRK, KQV, WORD-FM, WASP-FM.

Table for Cleveland radio stations including WGAR, WZAK, WRMR, WMIJ, WMMN, WNCX, WDOX, WKHR, WQAL, WZJM, WLTF, WYWE, WYVV, WCLV, WENZ, WABQ, WJMO, WONE-FM.

COUNTRY RADIO, LABELS FEEL FRICTION

(Continued from preceding page) what he calls "an attack" on his weekly music decisions from labels whose records didn't make the cut. Most offensive, he says, is when they insult their competitors' records. "To me, that's the No. 1 sin," he says. "It's just really an insult of your decision. That doesn't profit [the label] or make me want to get on [that label's] record by tearing down someone else's."

The tortured artist is encouraged by the industry and the audience," says Sponge front man Vinnie Dombroski. "The more tortured an artist is, the more interesting he appears and the more he'll produce. But on our new record, we didn't want to have anything to do with all the crying going on in music right now—and what we were guilty of on our first album. Whining is such a waste of rock'n'roll."

True to Dombroski and company's intent, Sponge's sophomore album, "Wax Ecstatic" (Columbia), boasts a broader array of viewpoints, with angst-ridden, first-person laments eschewed in favor of Bowie-esque character study. No. 15 on Modern Rock Tracks this week, the irresistibly rockin' first single, "Wax Ecstatic (Selling Angelina)," traces the retailing of a care-all pill that purports to bring hap-

pinness, "something that is automatic/when life can't promise the fantastic."
 "There's always someone trying to sell you a quick fix, some Band-Aid," Dombroski says. "Angelina is the stock American consumer. She's being sold to



"Whining is such a waste of rock'n'roll."
 —Vinnie Dombroski of Sponge

and sold out, and the placebo could be Ecstasy or some psychic hot line."
 Angelina's solace might also be alt-rock records,

and Dombroski says that he and his Detroit mates—guitarists Joey Mazzola and Mike Cross, bassist Tim Cross, and drummer Charlie Grover—don't want to offload a bunch of "tragic me, me, me" on her. In the grand tradition of Detroit rock bands like Iggy & the Stooges and the MC5, Dombroski wants to be a "fighter."
 "As Norman Mailer says, we tend to 'kill our own and decorate the graves,'" Dombroski adds. "It's our philosophical aim to avoid all the 'catastrophilia.' We just don't want to go there anymore. It's not like I've figured anything out or am any happier myself, really. It's just that wallowing in it and complaining gets boring. I mean, I'm on a bus right now going to the next Lollapalooza gig: What right do I have to complain about anything?"

Billboard® FOR WEEK ENDING AUGUST 3, 1996

Mainstream Rock Tracks™					TRACK TITLE	ARTIST
T. WK.	L. WK.	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL		
			★★★ No. 1 ★★★			
1	2	10	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/EEG		
2	1	13	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC		
3	4	4	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE		
4	5	8	TONIGHT, TONIGHT MELON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN		
5	3	20	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M		
6	8	8	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M		
7	7	10	LONG WAY DOWN A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.		
8	6	14	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M		
			★★★ AIRPOWER ★★★			
9	26	2	WALLS "SHE'S THE ONE" SOUNDTRACK	TOM PETTY & THE HEARTBREAKERS WARNER BROS.		
10	10	13	VANISHING CREAM DEVIL THUMB'S A RIDE	THE HUNGER UNIVERSAL		
11	12	6	WAX ECSTATIC (TO SELL ANGELINA)	SPONGE COLUMBIA		
12	13	7	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE		
			★★★ AIRPOWER ★★★			
13	18	9	SKIN & BONES VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI		
			★★★ AIRPOWER ★★★			
14	20	4	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M		
15	9	13	AGAIN ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA		
16	19	5	ALL I KNOW DUST	SCREAMING TREES EPIC		
17	11	14	HUMANS BEING "TWISTER" SOUNDTRACK	VAN HALEN WARNER SUNSET/WARNER BROS.		
18	14	13	BANDITOS FIZZY FUZZY BIG & BUZZY	THE REFRESHMENTS MERCURY		
19	16	20	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC		
20	22	6	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL		
21	24	5	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/EEG		
22	17	11	LEAVE ME ALONE "THE CABLE GUY" SOUNDTRACK	JERRY CANTRELL WORK		
23	15	24	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE		
24	23	6	ABERDEEN LED BETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT		
25	29	3	BUT ANYWAY LIVE FROM THE FALL	BLUES TRAVELER A&M		
26	21	13	FLOOD JARS OF CLAY	JARS OF CLAY ESSENTIAL/SILVERTONE/JIVE		
27	28	3	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA		
28	31	4	BETWEEN HEAVEN AND HELL BOOK OF SHADOWS	ZAKK WYLDE Geffen		
29	33	3	TUCKER'S TOWN FAIRWEATHER JOHNSON	HOOTIE & THE BLOWFISH ATLANTIC		
30	35	3	WIRE FOMA	THE NIXONS MCA		
31	27	4	LACK OF WATER THE WHY STORE	THE WHY STORE WAY COOL MUSIC/MCA		
32	32	3	STANDING OUTSIDE A BROKEN ...	PRIMITIVE RADIO GODS ERGO/COLUMBIA		
33	25	7	WALKING CONTRADICTION INSOMNIAC	GREEN DAY REPRISE		
34	NEW	1	SO MUCH TO SAY CRASH	DAVE MATTHEWS BAND RCA		
35	38	2	BIG TIME BROKEN ARROW	NEIL YOUNG WITH CRAZY HORSE REPRISE		
36	NEW	1	ONE MORE ASTRONAUT SCENERY AND FISH	I MOTHER EARTH CAPITOL		
37	30	5	CRUEL TO BE KIND RESIDENT ALIEN	SPACEHOG HIFI/SIRE/EEG		
38	NEW	1	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA		
39	36	23	WATER'S EDGE AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC		
40	40	2	NOTHING TO BELIEVE IN THE GOLDEN AGE	CRACKER VIRGIN		

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

Billboard® FOR WEEK ENDING AUGUST 3, 1996

Modern Rock Tracks™					TRACK TITLE	ARTIST
T. WK.	L. WK.	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL		
			★★★ No. 1 ★★★			
1	2	9	STANDING OUTSIDE A BROKEN ...	PRIMITIVE RADIO GODS ERGO/COLUMBIA		
2	1	12	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL		
3	4	9	STUPID GIRL GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN		
4	3	12	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC		
5	7	8	WHERE IT'S AT ODELAY	BECK DGC/GEFFEN		
6	5	10	TONIGHT, TONIGHT MELON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN		
7	6	15	SPIDERWEBS TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE		
8	12	5	FREE TO DECIDE TO THE FAITHFUL DEPARTED	THE CRANBERRIES ISLAND		
9	11	6	ALL I KNOW DUST	SCREAMING TREES EPIC		
10	10	7	DON'T LOOK BACK IN ANGER (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC		
11	13	5	POPULAR HIGH/LOW	NADA SURF ELEKTRA/EEG		
12	8	11	TAHITIAN MOON GOOD GOD'S URGE	PORNO FOR PYROS WARNER BROS.		
13	9	18	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M		
14	17	6	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M		
15	15	7	WAX ECSTATIC (TO SELL ANGELINA)	SPONGE COLUMBIA		
16	19	5	DOWN 311	311 CAPRICORN/MERCURY		
17	14	10	MINT CAR WILD MOOD SWINGS	THE CURE FICTION/ELEKTRA/EEG		
18	25	5	SUCKED OUT REGRETFULLY YOURS	SUPERDRAG ELEKTRA/EEG		
19	16	14	WHO WILL SAVE YOUR SOUL PIECES OF YOU	JEWEL ATLANTIC		
20	28	3	SO MUCH TO SAY CRASH	DAVE MATTHEWS BAND RCA		
21	23	8	WALKING CONTRADICTION INSOMNIAC	GREEN DAY REPRISE		
22	22	15	BANDITOS FIZZY FUZZY BIG & BUZZY	THE REFRESHMENTS MERCURY		
23	24	12	YOU LEARN JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE		
24	21	17	HERE IN YOUR BEDROOM GOLDFINGER	GOLDFINGER MOJO/UNIVERSAL		
25	29	6	LONG WAY DOWN A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.		
26	26	24	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE		
27	27	11	INSIDE BETWEEN THE 1 AND THE 9	PATTI ROTHBERG EMI		
28	20	18	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	TRACY BONHAM ISLAND		
29	18	13	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M		
30	31	4	BUT ANYWAY LIVE FROM THE FALL	BLUES TRAVELER A&M		
31	35	3	ANGRY JOHNNY HELLO	POE MODERN/ATLANTIC		
32	30	7	OPEN THE DOOR RUBBING DOESN'T HELP	MAGNAPOP PRIORITY		
33	40	2	READY TO GO REPUBLICA	REPUBLICA RCA		
34	NEW	1	KING OF NEW ORLEANS FRICTION, BABY	BETTER THAN EZRA ELEKTRA/EEG		
35	37	2	GOLD DUST WOMAN "THE CROW CITY OF ANGELS" SOUNDTRACK	HOLE HOLLYWOOD		
36	NEW	1	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA		
37	NEW	1	BIG CHAIR WHO'S TOMMY COOPER?	REACHAROUND CARPORT/TRAUMA/INTERSCOPE		
38	33	16	BULLS ON PARADE EVIL EMPIRE	RAGE AGAINST THE MACHINE EPIC		
39	38	23	GUILTY GRAVITY KILLS	GRAVITY KILLS TVT		
40	NEW	1	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE		



HITS! IN TOKIO

Week of July 14, 1996

- You're Makin' Me High / Toni Braxton
- Devil's Haircut / Beck
- Deeper And Deeper / Anna McMurphy
- The Only Thing That Looks Good On Me Is You / Bryan Adams
- Change The World / Eric Clapton
- Leviticus: Faggot / Me' Shell Ndegocello
- For The Love Of You / Jordan Hill
- Fall In Love Again / Ray Hayden
- Reach / Gloria Estefan
- Fastlove / George Michael
- Taking The Easy Way Out / The Trampolines
- Back To The World / Tevin Campbell
- Jounetsu / UA
- Hana / Mr. Children
- Do You Know Where You're Coming From / M-Beat Featuring Jamiroquai
- It's Alright / Deni Hines
- In Paradise / Janet Kay
- You're The One / SWV
- Dareyori Sukinanoni / Touko Furuuchi
- North Shore Serenade / Na Leo
- Haminguga Kikoeru / Kahimi Karie
- Children / Robert Miles
- Tour / Carlinhos Brown
- Beach Baby / Baha Men
- Forever More / Puff Johnson
- Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- Macarena (Bayside Boys Mix)
- Walking Wounded / Everything But The Girl
- Cupnoodle Song / Pineforest Crunch
- I Love Girls / Inner Circle
- La - La - La Love Song / Toshinobu Kubota With Naomi Campbell
- Perfumes Of Paradise / Teresa Bright
- Breakfast At Tiffany's / Deep Blue Something
- Because You Loved Me / Celine Dion
- Rainbow / Meja
- How Crazy Are You / Meja
- Until It Sleeps / Metallica
- Someday / All 4 One
- Too Much / Dave Matthews Band
- Killing Me Softly / Fugees
- Give Me A Little More Time / Gabrielle
- Words Of Love / Original Love
- Asiano Junshin / Puffy
- Break It Out / Stevie Salas Color Code
- Where It's At / Beck
- Taiyouwa Tsumina Yatsu / Southern All Stars
- Just A Girl / No Doubt
- Lucky Love / Ace Of Base
- Swallowtail Butterfly-Aino Uta- / Yen Town Band
- J'attendrai / Nadege

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Emphasizing The Link Between Dance Music, Radio; KXLL's Overdue Debut

BILLBOARD'S Dance Summit July 17-19 in Chicago was a whirlwind of conference discussion groups, artist showcases, and networking blocks.

One of the common threads that pervaded the three-day pow wow was the not-so-fruitful relationship between radio and dance music.

It's true that since the uprising of **Madonna** and **Michael Jackson** in the early '80s, few dance artists have been able to hook radio programmers with consistency. Through this decade, with the proliferation of rap and modern rock, the industry has become much more song-driven than artist-driven. The number of acts that crank their way up the chart, only to merit a spot on VH1's "Whatever Happened To" in the decade ahead, is profound.

This is something the dance community knows all too well. It's an unfortunate given that when a rhythm-based song makes it into the top 10, often it's a one shot à la **Nicki French** and **Corona**. So who's to blame: the dance community, the artists, record labels, the public, radio?

In a sense, the fault befalls all parties. It begins with the perception that dance music is lightweight fluff designed only to crowd a club floor or to keep a station from sounding too "heavy." Such a mindset is singly American. In Europe, dance is deemed pop music; radio is as accepting of **M People** or **Whigfield** as **Oasis** and **the Fugees**. **Kiss 100 FM**, a dance-leaning top 40 station based in London and broadcast over much of the U.K., regularly features blocks of house, rap, and techno music, hoping to push the envelope against its competitors. Someone must be listening: Dance com-

pilations are a mainstay on album charts across Europe.

In the U.S., labels are hesitant to invest in an artist if the first single isn't quickly embraced by radio. And even then, album deals are commonly held back until an act's only option is to rush



by Chuck Taylor

out another nine or 10 songs that often lack the precision and production savvy of other genres, which are packaged for longevity.

Many artists, meanwhile, view dance music as a stepping stone to greater respect via R&B channels. Ironically, R&B radio often shies from these artists because of their dance roots.

Perhaps now the tide will turn, as top 40 radio is opening to more than a strict diet of modern rock, power ballads, the occasional rap or hip-hop hit, and **Hootie & the Blowfish**. Radio groups are discovering that despite years of research downplaying the public's desire to hear dance, there is, in fact, a viable market for just that. Witness New York's dance **WKTU**, which became the nation's most-listened-to station in five months.

All that's missing is a core artist to personify this rejuvenated movement.

Real McCoy and **La Bouche** have carved inroads; **Kristine W.** and **Joi Cardwell** are about to do so.

The day has come again for rhythm-based music to stand on its own as a creative, respectable musical genre. It's high time to stop dancing around the issue and bring back the beat loud and proud.

FORMATS: COUNTRY IN PARADISE

Phoenix has a third country FM with **KXLL** (Young Buck Country), licensed to Paradise Valley, Ariz. Owners **Katharine Klein** and **Randy Baca** have been trying to get the station on the air for 16 years and finally did so through a five-year local marketing agreement with New Century, owner of crosstown **KGME/ KEDJ/KHOT**. **KXLL** has applied for the new calls **KBUQ**.

WSHE Miami, which now calls itself 103.5 Planet Radio, has applied for new calls, **WPLL**; **WHEN-FM** (Hot 107.9) Syracuse, N.Y., is applying to become **WWHT**. **WWWE** Cleveland drops its 3WE for **WTAM**.

R&B mainstream **WMYK** (Kiss 92) Norfolk, Va., is evolving to R&B adult, having phased out the handful of hip-hop product it had played.

FOLKS: McFLYING TO D.C.'S Z104

WBBM-FM (B96) Chicago morning co-host **George McFly** has accepted the morning job at **WXTR** (Z104) Washington, D.C. No official PD announcement yet, but **WMXL** (Mix 94.5) Lexington, Ky., PD **Dale O'Brien** remains the most-heard name. Crosstown, **Doug Sterne** adds VP/GM stripes for **WLUP**, in addition to Evergreen sister **WMVP**.

After three years at **KHKS** (Kiss 106.1) Dallas, assistant PD/music director **Mr. Ed Lambert** gets the official PD nod, replacing **John Cook**, now at **KIIS** Los Angeles.

Former **WYXR** (Star 104.5) Philadelphia PD **Chuck Knight** returns to Saga Communications as PD of its **AC WSNY** (Sunny 95) Columbus, Ohio. Knight was previously PD of Saga's **KRNQ** (Q102) Des Moines, Iowa. And former **WXTU** Philadelphia personality **John Lodge** is named PD of **AC WLEV** Allentown, Pa. He had been acting in that capacity for several weeks.

Modern **KRIM** (the Blaze) Phoenix names a.m. driver **Scott Ford** acting PD, as **Rick Thomas** concentrates solely on PD duties for sister top 40 **KBZR** (103.9 FM). Part-timer **Christopher Scott** cops the newly created MD spot.

Former **WNRQ** (the Revolution) Pittsburgh PD **Phil Manning** is named PD at Odyssey's Southern California modern triplecast **KLYY** (Y107). He starts Aug. 19. It's lonely at the top, though: The station runs jockless.

Steve Hoffman returns to **KEDG** (the Edge) Las Vegas after a brief stint as PD of **KLLC** (Alice 97.3) San Francisco. At **KLLC**, production director **Rich Boerner** is to handle interim PD duties. Hoffman says the station will continue its adult modern course.

Airplay Monitor editor Sean Ross; managing editors Kevin Carter, Phyllis Stark, John Loscalzo, and Janine McAdams; and reporter Marc Schiffman contributed to this column.

Classic Rock Vet McCrae Revitalizes Syracuse's 95X

JOHN McCRAE, PD of Pilot Communications' heritage rocker **WAQX** (95X) Syracuse, N.Y., has his work cut out for him. Like many PDs of legendary rock stations, McCrae hopes to strike a balance between cashing in on his station's heritage and keeping it fresh amid competition.

McCrae's career includes stints at classic rockers **KSD** St. Louis and **KRQR** San Francisco. Under McCrae's watch, **KRQR** evolved from classic rock to a more mainstream presentation before abruptly switching to modern **AC** as **Alice 97.3**.

How does he feel about the music's role now, especially at 95X? "I think it's become incredibly specialized to market conditions," he says. "It just depends what the market will give you with the format." Classic rock, unlike some other genres, is regional, and "the tastes of classic rock listeners were formed before the record industry homogenized the American music scene."

WAQX, which scored a 9 share 12-plus last summer, is coming off a 6.3-4.6 drop in the winter '96 book. While recent trends have been encouraging, McCrae says 95X is still rebuilding, especially since going through a brief period in which the station stunned the record community by almost going classic rock, a posture that has since loosened somewhat.

"When I came in, the station was pretty much unfocused from not having a PD in-house for quite a while, and they were trying to fix a morning show that had blown up on itself," McCrae says.

That morning team, Dave and the Fat Man, broke up when the Fat Man left for "personal reasons." After a replacement team was tried and failed, 95X decided to bring in Howard Stern.

How does McCrae plan to combine Stern and 95X's heritage? "We don't really view it as inside and outside morning drive. It's one product. Every time we crack the mike, we mention Stern and a music position. Howard is right in step with what listeners expect from 95X—big, bold moves.

However, McCrae says, "through 95X's past problems, no other rock stations really picked much up. Nobody made hay off of 95X's losses."

What about Ed Levine's modern rocker **WKRL**, one of several stations now fragmenting 95X, including **WKRL**'s sister classic rocker **WTKW** (TK99)? McCrae says, "They're pretty inconsistent right now. I think they've got some focus issues they'll have to deal with shortly. They haven't been consistent enough long enough to be a factor. They may carve out a niche where they can survive,

but they won't come into play seriously over the long haul. I'm not dissing Ed or any of his stations, but they're more factors at a lower level of formatic issues. To focus too much on a lower-level competitor is going to keep my eye off the big picture.

"95X is more of a social phenomenon in Syracuse than it is restricted by any musical agenda," he adds. "That's a testament to the people who were here before me. People are rooting for it to come back, and that's a huge ace up our sleeve."

As for pumping new life into a heritage rocker, the PD says it's a matter of "getting the station back on track as far as how the listeners have evolved. It drifted slightly; it's not that far off. It's not like it's damaged goods where we've got some structural problems; 95X has always been in sync, in step, in the minds of Syracuse listeners, and it got a little off

track."

More thought has gone into what goes between the records on heritage stations recently. McCrae says that production voices **Joe Kelly** and **Paul Turner** remain in place and that the only production changes he's made are the promo "musical hooks." "For instance," he says, "you take out **Lynyrd Skynyrd** and put in **Soundgarden**. We always had a very aggressive, rock-driven production style."

On the air, McCrae says, 95X has a "great staff of veterans that I don't really need to babysit. Without me saying, 'Hey, step it up a little,' they stepped it up. They're more invigorated, they're more dynamic and more contemporary in what they have to talk about, because the music is more contemporary."

Here's a recent 1 p.m. hour on 95X: **Tom Petty**, "Free Fallin'"; **Neil Young**, "Southern Man"; **Dire Straits**, "Sultans Of Swing"; **Collective Soul**, "Where The River Flows"; **Rush**, "Free Will"; the **Who**, "Baba O'Riley"; **Spin Doctors**, "Jimmy Olsen's Blues"; **Bush**, "Glycerine"; **Aerosmith**, "Last Child"; **Van Halen**, "Jump"; **Candlebox**, "Far Behind"; **Bad Company**, "Burnin' Sky"; and **Peter Gabriel**, "In Your Eyes."

McCrae says that adjusting to Syracuse after living in San Francisco hasn't been tough. "Big, winning, focused radio is the same no matter where you are. The reason I chose Pilot was because of guys like **Jim Levin** who understand that. They don't come to Syracuse and play at a Syracuse level; they play at a major-league level. After spending the last 15 years in the major markets, it was time to do a little quality-of-life judgment. I know myself. I need to still have that vibe, that passion, that energy."

JOHN LOSCALZO

newsline...

STATION SALES: Capstar Broadcasting Partners has acquired the 17-station **Osborn Communications** for a reported \$100 million. So far, the group has 50 stations, following the June purchase of **Commodore Media**.

WPNT Chicago, from **Century Broadcasting** to **Evergreen**, for a reported \$68 million. The deal gives **Evergreen** five FMs and a total of six stations in the market; it will have to spin off two properties to meet **Federal Communications Commission** ownership limits.

KNAX/KRBT Fresno, Calif., from **Osborn** to **American Radio Systems** for \$11 million. **Osborn**, which owns crosstown rival **KSKS**, as well as **KMJ/KKDJ**, began operating the stations under a local marketing agreement Aug. 1.

WJDX-FM Jackson, Miss., from **Spur Capital** to **SFX Broadcasting** for \$3 million; **KGB/KPOP** San Diego from **Brown Broadcasting** to **Nationwide Communications**.

MIKE STAFFORD, GM of **KSON-FM** San Diego, adds those duties to new **Jefferson-Pilot** sister **KBZT** and the company's **KIFM**. **KSON** PD **Mike Shepard** adds PD duties for **KIFM**.

BUDDY SCOTT is named regional VP of programming for **SFX**. Based in **Greenville, S.C.**, he will oversee all **SFX** properties in the **Carolinas**, **Nashville**, **Jackson**, and **Tucson, Ariz.**

BILL EDWARDS, GM of standards/AC combo **WALK-AM-FM** Long Island, N.Y., adds GM duties for **Chancellor's** newly acquired duopoly partners, top 40/adult **WBLI**, album **WBAB/WHFM**, and N/T **WGBB**, replacing **Paul Fleishman**.

BILL SAURER, general sales manager of **Mercury's** **Buffalo, N.Y.**, properties **WGRF/WEDG/WHTT-AM-FM**, is now GM of those stations, with account executive **Don Tomasulo** rising to local sales manager and inheriting **Saurer's** **GSM** duties.

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<input type="checkbox"/> \$199.00	<input type="checkbox"/> \$449.00 - Pre-Registration
	- Form and payment must be postmarked by August 15
<input type="checkbox"/> \$249.00	<input type="checkbox"/> \$499.00 - Full Registration
	- After August 15 and walk-up

(Proper identification must be submitted for radio rates i.e. business card. A photo ID will need to be presented upon pick-up of badge at registration.)

TO REGISTER:

Mail this form with payment to:
Maureen P. Ryan, Billboard Magazine 1515 Broadway, 14th Floor, New York, NY 10036
OR FAX to (212) 536-5055

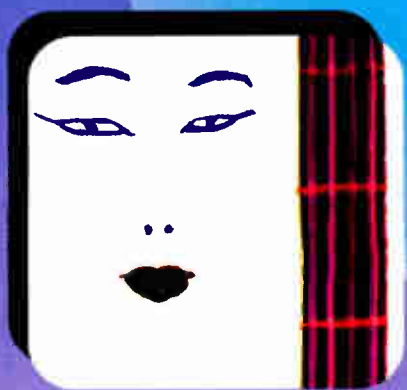
FIRST NAME: _____ LAST NAME: _____
COMPANY: _____ TITLE: _____
ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____ COUNTRY: _____
PHONE: _____ FAX: _____
I'M PAYING BY: CHECK MONEY ORDER VISA/MC AMEX
CREDIT CARD #: _____ EXP. DATE: _____
CARDHOLDER'S NAME: _____
CARDHOLDER'S ADDRESS: _____
CARDHOLDER'S PHONE: _____
CARDHOLDER'S SIGNATURE: _____

(Credit cards not valid without signature & expiration date)

Cancellation Policy: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before July 30th. Cancellations received between July 30th and August 15th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after August 15th 1996. Name changes within the company are permitted if received in writing by August 30th.

UPCOMING

Billboard



JAPAN

Issue Date: Aug. 31

Ad Close: Aug. 6

Japan's market in motion will be spotlighted in **Billboard's** August 31 issue. Our special examines recent trends in Japan including the rising number of million-selling albums, corporate reorganization and the ongoing rise of "major" independent labels. Other features will explore the most prominent radio outlets in Japan, the ten most notable albums by Japanese artists and the making of a "star" in this market.



WEA 25TH ANNIVERSARY

Issue Date: Aug. 31

Ad Close: Aug. 6

The first to incorporate three major labels into one distribution structure, WEA's innovations have touched the music industry for a quarter of a century. **Billboard's** August 31 issue salutes this 25th anniversary with an in-depth look at development, key accomplishments, legendary artists, and significant industry "firsts." This salute will also feature a Q&A with WEA president Dave Mount and a list of WEA's top 20 best-selling albums of all time.

Contact:

Robin Friedman
213-525-2302



CLASSICAL

Issue Date: Sept. 7

Ad Close: Aug. 13

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

Contact:

Pat Rod-Jennings
212-536-5136



IRELAND

Issue Date: Sept. 7

Ad Close: Aug. 13

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

Contact:

Catherine Flintoff
44-171-323-6686

Expiration date)
less a \$75.00 administrative fee will
Cancellations received between
refund will be issued for cancellations
permitted if received in writing by August 30th.

Billboard's 200,000

WORLDWIDE SPECIALS & DIRECTORIES 1996



COLOMBIA

Issue Date: Sept. 14

Ad Close: Aug. 20

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

Contact:
Gene Smith
212-536-5001



AUSTRALIA

Issue Date: Sept. 28

Ad Close: Sept. 3

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

Contact:
Amanda Guest
613-9824-8260
Gene Smith
212-536-5001



INTERNATIONAL TALENT AND TOURING DIRECTORY

Publication Date:
October 9

Ad Close: August 2

The ITTD is a complete and comprehensive reference source for the talent and touring industry with 16,000 listings including artists & managers, hotels, agents, sound & lighting services, clubs & venues, charter transportation and more. It contains all that is needed to book talent, promote tours, and take care of business, all in one single, easy-to-use reference source. An ad in the ITTD means access to the talent and touring personnel who need your services.

Contact:
Los Angeles: Dan Dodd
213-525-2299
New York: Kara DioGuardi
212-536-5008

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Music Video

PROGRAMMING

Jesus Lizard's 'Sho(r)t' Strategy Capitol Gives Away Longform With Album

BY BRETT ATWOOD

LOS ANGELES—Some consumers who purchase the Jesus Lizard's album "Shot" will get more than just music for their money. They will also receive "Sho(r)t," a free music video longform. The premium giveaway is part of Capitol Records' campaign to gain alternative video exposure for the developing rock act in the U.S.

Capitol's marketing plan for the Jesus Lizard includes a strong visual presence—despite the fact that the band has had difficulty getting exposure on MTV.

"We have to be really creative in how we try to reach people," says Stacy Conde, East Coast director of marketing for Capitol. "MTV's programming playlist is really tight, so we can't just expect to automatically get on there."

Capitol is hoping to expand the fan base of the Jesus Lizard through "Sho(r)t," a gritty, behind-the-scenes documentary of the rock band shot earlier this year. The 10-minute, black-and-white film was directed by James Brett and Karl Morton IV for Los Angeles-based production company Strawberry Films.

"Initially, I wanted to do a short film that exposed the true essence and aesthetic of them as raunchy, middle America, bourbon-drinking, funny, scary rock'n'roll," says Danny Lockwood, associate director of music video for Capitol. "We wanted to capture the band in an underground way. When we saw that we had an entertaining piece, we began exploring alternative avenues to get it seen."

Jesus Lizard vocalist David Yow says that the documentary portion of the project was a "funny and strange" experience. The footage was shot while the band was on tour with Ministry, which was also being followed around by a camera crew for its own documentary project, according to Yow.

"At one point, I just started to make

stupid faces at the camera to let on that this was a weird experience," he says. "After a while, I wanted to say 'Don't point that [camera] at me all the time.'"

The longform also contains a seven-song concert shoot from an April performance at Chicago's Vic Theater. Chicago-based programmer JBTV originally shot the performance as part of its own broadcast in June.

"We encourage the labels to use the footage we shoot as marketing tools," says Armando Zapata, producer of JBTV, which has taped performances of acts on Columbia, Epic, and Capitol.

Conde says that, at one point, Capitol considered using the documentary and concert footage for an electronic press kit (EPK).

"We decided that an EPK wasn't the right vibe for them," says Conde. "There was some video footage that we shot of them on the road that really gets their personalities across. This project was an inexpensive and efficient effort that we were able to do without getting too carried away with things."

Even when considering the manufacturing and video production expenses for "Sho(r)t," Conde says, the entire project was relatively inexpensive.

Capitol only spent about \$3,000 on the documentary "with a lot of favors," according to Lockwood, who estimates that many similar projects cost at least \$15,000.

Capitol will make the premium available in areas where the act plays during its tour with Rage Against The Machine. The label has used a similar premium promotion strategy with modern rock acts Radiohead and Luscious Jackson.

"We'll bring in the video market by market to several retailers, including some Tower stores and many indie retailers," says Conde.

Capitol is also targeting regional video shows with the project. The label is servicing the "Sho(r)t" film and some of the live performance footage to several regional shows in hopes that it will be aired when the act plays in those markets.

The premium promotion begins in Boston, where the band will play Aug. 5 and 6. Boston-based music video programmer Rage will air portions of the

"Sho(r)t" program, and the local Tower Records store will have an endcap for the video/CD.

Yow says that he is pleased with Capitol's decision to pursue alternative video outlets for his music.

"Part of the reason we signed to Capitol is they have a good understanding of what we're about," says Yow. "If it was financially conceivable, I'd love to do a video for every song and then not give them to MTV. There are few things I loathe more than MTV. I'd rather give the video to indie public-access shows. But I know that that is not feasible in this business."

PRODUCTION NOTES

LOS ANGELES

Seiko's "Good For You" video was directed by Paul Boyd for Propaganda Films.

Puff Johnson's "All Over Your Face" clip was directed by Bille Woodruff.

Joseph Kahn is the eye behind New Edition's "Hit Me Off" clip. Greg Thorp produced for Bedford Falls.

Cameron Casey directed Stevie Wonder's video "Kiss Lonely Good-bye." Tina Surmelioglu produced, while Anghel Decca directed photography.

Foesum's "Runnin' Game" was directed by Daniel Zirilli.

NEW YORK

Ambersunshower's "Rhythm Child" was directed by Pierre Winther.

Director Nick Quested shot Al' Tariq's "Do Yo Thang" video for Correct Records. Betsy Blazemore produced, while Jake Clennel directed photography.

Joseph Kahn directed Aaliyah's "If Your Girl Only Knew" video for Bedford Falls. Bob Salerno produced, while Kahn directed photography.

Andras Mahr is the eye behind Gina Thompson's "The Things That You Do." Ethan Wolvek produced; David Waterston directed photography.

Kittywinder's "Crazy Weed" video was directed by Marcos Siega of Notorious Pictures.

OTHER CITIES

Vangelis' "Voices" was directed by Tony Vanden Ende for London-based Quick on the Road Productions. The clip was shot in North Wales.

Majek Fashek's "So Long" was produced by Little Steven in Lagos, Nigeria.

Chris Applebaum directed Pluto's "When She Was Happy" video for Satellite Films. Adam Stern produced, and Anghel Decca directed photography in Vancouver.

Gin Blossoms' "As Long As It Matters" video was directed by Adolfo Doring. Nicola Doring produced, while Catherine Smith executive-produced in Boston.

Billboard Video Confab Nears; Animals Freed From The Crypt

CONFERENCE UPDATE: The 18th annual Billboard Music Video Conference and Awards is fast approaching. The event, to be held Nov. 7-9 at the Crown Plaza Parc Fifty-Five Hotel in San Francisco, is the largest annual gathering of music video professionals from record labels, video production companies, and national and regional programmers.

MTV president Judy McGrath will give the keynote speech at the event. McGrath will provide a "view from the top" of the channel, which enters its 15th year as the world's largest music video programmer. A hot topic to be discussed is the debut of MTV's sister network M2, which is expected to add a significant outlet for music video programming in the U.S. when it launches Aug. 1.

Specific panel and awards-show information will be unveiled shortly. Keep watching the Eye for details as they become available.

Early-bird registration for the conference is \$360, a \$95 savings from the full registration. For registration and sponsorship information, contact Maureen Ryan at 212-536-5002.

Labels and local music video programmers should have already received their awards-show submission forms for the Billboard Music Video Awards, which will take place at the conference Nov. 9. The deadline for all entries is Aug. 15.

The official forms must be used to submit music videos for consideration in the categories of best clip of the year and best new-artist clip of the year in the following genres of music: pop/rock, hard rock/metal, alternative/modern rock, jazz/AC, dance, R&B/urban, rap, country, and contemporary Christian.

Regional music video programmers that wish to be considered for the best local/regional show of the year in those genres must also complete an official submission form. Local programmers must send a 30-second VHS highlight reel of their show along with their entry.

If your company has not received a submission form, please contact Michele Jacangelo at 212-536-5088 with your fax number. After Aug. 5, contact Ryan at the aforementioned number.

QUICK CUTS: BET will stop airing its veteran music video program "Video Soul" in the fall... TNN's 90-minute nightly entertainment series "Prime Time Country" has been cut to 60 minutes. The country channel has picked up 356 episodes of the long-running CBS drama

"Dallas," which will air nightly at 11 p.m. EST... The Box has launched its first localized service in Venezuela. The channel is now airing in Barquisimeto, Venezuela, on InterCable's system of 30,000 homes. The Box is expected to begin its first service in Peru in the coming months. The channel has hired Matthew Chamberlin as a supervisor for Latin America.

Gentry Mac (aka "G Mac") is taking his clip show "G Mac Trac" to AIDS Project Los Angeles' 12th annual Summer Party, held Aug. 3 at the backlot of Universal Studios in Universal City, Calif. Mac says that he will integrate a healthy dose of AIDS education into a special episode of the clip show, which will

air in September. The same episode will be screened at Southern California schools, according to Mac.

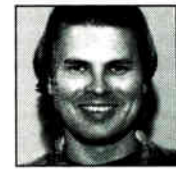
PATTI SMITH CLIP: Noted photographer Robert Frank is the eye behind Patti Smith's new clip "Summer Cannibals." The black-and-white video, which was shot in Frank's basement studio in New York, contains a simple series of shots of Smith and her band that will remind many people of Smith's artistic photographs. Frank is known in the rock industry as the director of the Rolling

Stones film "Cocksucker Blues." The entire production, which was shot with director of photography Kevin Kerslake, was completed in less than five hours, according to Elizabeth Bailey, Arista VP of video production.

MTV debuts the video on "120 Minutes" on Sunday (28).

GOOD WORKS: This week's Golden Eye award goes to Rocket From The Crypt and Los Angeles-based production company Original Film, which helped rescue several animals from a Los Angeles shelter during the production of the rock act's "On A Rope." The treatment for the clip, which was directed by Gavin Bowden, called for the services of several animals, including cats, dogs, and chickens. Rather than use a pricey Hollywood animal fulfillment agency to acquire the acting animals, Original turned to Animal Rescue Volunteers for a supply of living fur and fluff. The money that would have been used to pay for professional animal actors was, instead, given to the nonprofit shelter. The animals used in the shoot were adopted by various band members and production staffers. John Thorpe produced the clip; Lanette Phillips and Eric Barnett executive-produced.

THE EYE



by Brett Atwood



MOR Country. Nashville-based MOR Music Television co-sponsored a concert in Orlando, Fla., June 6 featuring Tim McGraw and Faith Hill. Pictured, from left, are Show Productions promoter Darin Lashinsky, Speer president Nick Cua, McGraw, Breakfast Time Management VP of marketing Brian Kagin, and Time Warner Cable VP of marketing and business development Jim Rozier.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
NEW ON'S ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Nas, If I Ruled The World
- 2 J'son, I'll Never Stop Loving You
- 3 D'Angelo, Lady
- 4 Too Short, Gettin' It
- 5 Coolio, 1, 2, 3, 4 (Sumpin' New)
- 6 Total, Kissin' You
- 7 D'Angelo, Me And Those Dreamin' Eyes Of
- 8 Deborah Cox, Where Do We Go From Here
- 9 Nonchalant, Until The Day
- 10 Outkast, Elevators (Me & You)
- 11 The Tony Rich Project, Like A Woman
- 12 Deborah Cox, Who Do U Love
- 13 Groove Theory, Keep Tryin'
- 14 Brandy, Sittin' Up In My Room
- 15 2Pac, California Love
- 16 Case, Touch Me, Tease Me
- 17 112, Only You
- 18 Tevin Campbell, Back To The World
- 19 Toni Braxton, You're Makin' Me High
- 20 New Edition, Hit Me Off
- 21 R. Kelly, I Can't Sleep Baby
- 22 Crucial Conflict, Hay
- 23 Jay-Z Feat. Foxy Brown, Ain't No Nigga
- 24 Sadat X, Hang 'em High
- 25 Mista, Blackberry Molasses
- 26 Heltah Skeltah, Operation Lockdown
- 27 De La Soul, Stakes Is High
- 28 Monica, Why I Love You So Much
- 29 Mariah Carey, Forever
- 30 Fugees, Killing Me Softly

NEW ON'S

- Me'Shell Ndegeocello, Who Is He & What Is He To You
- Lionel Richie, Ordinary Girl
- Aaliyah, If Your Girl Only Knew
- Rugged All-Stars, Black People Assorted Flavors, Patience
- Case, I Gotcha
- For Real, Like I Do
- Crucial Conflict, Ride The Rodeo
- Seiko, Let's Talk About It
- The Puppies, Hokey Pokey



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Shania Twain, No One Needs To Know
- 2 Hal Ketchum, Hang In There Superman
- 3 Patty Loveless, A Thousand Times A Day
- 4 Ricochet, Daddy's Money
- 5 Sawyer Brown, Treat Her Right
- 6 Neal McCoy, Then You Can Tell Me Goodbye
- 7 Blackhawk, Big Guitar
- 8 Wade Hayes, On A Good Night
- 9 Leann Rimes, Blue
- 10 Faith Hill, You Can't Lose Me
- 11 James Bonamy, I Don't Think I Will

- 12 Ty Herndon, Living In A Moment
- 13 John Berry, Change My Mind
- 14 Trace Adkins, There's A Girl In Texas
- 15 Eddy Raven & Jo-El Sonnier, Fais Do-Do
- 16 Jeff Foxworthy, Redneck Games
- 17 Ricochet, Love Is Stronger Than Pride
- 18 Tracy Lawrence, Stars Over Texas †
- 19 David Lee Murphy, The Road You Leave Behind †
- 20 Paul Brandt, I Do †
- 21 Trisha Yearwood, Believe Me Baby (I Lied) †
- 22 Bryan White, So Much For Pretending †
- 23 Sammy Kershaw, Vidalia
- 24 Keith Stegall, Roll The Dice †
- 25 Randy Travis, Are We In Trouble Now †
- 26 Brooks & Dunn, My Mania
- 27 Marty Stuart & Travis Tritt, Honky Tonkin'
- 28 Mindy McCready, Guys Do It All The Time †
- 29 Michelle Wright, Nobody's Girl †
- 30 Junior Brown, Venom Wearin' Denim †
- 31 Joe Nichols, Six Of One, Half A Dozen †
- 32 Frazier Ringer, Tangled Up In Texas
- 33 Willie Nelson, She Is Gone
- 34 Kevin Welch, Life Down Here On Earth
- 35 Charlie Major, (I Do It) For The Money
- 36 George Ducas, Every Time She Passes By
- 37 Steven Craig Harding, Tonight My Heart...
- 38 Chris Ward, Fall Reaching
- 39 Nitty Gritty Dirt Band, Maybe Baby
- 40 Chely Wright, The Love He Left Behind
- 41 Mandy Barnett, Maybe
- 42 Tony Toivler, Bettin' Forever On You
- 43 Bellamy Brothers, Shine Them Buckles
- 44 Larry Stewart, Why Can't You
- 45 David Ball, Circle Of Friends
- 46 The Mavericks, Missing You
- 47 David Kersh, Goodnight Sweetheart
- 48 Jeffrey Steele, The Roots Of Country
- 49 Dwight Yoakam, Heart Of Stone
- 50 Keith Gattis, Real Deal

† Indicates Hot Shots

NEW ON'S

- Deana Carter, Strawberry Wine
- James House & Beach Boys, Little Deuce Coupe
- Kenny Chesney, Me And You
- Marty Stuart, Thanks To You
- Rich McCready, When Hell Freezes Over
- Shania Twain, Home Ain't Where His Heart Is (Anymore)
- Travis Tritt, More Than You'll Ever Know
- Vince Gill, Worlds Apart



Continuous programming
1515 Broadway, NY, NY 10036

- 1 No Doubt, Spiderwebs
- 2 The Smashing Pumpkins, Tonight, Tonight
- 3 Soundgarden, Burden In My Hand **
- 4 LL Cool J, Loungin'
- 5 Alanis Morissette, You Learn
- 6 Toni Braxton, You're Makin' Me High
- 7 Stone Temple Pilots, Triffin' On A Hole
- 8 Metallica, Until It Sleeps
- 9 Nada Surf, Popular
- 10 Oasis, Don't Look Back In Anger **
- 11 Butthole Surfers, Pepper
- 12 Dave Matthews Band, So Much To Say **
- 13 Garbage, Stupid Girl

- 14 Mariah Carey, Forever
- 15 Hootie & The Blowfish, Tucker's Town
- 16 The Cranberries, Free To Decide
- 17 Nas, If I Ruled The World
- 18 Bone Thugs-N-Harmony, Tha Crossroads
- 19 Tom Petty, Walls
- 20 Primitive Radio Gods, Standing Outside A...
- 21 2Pac, How Do U Want It
- 22 Beck, Where It's At
- 23 Hole, Gold Dust Woman
- 24 311, Down
- 25 Joan Osborne, St. Teresa
- 26 Rentals, Waiting
- 27 Eric Clapton, Change The World
- 28 Superdrag, Sucked Out
- 29 Stabbing Westward, Shame
- 30 Fugees, Killing Me Softly
- 31 Dishwalla, Counting Blue Cars
- 32 Quad City DJ's, Cmon N' Ride It (The Train)
- 33 Wallflowers, 6th Avenue Heartache
- 34 Porno For Pyros, Tahitian Moon
- 35 Me'shell Ndegeocello, Leviticus: Faggot
- 36 Maxi Priest, That Girl
- 37 Whitney Houston, Why Does It Hurt So Bad
- 38 Soundgarden, Pretty Noose
- 39 Montell Jordan Feat. Slick Rick, I Like
- 40 Sponge, Wax Ecstatic
- 41 Ozzy Osbourne, I Just Want You
- 42 Patti Rothberg, Inside
- 43 Refreshments, Banditos
- 44 Jewel, Who Will Save Your Soul
- 45 R. Kelly, I Can't Sleep Baby
- 46 New Edition, Hit Me Off
- 47 De La Soul, F.U.N.K.Y. Towel
- 48 Nine Inch Nails, Closer
- 49 Cypress Hill, Insane In The Brain
- 50 Alanis Morissette, Ironic

** Indicates MTV Exclusive

NEW ON'S

- John Mellencamp, Key West Intermezzo
- Maxwell, Ascension (Don't Ever Wonder)
- Natalie Merchant, Jealousy
- Mista, Blackberry Molasses
- Better Than Ezra, King Of New Orleans
- Poe, Angry Johnny



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Patty Loveless, A Thousand Times A Day
- 2 Paul Brandt, I Do
- 3 Ricky Skaggs, Cat's In The Cradle
- 4 Ricochet, Daddy's Money
- 5 Shania Twain, No One Needs To Know
- 6 Trace Adkins, There's A Girl In Texas
- 7 James Bonamy, I Don't Think I Will
- 8 Marty Stuart & Travis Tritt, Honky Tonkin'
- 9 Wade Hayes, On A Good Night
- 10 Neal McCoy, Then You Can Tell Me Goodbye
- 11 Leann Rimes, Blue
- 12 Rick Trevino, Learning As You Go
- 13 Blackhawk, Big Guitar
- 14 Junior Brown, Venom Wearin' Denim
- 15 Jeff Foxworthy, Redneck Games
- 16 Ty Herndon, Living In A Moment

- 17 Randy Travis, Are We In Trouble Now
- 18 The Mavericks, Missing You
- 19 Sammy Kershaw, Vidalia
- 20 Hal Ketchum, Hang In There Superman
- 21 Bryan White, So Much For Pretending
- 22 Larry Stewart, Why Can't You
- 23 Dwight Yoakam, Heart Of Stone
- 24 Faith Hill, You Can't Lose Me
- 25 Michelle Wright, Nobody's Girl
- 26 David Lee Murphy, The Road You Leave Behind
- 27 Tracy Lawrence, Stars Over Texas
- 28 Mindy McCready, Guys Do It All The Time
- 29 Willie Nelson, She Is Gone
- 30 Jeffrey Steele, The Roots Of Country

NEW ON'S

- Kenny Chesney, Me And You
- Vince Gill, Worlds Apart
- James House & Beach Boys, Little Deuce Coupe
- George Jones, Honky Tonk Song
- Rich McCready, When Hell Freezes Over
- Marty Stuart, Thanks To You
- Shania Twain, Home Ain't Where His Heart Is (Anymore)



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Alanis Morissette, You Learn
- 2 Tracy Chapman, Give Me One Reason
- 3 Jewel, Who Will Save Your Soul
- 4 Eric Clapton, Change The World
- 5 Hootie & The Blowfish, Tucker's Town
- 6 Fugees, Killing Me Softly
- 7 Mariah Carey, Forever
- 8 Toni Braxton, You're Makin' Me High
- 9 Natalie Merchant, Jealousy
- 10 Celine Dion, Because You Loved Me
- 11 Tom Petty, Walls
- 12 Gloria Estefan, Reach
- 13 Collective Soul, The World I Know
- 14 Los Del Rio, Macarena (Bayside Boys Mix)
- 15 Wallflowers, 6th Avenue Heartache
- 16 Eagles, Take It Easy
- 17 Blues Traveler, Run Around
- 18 Joan Osborne, St. Teresa
- 19 Jann Arden, Insensitive
- 20 Sting, You Still Touch Me
- 21 Harry Connick Jr., Hear Me In The Harmony
- 22 Genesis, Invisible Touch
- 23 Whitney Houston, Why Does It Hurt So Bad
- 24 Hootie & The Blowfish, Only Wanna Be With You
- 25 Joan Osborne, One Of Us
- 26 Seal, Don't Cry
- 27 Madonna, Express Yourself
- 28 Seal, Kiss From A Rose
- 29 Hootie & The Blowfish, Let Her Cry
- 30 Natalie Merchant, Carnival

NEW ON'S

- Melissa Etheridge, Nowhere To Go
- Puff Johnson, Forever More
- Donna Lewis, I Love You Always Forever
- Amanda Marshall, This Could Take All Night
- Nathan Morris, Wishes

THE CROWNED HEADS OF THE CONJUNTO SOUND

(Continued from page 1)

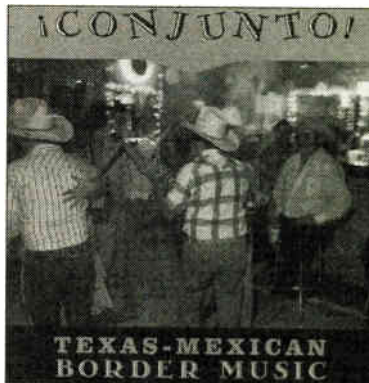
instrument. Conjunto is Tejano's predecessor; it originated in Southwest Texas in the late 1800s, when, it is believed, German, Czech, and Polish immigrants introduced the accordion to the Texas/Mexico region. Early practitioners, such as the late Narciso Martinez and Santiago Jimenez Sr., merged the lively strains of the accordion and European dance forms, such as the waltz, with Mexican rancheras and boleros.

Conjunto is folksy, deriving its influence from the agrarian Southwest

signs lately of raising its profile. It has intrigued those seeking Tejano's roots and has influenced new generations of hopeful musicians to ply their trade in the traditional style (i.e., without synthesizers).

And though the genre is almost 60 years old, the music remains as vibrant today as ever. Like country music, conjunto's timeless themes of love found, solitude, and redemption speak volumes. And it is all fueled by the lively accordion, whose chromatic runs fly over foot-stomping rhythms.

The genre's appeal can be summed up simply: It's neat, and it's funky. The very essence of roots music, conjunto



TEXAS TORNADOS

features the sound of the accordion providing a lively lead melody set against the percolating "oom-pah-pah" backbeat of classic polka.

In dozens of dance halls and park pavilions across the American Southwest, couples sashay across the floor to a rhythm and style not unlike that of country.

Through the decades, conjunto never lost its rough edge. Its practitioners are more concerned with pumping out hard, percussive rhythms than with giving the music a polished finish. Poignant lyrics usually deal with the timeless themes of love lost and found and other misadventures.

"It used to be a put-down to [play the accordion]," says longtime DJ Guero Polkas (aka Richard Davila) of KEDA San Antonio. "It was thought of as dumb or even sissy, but now it's completely different."

Polkas says that the resurgence of conjunto is part of a larger movement in pop culture toward an appreciation of roots and world music.

(Continued on next page)

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 3, 1996.

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Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bone Thugs-N-Harmony, Tha Crossroads

BOX TOPS

- Nas, If I Ruled The World
- Code 3, Humpin' Bumpin'
- New Edition, Hit Me Off
- Quad City DJ's, Cmon N' Ride It (The Train)
- Keith Sweat/Kut Kloze, Twisted
- Deborah Cox, Where Do We Go From Here
- Crucial Conflict, Hay (Stroллин' On)
- Robert Miles, Children
- A+, All I See
- The Tony Rich Project, Like A Woman
- Total Featuring Puff Daddy, Kissin' You/Oh Honey
- Donell Jones, In The Hood
- Monica, Why I Love You So Much
- R. Kelly, I Can't Sleep Baby
- Me'shell Ndegeocello, Leviticus: Faggot
- J'son, I'll Never Stop Loving You
- LL Cool J, Loungin' (Remix)
- Mista, Blackberry Molasses
- Watts G's, Stuck In Da Game
- Immature, Please Don't Go
- Los Del Rio, Macarena
- 2Pac, 2 Of Amerikaz Most Wanted
- Case, Touch Me, Tease Me
- 2Pac, How Do U Want It
- Fugees, Killing Me Softly
- De La Soul, Stakes Is High
- A Tribe Called Quest, 1nce Again
- 4U, Home
- Toni Braxton, You're Makin' Me High
- Pete Rock, The Yearn

NEW

- Aaliyah, If Your Girl Only Knew
- The Cure, Mint Car
- Dos Of Soul, Come Around
- Filter, Jurassic
- MC Lyte, Everyday
- Shades, Tell Me (I'll Be Around)
- Subway, I'll Make Your Dreams Come True



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- Harry Connick Jr., Hear Me In The Harmony
- Maxwell, Ascension
- Ben Tankard, You Will Know
- Alanis Morissette, You Learn (Live Version)
- Lionel Richie, Ordinary Girl
- Tori Amos, Taluja
- Avenue Blue, Naked City
- Blues Traveler, But Anyway
- Mariah Carey, Forever
- Cranberries, Free To Decide
- Dick Dale, The Wedge Paradiso
- Steve Earle, Feel Alright
- Hootie & The Blowfish, Tucker's Town
- Whitney Houston, Why Does It Hurt So Bad
- Mark Knopfler, Darling Pretty
- Joan Osborne, St. Teresa
- Refreshments, Banditos
- Shaggy, In The Summertime
- Van Halen, Humans Being
- Wallflowers, 6th Avenue Heartache



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Tom Petty & The Heartbreakers, Walls (new)
- Doughboys, I Never Liked You (new)
- Iggy Pop, Lust For Life (new)
- K-O-S, Rise Like The Sun (new)
- Wendy Lands, Little Sins (new)
- Salmonblaster, Freeway (new)
- Primitive Radio Gods, Standing Outside...(new)
- Everything But The Girl, Wrong
- Alanis Morissette, You Learn
- Tracy Chapman, Give Me One Reason
- Metallica, Until It Sleeps
- George Michael, Fastlove
- Def Leppard, Work It Out
- The Smashing Pumpkins, Tonight, Tonight
- Oasis, Don't Look Back In Anger

Bone Thugs-N-Harmony, Tha Crossroads

Dishwalla, Counting Blue Cars

Toni Braxton, You're Makin' Me High



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Metallica, Until It Sleeps
- Soraya, De Repente
- Alanis Morissette, You Learn
- George Michael, Fastlove
- Everything But The Girl, Wrong
- Cranberries, Free To Decide
- Bryan Adams, The Only Thing That Looks Good...
- Clayton/Mullen, Mission: Impossible
- Black Grape, Kelly's Heroes
- Garbage, Stupid Girl
- Def Leppard, Slang
- Oasis, Don't Look Back In Anger
- Shaggy, Killing Me Softly
- The Smashing Pumpkins, Tonight, Tonight
- La Ley, Cielo Market
- No Doubt, Just A Girl
- Cure, Mint Car
- La Union, Negrita
- Gloria Estefan, Reach
- Alejandra Guzman, Toda La Mitad



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

- Sarah Masen, All Fall Down
- Dakota Motor Co., Railroad
- Jimmy A, Sweet Angel
- Johnny Q Public, Body Be
- Newsboys, Take Me To Your Leader
- Christafari, Valley Of Decision
- Audio Adrenaline, Never Gonna Be...
- Steve Taylor, On The Fritz
- Guardian, Way Home Back
- Out Of The Grey, All We Need

Gregg & Rebecca Sparks, This Love Is

Iona, Treasure

Gregg & Rebecca Sparks, Field Of Your Soul

Innocence Mission, Wonder Of Birds



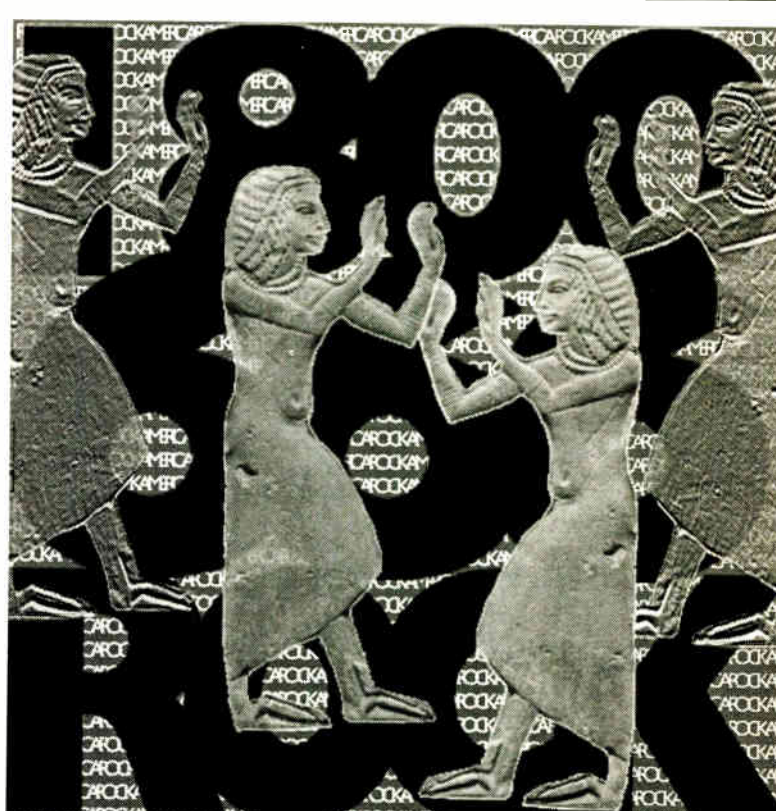
Five hours weekly
223-225 Washington St
Newark, NJ 07102

- I Mother Earth, One More Astronaut
- Tori Amos, Hey Jupiter
- Biohazard, Alot To Learn
- Me'shell Ndegeocello, Leviticus: Faggot
- Beck, Where It's At
- Brutal Juice, Ugly On The Inside
- Oasis, Don't Look Back In Anger
- Gina Thompson, The Things That You Do
- Marilyn Scott, EPK '96
- Fiona Apple, Shadowboxer
- Dogs Eye View, Prince's Favorite Sun
- Soundgarden, Pretty Noose
- Maxi Priest Featuring Shaggy, That Girl
- LL Cool J, Loungin'
- Imperial Teen, You're One
- Republica, Ready To Go
- Metallica, Until It Sleeps
- Magnapop, Open The Door
- China Drum, Can't Stop These Things
- The Tony Rich Project, Like A Woman



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- LL Cool J, Loungin' (Remix)
- Nas, If I Ruled The World
- Quad City DJ's, Cmon N' Ride It (The Train)
- Total Featuring Puff Daddy, Kissin' You/Oh Honey
- Monica, Why I Love You So Much
- Passion, Where I'm From
- Bone Thugs-N-Harmony, Tha Crossroads
- Nate Morris, Wishes
- 2Pac, 2 Of Amerikaz Most Wanted
- New Edition, Hit Me Off



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THE CROWNED HEADS OF THE CONJUNTO SOUND

(Continued from page 103)

"The bajo sexto [12-string bass guitar] and accordion is *nuestra musica folklorica*, or our folk music," he says. "This is to us what zydeco is to Cajuns in lower Louisiana. It's like bluegrass [music] in Kentucky.

"I feel it's our roots, our *raíces*," he continues. "Think about it, all the music we have today, it all came from traditional folk music, it all came from this folk music."

In recent years, several high-profile acts have embraced the accordion, including John Mellencamp, Elvis Costello, They Might Be Giants, Bruce Hornsby, Paul Simon, and Talking Heads.

Closer to home, Texas rockers Ponty Bone, Joe "King" Carrasco, Brave Combo, and Augie Meyers all play, and in some cases showcase, the accordion. And the squeeze box is second nature to the Cajun rockers and zydeco artists of Louisiana.

The Texas Tornados and Los Lobos have certainly done their share of exposing the instrument to different audiences. And one of the music's biggest proponents, Fláco Jiménez, won his third Grammy in February, providing the genre invaluable worldwide exposure.

Also fueling conjunto's popularity are reissues of classic titles or artist compilations from Rounder, Arhoolie, and Watermelon (see story, page 1).

Arhoolie has been the most prolific in this area, releasing some four-dozen classic Tejano and early conjunto titles in the last 10 years.

"Conjunto is a genuine American genre," says Arhoolie owner Chris Strachwitz. "It is a wonderful regional music. I love the pure stuff."

Recent Arhoolie releases include "Chelo Silva: La Reina Tejano Del Bolero" and "Norteño And Tejano Accordion Pioneers."

Fans of early conjunto will appreciate the 27-track "Norteño And Tejano," which features original recordings by late masters, such as Narciso Martínez, Bruno Villarreal, Jesus Casiano, Santiago Jiménez Sr., Roberto Rodríguez, and Clemente Mendoza.

The material was recorded between 1929 and 1939, a tough economic period during which conjunto began to take shape as a folksy, accordion-driven music. And although their sound quality is primitive by today's standards, the recordings contain an eloquence and a timeless beauty.

Like early country and blues, this music embodies a primal magic not yet diluted by the glitz and inventions of modern pop.

With his world tours and Grammy for his self-titled CD on the Austin, Texas-based Arista-Texas label, Fláco Jiménez may be conjunto's leading ambassador.

Juan Tejada, organizer of the annual Tejano Conjunto Festival, believes that the Grammy was a boost for more than just Jiménez.

"The exposure gives more recognition to conjunto in general," Tejada says. "Fláco is really the first bona fide conjunto artist to get a Grammy. Los Lobos won one, and even though they had an accordion, they are more of a rock band."

Jiménez's latest album, "Buena Suerte Señorita," features, for the artist, a return to what he calls "hardcore conjunto."

"I had been wanting to do this album for a long time," Jiménez says. "And when [Arista-Texas VP] Cameron Randle suggested it, I thought, 'Great, it was about time.'"

Among the groups considered to be on the leading edge of conjunto in the '90s are the Texas Tornados. Former Texas solo artists Freddy Fender, Doug Sahm, Augie Meyers, and, yes, Fláco Jiménez, make up this ensemble, which took off in 1990 with its self-titled debut album.

The Tornados recently released their latest album, "4 Aces," on Reprise. The first single, "Little Bit Is Better Than Nada," is featured on the soundtrack for "Tin Cup," which stars Kevin Costner, Rene Russo, and Cheech Marin and hits theaters Aug. 9.



INTOCABLE

For four decades, accordionist/vocalist Mingo Saldívar has been an endearing figure in the world of conjunto. His trademark stage shows are engaging and energetic. His songs, compelling tales with simple lyrics of everyday experiences, are wrapped in minimalist instrumental settings, with the accordion weaving alluring leads.

Saldívar's latest album, "Como Nunca," was released in March on the Mexican MCM label.

Born in San Antonio, Ruben Vela spent most of his life in the Rio Grande Valley. He became a marquee figure among South Texas accordionists in the late '50s. In 1983, he was inducted in the Tejano Conjunto Hall of Fame.

Vela's career has gotten a major boost thanks to a powerful remix of his "El Coco Rayado" cumbia on Corpus Christi, Texas-based Hacienda Records. Fueled by Vela's percolating accordion and galloping percussion, the cumbia is infectious and easily danceable.

Born to a musical family in San Antonio, Eva Ybarra began to play accordion at age 6. She learned by watching her brother, listening, and experimenting. Later, her brother helped her, teaching her passages and new polkas.

Ybarra is one of the few female accordionists in conjunto and can play as well as any of her peers. Her latest album is "Romance Inolvidable," on Rounder, on which she interprets Mexican cumbias, rancheras, and polka, all supplemented by her accordion's many emotional shadings. But it is the brooding boleros and traditional *huapangos* where Ybarra works the accordion to maximum effect.

Known as "El Parche" for his black eye patch, Esteban Jordan cuts an imposing figure onstage. Although he weighs barely 100 pounds, Jordan mesmerizes crowds during performances when he plays unorthodox rhythms at blazing speeds—so much so that he's been called the Jimi Hendrix of the accordion.

Jordan loves to mix elements of jazz, rock, country, zydeco, and funk into his music.

Artists who have contributed to conjunto's continuing popularity include older traditionalists, such as Santiago Jiménez Jr., Valerio Longoria, Ruben Narango, Los Aguilares, and Tony De La Rosa. Youngbloods who play in the traditional style are increasing; among the best are Los Chamacos, Los Des-

peradoz, the Hometown Boys, Los Palominos, Intocable, and Michael Salgado.

While conjunto continues to add to its loyal fan base, Tejano has since 1990 been the hottest and fastest-growing form of Latin music, attracting the involvement of majors Sony Discos and EMI Latin, the latter of which purchased the locally based Cara Records that year. At the time, Cara was the biggest Tejano independent in the market.

Eventually, others joined the chase—BMG, WEA, PolyGram Latino, and Arista-Texas—as label execu-



LA MAFIA

tives discovered the potential for big sales and crossover success with Emilio, La Mafia, and Selena.

Previous sales highs of 50,000 units by heavyweight acts La Mafia, Selena, and Mazz were supplanted by new benchmarks of 400,000-500,000 units.

The resulting explosion fueled growth in radio stations playing and nightclubs booking Tejano bands. From Brownsville, Texas, to California, the revolution was on.

Beer companies have always helped, with low-level sponsorship of Tejano bands, but by the '90s, major corporations like Coca-Cola and Pepsi joined the fray, signing Emilio, Selena, La Mafia, and Mazz to major promotional contracts.

The upward cycle continued as bands drew larger, younger audiences to new venues, such as the Astrodome and Texas Stadium. The expansion of radio continued to meet demand while newly arriving record labels joined the gold rush, each trying to out-muscle the other in the search for the next young star.

This expansion was part of Rudy Treviño's vision when he founded the Tejano Music Awards in 1980. "The major record companies are beginning to take a closer look at this market,"

YOUNG GENERATION OF MUSICIANS EXPLORES POLKA'S CUTTING EDGE

(Continued from page 7)

Hlad's recordings after hearing her samples on the Net.

She has created soundbites, pictures, home pages, and billboards for 10 polka artists (including, besides herself, Milwaukee's Vern Meisner and son Steve, Frankie Yankovic accordionist Eric Noltkamper, and Eddie Blazonczyk) and the National Cleveland Style Polka Hall of Fame (<http://www.clevelandstyle.com>). "I get requests from across the country for songs for weddings," she says, adding, "Probably a lot more people are looking for this kind of music."

Like Kohan, Hlad feels that young people who grew up with polka may have moved away from it but may be trying to come back. As Koslosky, 33, explains, "When I was young, polka wasn't cool. Maybe people are ready to listen to polka now for what it is, rather than something their parents liked."

But the younger Blazonczyk, like Kohan, senses a potential acceptance

by young audiences from outside the polka tradition of polka as alternative music.

"We opened for Brave Combo in Chicago at Fitzgerald's, where there were young people who came to see them because they're alternative," says Blazonczyk. "They got exposed to our hardcore polka, and they certainly accepted us with open arms. During



LOS PALOMINOS

reach No. 1, as Selena did posthumously before him, but his chart positions and record sales were good enough for labels to continue their search for other potential hit makers.

But while Emilio and Selena grabbed the lion's share of the spotlight, several other groups emerged as major players during this time.

The producer talents of guitarist Jimmy Gonzalez combined with the handsome looks of lead singer Joe Lopez have propelled the group Mazz into the upper Tejano tier. The act's chief strength is an ability to create cumbias with catchy hooks, and it is widely considered one of the genre's best live bands.

A series of albums in the '90s, including "No Te Olvidaré" and "Lo Hare Por Ti," each sold several hundred thousand copies, according to the group's label, EMI Latin. Mazz has consistently packed houses at dance halls and parks.

Houston group La Mafia peaked as a Tejano outfit in the late '80s. But it was the band's forward vision of metamorphosing from a polka-driven Tejano act to a full-on cumbia/ballad outfit that brought it international success with such albums as "Ahora Y Siempre," "Vida," and its latest, "Un Millon De Rosas," on Sony Discos.

La Mafia's new sound is characterized by a heavy dose of sledgehammer-on-anvil synthesizers and positively vibrating bass lines.

La Tropa F on EMI Latin is a San Antonio outfit made up of five brothers and one cousin who toiled away during the '80s with little luck. But a series of hit cumbias, "Que Me Has Hecho Tu," "Lagrimas," and "Concha Del Mar," in recent years has brought them top-of-the-chart success and packed houses.

The band's latest album, "A Un Nuevo Nivel," has sold more than 100,000 units, according to the label, and the group is commanding as much as \$12-\$15 a person at its shows.

Other new artists with potential to break big in the Tejano ranks include Bobby Pulido, Intocable, and Stephanie Lynn on EMI Latin; Eddie Gonzalez, Los Palominos, and Stefani on Sony Discos; Michael Salgado on Joey Records; Potente on Freddie Records; and Annette Y Axion, Hometown Boys, and Brando on Fonovisa.



HLAD

Mark Kohan performs with his band the Steel City Brass.



Mark Kohan performs with his band the Steel City Brass.

the week, I play BoDeans and Gin Blossoms, but how much more alternative can you get than polka music?"

Alternative? Maybe. But as Hlad underscores in saying why she has chosen to carry on the ethnic music style of her heritage, "It's happy music that nobody should miss out on!"

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 46. One Stops
 47. Juke box operators
 48. Exporters and importers of CDs, records, tapes and video
91. Music Publishers
 92. Performing unions, licensing and rights organizations
 93. Industry Associations

Radio/Broadcasting

50. Radio Programmers, Music Directors, General Mgrs., Air Personalities, Owners
 53. DJs
 56. Radio Syndicators
81. Public, school and university libraries
 82. Music fans, audiophiles
 83. Schools
 86. Financial Institutions
 87. Government
 96. Advertising and public relations
 11. Other, please specify _____

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 61. Pressing plants, manufacturers of CD, tape, record, multimedia hardware and software, music/video playback and accessories

Music Publishers

91. Music Publishers
 92. Performing unions, licensing and rights organizations
 93. Industry Associations

Media


95. Newspaper and magazine personnel, journalists
 55. Television and cable personnel

Miscellaneous

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 82. Music fans, audiophiles
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 86. Financial Institutions
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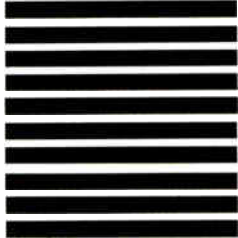
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Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 50 rows of chart data.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, NAME, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 50 rows of recurrent airplay data.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 63 AIN'T NO NIGGA/DEAD PRESIDENTS (Lil Lu Lu, BMI/Biggie, BMI/August Moon, BMI/Harlem, BMI)
72 ALL ALONG (EMI, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
77 ALL I SEE (Shantav, BMI/EMI, ASCAP/Born First, BMI/Second Cometh, BMI)
17 ALWAYS BE MY BABY (Sony/ATV Songs, BMI/ATV, BMI/Rye, BMI/So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) WBM/HL
73 ANGELINE IS COMING HOME (Rastafarian Amvets, ASCAP/Bretlee, ASCAP)
70 BABY LUV (Groove 78, ASCAP/Almo, ASCAP/Jizop, BMI/Sony/ATV Songs, BMI/Dream Team, ASCAP)
75 BACK TO THE WORLD (Full Keel, ASCAP/Jamey Jaz, ASCAP/Ectasoul, ASCAP/Gabrielle, BMI) WBM
15 BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL) (Realsongs, ASCAP) WBM
68 BLACKBERRY MOLASSES (Organized Noize, BMI/Stiff Shirt, BMI/Belt Star, ASCAP)
40 BLUE (Trio, BMI/Fort Knox, BMI) WBM/HL
96 CAN'T GET YOU OFF MY MIND (Miss Bessie, ASCAP)
6 CHANGE THE WORLD (FROM PHENOMENON) (Warner Chappell, ASCAP/Interscope, ASCAP/EMI Christian, ASCAP/Bases Loaded, ASCAP/PolyGram Int'l, ASCAP/Careers-BMG, BMI) WBM/HL
25 CHILDREN (Jelly, MCPS)
9 C'MON N' RIDE IT (THE TRAIN) (Ceejai, BMI/Sa-vent, BMI/Unichappell, BMI) HL
22 COUNTING BLUE CARS (Mono Rat, ASCAP/Bigger Than Peanut Butter, ASCAP)
66 COUNT ON ME (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI/Nippy, ASCAP/Auriana, ASCAP) WBM
85 DO YOU MISS ME (Rhythm Vision, BMI)
26 THE EARTH, THE SUN, THE RAIN (Elhiot Wolf, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) HL/WBM
12 ELEVATORS (ME & YOU) (Chrysalis, ASCAP/Gnal Booty, ASCAP) WBM
42 FASTLOVE (Big Geoff, PRS/Chappell & Co., ASCAP/Baby Fingers, ASCAP/Fredde Dee, BMI/Little Birdie, ASCAP) WBM
54 FLOOD (Pogostick, BMI/Bridge Building, BMI/Brentwood, BMI) WBM
27 FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU (Bonneville Salt Flats, ASCAP/Rulle Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI) WBM
87 FOREVER MORE (WB, ASCAP/Gratitude Sky, ASCAP/Who Dat, BMI/Ensign, BMI/Hackley, ASCAP) WBM/HL
46 GET ON UP (EMI April, ASCAP/Dalvin DeGrate, ASCAP/LBN, ASCAP/Joel Hailey, ASCAP) HL
4 GIVE ME ONE REASON (EMI April, ASCAP/Purple Rabbit, ASCAP) HL
93 GUILTY (FROM SEVEN) (TVT, ASCAP)
100 HANG 'EM HIGH (Tex Gram, ASCAP/DC Cowboy, ASCAP/Dusty Fingers, BMI/Unart, BMI/EMI, BMI) WBM
79 HAY (Sallap, BMI/Flict, BMI/Bridgeport, BMI) WBM
29 HOUSE KEEPER (M.O.V., BMI/Donril, ASCAP/Sweetly Melodies, ASCAP)
3 HOW DO U WANT IT/CALIFORNIA LOVE (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Suge, ASCAP/Black/Hispanic, ASCAP/Eman's, ASCAP/Delirious, BMI/Embassy, BMI) WBM
5 I CAN'T SLEEP BABY (IF I) (Zomba, BMI/R. Kelly, BMI/Sony/ATV LLC, BMI/Ecaf, BMI) WBM
59 IF I RULED THE WORLD (I'll Will, ASCAP/Zomba, ASCAP/12 And Under, BMI/Slam U Well, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI/Funk Groove, ASCAP/Kuwa, ASCAP) WBM
28 I LIKE (FROM THE NUTTY PROFESSOR) (Chrysalis, ASCAP/Mo' Swang, ASCAP/Baj, ASCAP/Longitude, BMI) WBM
71 I'LL NEVER STOP LOVING YOU (Diamond Cuts, BMI/Zomba, BMI) HL/WBM
13 WHERE DO WE GO FROM HERE (Donna Lewis, ASCAP/Warner Chappell, ASCAP) WBM
16 INSENSITIVE (FROM BED OF ROSES) (PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL
82 IN THE HOOD (Check Man, ASCAP/Tobar, ASCAP/Duck, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP) WBM
88 IN THE MEANTIME (Hog (Space), ASCAP)
24 IRONIC (MCA, BMI/Vanhurst Place, BMI) HL
45 IT'S ALL THE WAY LIVE (NOW) (FROM EDDIE) (Boo Daddy, ASCAP/T-Boy, ASCAP/Sony, ASCAP/ATV, BMI/Portrait-Solar, ASCAP) HL
52 IT'S A PARTY (T'Ziah's, BMI/9th Town, ASCAP)
31 JEALOUSY (Indian Love Bride, ASCAP)
14 KISSIN' YOU (Jam Shack II, BMI/Troy II, BMI/Brisong, ASCAP)
56 LIKE A WOMAN (1995 Otna Doudsa, BMI/Stiff Shirt, BMI)
10 LOUNGIN (LL Cool J, ASCAP/Def Jam, ASCAP/Sadyah, BMI/EMI, ASCAP)
1 MACARENA (BAYSIDE BOYS MIX) (SGAE, ASCAP/RightSongs, BMI) WBM/HL
80 MACARENA (Warner Chappell, ASCAP) WBM/HL
53 MACARENA (SGAE, ASCAP/RightSongs, BMI) WBM/HL
76 MACHINEHEAD (FROM FEAR) (Acme, BMI/Mad Dog Winston, BMI)
96 MARIA (Draco Cornelius, BMI/Sony Latin, BMI/Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP) HL
67 MINT CAR (Fiction, ASCAP) HL
41 MISSING (Sony/ATV Tree, BMI) HL
49 MY BOO (Ghostown, BMI/Carl Mo, BMI/Air Control, ASCAP/EMI April, ASCAP)
89 NEVER TOO BUSY (WB, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
21 NOBODY KNOWS (Joe Shade, BMI/Stiff Shirt, BMI/D'Jon, BMI) CLM
48 OLD MAN & ME (WHEN I GET TO HEAVEN) (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
58 ONE BY ONE (PolyGram Int'l, ASCAP) HL
81 ONE MORE TRY (Champion, ASCAP/BMG, ASCAP/EMI April, ASCAP) HL
90 THE ONLY THING THAT LOOKS GOOD ON ME IS YOU (Badams, ASCAP/Zomba, ASCAP) WBM/HL
19 ONLY YOU (Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/Kevin Wales, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMI) HL/WBM
84 PAPERAZZI (Hennessy For Everyone, BMI/Westside, ASCAP)
78 PO PIMP ()
51 REACH (Foreign Imported, BMI/Realsongs, ASCAP) WBM
69 REDNECK GAMES (Max Lafls, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL
92 RELEASE ME (Upstairs, ASCAP/AJ, ASCAP/Saucedo, ASCAP)
91 SCARRED (FROM EDDIE) (LDM Deep South, BMI)
43 SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
94 SO MANY WAYS (FROM HIGH SCHOOL HIGH) (So So Def, ASCAP/EMI, ASCAP/Air Control, ASCAP)
30 SOMEDAY (FROM THE HUNCHBACK OF NOTRE DAME) (Wonderland, BMI/Walt Disney, ASCAP) HL

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 50 rows of chart data.

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

- 35 STUPID GIRL (Vibecrusher, BMI/Irving, BMI/Deadarm, ASCAP/Nineden, ASCAP/EMI Virgin, ASCAP) HL/WBM
23 SWEET DREAMS (Neue Well, GEMA/Songs Of Logic, BMI/Warner-Tamerlane, BMI/PMP, BMI) WBM/HL
97 TELL ME (I'LL BE AROUND) (Screen Gems-EMI, BMI)
18 THA CROSSROADS (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI/Bovina, ASCAP/EMI April, ASCAP) HL
34 WHERE DO WE GO FROM HERE (Warner-Tamerlane, BMI/Slug Sound, BMI/EMI Blackwood, BMI/Deborah Cox, BMI) WBM/HL
61 WHERE DO WE GO FROM HERE (Warner-Tamerlane, BMI/Slug Sound, BMI/EMI Blackwood, BMI/Deborah Cox, BMI) WBM/HL
11 WHO WILL SAVE YOUR SOUL (Weggy Tooth, ASCAP) WBM
60 WHY DOES IT HURT SO BAD (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI) WBM
20 WHY I LOVE YOU SO MUCH/AIN'T NOBODY (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
95 WISHES (FROM KAZAAM) (EMI April, ASCAP/Flyte Tyme, ASCAP/Ensign, BMI/Vanderpool, BMI/Coillion, BMI/Ten East, BMI/Springalo, BMI/Richie Furay, BMI) WBM/HL
44 WONDER (Indian Love Bride, ASCAP)
99 WRONG (Sony) HL
8 YOU LEARN/YOU OUGHTA KNOW (MCA, BMI/Vanhurst Place, BMI/Aerostation, ASCAP) HL
2 YOU'RE MAKIN' ME HIGH/LET IT FLOW (Groove 78, ASCAP/Almo, ASCAP/Ecaf, BMI/Sony/ATV Songs, BMI) HL/WBM
37 YOU'RE THE ONE (A's Street, ASCAP/Almo, ASCAP/Sailandra, ASCAP/One Ole Ghetto Ho, ASCAP/Almo, ASCAP/Wonder Woman Sings, ASCAP/Warner Chappell, PRS) WBM
83 YOU STILL TOUCH ME (Reggatta, BMI/Irving, BMI) HL
62 YOU (Soul On Soul, ASCAP/EMI April, ASCAP/Three Boyz From Newark, ASCAP/Burrell, BMI) WBM/HL

Billboard **HOT 100 SINGLES**

FOR WEEK ENDING AUGUST 3, 1996

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY

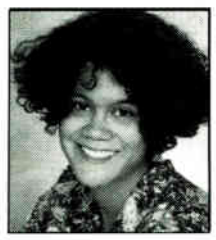


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
				*** No. 1 ***		
1	4	4	33	MACARENA (BAYSIDE BOYS MIX) ▲	LOS DEL RIO C.DE YARZA, M. TRIAY (A. MONGE, R. RUIZ)	1
2	1	2	9	YOU'RE MAKIN' ME HIGH/LET IT FLOW ▲	TONI BRAXTON BABYFACE, B. WILSON (B. WILSON, BABYFACE)	1
3	2	1	8	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC (FEAT. KC AND JOJO) R. JENKINS (P. SNAPE, DR. DRE, R. TROUTMAN, L. TROUTMAN, N. DURHAM, A. CUNNINGHAM, J. JACKSON, M. HOOKS)	1
4	3	3	18	GIVE ME ONE REASON ●	TRACY CHAPMAN D. GEHMAN, T. CHAPMAN (T. CHAPMAN)	3
5	8	7	4	I CAN'T SLEEP BABY (IF I)	R. KELLY R. KELLY (R. KELLY, BABYFACE)	5
6	7	9	3	CHANGE THE WORLD (FROM "PHENOMENON")	ERIC CLAPTON BABYFACE (T. SIMS, G. KENNEDY, W. KIRKPATRICK)	6
7	5	6	7	TWISTED	KEITH SWEAT K. SWEAT, E. MCCAIN (K. SWEAT, E. MCCAIN, KUT KLOSE)	5
8	6	—	2	YOU LEARN/YOUGHTA KNOW	ALANIS MORISSETTE G. BALLARD (A. MORISSETTE, G. BALLARD)	6
9	9	8	21	C'MON N' RIDE IT (THE TRAIN) ▲	QUAD CITY DJ'S C.C. LEMONHEAD, J. MCGOWAN (C.C. LEMONHEAD, J. MCGOWAN, B. WHITE)	8
10	13	16	5	LOUNGIN	LL COOL J R. SMITH (LL COOL J, B.R. SMITH)	10
11	12	13	10	WHO WILL SAVE YOUR SOUL	JEWEL B. KEITH (JEWEL)	11
12	16	—	2	ELEVATORS (ME & YOU)	OUTKAST OUTKAST (A. BENJAMIN, A. PATTON)	12
13	23	31	7	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS D. LEWIS, K. KILLEN (D. LEWIS)	13
14	15	12	14	KISSIN' YOU ●	TOTAL R. SAADIQ (J. JACKSON, R. SAADIQ, J. JOHNSON, B. JAMES)	12
15	11	10	22	BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") ▲	CELINE DION D. FOSTER (D. WARREN)	1
16	17	15	26	INSENSITIVE (FROM "BED OF ROSES")	JANN ARDEN E. CHERNEY (A. LOREE)	12
17	14	11	18	ALWAYS BE MY BABY ▲	MARIAH CAREY M. CAREY, J. DUPRI (M. CAREY, J. DUPRI, M. SEAL)	1
18	10	5	13	THA CROSSROADS ▲	BONE THUGS-N-HARMONY D. J. U-NEEK (BONE, D. J. U-NEEK, THE ISLEY BROS., C. JASPER)	1
19	20	20	10	ONLY YOU	112 FEATURING THE NOTORIOUS B.I.G. S. COMBS (STEVE J., S. COMBS, J. JORDAN, M. SCANDRICK, Q. PARKER, M. KEITH, D. JONES, D. ROGERS, H. CASEY)	19
20	18	14	9	WHY I LOVE YOU SO MUCH/AIN'T NOBODY ●	MONICA D. SIMMONS, D. AUSTIN (D. SIMMONS, D. AUSTIN, A. CRISS)	9
21	19	17	34	NOBODY KNOWS ▲	THE TONY RICH PROJECT T. RICH (J. RICH, D. DUBOSE)	2
				*** Greatest Gainer/Airplay ***		
22	26	30	18	COUNTING BLUE CARS	DISHWALLA P. NICOLE, D. SHAW (ALEXANDER, BROWNING, KOLANEK, RICHARDS, PENDERGAST)	22
23	24	27	19	SWEET DREAMS	LA BOUCHE CLICK PRODUCTION (G. A. SARAF, M. SONMEZ, M. THORNTON, R. HAYNES)	13
24	22	19	21	IRONIC ●	ALANIS MORISSETTE G. BALLARD (A. MORISSETTE, G. BALLARD)	4
25	21	21	13	CHILDREN	ROBERT MILES R. MILANI (R. CONCINA)	21
26	25	23	14	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD N. M. WALDEN (E. WOLFF, S. PIERSA)	21
27	30	33	26	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU	GIN BLOSSOMS J. HAMPTON, GIN BLOSSOMS (J. VALENZUELA, R. WILSON, M. CRENSHAW, S. JOHNSON, B. LEEN, P. RHODES)	9
28	28	28	6	I LIKE (FROM "THE NUTTY PROFESSOR")	MONTELL JORDAN FEAT. SLICK RICK J. E. JONES (M. JORDAN, J. E. JONES, H. W. CASEY, R. FINCH)	28
29	27	18	13	HAY ●	CRUCIAL CONFLICT WILDSTYLE (W. MARTIN, M. KING, C. JOHNSON, R. LEVERSTON)	18
30	31	35	6	SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME")	ALL-4-ONE W. AFANASIEFF (A. MENKEN, S. SCHWARTZ)	30
31	32	32	8	JEALOUSY	NATALIE MERCHANT N. MERCHANT (N. MERCHANT)	31
32	29	25	13	TOUCH ME TEASE ME (FROM "THE NUTTY PROFESSOR") ●	CASE FEAT. FOXY BROWN A. BARKLEY (M. JORDAN, J. E. JONES, B. BLIGE, M. HOOTEN, K. ROY, D. J. YOUNG, S. SCHUBERT)	14
33	37	40	6	THAT GIRL	MAXI PRIEST FEATURING SHAGGY R. SIMMONS (S. PIZZONIA, G. BENSON, M. ELIOTT, R. LIVINGSTON, S. PIZZONIA, D. BURRELL, B. T. JONES, S. CRUPP, L. STERNBERG)	33
34	44	49	5	WHERE DO YOU GO	NO MERCY AME (F. REUTHER, P. BISHCHOF, F. ALLENSTEIN)	34
35	46	—	2	STUPID GIRL	GARBAGE GARBAGE (GARBAGE, STRUMMER, JONES)	35
36	38	38	6	TONIGHT, TONIGHT	THE SMASHING PUMPKINS FLOOD, A. MOULDER, B. CORGAN (B. CORGAN)	36
37	34	29	16	YOU'RE THE ONE ●	SWV A. "ALLSTAR" GORDON, JR. (ALLSTAR, A. MARTIN, J. MATIAS, T. JOHNSON, C. GAMBLE)	5
38	40	36	9	UNTIL IT SLEEPS	METALLICA B. ROCK (HETFIELD, ULIRICH)	10
39	33	22	13	THEME FROM MISSION: IMPOSSIBLE (FROM "MISSION: IMPOSSIBLE") ●	ADAM CLAYTON & LARRY MULLEN L. MULLEN (L. SCHIFRIN)	7
40	36	26	7	BLUE	LEANN RIMES W. RIMES (B. MACK)	26
41	43	41	52	MISSING ●	EVERYTHING BUT THE GIRL B. WATT, T. THORN, J. COXON (T. THORN, B. WATT)	2
42	35	24	13	FASTLOVE	GEORGE MICHAEL G. MICHAEL, J. DOUGLAS (G. MICHAEL)	8
43	42	39	32	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") ▲	BRANDY BABYFACE (BABYFACE)	2
44	45	42	35	WONDER	NATALIE MERCHANT N. MERCHANT (N. MERCHANT)	20
45	41	37	10	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") ●	COOLIO WINO, BRIAN G. (A. IVEY, J.R. LEWIS)	29
46	39	34	12	GET ON UP	JODECI M.R. DALVIN (M.R. DALVIN, K.CI JOJO)	22
47	57	63	4	TUCKER'S TOWN	HOOTIE & THE BLOWFISH D. GEHMAN (M. BRYAN, D. FELBER, D. RUCKER, J. SONEFELD)	47
48	47	43	15	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOWFISH D. GEHMAN (M. BRYAN, D. FELBER, D. RUCKER, J. SONEFELD)	13
49	56	59	5	MY BOO	GHOST TOWN DJ'S R. TERRY (R. TERRY, C. MAHONEY, JR.)	49
50	55	56	5	WHERE DO WE GO FROM HERE	DEBORAH COX HERBERT (L. STEPHENS, D. COX)	50

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL	
51	51	48	16	REACH	GLORIA ESTEFAN E. ESTEFAN, JR., L. DERMER (G. ESTEFAN, D. WARREN)	48
52	53	55	4	IT'S A PARTY	BUSTA RHYMES FEATURING ZHANE EASY MO BEE (T. SMITH, R. NEUFVILLE)	52
53	66	61	5	MACARENA	LOS DEL RIO J. BOLA, M. SOLER (A.R. MONGE, R. RUIZ)	53
54	52	47	12	FLOOD	JARS OF CLAY A. BELEV (JARS OF CLAY)	37
55	48	44	15	TRES DELINQUENTS	DELINQUENT HABITS O.G. STYLE (I. MARTIN, D. THOMAS, A. MARTINEZ, S. LAKE)	35
56	76	—	2	LIKE A WOMAN	THE TONY RICH PROJECT T. RICH (T. RICH)	56
				*** Greatest Gainer/Sales ***		
57	78	100	4	THE THINGS THAT YOU DO	GINA THOMPSON R. JERKINS (R. JERKINS)	57
58	54	54	8	ONE BY ONE	CHER S. WARD (A. GRIFFITHS, CHER)	52
59	59	66	7	IF I RULED THE WORLD	NAS POKE, TONE (N. JONES, J. OLIVIER, S. BARNES)	57
				*** Hot Shot Debut ***		
60	NEW	—	1	WHY DOES IT HURT SO BAD (FROM "WAITING TO EXHALE")	WHITNEY HOUSTON BABYFACE (BABYFACE)	60
61	65	65	6	WHERE IT'S AT	BECK B. HANSEN, DUST BROTHERS (B. HANSEN, SIMPSON, KING)	61
62	60	60	13	YOU ●	MONIFAH HEAVY D (HEAVY D, R. BURRELL, V. HERBERT, C. KING)	32
63	69	67	18	AIN'T NO NIGGA/DEAD PRESIDENTS ●	JAY-Z FEAT. FOXY BROWN SKI (S. CARTER, D. WILLIS, A. MOON, T. THOMAS)	50
64	70	83	8	THIS IS YOUR NIGHT	AMBER THE BERMAN BROTHERS (F. BERMAN, C. BERMAN, A. CREMERS)	64
65	58	45	9	THEY DON'T CARE ABOUT US	MICHAEL JACKSON M. JACKSON (M. JACKSON)	30
66	61	51	20	COUNT ON ME (FROM "WAITING TO EXHALE") ●	WHITNEY HOUSTON & CECE WINANS BABYFACE (BABYFACE, W. HOUSTON, M. HOUSTON)	8
67	63	58	3	MINI CAR	THE CURE R. SMITH, S. LYON (SMITH, GALLUP, BAMONTE, COOPER, O'DONNELL)	58
68	68	68	6	BLACKBERRY MOLASSES	MISTA ORGANIZED NOIZE (ORGANIZED NOIZE, M. ETHERIDGE)	68
69	73	70	6	REDNECK GAMES	JEFF FOXWORTHY WITH ALAN JACKSON S. ROUSE (J. FOXWORTHY, S. ROUSE, R. SCAIFE)	69
70	NEW	—	1	BABY LUV	GROOVE THEORY B.P. WILSON (B. WILSON, A. LARRIEUX, D. BROWN)	70
71	62	62	11	I'LL NEVER STOP LOVING YOU	J'SON S. DIAMOND (S. DIAMOND, J. BLUME)	62
72	72	76	4	ALL ALONG	BLESSID UNION OF SOULS EMOSIA (E. SLOAN, J. PENCE, E.MOSIA, A.M. SARMIENTO, C.P. ROTH)	72
73	75	80	5	ANGELINE IS COMING HOME	THE BADLEES THE BADLEES (M. NAYDOCK, THE BADLEES)	73
74	71	71	4	WHERE DO WE GO FROM HERE (FROM "ERASER")	VANESSA WILLIAMS D. FOSTER (D. FOSTER, L. THOMPSON, E. KOPELSON, D. PASHLEY)	71
75	64	52	7	BACK TO THE WORLD	TEVIN CAMPBELL JAMEY JAZ (J. JAZ, M. RODERICK, R. PATTERSON)	47
76	79	77	17	MACHINEHEAD (FROM "FEAR")	BUSH C. LANGER, A. WINSTANLEY, BUSH (G. ROSSDALE)	43
77	NEW	—	1	ALL I SEE	A + C C. GARR (C. GARR, R. JERKINS, SMITH BROTHERS)	77
78	NEW	—	1	PO PIMP	DO OR DIE (FEATURING TWISTA) THE LEGENDARY TRAXSTER (AK 47, BELO ZERO, N.A.R.D.)	78
79	77	69	10	HOUSE KEEPER	MEN OF VIZION S. WILLIAMS, T. RILEY (G. SPENCER III, T. RILEY, S. BLAIR)	67
80	88	87	7	MACARENA	LOS DEL RIO J. LAGRECA, D. LEPAGE (A.R. MONGE, R. RUIZ)	80
81	81	86	10	ONE MORE TRY	KRISTINE W ROLLO, ROB D (ROB D, ROLLO, KRISTINE W)	78
82	83	79	5	IN THE HOOD	DONELL JONES D. JONES (D. JONES, G. TOBAR, P. RICHARDSON)	79
83	74	64	12	YOU STILL TOUCH ME	STING H. PADGHAM, STING (STING)	60
84	85	91	3	PAPARAZZI	XZIBIT THAYOD (A. JOINER, E. BANKS)	84
85	95	—	2	DO YOU MISS ME	JOCELYN ENRIQUEZ G. GUTIERREZ (G. GUTIERREZ)	85
86	87	93	3	WAITING FOR WEDNESDAY	LISA LOEB & NINE STORIES J. PATINO, L. LOEB (L. LOEB)	86
87	80	73	12	FOREVER MORE	PUFF JOHNSON N. M. WALDEN (N. M. WALDEN, P. JOHNSON, S. J. DAKOTA)	63
88	84	85	18	IN THE MEANTIME	SPACEHOG SPACEHOG, B. GOGGIN (R. LANGOON)	32
89	94	94	3	NEVER TOO BUSY	KENNY LATTIMORE D. HALL (D. HALL, K. JONES)	89
90	82	72	11	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	BRYAN ADAMS R. J. LANGE, B. ADAMS (B. ADAMS, R. J. LANGE)	52
91	89	74	15	SCARRED (FROM "EDDIE")	LUKE D. RUONICK (L. CAMPBELL, L. DOBSON, M. YOUNG)	64
92	92	81	20	RELEASE ME	ANGELINA N. SAUCEDO (J. LERMA LOPEZ, J. PRO, ANGELINA)	52
93	93	89	17	GUILTY (FROM "SEVEN")	GRAVITY KILLS GRAVITY KILLS (GRAVITY KILLS)	86
94	NEW	—	1	SO MANY WAYS (FROM "HIGH SCHOOL HIGH")	THE BRAXTONS J. DUPRI (J. DUPRI, C.S. LOWE)	94
95	99	—	2	WISHES (FROM "KAZAAM")	NATHAN MORRIS J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, N. MORRIS, S. STILL)	95
96	90	90	3	MARIA	RICKY MARTIN K.C. PORTER (I. BLAKE, K.C. PORTER, L. GOMEZ ESCOLAR)	90
97	NEW	—	1	TELL ME (I'LL BE AROUND)	SHADES T. TAYLOR, C. FARRAR (T. TAYLOR, C. FARRAR, B. WRIGHT, L. WRIGHT, D. ANDREWS, T. CARDWELL, M. PEOPLES, S. W. WILLIAMS)	97
98	97	95	20	CAN'T GET YOU OFF MY MIND	LENNY KRAVITZ L. KRAVITZ (L. KRAVITZ)	62
99	86	82	10	WRONG	EVERYTHING BUT THE GIRL B. WATT (B. WATT, T. THORN)	68
100	98	—	2	HANG 'EM HIGH	SADAT X A. MALEK (D. MORPHY, A. MALEK, J. KIRKLAND, E. MORRICE)	98

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ● Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

HEY, MACARENA: It's the No. 1 dance craze and now the No. 1 single, too, as "Macarena" (Bayside Boys Mix) by Los Del Río cha-chas past the competition to the top of the Hot 100. With a 17% sales improvement, the RCA song moves 3-2 on Hot 100 Singles Sales and stays flat at No. 14 on Hot 100 Airplay. According to SoundScan, the single has sold more than 985,000 units.

The song is receiving airplay at 144 monitored stations and is ranked No. 1 at 10. "Macarena" (Bayside Boys Mix) is receiving 70 or more spins at KHTT Tulsa, Okla.; WQSL New Bern, N.C.; KHOM New Orleans; and WWKX Providence, R.I., where it got 90 detections. You may think that a song that is played every hour and 10 minutes would burn out quickly, but that is not the case at WWKX, where PD Joe Dawson says that "Macarena" (Bayside Boys Mix) is No. 2 in the station's call-out research, with very little burn. Dawson adds, "The song has become a phenomenon similar to Tag Team's 'Whoomp! (There It Is)' and Sir Mix-A-Lot's 'Baby Got Back.'"

True enough, particularly when "Live With Regis And Kathie Lee," "Extra," and CNN have aired segments demonstrating the dance, and Entertainment Weekly and USA Today have given it print exposure. I even witnessed a major-league ball game in which a home run prompted the audience to rise to its feet and do the "Macarena."

Massive media exposure has also spurred sales of the original BMG U.S. Latin version of the song, recorded by Los Del Río in 1993; it moves 66-53 on the Hot 100 and 38-29 on Hot 100 Singles Sales. The original has sold more than 67,000 units, according to SoundScan. Meanwhile, a remake by Los Del Mar, a Canadian group capitalizing on the novelty, moves 88-80 on the Hot 100 and stays flat at No. 57 on Hot 100 Singles Sales (Radikal/Critique).

EXTENDED SHELF LIFE: Everything But The Girl's "Missing" (Atlantic) has spent an amazing 52 consecutive weeks on the Hot 100, which makes it the longest-running single in the chart's history. "Missing," currently at No. 41, entered the Hot 100 at No. 94 during the corresponding week last year and peaked at No. 2 in its 28th chart week (Billboard, Feb. 17). According to SoundScan, "Missing" moved more than 332,000 units before it was deleted.

LOVE THAT GIRL FOREVER: In this soft week, every title on Hot 100 Singles Sales that shows any sort of sales increase earns a bullet. Only seven of the 29 bulleted titles failed to post gains of more than 10%. Among the singles posting improvement better than 35% are No. 35, Donna Lewis' "I Love You Always Forever" (Atlantic), and No. 24, Maxi Priest Featuring Shaggy's "That Girl" (Virgin).

By the way, when Lewis won her fifth consecutive Greatest Gainer/Airplay award last week, she became the first artist in the 10-year history of the award to do so. (First called "Hot Mover/Airplay" in December 1985, it was later renamed "Power Pick.") Lewis makes significant strides again, moving 21-5 on Hot 100 Airplay with a 31% increase in audience impressions. Greatest Gainer/Airplay and Sales awards are awarded only to titles ranked below No. 20. "I Love You Always Forever" moves 23-13 on the Hot 100, which makes Lewis ineligible to receive the award this week.

MERCURY NOMS SHOW GREAT DEPTH OF ACTS

(Continued from page 4)

selection is "The Beltane Fire & Carsical selection is "The Beltane Fire & Caroline Mathilde" (Collins Classics), a pair of orchestral suites by revered composer Sir Peter Maxwell Davies.

Island Records U.K. managing director Marc Marot expresses delight at the company's ninth nomination, Pulp; the act has been represented in each of the five years the prize has been awarded.

Of the accusations of tokenism toward specialist music that are sometimes leveled at the event, Marot comments, "You could be really cynical about this and say that Mark Morrison satisfies a need for this type of music, Peter Maxwell Davies for that type—

you can clearly see where the lines are drawn, and that cannot be a coincidence. But I don't know what else [the judges] can do but break it down into subgenres."

The effect, he says, is still to generate interest and excitement in unfamiliar music and artists. "That works for me. Again this year, I've come back, and I've been asking for or buying copies of the [nominated] records I haven't got."

Marc Spence, buying manager for music at the U.K.'s John Menzies chain, says of the 1996 nominations, "There aren't a lot of surprises, although to be perfectly honest, I haven't heard either the Norma Water-

son or Peter Maxwell Davies albums. Personally, I'd like Pulp to win, because I think it's the best of the lot. In a business sense, the best winner would be either Black Grape or Manic Street Preachers, because either of these two would sell more albums if they win."

Stephanie Heasley, country buyer at Tower Records' flagship London store in Piccadilly Circus, is delighted that Waterson has been rewarded with a nomination. "The album has been doing well for us, and we are finding that some folk acts are now starting to get a higher profile. The extra publicity you get from a Mercury nomination should help give it a bit of a boost."

WAR MEMBERS FILE SUITS

(Continued from page 4)

subpoenas have been served to Rhino Records, Navarre, RCA Special Products/BMG, Sony, Sony Music Entertainment Inc., PolyGram, and MCA in order to determine the amount of profits allegedly owed to the plaintiff from War recordings.

Attempting to establish that Goldstein does not own the War name, the suit refers to a Florida district court action filed by Jordan and other former War members against Goldstein, Far Out Music Productions Inc., Steve Gold, and Far Out Management Ltd.

According to the suit, the Jan. 10, 1986, Florida court ruling said that defendants in that case "misappropriated the plaintiff's federally protected and registered intellectual property, the name War."

However, Jay M. Coggan, lawyer for Far Out Productions and Goldstein, says that the suit is invalid because there was a judgment only against Far Out Management, which never owned the War name to begin with; because Goldstein's companies had filed Chapter 11 before the matter was heard in court; and because state courts cannot adjudicate copyright law.

Coggan maintains that Far Out Productions Inc. is the sole owner of the War name.

Brown's suit also alleges a slew of RICO violations by Goldstein, et al., including mail fraud, extortion, interstate transportation and receipt of monies and properties obtained by false pretenses and fraud, bank fraud, bankruptcy fraud, racketeering, and

money laundering.

The suit also alleges that Goldstein was involved in narcotic dealing by providing cocaine to War members in order to impair their business judgment. Goldstein is additionally accused of transporting "multiple kilos" of the drug when the band performed outside of the U.S.

Coggan refutes all claims in the suit, saying that the plaintiffs "have a history of running out of money and trying to sue Jerry for more when the well goes dry."

"This [suit] is totally spurious and unfounded, and they are just trying to dirty the waters," he adds.

Coggan says he will attempt to have the suit thrown out at an Aug. 26 hearing here.

SET OFFERS A SCENIC OVERLOOK

(Continued from page 8)

catalog are new albums from Jeffrey Clark, Perfume Tree, and Loop Guru, as well as releases from Half String and For Against and hard-to-find discs from Camper Van Beethoven, Polvo, Breathless, and Licher's former band, Savage Republic. Also, Alison's Halo, a noise-pop band from Tempe, Ariz., is recording its first full-length album for IPR.

"Acquatica" is IPR's first release with the RED-distributed World Domination. IPR is licensing the CD to World Domination and issuing the vinyl LP itself. Licher and World Domination chief Dave Allen, a former member of Gang Of Four and Shriekback, are discussing a more in-depth relationship, with World Domination possibly providing seed money so IPR can act as a satellite A&R source for the label.

World Domination recently issued an album by Allen & the Elastic Purejoy, "The Clutter Of Pop," and plans releases by Rick Boston, Kristine Young, and Lizard Music in the near future.

Allen thinks that with the groundswell of interest in such atmospheric post-rock bands as Tortoise and the Rachel's, Scenic could see its profile heighten considerably. "Certainly, Scenic's music is based more in art than in commerce," he says. "That doesn't mean it isn't very approachable, though, and instrumental music does seem so much more popular these days."

With Scenic, Licher has crafted an uncommon music: arresting rock soundscapes shorn of overt surf or jazz references, influenced more by the ghostly harmonies in avant-garde composer Glenn Branca's guitar sym-

phonies and the overdriven melodies of My Bloody Valentine.

According to Chris Douridas, host of "Morning Becomes Eclectic" on KCRW Los Angeles, it's Scenic's cinematic quality that attracts the band's cult following and affords it potential growth. "Scenic isn't background music—it's more powerful than that," he says. "But the records do give you room for your own thoughts."

"Acquatica" should do well at Aron's Records in Los Angeles, according to manager and indie buyer Richard Ellis. "Anything new from Scenic I put up on the new-release wall immediately," he says. "The minute they're on the radio, I get calls out the yin-yang."

Scenic performed live on "Morning Becomes Eclectic" last year, helping fuel sales of nearly 200 copies of "Incident At Cima" and 50 of the "Sage" EP at Aron's, Ellis says. The band previewed material from "Acquatica" on

the show July 15. Ellis preordered 75 copies of the new album, which is "as large as I ever go," he says. One hundred people attended Scenic's in-store last year at Aron's, and the band has another one set there for Aug. 9.

Featuring bassist James Brenner, drummer Brock Wirtz, keyboardist Robert Loveless, rhythm guitarist Mark Mastopietro, and Licher on lead guitar, Scenic displayed its passionate live playing over several electric sets at New York's Knitting Factory in July. Later in the month, Scenic toured California, Arizona, and the Northwest with Lanterna. The band has shows, live broadcasts, and in-stores scheduled for August in California.

On Aug. 19, World Domination U.K. will release "Acquatica" in England via RTM Distribution and through various distributors on the Continent. Euro-pean tour dates for Scenic are pending.

BUBBLING UNDER ^{HOT 100} SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	18	2	CLONES	THE ROOTS (DGC/GEFFEN)	14	—	1	IN DE GHETTO	BAD YARD CLUB FEAT. CRYSTAL WATERS (MERCURY)
2	13	4	WITH YOU	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	15	9	6	I CONFESS	BAHAMADIA (CHRYSALIS/EMI)
3	4	3	SHOW ME HEAVEN	TINA ARENA (EPIC)	16	15	9	OPERATION LOCKDOWN	HELTAAH SKELTAAH (DUCK DOWN/PRIORITY)
4	16	2	JELLYHEAD	CRUSH (ROBBINS)	17	12	7	BY MY SIDE	LORRIE MORGAN & JON RANDALL (BNA/RCA)
5	1	4	THINGS WE DO FOR LOVE	HORACE BROWN (MOTOWN)	18	—	2	IT HURTS LIKE HELL	ARETHA FRANKLIN (ARISTA)
6	3	9	CAFE CON LECHE	EL PRESIDENTE (OUT OF CONTROL)	19	—	1	LATIN SWING	JONNY Z (QUALITY/WARLOCK)
7	20	2	BEFORE	PET SHOP BOYS (ATLANTIC)	20	17	3	ME AND THOSE DREAMIN' EYES OF MINE	D'ANGELO (EMI)
8	7	5	DJ GIRL	KATALINA (THUMP)	21	19	3	PROFESSIONAL WIDOW	TORI AMOS (ATLANTIC)
9	5	7	YOUR LOVE AMAZES ME	MICHAEL ENGLISH (CURB)	22	21	8	TAKE ME HIGHER	ENERGY (UPSTAIRS)
10	—	1	READY TO GO	REPUBLICA (RCA)	23	—	1	LIL' SOME'EM SOME'EM	RAPPIN' 4-TAY (CHRYSALIS/EMI)
11	2	15	I'LL BE ALLRIGHT	MTS (SUMMIT)	24	23	5	THE BIZNESS	DE LA SOUL FEATURING COMMON SENSE (TOMMY BOY)
12	10	4	THEN YOU CAN TELL ME GOODBYE	NEAL MCCOY (ATLANTIC)	25	25	7	SO FLY	DOMINO (OUTBURST/DEF JAM/MERCURY)
13	8	2	AGUA	S'AINT JOHN (GOSSIP/STRICTLY RHYTHM)					

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

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
AUGUST 3, 1996

SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	3	NAS COLUMBIA 67015* (10.98/16.98)	★★★No. 1★★★ IT WAS WRITTEN	1
2	2	3	58	ALANIS MORISSETTE ▲ ¹ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
3	4	—	2	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
4	3	2	7	METALLICA ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
5	7	6	52	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
6	6	5	5	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
7	5	4	23	FUGEES ▲ ⁴ RUFFHOUSE 67147*/COLUMBIA (10.98/16.98)	THE SCORE	1
8	8	9	19	CELINE DION ▲ ³ 550 MUSIC 67541/EPIC (10.98/16.98)	FALLING INTO YOU	2
9	9	7	36	TRACY CHAPMAN ▲ ² ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
10	11	11	29	NO DOUBT ● TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	★★★GREATEST GAINER★★★ TRAGIC KINGDOM	10
11	10	8	4	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
12	13	28	3	SOUNDTRACK REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
13	12	10	7	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98/17.98)	THE NUTTY PROFESSOR	8
14	14	17	42	OASIS ▲ ³ EPIC 67351 (10.98/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
15	15	15	12	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
16	16	16	73	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98/16.98) HS	THE WOMAN IN ME	5
17	18	19	9	SOUNDGARDEN A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
18	20	22	42	MARIAH CAREY ▲ ⁶ COLUMBIA 66700 (10.98/16.98)	DAYDREAM	1
19	17	12	3	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
20	19	18	13	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
21	25	27	41	GARBAGE ● ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	21
22	22	23	13	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
23	23	26	5	BECK DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
24	21	20	14	RAGE AGAINST THE MACHINE EPIC 57523* (10.98/16.98)	EVIL EMPIRE	1
25	31	30	23	JEWEL ● ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
26	27	25	14	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	5
27	24	14	8	SOUNDTRACK WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
28	36	—	2	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28
29	32	34	39	THE SMASHING PUMPKINS ▲ ⁵ VIRGIN 40861 (11.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
30	28	21	9	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
31	30	29	12	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
32	34	32	7	GLORIA ESTEFAN EPIC 67283 (10.98/16.98)	DESTINY	23
33	33	38	80	BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
34	29	33	19	"WEIRD AL" YANKOVIC ▲ ROCK N ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
35	37	36	23	2PAC ▲ ⁵ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
36	45	62	20	311 ● CAPRICORN 942041/MERCURY (10.98/16.98)	311	36
37	38	41	10	BUTTHOLE SURFERS CAPITOL 29842* (10.98/15.98)	ELECTRIC LARRYLAND	37
38	43	39	3	HARRY CONNICK, JR. COLUMBIA 67575 (10.98/16.98)	STAR TURTLE	38
39	39	53	5	PRIMITIVE RADIO GODS ERGO 67600/COLUMBIA (7.98/11.98)	ROCKET	39
40	40	24	7	JIMMY BUFFETT MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
41	41	43	36	R. KELLY ▲ ¹ JIVE 41579* (10.98/16.98)	R. KELLY	1
42	47	40	7	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
43	44	42	37	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
44	48	47	17	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
45	49	44	10	THE ISLEY BROTHERS ● 1-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
46	58	56	4	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	46
47	46	37	4	JAY-Z FREEZE/ROC A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
48	35	13	3	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	13
49	42	35	10	GEORGE MICHAEL ● DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
50	51	52	31	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
51	53	49	57	NATALIE MERCHANT ▲ ² ELEKTRA 61745*/EEG (10.98/16.98)	TIGERLILY	13
52	50	48	3	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	48
53	60	55	27	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
54	62	70	35	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	20
55	67	86	12	MINDY MCCREADY BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
56	61	58	39	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
57	52	51	26	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
58	56	50	5	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
59	59	59	258	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
60	64	63	106	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
61	57	45	4	KISS MERCURY 532741* (11.98/17.98)	YOU WANTED THE BEST, YOU GOT THE BEST!	17
62	55	46	3	BLUES TRAVELER A&M 540515 (16.98/23.98)	LIVE FROM THE FALL	46
63	66	66	23	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
64	54	31	3	NEIL YOUNG WITH CRAZY HORSE REPRISE 46291*/WARNER BROS. (10.98/16.98)	BROKEN ARROW	31
65	26	—	2	♀ WARNER BROS. 46317 (10.98/16.98)	CHAOS AND DISORDER	26
66	80	88	5	VARIOUS ARTISTS MADACY 6802 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	66
67	63	54	8	VARIOUS ARTISTS TOMMY BOY 1173 (11.98/16.98)	X-GAMES VOL. 1 — MUSIC FROM THE EDGE	49
68	65	65	7	BRYAN ADAMS A&M 540551 (10.98/16.98)	18 TIL I DIE	31
69	72	69	36	SOUNDTRACK ▲ ⁶ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
70	88	107	5	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98/16.98)	SO SO DEF BASS ALL-STAR	70
71	82	78	18	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
72	77	89	53	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
73	69	61	13	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
74	70	71	7	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
75	89	96	35	GARTH BROOKS ▲ ¹ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
76	83	77	84	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
77	68	57	4	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	46
78	74	60	3	SPONGE COLUMBIA 67578 (10.98/16.98)	WAX ESCSTATIC	60
79	79	82	25	VARIOUS ARTISTS COLO FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
80	86	76	27	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
81	104	110	11	MAXWELL COLUMBIA 66434 (7.98/11.98) HS	MAXWELL'S URBAN HANG SUITE	81
82	84	79	19	STING ● A&M 540483 (10.98/17.98)	MERCURY FALLING	5
83	NEW	—	1	SADAT X LOUD 66922*/RCA (10.98/15.98)	★★★HOT SHOT DEBUT★★★ WILD COWBOY	83
84	75	67	10	SOUNDTRACK ● MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	16
85	87	80	12	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
86	85	68	5	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	35
87	78	72	8	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
88	120	138	22	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	81
89	103	151	4	NADA SURF ELEKTRA 61913/EEG (10.98/15.98) HS	★★★HEATSEEKER IMPACT★★★ HIGH/LOW	89
90	97	108	19	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	90
91	94	94	53	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
92	81	74	4	CHER REPRISE 46179/WARNER BROS. (10.98/16.98)	IT'S A MAN'S WORLD	64
93	71	64	9	SOUNDTRACK WORK 67654/COLUMBIA (10.98/16.98)	THE CABLE GUY	41
94	76	73	11	SOUNDTRACK ● WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
95	92	81	14	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
96	96	95	48	JOAN OSBORNE ▲ ¹ BLUE GORILLA 526699/MERCURY (10.98/16.98) HS	RELISH	9
97	73	85	3	SOUNDTRACK RCA VICTOR 68564 (10.98/16.98)	INDEPENDENCE DAY	73
98	172	182	3	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (10.98/16.98)	★★★PACESETTER★★★ SUMMON THE HEROES	98
99	90	83	8	PORNO FOR PYROS WARNER BROS. 46126 (10.98/16.98)	GOOD GODS URGE	20
100	99	98	52	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
101	112	126	12	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	101
102	102	84	9	EVERYTHING BUT THE GIRL ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37
103	105	117	9	THE REFRESHMENTS MERCURY 528999 (8.98/14.98) HS	FIZZY FUZZY BIG & BUZZY	103
104	100	103	40	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
105	98	105	91	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
106	116	122	48	GOO GOO DOLLS ▲ ² WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	111	112	94	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
108	106	102	107	SEAL ▲ ⁴ 2TT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
109	109	106	21	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	106
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112	107	104	49	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ ² COLUMBIA 67291 (9.98 EQ/16.98) ^{HS}	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
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114	130	—	2	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	114
115	108	99	89	EAGLES ▲ ¹ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
116	117	115	86	BLUES TRAVELER ▲ ⁴ A&M 540265 (10.98/17.98)	FOUR	8
117	127	131	8	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98) ^{HS}	RICOCHE	116
118	133	132	17	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
119	101	93	25	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
120	114	101	30	EVERCLEAR ▲ TIM KERR 30929/CAPITOL (9.98/13.98) ^{HS}	SPARKLE AND FADE	25
121	91	91	4	WADE HAYES COLUMBIA 67563 (10.98/15.98)	ON A GOOD NIGHT	91
122	118	156	6	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/15.98) ^{HS}	CALM BEFORE THE STORM	118
123	131	120	33	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
124	122	100	11	PANTERA ● EASTWEST 61908/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
125	125	125	11	THE CURE ● FICTION/ELEKTRA 61744/EEG (10.98/16.98)	WILD MOOD SWINGS	12
126	129	129	9	MONIFAH UPTOWN 53004/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	42
127	119	92	15	TRACY BONHAM ISLAND 524187 * (8.98/14.98) ^{HS}	THE BURDENS OF BEING UPRIGHT	54
128	121	113	37	ALICE IN CHAINS ▲ COLUMBIA 67248 * (10.98 EQ/16.98)	ALICE IN CHAINS	1
129	113	90	12	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26
130	144	153	44	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
131	148	147	9	SOUNDTRACK MILAN 35739 (9.98/15.98)	BED OF ROSES	91
132	139	142	88	ABBA ▲ POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
133	123	121	39	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
134	134	127	71	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
135	145	141	93	SOUNDTRACK ▲ MCA 11103 * (10.98/16.98)	PULP FICTION	21
136	142	140	35	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
137	171	—	38	SOUNDTRACK ● CAPITOL 32617 (10.98/16.98)	CLUELESS	49
138	110	97	6	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE	78
139	NEW	1	1	RICK TREVINO COLUMBIA 67452 (10.98 EQ/15.98)	LEARNING AS YOU GO	139
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141	95	124	4	DEAD CAN DANCE 4AD 46230/WARNER BROS. (10.98/16.98)	SPIRITCHASER	75
142	141	128	23	TOTAL ● BAD BOY 73006/ARISTA (10.98/15.98)	TOTAL	23
143	154	135	55	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
144	167	163	23	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
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147	137	119	17	BUSTA RHYMES ● ELEKTRA 61742/EEG (10.98/16.98)	THE COMING	6
148	128	137	18	THE BEATLES APPLE 34448/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
149	147	136	33	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
150	132	118	10	DEF LEPPARD ● BLUDGEON RIFFOLA 532486/MERCURY (10.98 EQ/16.98)	SLANG	14
151	140	134	19	THE NIXONS MCA 11209 * (9.98/15.98) ^{HS}	FOMA	77
152	126	116	7	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
154	152	155	7	RHETT AKINS DECCA 11424/MCA (10.98/15.98) ^{HS}	SOMEBODY NEW	102
155	164	154	13	VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	75
156	162	158	67	WHITE ZOMBIE ▲ GEFFEN 24806 * (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
157	187	—	2	VARIOUS ARTISTS RCA 66745 * (9.98/15.98)	CLUB CUTZ	157
158	158	169	50	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) ^{HS}	KORN	72
159	146	146	14	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
160	156	157	89	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) ^{HS}	CREEPIN ON AH COME UP (EP)	12
161	153	159	38	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
162	199	—	2	VARIOUS ARTISTS ARIOLA 31388/BMG LATIN (8.98/11.98)	MACARENA MIX	162
163	186	178	126	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
164	198	—	2	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	164
165	168	172	9	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98) ^{HS}	ENRIQUE IGLESIAS	150
166	173	161	16	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) ^{HS}	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
167	149	139	7	DELINQUENT HABITS PMP/LOUD 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	74
168	182	173	48	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
169	190	174	14	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28
170	169	160	42	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) ^{HS}	TERRI CLARK	79
171	180	176	47	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
172	166	148	16	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	RESURRECTION	6
173	160	168	140	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
174	175	175	117	LIVE ▲ ⁶ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
175	NEW	1	1	THE SAMPLES MCA 11435 (10.98/16.98) ^{HS}	OUTPOST	175
176	178	166	31	EVERYTHING BUT THE GIRL ● ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
177	157	133	37	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
178	176	185	244	NIRVANA ▲ ⁷ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
179	163	144	26	TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
180	179	181	199	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
181	155	130	13	SOUNDTRACK ▲ ELEKTRA 61904*/EEG (10.98/15.98)	SUNSET PARK	4
182	174	170	67	SOUNDTRACK ▲ ² PRIORITY 53959* (10.98/15.98)	FRIDAY	1
183	191	188	240	PEARL JAM ▲ ⁸ EPIC 47857* (10.98 EQ/16.98) ^{HS}	TEN	2
184	170	143	10	LUKE LUTHER CAMPBELL 161000 * (10.98/16.98)	UNCLE LUKE	51
185	196	177	28	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) ^{HS}	LEDBETTER HEIGHTS	108
186	159	164	21	COWBOY JUNKIES GEFEN 24952 (10.98/16.98)	LAY IT DOWN	55
187	RE-ENTRY	15	15	SOUNDTRACK POLYDOR 529508/A&M (10.98/16.98)	MR. HOLLAND'S OPUS	42
188	195	183	192	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
189	197	197	3	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) ^{HS}	KENNY LATTIMORE	189
190	183	190	11	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
191	192	171	13	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98) ^{HS}	GOLDFINGER	110
192	NEW	1	1	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98) ^{HS}	REGRETFULLY YOURS	192
193	RE-ENTRY	30	30	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
194	150	123	5	PATTI SMITH ARISTA 18747 (10.98/16.98)	GONE AGAIN	55
195	177	167	45	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
196	NEW	1	1	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98) ^{HS}	WHAT I LIVE TO DO	196
197	NEW	1	1	POE MODERN 92605/AG (10.98/15.98) ^{HS}	HELLO	197
198	194	186	4	MEN OF VIZION 550 MUSIC 66947/EPIC (10.98 EQ/15.98) ^{HS}	PERSONAL	186
199	RE-ENTRY	230	230	ENYA ▲ ⁵ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
200	RE-ENTRY	98	98	BOYZ II MEN ▲ ¹² MOTOWN 530323 (10.98/16.98)	II	1

MONARCHS OF THE U.S. POLKA MAINSTREAM

(Continued from page 1)

"The worst thing going on in polka music is the name itself," says Lenny Gomulka, a Chicago native whose Massachusetts-based band Chicago Push exemplifies the dominating "Chicago," or "push," style of Polish polka. "It has developed such a bad image over the years, which is a wrong image: Once people hear the new kind of music associated with polka, which is a different thing, it will sell itself."

Yet even the "old" kind of music associated with polka, such as perennial Grammy favorite Jimmy Sturr's "Eastern" big-band style, is misunderstood. "You know, it's associated with older, ethnic people—and that's not the way it is anymore," says Florida, N.Y.-based Sturr, probably polka's best-known and most mainstream bandleader, whose next album, will feature the ever-hip Willie Nelson on three tracks. The new set, "Polka! All Night Long," is due Sept. 17 on Rounder. "You go to a polka festival, and you see a lot of young people," he says, "but it's hard to get that across."

Randy Koslosky, who at 33 is among the young generation of players influenced by Gomulka and push polka pioneer Eddie Blazonczyk, senses his elder mentors' frustrations.

"There's this huge misconception about what polka music sounds like, how it's played, the level of musicianship, and its part in the industry," says Koslosky, who heads Energy, a Pittsburgh push polka band with a name that correctly identifies polka's strongest selling point. That energy now fuels Steve Popovich, the commercial music-industry mainstay who recently restarted his Cleveland International Records here; the label formerly scored with albums by Slovenian polka king Frankie Yankovic and Meat Loaf and boasts a Blazonczyk compilation among its best sellers.

A 'BYRNE-ING' PASSION

"I've seen Eddie [Blazonczyk] play his 'Polish Wedding Song'—where he modulates 10 times and keeps building—and people rush the stage," says Popovich, who recently witnessed performances by Blazonczyk, Gomulka, Energy, and other polka bands at Blazonczyk's annual Polka Fireworks five-day Fourth of July festival at the Seven Springs Resort in Champion, Pa., which drew more than 11,000 polka fanatics and a score of the Polish style's top acts. It's the kind of excitement that makes dancefloors shake and, according to Brave Combo's Carl Finch, changes lives.

"It changed mine," says Finch, whose eclectic Texas band's Rounder Records albums include "Polkatharsis" and "Polkas For A Gloomy World." "When I first listened to a real, honest-to-God polka record with serious ears—instead of pigeonholing it as a dead form of music or a joke for a quick laugh on TV, like we're conditioned to feel—it was a whole life transformation that changed the way I looked at everything," he says.

"The nonpretentious nature of it, combined with the unique energy coming from the relentless tension and release that isn't defined as clearly in any other music, makes it without a doubt the freshest music happening—and also the least explored, from a pop point of view," Finch continues. "Of course, this is something I never thought about at all, figuring it didn't matter in anybody's life except for old people, Lawrence Welk, stodgy wedding bands, or something square. That I just flip-flopped was a major event in my life that led to enlightenment!"

Among the hardcore fans in heated agreement with Finch is artist David Byrne, recently spotted wearing a broad smile as he danced in the crowd at a Brave Combo show at lower Manhattan's Wesbeth Theater. "Actually," said Byrne with a laugh, "I had these guys play at my wedding, and they were the perfect choice. Everybody old and young thought they were fantastic."

INTEGRAL PART OF LIFE

For those born into it—like former Cleveland mayor and current Ohio state senator and Democratic congressional nominee Dennis Kucinich, who recently sponsored a state Senate resolution honoring Yankovic's contributions to making polka a source of worldwide joy—polka has always been an integral part of life.

"For me, life is like a polka," says Kucinich, who remembers seeing great Cleveland Slovenian polka legends Yankovic, Johnny Vadalna, and Johnny Pecon. "It has a lot of energy, it's colorful and congenial, upbeat and fun, and expresses optimism. And if you'll pardon the expression, it's also very democratic in its free-spirited participation and appeal to people of all ages and backgrounds."

Ohio's Republican governor, George



Voinovich, proves his point: "One of the first resolutions I introduced in the Ohio General Assembly when I was a legislator was to designate Cleveland the polka capital of the world," says Voinovich, who grew up in the city's Collinwood neighborhood, known for its many polka musicians.

"My parents introduced us to many types of music, especially to the folk music of the people from Central and Eastern Europe who settled in Cleveland—particularly polka—and this made a lasting impression on me," he says.

Cleveland is home to the National Cleveland-style Polka Hall of Fame, a comparatively tiny collection housed in a converted school building in Euclid, Ohio, that celebrates the "Cleveland," or Slovenian-American, polka style's little-known but significant legends with due respect.

There's also a polka hall of fame in Chicago; it includes all styles administered by the International Polka Assn. (IPA), an educational/charitable organization with 1,500 active members and 1,000 affiliated fan clubs.

POLKA SUBSETS

American polka, it should be noted, is ambiguously divided and subdivided according to nationality and associated instrumental and musical characteristics—all of which can blend or overlap to the point of making exact definitions difficult at best.

Charles and Angeliki Keil, in their 1992 book "Polka Happiness" (Temple University Press), break the "ethnic working-class" music into six major polka styles ("and we may have missed

some") under three main headings: Slavic (Polish-American and Slovenian-American), Germanic (German-American and Czech-Bohemian-American), and Southwestern (Mexican-American and Papago-Pima).

The word "polka" is Polish for "Polish woman," though historical records suggest that the style was invented by a Czech servant girl in the 1830s whose song and dance was transcribed by a local schoolmaster (see story, page 1).

Polka came to America with the Eastern European immigration of the last century and emerged on radio and record in the late '20s. Early '78 recordings indicate that Polish-American polka evolved out of arranged band or orchestral music; the more rural and traditional string-ensemble gorale, or "highlander," style; and Polish novelty and specialty acts that featured accordions, xylophones, and street singers.

The Slovenians brought their old-country music with them as well. Marching bands and button-box music in taverns eventually gave way to a more Americanized form of dance band music that featured the piano accordion, leading to a veritable postwar polka craze in the late '40s, when such Cleveland Slovenian polka legends as Vadalna and Pecon recorded for RCA Victor and Capitol, respectively, and Yankovic had million-selling singles on Columbia with "Blue Skirt Waltz" and "Just Because."

While the national polka fever peaked around 1960, it remained strong in the ethnic centers of Cleveland; Pittsburgh; Milwaukee; Buffalo, N.Y.; Youngstown, Ohio; Minneapolis; and Chicago and further developed along the ethnic-geographic lines cited by the Keils.

Thumbnail characterizations of these styles show that the traditional German "oom-pa-pa" polka sound, known also as "Dutchman" music, is typified by heavy brass, especially tuba, as represented by Minnesota ethnic German bands the Six Fat Dutchmen and "Whoopie John" Wilfahrt.

German and Czech immigrants settled also in Tex-Mex country, where Mexican-Americans absorbed European accordion and polka traditions into their Tejano conjunto groups, which consisted of accordion, bajo-sexto 12-string guitar, bass, and drums. Stars of this since diversified form have included Los Hermanos Bernal, Santiago Jimenez Sr. and his sons Flaco and Santiago Jr., Narciso Martinez, Los Chamacos, Valerio Longoria, Lydia Mendoza, Tony De La Rosa, Mingo Saldivar, Steve Jordan, La Tropa F, Roberto Pulido Y Los Clasicos, the Hometown Boys, and Emilio. A new "techno banda" movement in Los Angeles modernizes the polka-based bands' horn sound of the '20s and includes Bronco and Arkangel among its top proponents (see story, page 1).

Akin to the Mexican-American polka genre but more rocking is the American Indian form called wails, though it's also known as "chicken scratch" because of its sound and the look of its dancers. Its specialists are the Southern Arizona Tohono O'odham tribe—formerly called Papago—whose members picked up accordions and polka and other European dance forms from the German settlers of Tucson, Ariz., in 1870. Among the major chicken scratch players are Southern Scratch, the Joaquin Brothers, Papago Raiders, the Molinas, Alex Gomez, the Cisco Band, T.O. Combo, and T.O. Brave.

The once dominant Slovenian-Cleveland style is a smallish big band in format, heavy on brass, piano accor-



Jimmy Sturr & His Orchestra performing at Nashville's fabled Grand Ole Opry.

dion, and bajo. Mellow than the Polish "Eastern" big-band version, it counts Lou Trebar, Kenny Bass, Al Markic, Eddie Habat, Joe Fedoreck, Eddie Bucar, Fred Ziwic, Joey Miskulin, Canada's Walter Ostanek, Milwaukee's Verne Meisner, and Kansas City, Mo.'s Don Lipovac among its many luminaries.

The "Eastern" Polish polka sound—also called the "New York" style—favors quick tempos and big-band arrangements that feature accordions and full horn and reed sections, though Sturr, who has appeared on TNN and at the Grand Ole Opry, also employs fiddle.

In addition to Sturr, who, incidentally, is Irish-American, Eastern polka greats have included Gene Wisniewski, Walt Solek, Frank Wojnarowski, Bernie Witkowski, Ray Henry, Larry Chesky, Ray Budzilek, and the Connecticut Twins, who established a smaller version of the Eastern big bands through improved sound-system technology.

THE PUSH PULLS 'EM IN

But it's the contemporary Chicago Polish polka sound that is currently the rage, especially among younger audiences. Key to the inception of the "Chicago" style in the '50s was Li'l Wally Jagiello, who followed in the footsteps of postwar Chicago polka legends Eddie Zima and Steve Adamczek, who borrowed largely from Polish folk songs.

Jagiello's "honky" early Chicago sound was rooted in spontaneity and improvisation and centered on a slow beat, clarinet, trumpet, driving concertina, and Polish lyrics sung with soul and enthusiasm that was lacking in the more polished Eastern and Slovenian styles. Also in the '50s and early '60s, Marion Lush developed a two-trumpet and accordion "bellows-shake" sound, which Blazonczyk, a former '50s rockabilly/rock'n'roller named Eddie Bell who returned to his polka heritage and real name in 1963, drove home as the Chicago "hop": a high-energy style whose name is shared by the skilled Chicago polka dancers who hop to it.

But Blazonczyk's polka—and that of the many younger Polish polka bands that are deeply influenced by it—is better known today as "push" style, due to the awesome push supplied particularly by the driving bellows shake of the piano accordion but generated also by the explosive riffing of the twin trumpets or a combination of a single trumpet and clarinet. Bass and drums add to the propulsion, with concertina supplying rhythmic filigree.

Gomulka, a sideman in Blazonczyk's

band the Versatones from 1966-80, leads one of its most prominent and direct offspring, the Chicago Push. Other stylistic descendants are the Polka Family Band, Frank Liszka & the Brass Connection, Toledo Polka-motion, Energy, and Eddie Biegaj & the Crusaders. More traditional Chicago-style acts include Happy Louie, Stas Bulanda's Average Polka Band, Ampol Aires, and Scrubby & the Dyna-Tones, who hail from Buffalo. As with the case in Cleveland, the style has expanded beyond the city of origin.

But besides sound, Blazonczyk brought an innovation in lyrics, frequently covering country and Cajun music hits and even pop and R&B classics such as LaVern Baker's "Tweedlee Dee" and Teresa Brewer's "Music, Music, Music," the title track of his new album on his Bel-Aire label. It is his 50th polka album since 1963. Gomulka's recent hit and IPA award-winner "Doodle Lee Do Polka" is a polka nod to Eddie Cantor.

But not even the push style has managed to dent the mainstream market, for a number of obvious reasons.

MAINSTREAM OBSTACLES

"We need a hit record," says Tony Petkovsek, 35-year host of a daily polka radio show on WELW-AM Cleveland and a major promoter of Slovenian polka via the polka tours and cruises run through his Kollander travel agency.

But Petkovsek and others in the Slovenian community recognize that social changes play a part, from changes in ethnic neighborhoods where polka once prevailed to changes among the polka demographic itself.

"In my day, the family went [to polka events] as a unit," Johnny Vadalna said at the Cleveland Slovenian polka meeting. "Then baby sitters came along—they never heard of polka!"

Johnny Krizancic—head of Marjon Records in Hermitage, Pa., a prolific polka recording artist, and host of a weekly polka radio show on WPIC-AM there for the last 40 years—observes that the young Slovenian generation just isn't there anymore. "Their ethnic background is disappearing, and there aren't enough ethnic organizations taking pride in our heritage like there were five years ago, [such that] 99% of our sales are to those age 60 and over."

"It's up to the parents to bring the heritage home," Youngstown-area air personality Val Pawlowski of WKTX said at the Slovenian polka discussion. But Fred Kuhar, a bandleader and head of Cleveland's Polka Hall of Fame, noted that any decline in polka

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MONARCHS OF THE U.S. POLKA MAINSTREAM

(Continued from preceding page)

interest in the young generation is only natural, considering that "kids don't want to be where their parents are" and that part of the "ongoing evolution of pop music"—namely, the advent of youth-oriented rock stars like Elvis and the Beatles—had made polka passé among the young.

But young polka musicians were also in attendance at the meeting, such as Kim Skovenski, who plays in Eddie Rodick's band, and John Pecon Jr., who, with his brother Jeff, strives to keep alive his father's legacy. And over at his festival at Seven Springs, Blazonezyk again saw that unlike the Slovenian scene, Polish polka continues to draw young audiences and musicians, particularly at festivals.

"I'm not knocking Slovenian, but there's an excitement in our music, and we're getting younger people back in it," says Blazonezyk. His remarks are borne out by Rich Krzynowek, whose "Prime Time Polkas" Polish polka show on WRMR Cleveland gets phone calls from Italians, Jews, African-Americans, Germans, and Slovenians,

as well as, in the last six months, an increasing number of late-teens/early-'20s callers of all backgrounds.

"Years ago, it used to be people celebrating their 30th or 40th anniversaries," says Krzynowek. "Now, it's their 19th or 20th birthdays." Adds Ray Somich, president/GM of WELW, "People need to see that it's not 'old man music!'"

INDUSTRY ACTION

But for this to happen, polka people feel, a more professional polka music industry is necessary. "For polka to go into the future," says Carl Rohwetter, a retired auto worker who publishes The Polka News bimonthly from St. Charles, Mich., "it has to be marketed, the same way as the Beatles and the rest of the rock acts. We have to be just as good."

Publishing since 1970, Rohwetter distributes some 6,500 copies of each issue to subscribers and approximately 2,025 polka outlets "here and there." More than 100 bands pay to have their schedules listed, "but that's just

scratching the surface," Rohwetter notes, estimating that the total number of polka bands in America is at least 1,000.

Rohwetter further tallies 500 radio stations that program polka in some form or another; as for the number of record stores that carry polka product, "that's something that needs to be worked on," he says.

Ron Shaeffer, head of Cleveland-based polka label and distributor World Renowned Sounds (the label's roster includes Ostanek), services 300 chain accounts (he notes that no chain carries polka product chainwide, nor should they) and another 150 individual and specialty stores. "It's a very small business, but very steady," he says. "You don't get hit with returns, and those that do come back get recycled. There's no such thing as cutouts in this business."

In terms of sales, Shaeffer says, a good-selling album, apart from "the Jimmy Sturrs of the world," moves 20,000-30,000 pieces. Occasionally, a polka single will come out of nowhere,

such as "Dance Little Bird," one of many versions of a novelty song that started out as a '70s European instrumental hit called "Tchup Tchup" but became better known as "The Chicken Dance."

CREATIVE MARKETING

Joey Miskulin, a onetime Yankovic accordionist who now stars as Joey the Cowpolka King in Riders In The Sky, fielded one version of "Dance Little Bird" under the band name Joey & the Little Birds. He also puts out polka albums, such as a pair of "Hooked On Polka" collections on K-tel, "which sell like crazy," he says. "'Hooked On I,' which is 6 years old, is approaching 100,000 [units], which is a megahit for a polka band," he adds. "But polka records are like cowboy records—they continue to sell."

Cleveland International's Popovich is probably the only polka supplier besides Shaeffer, Rounder, and Roundwood (another Sturr label marketed by Welk Music Group) to get product into major music retail accounts. "Every-

body's forgetting blue-collar America," says Popovich. "My people can't afford to shop in the malls, so we need an alternative, blue-collar distribution, and we need to get a complete master list of every account that likes polka music and find more of them."

Polka publicity is also needed, noted Ponikvar at the Cleveland confab, "to get the image of polka back to where it was after World War II."

The quality of recordings must also be increased, noted Gary Rhamy, who runs major Youngstown polka studio Peppermint Productions, and Del Sinchak, who runs and records for the studio's label. "So many bands in polka think they can just cut records in their basement and put it out, and then people who aren't polka people hear it and think we're all out of touch," said Sinchak.

In the meantime, the Internet has been broached by Nancy Hlad, a 22-year-old Slovenian button-box player in Cleveland, who has created World Wide Web pages for several Cleveland-

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FANS YOUNG AND OLD FLOCK TO FESTIVALS

(Continued from page 1)

atmosphere these events create. From performer/promoter Eddie Blazonezyk and partner Joe Lubovinsky's Polka Fireworks at the Seven Springs resort near Pittsburgh to the Tejano Conjunto Festival in San Antonio, Texas, there are numerous annual gatherings with healthy attendance in the five figures.

On a smaller scale, if one includes the bevy of dances at local halls and picnics and the scores of ethnic and accordion festivals across the nation, there are thousands of polka parties each year. New York's Lincoln Center is even featuring a polka night during its Midsummer Night Swing dance series, starring Jimmy Sturr on Friday (2).

"There are lots of polka promoters, and they've always been there, they just haven't been recognized before," says Jean Wagner, president of the U.S. Polka Assn. in Cleveland, which hosts an annual convention and awards show over the Memorial Day weekend.

Dick Pillar, performer and producer of Connecticut's 32-year-old Polkabration festival, agrees. "There are more people showing an interest. In fact, we're looking for a larger facility, and it's all ages and nationalities; it's not just an ethnic thing," he says.

In addition to the U.S. Polka Assn.'s convention, the United Polka Assn. and the International Polka Assn. have annual conventions/festivals that draw thousands of attendees.

"There were times when I made it to two or three festivals a weekend, and the people all treat you like family. I've even received job offers. I mean, they just adopt you, and you never lack a dance partner," says 25-year-old Linda Shudy, who logged nearly 3,000 miles during her tour as the United Polka Assn. Polka Queen.

Shudy, a student at the University of Minnesota Law School in Minneapolis, co-hosts the regional "Polka Time" cable program. "The show is played a lot, and people come up to me on campus all the time and say, 'Hey, I saw you on the polka show,' and when we go out now, my friends want to go to the polka bars."

While the folks are friendly and the atmosphere is cheerful, the hot live music—including lots of jam sessions—and dancing are big attractions



The Polka Family Band performs to a packed crowd at the Pulaski festival.

for the young generations.

"If you saw some of the young couples dancing, you'd think it was the '40s and you were watching the jitterbug," says Gus Guzevich, patriarch of the Polka Family Band. "They're innovative way beyond 1-2-3. They look like they're on hinges."

With so many events taking place from spring to early fall, the polka festival circuit "is a time for making money," Guzevich says. "For those of us doing music as a full-time profession, it's essential we hit these summer festivals, and in doing so, we have a very good time."

Though other dances are included, such as waltzes, festivals generally concentrate on one polka style among the several types that exist. "The Polish style polka is like a hop—it's very invigorating—and the Slovenian [or Cleveland style] is like a twirl and glide," Wagner explains. The particularly energetic Polish, also known as the push style, appears to be the one catching on the fastest with young audiences.

In Wisconsin, where the polka is the state dance, Harold Otto, founder/promoter of the Pulaski Polka Days, says the 18-year-old festival draws 25,000-35,000 people over three days in July each year. "We've got a 20% increase from last year of people of all ages, from all parts of the country. The Polish hop just catches on, and once you've got it, boy, away you go," Otto says.

"Conservatively speaking, about 50% of the people [at the Pulaski] are under 30, and that's big time for us to

see that many young people show up and have a good time," Guzevich points out.

The intergenerational mingling at polka festivals has a positive influence on behavior, he adds. "There's never any trouble, despite the beer drinking," he says. "It's down to earth, and I think the 20- to 30-year-olds see they'd be a jerk if they got funny with their mouth or started a fight."

Chuck Stastny, music teacher and host of "Polka Connection" on WNAX Yankton, S.D., is a regular on the festival circuit and says it's a lifestyle issue for those who attend. "I've found that kids are looking for something different," he says. "It isn't about the 'Beer Barrel Polka' anymore. Polkas are cool."

One of the country's biggest festivals among young and old is Wurst Fest, a mainly German celebration in New Braunfels, Texas. At its site between San Antonio and Austin, the festival draws close to 100,000 people over a 10-day period in November, according to executive director Suzanne Herbelin.

Myron Floren and Sturr are just two of the 60 entertainers who regularly perform at the event.

The grounds are closed to the public during one night, when the festival hosts German-club members from high schools across Texas. Dancing takes place in the 400-foot-long Wurst Hall. "Those kids have a ball. There's so much energy in there you can almost see the walls shake," Herbelin says of the Wednesday night event. She adds that while it's not promoted as such,

Thursday night draws large numbers of college students.

Held in the town of West, Texas, the West Fest is a mainly Czech event that annually draws nearly 40,000 people from around the world over Labor Day weekend, according to C.W. Cernosek, first VP for the festival. As evidence that the 21-year-old festival is growing, organizers just purchased an additional 12 acres for parking.

"What makes this so wonderful is that the whole community works together, whether red, black, brown, or white," says Cernosek. West Fest draws its share of youthful attendees, too, and Cernosek credits the Denton, Texas-based Brave Combo for turning it into a special event. "About an hour before they play, the line of cars starts coming in, and they can keep those young people jumpin'," Cernosek says.

Jeffrey Barnes, a member of the genre-melding Brave Combo, relates a bit of the Rounder Records group's history at the festival before he joined the band. "The first time Brave Combo played there, the concept of taking polka music and applying a rock aesthetic hit people in such a way that they surrounded the stage and wouldn't let

the band leave," he says. "Since then, we've always had a sort of phalanx of police around. We haven't needed it, but it's sort of a tradition. We want to avoid the polka riots of 1979 or 1980."

Barnes says that while he and his bandmates don't play as many festivals as they'd like, when they do, it's a big treat. "There's a lot of people who like or love the polka and live by it, and that's important to us, for one thing," he says. "But also, it's a great opportunity to hear a lot of the magnificent bands and remarkable musicians who are like movie stars or politicians to us."

In addition to the performances, dancing, jam sessions, beer, and ethnic food, polka festivals usually include athletic events, parades, and polka masses, which are "like a folk mass with a polka beat," says Fred Bulinski, promoter of Polka Motion by the Ocean, which will be held Sept. 9-15 this year.

The Ocean City, Md., event features the push style and has expanded from four to six days this year. "It's great, happy dance music," says Bulinski, "but more than that, it's a gathering place to see old friends and meet new ones."

A Polka Festival Sampler

With a good time virtually guaranteed, it's never too late to include a polka festival on your list of leisure-time options. Following is a sampling of annual events.

National Polka Festival, first weekend in May, Ennis, Texas.

Tejano Conjunto Festival, May 13-18, 1997, presented by the Guadalupe Cultural Arts Center, San Antonio, Texas.

United States Polka Assn. festival, convention, and awards, Memorial Day weekend, Middleburg Heights, Ohio.

Polkaspre by the Sea, late June, Wildwood, N.J.

Polkabration, June or July 1997, southeastern Connecticut.

Polka Fireworks, Fourth of July weekend, Seven Springs resort,

Champion, Pa.

Pulaski Polka Days, late July, Pulaski, Wis.

International Polka Assn. festival, convention, and awards, Thursday (1)-Aug. 4, Ramada O'Hare Hotel, Rosemont, Ill.

All-American Polkafest, Aug. 3-4, Action Park, Vernon, N.J.

Musicfest, Aug. 9-17, Heritage Park, Frankenmuth, Mich.

West Fest, Aug. 30-Sept. 1, West, Texas.

Big Horn Mountain Polka Days, Aug. 21-Sept. 2, Sheridan, Wyo.

Polkamotion by the Ocean, Sept. 9-15, Convention Hall, Ocean City, Md.

United Polka Assn. festival, convention, and awards, Chicago, October.

Wurst Fest, Nov. 1-10, New Braunfels, Texas.

MONARCHS OF THE U.S. POLKA MAINSTREAM

(Continued from preceding page)

style artists and organizations as well as Chicago's Blazonczyk.

Blazonczyk, notes Krizancic, "is ahead of everyone else in the game," in terms of both his progressive music and his business acumen. One of the few polka full-timers, Blazonczyk, in addition to his recording career, operates his self-distributed label and recording studio out of his Bel-Aire Enterprises suburban Chicago record store, produces three polka radio programs at home, and books his own polka festivals and cruises.

"I make enough to last the rest of my life—provided I die by next Thursday!"

says Blazonczyk, who seeks to expand upon the "niche market" he has developed over the last four decades. "We're all trying to get to a national audience."

The opportunities are there, as Somich notes. "Young people are looking at polka as an alternative," he says. "They like the happy sound of the music and are more open than the last generation. I have three teens, and they don't run into the other room when I put on polka—and I judge from that reaction!"

Similarly, "Weird Al" Yankovic, who is not related to Frankie but included "The Alternative Polka" on his latest

album, "Bad Hair Day," notes that "people talk a lot about alternative music, but polka's the only alternative out there right now—so polka players are the hippest of the hip!"

Seeing this from the reverse angle, polka player Al Piatkowski, who played accordion/concertina on Scrubby & the Dyna-Tones' landmark 1982 "Live Wire" sessions, attended a recent Brave Combo gig and "couldn't believe all the people doing the chicken dance out in the street!" Bands besides Brave Combo are "becoming more progressive in their sound," adds Piatkowski, and Popovich feels that it's only a mat-

ter of time before secret polka fans "come out of the closet."

"It's where country music was back in the early '70s," says Popovich. "Certainly, there's something here that will attract adventurous programmers who've picked up on Cajun or zydeco. If we could only get Eddie [Blazonczyk] in front of a New York audience, they'd love him!"

Actually, the Fez in New York is looking to book Blazonczyk in the fall. Last March, Brave Combo had the Versatones open for it at Chicago's

roots-oriented club Fitzgerald's. "The energy was intense," says Brave Combo's Finch, "and our crowd immediately saw the connection."

Finch now looks to bring out Don Lipovac the next time Brave Combo plays Kansas City. "We represent a window to the world outside polka for them," says Finch. "But my feeling is that the more I put into polka, the more I get back. I just want it to remain pure when McDonald's discovers it—and they should."

POLKA'S INFLUENTIAL TRIP AROUND THE WORLD

(Continued from page 1)

its Prague stronghold. It was the Bohemian Army Band that took the polka to all the centers of European culture: first, Vienna in 1839; Berlin, Paris, and St. Petersburg, Russia, succumbed in 1843 and 1844. In London, it was performed for Queen Victoria in 1845.

In the year of the polka's arrival in London, Punch magazine despaired of the constant allusions to the dance heard in society: "Can you dance the Polka? Do you like the Polka? Polka-Polka-Polka, it is enough to drive me mad."

The dance, with its fast tempo in 2/4 time, face-to-face intro, five movements, and characteristic heel-and-toe step, speedily became a favorite because of its lively couple dancing—considered rather risqué compared to the formal movements of the waltz.

The polka spread throughout the rest of Europe, as far as Sweden and Norway. It rapidly found a welcome not only in the upper classes but throughout society. The trickle-down effect became a flood. It also stimulated the interest of cutting-edge Czech classical composers such as Dvořák and Smetana, who took simple polka melodies and developed the themes for their operas "The Bartered Bride," "The Kiss," and "Two Widows."

When the polka reached New York in the mid-1840s, it was danced mainly by the upper class. But as waves of Czech and German immigrants brought their own music with them, including the polka, they precipitated a musical democratization that was to have far-reaching and profound effects on the American music business.

These immigrants also took polka music to South America, and today polka, along with other European musics, is acknowledged as a musical influence as diverse as the northeast Brazilian forró and the Colombian cumbia. European folk dance fused with African rhythms to create new styles, which would in time reverberate around the world.

SOCIAL RESONANCE

The spread of polka marked a turning point in social history, as its popularity developed alongside the birth of mass communication, and its move from the elite to the masses chronicled the period of large-scale emigration from Europe.

The polka tipped the balance away from previously predominant formal dance styles and introduced an informal kind of social dancing. It reflected the aspirations of its audience and mirrored a new egalitarianism in America. It was a music for happy times, as these immigrants were optimistic about their lives in their new country.

The music was played by bands in the new, well-lit, family-oriented bars

and dancehalls that formed the mainstay of social activity in the Midwest, where close-knit immigrant communities kept cultural and traditional ties with the "old country" via music.

As the music was passed through a variety of communities, it was improvised upon and added to: The German ländler mixed with the Czech sedská, the Polish oberok, and the Hungarian czardas dance tunes, and the new commercialized hybrids of the polka reflected the ethnic pluralism of the recently arrived Americans.

The polka had another boom in the early 20th century, when the craze for ballroom dancing developed. Ethnic musics like the waltz and polka were easily simplified for the mass market.

Immigrant music entrepreneurs—many of whom came from Prague's lively music business, where a large number of publishing houses supported a healthy industry—were quick to expand their already considerable sheet music and publishing businesses to exploit such inventions as sound recording.

EARLY RECORDINGS

Based in music shops in the Midwest's immigrant communities, those businesspeople forged links with the Prague houses to provide new material. The early recordings featured a variety of ethnic musics. These early entrepreneurs' efforts would later have an important impact on ethnic culture and mainstream American music and society.

The first American recordings aimed at the immigrant market came in 1903, produced by the Czech-born E Jedlicka. By 1912, music publisher Joseph Jiran had formed a record label called Favorite, and Chicago-based Louis Vitak was another major player in the field.

In 1912, Columbia Records jumped enthusiastically into the ethnic business with an "international" division. It contracted with and used immigrant store owners like Jiran as talent scouts and recruiting agents.

By the '20s, Columbia had more ethnic listings than domestic ones. At the time, records were the dominant form of home entertainment, and ethnic companies provided major input to what was quickly becoming a big industry. This process led to ethnic music becoming the popular music of America.

A major crossover breakthrough came with "The Beer Barrel Polka," which was originally a massive hit in Europe in 1935 for accordionist/band leader Will Glahe on the Victor label. It became the most-played record on jukeboxes across America. Jukebox operators noted that they often wore out a record in a matter of days.

In May 1939, "The Beer Barrel Polka" was covered by the Andrews Sisters; by September of that year, their recording on Decca Records had sold 350,000 discs. Its phenomenal success sparked a nationwide craze for ethnic dance music.

One of the leaders of the movement was Slovenian Frankie Yankovic, dubbed the "Polka King when polka was king" by Victor Greene in his authoritative book "A Passion For Polka" (University of California Press, 1992). Greene describes Yankovic's achievements as "symbolic of the transformation of ethnic musics over the last century—Yankovic himself went through all the stages and actively helped create the culminating era of ethnic music in the '40s and '50s."

POLKA TODAY

While its profile throughout the rest of Europe has dampened considerably since its '40s heyday, the polka continues to enjoy great popularity in central Europe.

The two-step dance music is played in many dancehalls in central Europe and, notably, in Germany. In the German record market, there are more than 30 releases featuring the most famous polkas, such as "the Amboss polka," "the Herz-Schmerz polka," and "the Liechtensteiner polka."

Moreover, all folk music groups, such as Ernst Mosch and his "Egerländer" or the Original Oberkrainer, include polkas on their albums. Those albums have sold a total of more than 50 million units over the past 20 years, according to industry tallies.

Fritz Koehler, PD at radio station Norddeutscher Rundfunk in Kiel, Germany, says that polka is a very significant part of his programming. He comments, "It is the rhythm which the listeners love the most, more than waltzes and marches. They are merry melodies."

Polkas account for more than 35% of folk music radio programs in Germany. At Hessischer Rundfunk in Frankfurt, PD Gerhard Schilling says that the most popular titles are "The Trumpet Echo" by Slavko Avsenik, "Rosamunde" by Ernst Mosch, and "Fuchsgaben" by Michael Klostermann. Schilling calls polka the great evergreen of folk music.

Werner Klose, managing director of PolyGram Germany label Karussell, which releases numerous folk music albums featuring polkas, sees a renaissance for polka music in Germany. He argues that the stresses and strains of living make people particularly eager to hear joyful music that they can sing along with and dance to. Klose says there is, indeed, a growing retail demand for polka music.



by Geoff Mayfield

BY A WHISKER: The Billboard 200 has seen a few tight races this year, but it doesn't get closer than this, folks. Nas withstands a 10% sales decline but manages to stay ahead of No. 2 Alanis Morissette by a razor-thin margin of 0.5% to log his third week at No. 1. This margin is even smaller than the 0.9% edge that the Fugees held over Hootie & the Blowfish in the May 25 issue. The photo-finish gap represents less than 1,000 units: The rapper rings up 144,500 units, while Morissette moves close to 144,000, down about 2% from her prior-week sales. It practically goes without saying that Nas clocks a third week at No. 1 on Top R&B Albums. On this chart, which is determined by a core panel of stores that specialize in R&B product, Nas has much more breathing room; he leads runner-up Keith Sweat by more than a 2-to-1 margin.

YOUTH IS SERVED: The music industry constantly preaches the importance of breaking new artists, so it is instructive to note that rookies and relative newcomers have logged a fair number of weeks at the top of The Billboard 200 over the past 15 months. Since last year's May 27 issue, when Hootie's "Cracked Rear View" hit the first of eight chart-topping weeks, 30 weeks have seen the No. 1 slot occupied by a debut or sophomore album.

Aside from Hootie, whose second title spent two weeks at No. 1, and Nas, that honor roll includes Fugees (four weeks), Bone Thugs-N-Harmony (two weeks), and one-week reigns by Rage Against The Machine and Tha Dogg Pound. But the queen of the ball is Morissette, whose freshman title spent nine weeks on the throne.

COUNTRY ROADS: Speaking of youth, a 4.6% increase pushes young country sensation LeAnn Rimes 4-3 on The Billboard 200 (129,500 units). Her gain of almost 6,000 units also grabs the Greatest Gainer trophy on Top Country Albums, where she is No. 1 for a second week.

Aside from the fact that 14-year-old artists don't top 100,000 units every day, a noteworthy aspect of last week's debut is that Rimes ended a seven-week drought during which no country titles appeared in The Billboard 200's top 10. Prior to Rimes' bow, the last Nashville act to reside in the list's top 10 was Brooks & Dunn, whose "Borderline" was No. 9 in the June 1 issue. There was another three-week gap just prior to that album's May 4 debut at No. 5.

That is quite a contrast to 1995, when Nashville was absent from the top 10 for only a single week, or 1992, when there was at least one country title in the top 10 during every week. The genre's strength in '92 was further illustrated by the fact that there were several weeks in which two or more country titles invaded that rarefied turf. In fact, between Garth Brooks' "No Fences" and "Ropin' The Wind" and the first Billy Ray Cyrus album, country albums ruled The Billboard 200 for 34 weeks that year. For the 33 chart weeks from May 25, 1991, when the chart began using SoundScan data, through the end of that year, country was represented in the top 10 26 times.

This year's seven-week country void is the longest the big chart's top 10 has seen since the fourth quarter of 1994, when Nashville disappeared for a nine-week streak. From the start of October '94 through the end of the year, there were only two weeks in which country albums appeared in the top 10. There were 27 weeks in 1994 when country was absent from the top 10, the genre's coldest year in the SoundScan era. Another chilly year was 1993, when country eluded the top 10 during 18 weeks, including an eight-week streak.

GOING FOR GOLD: Near-record ratings for NBC's telecast of the opening ceremony of the Olympic Games July 19 (23.6 with a 45 share) whips up a Pacesetter nod for John Williams & the Boston Pops Orchestra's "Summon The Heroes," one of five—count 'em, five—albums tied to the 1996 games (Billboard, Feb. 10). "Heroes" zips 172-98 with a 66% increase, while Olympics exposure for Gloria Estefan's "Reach" forges a 9.6% gain for her album (34-32). "Reach" also appears on the multiartist "Rhythm Of The Games: 1996 Olympic Games Album," which bullets 77-64 on Top R&B Albums.

COUNT TO THREE: Thanks to pay-per-view runs of the July 20 Jose Carreras, Luciano Pavarotti, and Plácido Domingo concert at Giants Stadium in New Jersey, their two "3 Tenors" collaborations and individual albums stir on this week's unpublished Top Classical Albums and Top Classical Crossover charts. Their 1994 Warnervision title re-enters Top Music Videos at No. 37.

WORLD MUSIC DRIVES ACCORDION BOOM

(Continued from page 1)

mare: "I was on trial for Crimes Against Music. The judge said the accordion was obsolete; a studio audience applauded."

But Contino—a real-life club artist, TV variety-show performer, and B-movie actor of the '50s—needn't have worried about his instrument's dismal popular reputation or imminent disappearance. Thanks in large measure to the world music boom of the last decade, accordion music from a variety of cultures is being widely disseminated via CD reissues.

Since being patented in Vienna on May 23, 1829, by piano and organ maker Cyrillus Demian (who refined another bellows-driven keyboard instrument invented by Christian Buschmann in 1821), the venerable squeezebox has been taken up by musicians on virtually every continent.

However, along the way—thanks in no small part to innumerable restaurant renditions of "Lady Of Spain" and many televised seasons of "The Lawrence Welk Show"—the accordion was hung with the mantle of terminal unhipness, and only in recent years has it been rehabilitated in the estimation of listeners newly aware of its pan-cultural significance.

Larry Welk, CEO of the Welk Music Group in Santa Monica, Calif., and son of late accordionist/bandleader Lawrence Welk, notes the contemporary reappraisal of the instrument's place in music.

"For years, it was almost only associated with very corny polka music," Welk says. "In the last five or 10 years, you're hearing accordions on a wide variety of music... It's in all these little niches."

If a single event may be denoted as the flashpoint for the accordion's renewal, it was probably the release of Paul Simon's Warner Bros. album "Graceland" in 1986.

That multiplatinum, Grammy-winning set was inspired by Simon's exposure to an album of *mbaqanga*, the rhythmic accordion-based "township jive" of South Africa. On "Graceland," Simon injected the varied accordion styles of South Africans Forere Motlohele and Jonhjon Mkhali, zydeco artist Good Rockin' Dopsie, and David Hidalgo of Hispanic L.A. rock band Los Lobos into a pop-song context. The record was undoubtedly instrumental in stirring the succeeding world music boom, and the concurrent CD explosion helped bring a bounty of international accordion music into print.

THE BIG PICTURE

The most comprehensive overview of the instrument on the market is "Planet Squeezebox," a three-CD boxed set released in October 1995 by Roslyn, N.Y.-based independent label Ellipsis Arts.

Label president Jeff Charno says the decision to produce the set was spurred by a Portuguese distributor who enthused about his country's indigenous accordion music. He adds that he wanted to change listeners' opinions of the squeezebox: "Everybody loves to mock the accordion, because everybody's seen old geezers playing in restaurants... Say 'accordion,' and the jokes start pouring."

"Planet Squeezebox" was produced by Michal Shapiro, who got the job after she spoke excitedly about accordion music from around the world during an interview with Charno for an editorial position at Ellipsis Arts. Charno hired her to produce the box instead.

Shapiro, a musician and a former staffer at the world music-oriented

publicity firm No Problem Productions, says, "I think [Charno] was nonplussed by how many varieties of accordion music I threw at him... I got hired on pure gumption."

Shapiro ended up plumbing accordion works from more than 35 countries on the 52-track compilation, which is accompanied by a 56-page illustrated booklet. The set features both vintage



recordings and contemporary material. Selections touch on such well-known genres as zydeco, juju music, norteño, and Celtic music, but "Planet Squeezebox" also incorporates such unusual tracks as the Palmer-Hughes Trio's interpretation of a Debussy prelude, new music composer Guy Klucsevsek's serialist polka, and Alice Hall's staggering bebop rendition of "What Is This Thing Called Love," complete with scat vocals.

"Planet Squeezebox" was widely reviewed and loudly praised upon its release. Shapiro says, "There were a lot of closet accordion lovers out there in the critical media, but they had been afraid to say they loved it. I'm extremely gratified by the response."

ACCORDION APPRECIATION

In July, Shapiro received an award in appreciation of her efforts on behalf of the instrument from the American Accordion Assn., a Mineola, N.Y.-based organization of squeezebox fans. Myron Floren, Lawrence Welk's longtime accordionist, was on hand in person to present the accolade.

Charno, who distributes his compilations to conventional retail stores and nontraditional outlets, says that "Planet Squeezebox" has sold more than 20,000 units—a number equal to that attained by other Ellipsis Arts boxes.

A more humble and somewhat tongue-in-cheek homage to the instrument was offered last year by Rhino Records.

James Austin, senior director of A&R/special projects for the L.A. reissue label, says that "Legends Of Accordion," Rhino's 18-track compilation, was inspired by the company's successful "Legends Of Guitar" series.

"As a joke, I said, 'Let's do "Legends Of Accordion,"' and sure enough, it got approved," Austin says.

But once the project got rolling, Austin says, he began to take it seriously.

"I have a fascination and a soft spot in my heart for it, having been exposed to Lawrence Welk as a kid," Austin says. "The accordion really gets a bad rap... When you mature and you understand what the accordion has done in so many phases of music, especially in Cajun and zydeco, you have a new appreciation."

Austin compiled the set with Carl Finch of neo-polka group Brave Combo (see story, page 7). Kicking off, aptly enough, with Contino's version of "Lady Of Spain," the collection surveys such stars of the "stomach Steinway"

as norteño's Steve Jordan and Flaco Jimenez, polka's Frankie Yankovic, rock comic "Weird Al" Yankovic, jazzman Art Van Damme, and, of course, "champagne music" maestro Welk.

In spite of its jocular genesis, Austin says, the CD "did better than I expected. It reached our target [sales] projection and kept selling."

Traditional polka music—merciless-



ly lampooned in such comedic turns as SCTV's "Shmenge Brothers" sketches and roundly dismissed as thoroughly square—remains a viable reissue commodity, if not a major one.

The Welk Music Group has a dozen polka albums in its catalog, by such artists as Welk, Floren, and six-time Grammy Award winner Jimmy Sturr. The sets are released on the Ranwood imprint.

"We have a pretty focused kind of marketplace," says Larry Welk. "Jimmy [Sturr] has his own following, and it's more a traditional polka following."

Welk says that a Ranwood polka collection can sell 20,000-25,000 units on initial release. He adds that most polka records are not sold in stores, but rather via mail order or at personal appearances. The audience for the music continues to crave familiar numbers, he says, and has little appetite for newly composed material.

Some listeners got more than they bargained for in recent years, as Ranwood became inadvertently embroiled in one of the most grievous incidents in the history of polkadom. During the '80s, CDs of Welk and Floren's "World's Greatest Polkas" were mispressed: The plant unwittingly utilized the master for the obscenity-clogged soundtrack for the Sex Pistols film "The Great Rock'N'Roll Swindle" for the Ranwood CD.

"That was early on in CD manufacturing," Welk explains, choking with laughter. "All the manufacturing was done in Japan. We had sent the parts over, and when it came back, we shipped stuff. We never listened to it. We got a call from some little old lady who had bought the record for her bridge club. She was outraged. It was so funny."

However, even that mispressed CD incorporated the sound of the squeezebox, in a version of "Anarchy In The U.K." sung in French and backed by a Gallic concertina.

ARHOOLIE'S MOTHERLODE

If one label may be said to dominate the field of reissued accordion music, it is El Cerrito, Calif.-based Arhoolie Records.

Folklorist and producer Chris Strachwitz, who has operated Arhoolie since 1960, says he was bitten by the squeezebox bug when bluesman Lightning' Hopkins took him to a show by zydeco accordionist Clifton Chenier in Houston in the early '60s. "It was the damndest sound I ever heard," Strachwitz recalls.

"The Cajun and the Mexican music grabbed me as an extraordinarily unique sound," he adds. "It was such an earthy sound and a powerful one. It was so biting."

Through the '60s, Strachwitz recorded Chenier heavily; 11 Arhoolie CDs reissue these classic zydeco works. (Chenier's '50s sides for Art Rupe's specialty label have also been reissued on CD by Fantasy, as "Zodico Blues & Boogie.") Arhoolie also cut sides by Tex-Mex accordionist Don Santiago Jimenez and his son Flaco.

But the label also moved deeply into the reissuing of classic material. Strachwitz estimates that he has in print 25 CDs devoted to Tex-

Mex accordion and 40 devoted to Cajun music and zydeco. Arhoolie's catalog bulges with sets by such accordionists as norteño pioneer Narciso Martinez; Tex-Mex star Steve Jordan; Cajun masters Amédé Ardoin, Joe Falcon, and Nathan Abshire; and even such Western swing acts as Adolph Hofner & His Texans and Jimmie Revard & His Oklahoma Playboys, who incorporated polkas (some sung in Czech) into their sets. More contemporary Cajun sounds, by such groups as the Savoy-Doucet Band and Beausoleil, are also represented.

Arhoolie also distributes videos of films by Strachwitz and director Les Blank on Chenier ("Clifton Chenier, The King Of Zydeco") and norteño ("Chulas Fronteras").

Strachwitz says he will continue to probe the motherlode of North American accordion music; he has embarked on an ongoing reissue program drawn from the San Benito, Texas-based label Ideal Records, which cut border polkas from the '40s through the '60s.

SQUEEZING THE WORLD

Accordion music from around the world is still more commonly available in this country on import CDs, but several U.S. labels have explored the terrain.

African accordion-based traditions—from the juju music of Nigeria to South African mbaqanga—is probably the most widely scrutinized field. Efforts to reissue African styles kicked off in earnest in 1986, when Shanachie issued the seminal township jive compilation "The Indestructible Beat Of

Soweto," which predated "Graceland" by a matter of months. The Caroline-distributed Earthworks imprint has since released three more volumes in the "Soweto" series.

One of the most energetic labels dedicated to reissuing African music is Tivoli, N.Y.-based Original Music. The company was founded in 1982 by ethnomusicologist John Storm Roberts, who authored the crucial 1973 study "African Music Of Two Worlds." Roberts' CD catalog now totals 36 titles.

Original Music's accordion titles include a set devoted to I.K. Dairo, the Nigerian artist (and member of the Order of the British Empire) who introduced accordion into his juju group, the Morning Star Orchestra, during the '60s; "Lucky Stars And Rosy Mornings," a compilation of accordion-based bands from the '60s; and "Africa Dances," a collection of rare traditional recordings from 13 African nations.

Roberts says he faces some problems not commonly encountered by Western archivists: "One of the real problems is getting hold of the masters. Mostly for economic reasons, African companies ended up recording over their own masters." Hence, Original Music's compilations—like many blues reissues of the pre-CD era—are drawn from old singles and 78s.


Accordion music from Ireland and the British Isles—a subject for a study in itself—is well represented in the catalog of such genre-dedicated labels as Green Linnet, Shanachie, and Topic. One title of special interest is "The Big Squeeze: Masters Of Celtic Accordion" on Danbury, Conn.-based Green Linnet; the 1988 set is a summit meeting of nine master accordionists.

The tango music of Argentina, which prominently features the square-ended concertina called the bandoneon, is well represented in the American marketplace, in works by Astor Piazzolla, the late maestro of *nuevo tango*.

The best-known recordings by Piazzolla, who died in 1992, have been boxed as "The Late Masterpieces" by musician/producer Kip Hanrahan's Rounder-distributed label American Clavé. The set contains three simmering albums by the Quinteto Tango Nuevo: "Tango: Zero Hour" (1986), "The Rough Dancer And The Cyclical Night" (1987), and "La Camorra" (1989).

Piazzolla is also heard on albums released by Rounder-distributed Messidor ("The Vienna Concert"), Atlantic ("New Tango," a collaboration with vibraphonist Gary Burton), Elektra, Nonesuch, and Milan.

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Billboard Online has an exciting new look, with a redesigned Home Page that makes it easier than ever to navigate our growing site on the World Wide Web. The new Home Page eliminates several of the steps previously needed to access information on the site.

There are several other improvements to the site. The New Release Roundup listing now is supplied courtesy of the Ice Newsletter and extends further ahead than the previous listing. The current posting has artist, title, label and U.S. street date for planned releases through September 24. There is even a separate listing from Ice with all the same information for upcoming Vital Reissues.

Also new is the Weekly Preview of hot new titles from Billboard Books. This week's preview is an excerpt from the recently published "Billboard Book of Number One Albums" by Billboard's Los Angeles bureau chief Craig Rosen.

The site also has added to its weekly chart postings. The top 20 titles from the Top R&B Albums and Top Country Albums charts now appear each week, along with the top 100 titles from The

Billboard 200 and the top 50 titles from the Hot 100 Singles chart.

Other Billboard Online features include the Daily Music Update (which provides fresh news five days a week); the Billboard Sneak Peak (a summary of the week's top stories from Billboard magazine); and Fred's Trivia Corner (wherein Billboard's Fred Bronson offers exclusive chart tidbits and a weekly trivia challenge). Plus, users can "chat" with Billboard editors and post questions on the site.

The redesigned Home Page also has a new "Pay Zone" button to bring users into the popular subscriber area of Billboard Online, where they can get early access to the current issue of Billboard as well as access to back issues, chart archives and other searchable databases, including a complete listing of RIAA gold and platinum albums plus tour information from Amusement Business.

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PERSONNEL DIRECTIONS

Kara DioGuardi has been promoted to Advertising Representative for the Billboard Directories and Musician magazine's classified section. DioGuardi joined Billboard in



DioGUARDI

1993 as assistant to both the president/publisher of the Billboard Music Group and the editor in chief of Billboard magazine. Prior to working for the Music Group, she worked for the Mirage Resorts Company in their lobbying division. DioGuardi received



MAZO

her bachelor's degree in political science from Duke University.

Replacing DioGuardi as assistant to the president/publisher is Susan Mazo. Mazo joined Billboard in 1995 as Classified Advertising Sales Coordinator. Prior to joining Billboard she worked in the production department at Caroline Records. Mazo received her bachelor's degree in English/journalism from the University of Delaware.

Dates 'n Data

Billboard LIVE opening • Sunset Blvd., Los Angeles • Aug. 4

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	350,327,000	369,141,000 (UP 5.4%)	CD	192,182,000 218,134,000 (UP 13.5%)
ALBUMS	301,112,000	305,933,000 (UP 1.6%)	CASSETTE	108,468,000 87,010,000 (DN 19.8%)
SINGLES	49,215,000	63,208,000 (UP 28.4%)	OTHER	462,000 789,000 (UP 70.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,073,000	10,674,000	2,399,000
LAST WEEK	LAST WEEK	LAST WEEK
13,058,000	10,637,000	2,421,000
CHANGE	CHANGE	CHANGE
UP 0.1%	UP 0.3%	DOWN 0.9%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
13,071,000	10,999,000	2,071,000
CHANGE	CHANGE	CHANGE
UP 0.01%	DOWN 3%	UP 15.8%

	ALBUM SALES BY FORMAT			THIS WEEK 1995	CHANGE
	THIS WEEK	LAST WEEK	CHANGE		
CD	7,658,000	7,554,000	UP 1.4%	7,136,000	UP 7.3%
CASSETTE	2,994,000	3,062,000	DN 2.2%	3,849,000	DN 22.2%
OTHER	22,000	21,000	UP 4.8%	14,000	UP 57%

ROUNDED FIGURES FOR WEEK ENDING 7/21/96

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

'Macarena' Reaches Numero Uno

'MACARENA' HAS DANCED ITS way to No. 1 on the Hot 100. The Los Del Río single on RCA is the first song from Spain to top the chart, beating the country's previous peak position, the No. 4 posting of "Black Is Black" by Los Bravos in October 1966. "Macarena," which has been No. 1 in many European countries, isn't the first single to feature a mixture of Spanish and English lyrics. The most recent was "I Adore Mi Amor" by Color Me Badd in September 1991. Others include Los Lobos' remake of Ritchie Valens' "La Bamba" in 1987 and Freddy Fender's "Before The Next Teardrop Falls" in 1975.

Anticipating last week that "Macarena" would move up from its No. 4 position, Rob Durkee of Premiere Radio Networks/Mediabase predicted that Los Del Río would break the record set by Kris Kristofferson in 1973, when "Why Me" peaked in its 32nd week. That's the longest it has taken any single to reach its peak position—until now. "Macarena" breaks the record by reaching its peak in its 33rd week. That also means the song has taken the longest trip to No. 1 in Hot 100 history. Until this week, that record was held by UB40's "Red Red Wine," which hit the top in its 25th chart week. The other two singles to take more than 20 weeks to reach No. 1 are "Chariots Of Fire" by Vangelis, which hit the summit in its 22nd week in May 1982, and "Baby, Come To Me" by Patti Austin & James Ingram, which reached pole position in its 23rd week in February 1983. Los Del Río, UB40, and Austin & Ingram all had interrupted chart runs: They debuted on the chart, fell off after a number of weeks, then returned before going to No. 1. The Bayside Boys mix of "Macarena" originally entered the Hot 100 the week of Sept. 2, 1995. It peaked at No. 45 on Sept. 30 and last appeared the week of Dec. 30, after an 18-week run. It

has been a long trip to No. 1.

In the wake of the RCA single's rise to the top, the other two "Macarena" singles on the Hot 100 also reach new chart peaks. The BMG U.S. Latin Los Del Río single that features three all-Spanish mixes of "Macarena" bullets 66-53, while the Los Del Mar cover on Radikal/Critique rises 88-80. And over on The Billboard Latin 50, the multiartist compilation "Macarena Mix" moves 2-1.

CELINE AT 19: The top two songs on the Adult Contemporary chart are close in airplay, but Eric Clapton's "Change The World" takes second place to Celine Dion's "Because You Loved Me." That puts the single from the "Up Close & Personal" soundtrack in its 19th week at No. 1, extending Dion's record-setting run at the top. That's longer than any single has been No. 1 on the Hot 100, where Mariah Carey and Boyz II Men hold the record at 16 weeks with "One Sweet Day." It also beats the 18-week record on the R&B chart, held by Joe Liggins & His Honeydrippers with 1945's "The Honeydripper (Parts 1 and 2)" and Louis Jordan & His Tympany Five with 1946's "Choo Choo Ch'Boogie." Dion will have to remain No. 1 for three more weeks before she surpasses the all-time record on the country singles chart, where three titles have had 21-week reigns. Eddy Arnold's "I'll Hold You In My Heart (Till I Can Hold You In My Arms)" (1947), Hank Snow's "I'm Moving On" (1950), and Webb Pierce's "In The Jailhouse Now" (1955) are the ones to beat.

Elsewhere on the Adult Contemporary chart, Sophie B. Hawkins is in her 63rd week with "As I Lay Me Down." That's far and away the longest AC run in history.



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