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IN MUSIC NEWS



Matador Takes Indie Route With Chavez

SEE PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 26, 1996

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Classic Albums Get Multimedia Treatment

BY BRETT ATWOOD

LOS ANGELES—Some of the most critically acclaimed and commercially successful albums of all time will be explored in-depth in the forthcoming



WONDER



TV series "Classic Albums." A syndicated radio show, several audio releases, and a book based on the documentary program will also be released

(Continued on page 95)

Radio Embraces 'Evita'

Madonna Cut Ushers In WB Set

BY LARRY FLICK

NEW YORK—Early response to Madonna's single "You Must Love Me," a preview of the Nov. 12 Warner Bros. soundtrack to "Evita," suggests that the project could be a vindicating and triumphant one for the controversial artist.

Serviced to radio Oct. 9, "You Must Love Me" is a momentous musical event in that famed composers Andrew Lloyd Webber and Tim Rice reunited



MADONNA

after a 10-year creative separation to pen the bittersweet and quietly theatrical ballad specifically for Madonna to perform for the soundtrack—an honor that has not gone unappreciated by Madonna. "It's my favorite song for the movie," she says. "It's just so beautiful."

The single met with an instantly ardent radio response, racking up an impressive 118 playlist additions in its first week. In fact, it is

(Continued on page 91)

Parallel Import Fight Rages In Hong Kong

This story was prepared by Geoff Burpee in Hong Kong and Steve McClure in Tokyo.

The nearer to Chinese rule that Hong Kong advances, the sharper is the friction between multinational record companies and large music retailers over legislative plans to outlaw parallel imports.

The dispute, which has been simmering since last year, is one of the most vital aspects of the current Hong

(Continued on page 101)



FOLLOWS PAGE 48

Collaborations Spur U.K.'s Elvis Costello, Lush

Warner Launches Costello Blitzkrieg

BY THOM DUFFY

LONDON—Elvis Costello strikes twice. For the second time this year,



COSTELLO

Costello is executing a bit of "guerilla marketing," as he calls it, to boost attention for his Warner Bros. album "All This Useless Beauty."

The acclaimed British singer/songwriter considers the album one of his finest works, yet he believes it

(Continued on page 48)

Reprise's Lush Builds On Early Momentum

BY THOM DUFFY

LONDON—As the fortunes of British pop in America have ebbed

Reprise Records announced that Lush drummer Chris Acland, 30, died Oct. 17. No further details were available at press time.

and flowed in recent years, the driving and dreamy indie quartet

Lush has steadily pursued a U.S. breakthrough with extensive touring, modern rock radio play, and lately, creative collaborations with Elvis Costello and

(Continued on page 48)

SFX Buys Promoter Delsener/Slater

BY CHUCK TAYLOR and MELINDA NEWMAN

NEW YORK—In the first transaction of its kind, the nation's No. 7 radio group, SFX Broadcasting, has signed an agreement to purchase Delsener/Slater Enterprises, one of the country's biggest concert promoters, for an undisclosed sum.

The deal, announced Oct. 16, is viewed by the New York-based SFX, formed in 1992, as an ideal cross-promotional tie-in between some of its 79 radio stations in 23

(Continued on page 90)

Billboard Names Music Video Award Nominees

BY BRETT ATWOOD

LOS ANGELES—Modern rock act Foo Fighters and goofy popsters the



FOO FIGHTERS



THE PRESIDENTS OF THE UNITED STATES OF AMERICA

Presidents Of The United States Of America lead the pack of contenders for the 1996 Billboard Music Video Awards.

(Continued on page 95)



SEE PAGE 67

IN CHART NEWS

Malaysian Industry Bows Point-Of-Sale System

SEE PAGE 5



THE MOST EXCITING ALBUM OF HIS CAREER... LIVE!!

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 SWEET CHERRY WINE
 SAY I AM
 TIGHTER TIGHTER
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No. 1 IN BILLBOARD
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JAZZ ★ TELL ME SOMETHING - THE SONGS OF MOSE ALLISON VAN MORRISON / GEORGIE FAME / MOSE ALLISON / BEN SIDRAN • VERVE
JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA
NEW AGE ★ LINUS & LUCY - THE MUSIC OF VINCE GUARALDI GEORGE WINSTON • DANCING CAT

Malaysia Leads Asia With EPOS Charts

Kenny G Heads Album List Of International Acts

■ BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—It's Kenny G's moment in the first Asian music market outside of Japan to introduce electronic point-of-sale (EPOS) music charts.

The U.S. musician's new Arista release "The Moment" debuted at No. 1 on the latest album chart produced by the Recording Industry of Malaysia (RIM), covering retail sales for the week of Oct. 2-8. The top 10 ranking—combining sales of Malaysian, Chinese, and international repertoire—will appear in Billboard's Hits of the World feature every week from this issue onward (see page 52).

RIM began producing the EPOS charts last month, slightly behind schedule from its planned launch date of July 31 (Billboard, June 29). The information is compiled for the association by Malaysian software firm Inside Edge, using data supplied weekly by more than 50 retail accounts, including such chains as Salem Power Station, Music Valley, and CD Rama.

In other Asian markets, sales charts are still compiled from manufacturers' shipment figures or from non-EPOS store reports provided by a sample of music retailers. In Japan, EPOS charts are being developed by SoundScan in conjunction with JVC.

In Malaysia, Kenny G leads a top 10 albums chart (there is no appreciable singles market here) that features six other acts from the West: the Scorpions and Fool's Garden from Germany (both on EMI), Michael Learns To Rock from Denmark (EMI), Celine Dion from Canada (Sony), and Jordan Hill (Warner Bros.) and Toni Braxton (Arista) from the U.S.

Malaysian pin-up pop artist/movie star Ziana Zain is represented in the top 10 with her "Unplugged" album. The BMG recording features the singer performing her most popular hits live, backed by a full orchestra. Chinese artists with top 10 titles are alternative diva Faye Wong (PolyGram) and singer/songwriter Emil Chou (Rock).

As the charts affirm, melody plays a major role in Malaysia. EMI marketing director Calvin Wong says that Michael Learns To Rock and Fool's Garden, for example, are selling well because they offer "instant sing-along material." The latter group's tune "Lemon Tree" is even played by buskers on the streets of Kuala

Lumpur. Wong adds, "The market is moving away from American influence. It is more accepting of music from elsewhere."

Mark Lankester, marketing director at Warner Music, says, "Asians are melodious people. They don't look into the lyrics as much as Americans do."

Of U.S. artist Hill, Lankester says, "We

HITS OF THE WORLD

saw in her what Asia hasn't had for a long time: a female pop idol. It was a plus that Jordan has this big, Toni Braxton-ish voice. The general rule of thumb for the Asian market is a good vocal with a ballad-style song."

Imports will adapt to that market. "Lemon Tree" is about to receive the Malaysian-language (Bahasa) treatment by singer Jatt on independent Life Records. This will be the second Asian cover of the song. The first was a Mandarin version by Rock Records' Tracy that broke in Taiwan even before EMI began marketing the original.

The RIM rankings are promoted inside

Malaysia as three separate album charts, for local, Chinese, and international repertoire. Accompanying TV shows are produced by Malaysia East Asia Satellite (MEASAT) for broadcast on government-owned Radio Television Malaysia. (The combined chart that appears in Billboard is ranked by sales of individual titles without categorizing by repertoire.)

The EPOS charts are expected to stir debate and to influence music-industry practices within Malaysia before long, not least because a number of domestic artists sell outside mainstream music retail outlets. Lankester observes, "A lot of local repertoire is sold through nontraditional retail like night markets, which can't be monitored by point-of-sale charts."

An executive at another of the multinational labels adds that the charts may serve as a wake-up call to the local industry to create more interesting domestic music. "Local buyers are getting wary of local repertoire," he says. "The point-of-sale charts will indicate things like this."

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.



Mission to Share. Island Black Music's the Isley Brothers show off the costumes (designed by George O'Dell) and guitar they donated to the Hard Rock Cafe in Hollywood, Calif. The Isleys were presented with a gold plaque commemorating sales of their latest album, "Mission To Please." Shown, from left, are Ronald and Ernie Isley.

THIS WEEK IN BILLBOARD

EXTRAS TURN UP ON TAPE

Along with laserdiscs, videotapes are increasingly being marketed with additional footage, such as trailers and behind-the-scenes footage, in order to make them more appealing to collectors. Associate home video editor Eileen Fitzpatrick reports. **Page 63**

WKTU REMAINS ON TOP

The New York dance outlet is No. 1 for the second consecutive quarter in the summer Arbitrons, despite some speculation that the station would not be able to maintain its momentum. Radio editor Chuck Taylor takes a look at the ratings. **Page 84**

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Miles Copeland's Ark 21 Nears Launch

New Label From I.R.S. Founder To Move Through EMI

■ BY CHRIS MORRIS

LOS ANGELES—Miles Copeland's label Ark 21, which will move through EMI Music Distribution (EMD), will bow at the end of October with a quartet of releases. The debut of the L.A.-based imprint, which is funded completely by Copeland and distributed worldwide by EMI, has been anticipated since this summer (Billboard, July 27).

On July 19, I.R.S. Records, which Copeland founded in 1979, closed its doors; Copeland attempted to assemble financing to buy back the company from EMI, which had owned it since 1992, under a strict timetable tied to the demerger of Thorn-EMI, but time

ran out on the proposed purchase. EMI now controls I.R.S.' back catalog.

According to Copeland, I.R.S. proceeded with some recording projects that were nearing completion as the label was folded. The formation of Ark 21—whose name, Copeland says, is "a symbol of a new beginning, taking the best of the world into the future as we enter the 21st century"—allowed for

the completion and release of these projects and for Copeland's continuing operation within the EMI family.

Copeland says, "We came up with a very ingenious solution, and I'm very excited about it."

Russ Bach, president/CEO of EMD, says, "We're pleased to distribute Miles Copeland's new Ark 21 label.

(Continued on page 45)



September Sales Spectacular. Windham Hill Records executives congratulate BMG Distribution for helping the label achieve the highest monthly sales record in its history. September's sales, in excess of \$8 million, are attributed in part to aggressive campaigns for new releases, including George Winston's "Linus & Lucy—The Music Of Vince Guaraldi." Pictured, from left, are Dave Yeskel, VP of sales, Windham Hill/High Street Records; Rick Bleiweiss, senior VP of marketing, BMG Distribution; Steve Vining, president, Windham Hill/High Street Records; Pete Jones, president, BMG Distribution; Ron McCarrell, VP of marketing, Windham Hill/High Street Records; and Rick Cohen, senior VP of sales, BMG Distribution.

MCA Extends Radioactive Joint Venture

■ BY DON JEFFREY

NEW YORK—MCA Records has extended its joint venture with the Radioactive label, which scored strongly last year with Live's "Throwing Copper" album.

The label was founded in 1990 by Gary Kurfist, a former concert promoter, artist manager (Talking Heads, Ramones, B-52's, Eurythmics), and producer of films and recordings. Since its inception, Radioactive has been co-owned by MCA and Kurfist. The new deal is for three years.

Kurfist declined to be interviewed.

Jay Boberg, president of MCA Records, says, "I think this is a critical post in the pier of the new MCA. Gary, in choosing to stay with the new team, and his excitement level for the new team, [provides] an important endorsement for the changes here."

In the past year, MCA Records has named new top executives: Boberg, president; Abbey Konowitch, executive (Continued on page 18)

MCA



radioactive

New Head Of K-tel To Focus On Music Compilations, Rebranding

■ BY DOUG REECE

LOS ANGELES—David Weiner has been appointed president of Minneapolis-based K-tel International. He was formerly senior VP at the label's Los Angeles office.

Weiner takes over for interim GM Jeff Koblick. Koblick will continue as senior VP of purchasing and operations in L.A.

K-tel has been without a president since May, when Mickey Elfenbein left to become CEO of Simitar Entertainment.

Weiner says he has several immediate goals, including a new focus on the company's profitable compilation business and initiating a rebranding strategy to raise consumer interest.

"History Of Rap" and two '80s compilations, "Funky Love" and "Hot Rock," will be released in the fourth quarter.

According to Weiner, K-tel will step up its involvement in signing classic artists to rerecord their hits for new releases. The label has already released albums featuring new recordings of hits by such artists as Chubby Checker and the Beach Boys. The label will also "aggressively" pursue purchasing master catalogs.

Weiner also mentions a new emphasis on the domestic market.

"Our main focus is going to be domestic," says Weiner. "We will increasingly use outbound licensing overseas, as opposed to having our own

operations in various international marketplaces."

Weiner says K-tel will also streamline and consolidate noncore businesses, such as rackjobbing, audiobooks, and household-product operations.

"We have traditionally been tied to entertainment product, and though we will continue to handle some non-entertainment-related product, our projected growth will come from the entertainment side of the business," he says.

Signifying its growing dedication to entertainment product, K-tel will expand into multimedia and video markets, according to Weiner.

Its first videotapes will capitalize on the growing trend toward uncensored, reality-based videos, while children's (Continued on page 93)



WEINER

Italian Gov't Approves Anti-Piracy Proposals

■ BY MARK DEZZANI

TURIN, Italy—Draft proposals for tough new anti-piracy laws, including harsh penalties for offending retailers, have been approved by the Italian government.

Prime Minister Romano Prodi's center-left government gave its approval to the proposed legislation Oct. 11 and hopes to push it through Parliament within a month.

Speaking at the inaugural music-industry fair Salone Della Musica in Turin (Oct. 10-15), Walter Veltroni, minister of culture and deputy prime minister, pledged legislative support in February to boost Italy's beleaguered music industry, including the establishment of music education in schools.

In another new development, Veltroni proposed the creation of a tax on revenues collected by Italian authors' rights body SIAE to help fund the government's music education plans.

However, the first priority is fight-

ing piracy. Veltroni said, "It is estimated that the sale of pirated music product in Italy is valued at more than 220 billion lire [\$143.3 million] a year; that is 21.5 million units of CDs and cassettes, which amounts to one-third of the legal market.

"The government," he continued, "proposes to introduce administrative sanctions in addition to the penal sanctions previously announced [Billboard, June 15], with the aim of dissuading the commercialization of counterfeit product."

The draft legislation includes measures aimed at deterring retailers from selling pirate product. Stores could face being closed for up to three months if they are discovered selling or renting illegal audio-visual product. If retailers are convicted of a breach of intellectual copyright legislation, they may be shut down for up to one year or be banned from owning or operating retail outlets.

(Continued on page 91)

Sony, Philips Team On DSD Effort Targets Recording Industry

■ BY PAUL VERNA

NEW YORK—Sony and Philips, the co-creators of the compact disc, have agreed to pool their resources to develop a digital encoding technology that is designed to enhance the recording, mastering, electronic distribution, and archiving of music.

Known as Direct-Stream Digital (DSD), the technology yields audio resolution roughly four times greater than that of the conventional CD, according to industry experts. Although the full potential of DSD cannot be captured by current consumer audio formats, the development of the DSD process is seen as a precursor to such developing technologies as the Digital Versatile Disc (DVD) and the electronic delivery of music, as well as to the digitization of analog music archives.

A joint statement from Philips and Sony says the companies "will continue to consult the music industry and strive to accommodate [its] requirements for the next-generation, high-density audio carrier." The statement also says DSD will ensure backward compatibility with the current CD, since DSD-encod-

ed audio can be accessed at various levels of resolution.

In the meantime, Sony and Philips are targeting DSD toward the recording and mastering sectors. David Kawakami, director of new business development at Sony Electronics in Park Ridge, N.J., says, "We think it's premature to talk about a distribution carrier when no one has addressed the production needs to make the music that you'll put on this carrier. We're concentrating on tools for music recording and mastering. Until you have those steps done, you're putting the cart before the horse by talking about a carrier."

Marijke van Hooren, VP of DVD communications for Philips Electronics in Eindhoven, Netherlands, adds, "It's fair to say that DSD could be very interesting for DVD audio, but it's up to the record companies to say what they feel they want in terms of DVD."

Still in the prototype stage, DSD has been heard by an elite group of recording and mastering professionals, including George Massenburg, Phil Ramone, Bob Ludwig, and Doug Sax (Continued on page 101)

Multimedia Hurdle Cleared For NII Bills

■ BY BILL HOLLAND

WASHINGTON, D.C.—A major impediment to the passage of the pending intellectual property-related National Information Infrastructure (NII) bills has been removed as a result of an Oct. 15 agreement between educators and copyright owners over the issue of fair use of copyrighted material in multimedia projects.

The agreement removes a major stumbling block by addressing the fair-use issues of intellectual property in digital technologies, and it simultaneously sharpens the vague definitions of (Continued on page 91)

Tower Workers Make Moves To Unionize

■ BY DON JEFFREY

NEW YORK—The music retail business, already beleaguered by price wars and reluctant consumers, now faces a new concern: unionization of employees.

Workers at the high-visibility Tower stores on Sunset Strip in West Hollywood, Calif., will be voting Friday (25) on whether to be represented by a union.

About 100 employees of the main store and the video and classical annexes across the street will hold an election on membership in Local 724 of Hollywood-based Studio Utility Workers. The union represents construction employees at movie studios and out-

door advertising workers. There are no retail employees among its members.

Although disgruntled Tower workers expect the union to be ratified, Tower Sunset GM Jay Smith says, "I feel confident the majority of employees will reject it."

If the workers vote yes, Sunset will be the second Tower store to approve unionization. Employees of the Tower in Mountain View, Calif., last year ratified by one vote membership in a union, the United Food and Commercial Workers. But Tower has refused to recognize the union and has taken it to court, charging that it interfered with workers in order to win the vote. The case is now before the 9th Circuit Court of Appeals.

Raymond Schillaci, president and field rep for Local 724, says that two other Tower stores in Southern California have called him with inquiries since Tower Sunset began to consider unionizing.

No other music retail chain reports that its workers have joined organized labor.

The issues for the Tower workers are money and the way in which management treats them.

Kevin Ray, a clerk at Tower who supports the union, says, "Mostly it's just about having some kind of say in what the rules are, what working conditions are, and having a voice in our future and jobs." He adds, "We're (Continued on page 93)

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Joni Mitchell to
release a greatest
hits album.

Her reaction

was always . . .

Artists & Music

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Hunter S. Thompson Brings 'Fear And Loathing' To Island

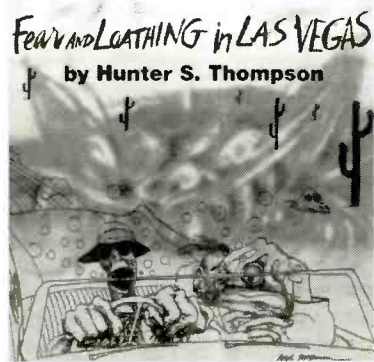
■ BY CHRIS MORRIS

LOS ANGELES—Celebrating a quarter-century of "bad craziness," Margaritaville Records will release an audio version of Dr. Hunter S. Thompson's "Fear And Loathing In Las Vegas" Nov. 19 to mark the 25th anniversary of the path-finding "Gonzo journalism" work's first publication. The album will be marketed by Island Records and distributed by PolyGram Group Distribution (PGD).

"Fear And Loathing" originally ran serially in the Nov. 11 and Nov. 25, 1971, issues of Rolling Stone, under the byline Raoul Duke and with illustrations by Ralph Steadman. The book follows the nightmarish misadventures of journalist "Duke" (Thompson's alter ego) and his "300-pound Samoan attorney," known as "Doctor Gonzo," as they travel to Las Vegas in a red Chevrolet convertible packed with a pharmacopeia of illegal substances to cover an off-road motorcycle race and the paranoia-inducing National Conference of District Attorneys' Seminar on Narcotics and Dangerous Drugs.

Thompson's highly original melding of reporting and violent fantasy, which created a sensation when it first appeared, has been translated for Margaritaville into a wired audio drama by producer Laila Nabulsi and director/adaptor Lou Stein. The CD version, which includes both vintage '60s music and original scoring by Margaritaville artist Todd Snider, features veteran character actor Harry Dean Stanton as Duke's narrative voice. Director Jim Jarmusch ("Down By Law," "Mystery Train") handles Duke's dialog, while Canada-based actor Maury Chaykin portrays Gonzo.

Thompson had made his mark on American journalism before the publication of "Fear And Loathing": In 1966, he published "Hell's Angels," his edgy book about the outlaw motorcycle gang. In 1970, editor Warren Hinckle's maverick magazine Scanlan's Monthly ran a breakthrough piece, "The Kentucky



Derby Is Decadent And Depraved," in which Thompson recounted his drunken attempt to cover the turf classic; a central figure in the story was artist Steadman, then working with Thompson for the first time.

Thompson recalls that after the Derby story appeared, his friend Bill Cardoza of The Boston Globe "sent a note saying, 'Congratulations, you (Continued on page 90)

Chavez Redeems Guitar Rock As Smart Rock

Matador Act To Be Promoted Initially At Indie Level

■ BY BRADLEY BAMBARGER

NEW YORK—Simultaneously suspicious of and reverent toward rock'n'roll, Lower Manhattan post-noise combo Chavez strides the divide between head banging and a higher art on its second album, "Ride The Fader," due Nov. 5 from Matador.

Far-flung influences collide within Chavez, from the experimental kraut-rock of Can to the hypermelodic hard pop of Cheap Trick. For all the band's keening dissonances and off-kilter meters, the furious invention always serves lean, lucid songcraft. With anthemic rockers like "Top Pocket Man" and the powerful ballad "Unreal Is Here," "Ride The Fader" may appeal to Soundgarden and Sebadoh fans alike.

"It's not like we're out to deconstruct rock," says Chavez vocalist/guitarist Matt Sweeney. "But when we started the band, we had an agree-



CHAVEZ

ment that we wouldn't play anything that sounded like something we'd heard before.

"Since I was a kid, the coolest music for me has been the kind I couldn't quite process right away," Sweeney adds. "When you hear something like that, it's like hearing music for the first time—you can only react emo-

tionally to it. So I guess the ideal reaction to what we do would be that simultaneous feeling of satisfaction and confusion."

Chavez—guitarist Clay Tarver, drummer James Lo, and bassist Scott Masciarelli joining Sweeney—seems especially well-equipped to ply a smarter brand of guitar rock. The members are not only alumni of such unsung yet credible rock outfits as Wider, Bullet Lavolta, Skunk, and Live Skull, they are veterans of such institutions of higher learning as Harvard, Columbia, Northwestern, and the American Film Institute.

Chavez debuted in 1994 with a potent 7-inch single ("Repeat The Ending" backed with "Hack The Sides Away") on Matador, and the label issued the band's critically acclaimed first album, "Gone Glimmering," in summer '95. Following soon after was an EP comprising the (Continued on page 100)

Epic Soundtrax 'Thing' Could Boost Participating Acts

■ BY CRAIG ROSEN

LOS ANGELES—The success of "That Thing You Do!," the Play-Tone/Epic Soundtrax release tied into the Tom Hanks film about the rise of a fictional rock band, may benefit some real up-and-coming acts, including Blue Thumb's Candy Butchers, TAG/Atlantic's Fountains Of Wayne and Ivy, and the unsigned Gigolo Aunts and Tin Angels.

This week the soundtrack is No. 21 on The Billboard 200, while the title track, credited to the fictitious band the Wonders, clocks in at No. 56 on the Hot 100.

Meanwhile, "Radiation Vibe," the first single from Fountains Of Wayne, whose Adam Schlesinger penned the soundtrack single, is beginning to gar-

ner airplay at modern rock radio stations, including WNNX (99X) Atlanta. The self-titled album by the band, which also includes Chris Collingwood, was released on Oct. 8 (Billboard, Aug. 31).

Mike Viola, the voice behind the single "That Thing You Do!," is half of the Candy Butchers, whose "Live At La Bonbonniere" EP was issued in

September. The full-length album debut by the band, which also includes Todd Foulsham, is due in January.

Rick Elias and Scott Rogness of the unsigned, Nashville-based Tin Angels also contributed to the soundtrack. The

duo penned five songs for the album—"Dance With Me Tonight," "All My Only Dreams," "I Need You (That Thing You Do)," and "Drive Faster." Boston's Gigolo Aunts, who recently split with RCA after one album, wrote "Little Wild One."

Although the album contains liner notes written by Hanks' character, A.M. White, detailing how the musicians in the film wrote and recorded the songs, Schlesinger, Elias, Rogness, and the members of the Gigolo Aunts receive songwriting credits on the album, while Viola and Rogness are credited with "additional vocals."

Exactly how that will impact the artists and their respective bands remains to be seen, but so far the artists and their management and label executives are optimistic.

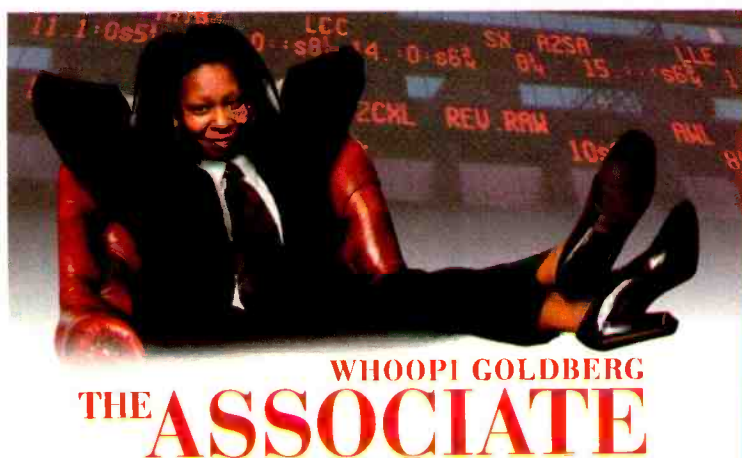
"The way that it benefits us primarily is in the publicity point of view," says Atlantic VP of product development Michael Krumer. "It draws attention to Fountains Of Wayne, but in the end, what's going to push this record over the top is the success of 'Radiation Vibe' at radio."

Schlesinger, whose other band, Ivy, also records for TAG/Atlantic, attributes the interest to timing. "Right now, since the Fountains Of Wayne album and the movie came out at essentially the same time, people are making a note of that and they are asking me about it, but it's hard to predict how long it will last. It's a nice piece of timing, and I wish I could say that I planned it, but unfortunately I didn't."

After receiving a tip from Holly (Continued on page 93)



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Sparrow Compilations Take Flight 'Emmanuel' Set Tour, 'WOW '97' On Tap

BY DEBORAH EVANS PRICE

NASHVILLE—Catering to the Christian music consumer's apparent hunger for multi-artist projects, Sparrow Records will release "WOW 1997: The Year's 30 Top Christian Artists And Songs" and "Emmanuel," a holiday set to be accompanied by a major tour.

Both sets are due in stores Oct. 29. Like its predecessor, "WOW 1996," this year's project is a joint effort between EMI Christian Music Group



CHAPMAN

(Sparrow's parent company), Reunion Records, and Word Records.

This year's collection is an enhanced CD (ECD) featuring songs by Steven Curtis Chapman, dc Talk, Michael W.

Smith, Jars Of Clay, Point Of Grace, Susan Ashton, CeCe Winans, Carman, Newsboys, Twila Paris, Kirk Franklin & the Family, 4HIM, Audio Adrenaline, Petra, Geoff Moore & the Distance, Gary Chapman, PFR, Cindy Morgan, Rebecca St. James, Third Day, Margaret Becker, Phillips, Craig & Dean, Wayne Watson, Sierra, Ray Boltz, Clay Crosse, and Aaron Jeffrey.

"Emmanuel" is the brainchild of manager/producer Norman Miller of Nashville-based Proper Management, who recruited songwriters Bob Farrell and Greg Nelson to write the project two years ago. The album features performances by Amy Grant, Smith (who wrote the title cut), Sandi Patty, BeBe Winans, Point Of Grace, Twila Paris, Larnelle Harris, Susan Ashton, Clay Crosse, Gary Chapman, Anointed, Margaret Becker, Chris Willis, and Michael Anderson.

"WOW" is a wonderful overview for the music consumer who wants to get introduced to Christian music or wants to have a collection of what is looked at as the best of these artists' works," says Sparrow president Peter York. "It's a great introduction. 'Emmanuel'

is more of a seasonal tradition that celebrates the life of Christ. It has viability not only at Christmastime, which is when this will be toured, but it will also have viability at Easter time."

Each album will be accompanied by a major marketing plan aimed at capitalizing on consumer holiday shopping.

According to Word president Roland Lundy, one of the purposes of the WOW series is to increase purchases of other works by the artists that appear on the albums.

Lundy says sales of the first WOW



NEWSBOYS

album, "WOW 1996," which was certified gold, surpassed expectations. "We thought it would spike up during and after the Christmas season and then it might taper off, but it's remained in the top 20 of sales since the day it was released," he says.

Chapman, whose song "Lord Of The Dance" is included in "WOW 1997," attributes the success of "WOW 1996" to growing consumer interest in Christian music. "Many people are just discovering this thing called 'Christian music,'" he says. "It's so unlike what many of their preconceived ideas are... This kind of compilation gives them music to sample."

Newsboys' Peter Furler agrees. "This is a great piece for people to explore Christian music. There is definitely something there for everybody."

The ECD will be a key element in Sparrow's marketing campaign for "WOW 1997." The disc is compatible with most Windows-based computers and incorporates software that will enable consumers to sign up for America Online/Christianity Online (AOL/COL). Subscribers will receive

15 free hours on AOL/COL and there will also be a "WOW 1997" World Wide Web site—featuring artist bios, photos, album covers, video clips, and sound bites—that will link to participating artists' individual Web sites.

Sparrow also plans to promote the album via a companion video compilation that will feature Chapman, Smith, dc Talk, Carman, Audio Adrenaline, Third Day, Jaci Velasquez, and Newsboys.

BIBLE TIE-IN

The label is teaming with International Bible Society and Zondervan to produce the "WOW 1997 Devotional Bible." It will be a hardcover New International Version and feature photos and personal notes from the album's artists along with the devotions.

To drive sales at retail, Chapman, Carman, Paris, Moore, Newsboys, and Jeffrey will be appearing at in-store events across the country. Chapman will appear at Tower's Superstore in Long Beach, Calif., Nov. 1. Other markets being covered by the other artists include San Diego, Seattle, and Bellingham, Wash.

Sparrow plans to make general-market consumers aware of the project by showing a promotional video twice an hour on the Stopwatch Entertainment retail reel, which airs in the electronic departments of Best Buy, Circuit City, Service Merchandise, and Incredible Universe outlets.

"Stopwatch is in about 1,500 stores," says Scott Hughes, VP of special markets at EMI Christian Music Group. "[Can you] imagine walking into a TV department and seeing 200 TVs blaring your video or TV commercial? We will have that every half-hour in all of those stores across the country."

Hughes says the company is partnering with the "Keep The Faith" infomercial about Christian music, which will run spots for "WOW 1997" three times during every infomercial that airs Oct. 1 to Dec. 31; the infomercial is scheduled to air 6,500 times during (Continued on page 18)

Chrysalis' Power Station Overcomes Obstacles

BY PAUL SEXTON

LONDON—When your bass player leaves the band mid-recording and his replacement dies, you might think your supergroup reunion just wasn't meant to be. Not if you're the Power Station.

Eleven and a half years after its self-titled album sold an estimated 1.5 million copies worldwide, a trun-



cated version of the Power Station is back in the album racks here with the Oct. 14 release by Chrysalis of the album "Living In Fear." A U.S. release is being held until the group "can handpick the right company that believes in us," says drummer Tony Thompson.

By the group's admission, the record has vaulted innumerable hurdles to get this far. Chrysalis U.K.'s publicity material for "Living In Fear" admits to the sea of changes in music since the act's inception in the days of "Thatcherism, yuppies, and the fairy-tale union of Charles and Di."

Founded on the pulling power of members John Taylor and Andy Taylor of the then red-hot Duran Duran and on bankable lead vocalist Robert Palmer, the Power Station first discussed a reunion in 1991. The project became a reality toward the

end of 1993, only for bassist John Taylor to quit during recording (he is now a member of Maverick/Warner Bros. signing Neurotic Outsiders).

Former Chic bassist Bernard Edwards, who produced the first album and the nascent second, became John's replacement, only to die at the age of 43 in April 1996.

Basic production of "Living In Fear" was already complete when the band suffered this latest loss, and Edwards retains the production credit on the finished record. "When Bernard was at the helm, he kept us at bay," says Thompson, also a former member of R&B pioneers Chic. "This has been going on since I was 19 years old with this cat. I miss the brother, man."

The 1985 album reached the pop sensibilities of the respective members' audiences via the radio-friendly singles "Some Like It Hot" and a cover of T. Rex's "Bang A Gong (Get It On)," which hit Nos. 6 and 9, respectively, on the Hot 100 that year. The album went platinum in the U.S.

The new set swings from the hard rock of the title song and the first single, "She Can Rock It," to covers of Marvin Gaye's "Let's Get It On" and the Beatles' "Taxman."

The record was made in seven studios, including the New York location from which the group took its name. Of the nine new titles, Palmer's songs are published by Mulino Music, John Taylor's by BMG, and Thompson's by Tony Thompson Songs. Andy Taylor is published via Copyright Control.

Aware of the fashion-driven market of his home country, Englishman Palmer is undaunted. "[Living In Fear] is as up-to-date and as cutting edge as we can possibly make it," he says, "but to think that absorbing yourself in the music so totally means that you run a risk of being out of touch, to me is the wrong way of looking at it."

(Continued on page 100)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jim Swindel is appointed senior VP of sales and joint-venture operations for Arista Records in New York. He was president of Qwest Records.

RCA Records in Los Angeles promotes Bruce Flohr to senior VP of A&R/artist development. He was senior director of A&R/artist development.

John Boulos is appointed senior VP of promotion for Epic Records in New York. He was VP of promotion/field operations for Virgin Records.

Gary Newman is named senior VP/GM of BMG Special Products in New York. He was VP of sales at EMI-Capitol Music Special Markets.

Jocelyn Cooper-Gilstrap is appointed senior VP/special assistant to the chairman of MCA Music Entertainment Group in New York. She was president of Midnight Songs.

Joseph Rakauskas is named senior



SWINDEL



FLOHR



BOULOS



NEWMAN



COOPER-GILSTRAP



RAKAUSKAS



GEORGE



McLEES

VP, finance and administration, for Mercury Records in New York. He was CFO of PolyGram Mexico.

Denise George is promoted to VP of promotion for Jive and Silvertone Records in Detroit. She was national director of promotion.

Rhino Records in Los Angeles promotes David McLees to VP of A&R. He was managing director of A&R.

Mark Persaud is named senior VP of A&R at Qwest Records in Los Angeles. He was senior director of A&R at RCA Records.

Priority Records in Los Angeles

appoints Marc Benesch senior VP of promotion and marketing, Tony "T-Smoov" Smith VP of A&R, and Sean Lynch VP of promotion. They were, respectively, GM/head of promotion at Interscope, a freelance producer, and senior director of national promotion for EMI.

MCA Records in Universal City, Calif., promotes Susan Greenwood to senior director of alternative promotion and names Angela Hamlin national director of promotion administration. They were, respectively, director of rock promotion and RCA

Records manager of promotion administration.

PUBLISHING. Hunter Williams is appointed director of royalty administration at SESAC in Nashville. He was manager of royalty distribution.

RELATED FIELDS. Pam van der Lee is appointed VP of marketing for Viacom in New York. She was VP of advertising sales and promotions marketing for Nickelodeon/Nick at Nite.

Frank Blasucci is promoted to VP of promotion at Lift in New York. He

was director of club promotion.

Nat Farnham is named an agent at Little Big Man Booking in New York. He was an agent with Artists & Audiences.

Bjarni Brown is appointed account executive at Sue Procko Public Relations. She was editor at PR Newswire.

Marian Davis is named a partner in the Accord Group/Johnson Smith & Knisely in New York. She was VP of international programming and new-media development for MTM Entertainment.

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THE FITZGERALD HARTLEY CO

Thrill Jockey's Artistic Intimacy Label Earns Identity As 'Redefined' Indie

BY DAVID SPRAGUE

NEW YORK—While the relationship between artist and label is almost unfailingly closer on the independent level than it is at a major label, Chicago-based Thrill Jockey takes that intimacy more seriously than most.

Thanks to the efforts of owner Betina Richards, the label is as close to an artistic cooperative as the American indie scene has seen in some time.

"I've always felt that total creative control should be something that's just a given," says Richards, who runs the label with the help of three part-time employees. "The artists who work with me have a say in their ads, their packaging, their bios, whether or not they choose to tour.

"The biggest focus, though, is making sure artists get the money that's coming to them," she continues. "So when everything is taken care of, the label and the artist split all profit 50/50. That's the only truly fair division I can think of."

Thrill Jockey, which was launched in September 1992 with H.P. Zinker's "Perseverance," has maintained a steady release schedule over the past four years. The label's last release of 1996—"Diskont," by the German am-



TORTOISE

erican band Oval, due Dec. 10—will be its 36th.

"We've developed a certain amount of name recognition over the years, which has led to a consumer loyalty," says Richards. "The biggest step, though, came when we joined Touch and Go on the distribution level. They have the same operating philosophy that I do, and they can really get records into stores."

Touch and Go sells Thrill Jockey releases direct to more than 400 mom-and-pop stores and takes the label's releases to larger chains via the Alternative Distribution Alliance.

"Across the board, Thrill Jockey is one of our best-selling labels, because they've really carved out an identity that rivals the biggest indies in their prime," says Chris Vanderloo, man-

ager of New York's Other Music.

"They've taken the idea of 'indie' to a different place entirely, where it no longer has to mean 'indie rock,'" says Vanderloo. "That sort of stuff seems to be waning, where bands like Tortoise and Trans Am are selling more and more."

While Thrill Jockey's roster is relatively expansive in scope, the label has recently gained recognition as the prime nexus of the so-called "post-rock" scene, including such groove-based instrumental bands as Trans Am, the Sea & Cake, and Tortoise.

Tortoise, a dub-oriented, multipercussionist ensemble, is Thrill Jockey's most popular act. Its last album, "Millions Now Living Will Never Die," has sold more than 13,000 copies in the
(Continued on page 20)



It's All Greek To Me. Sting celebrates selling out four shows at Los Angeles' Greek Theater. Shown, from left, are Sting's managers, Kim Turner and Miles Copeland; James L. Nederlander of the Nederlander Organization; Sting; and Ian Copeland of Frontier Booking.

Ellipsis Arts Adds Griot Music To Global Repertoire

BY BRADLEY BAMBARGER

Mapping the world of music with a combination of affectionate scholarship and savvy marketing, Ellipsis Arts has introduced consumers to sounds from the farthest reaches of the globe. Over the past four years, the label has issued definitive boxed sets of flamenco and accordion music, as well as intriguing book/CD surveys of Moroccan and Pygmy traditions, among many others.

Amid a flurry of fall and early-winter releases, the latest Ellipsis Arts project is one of the label's most accomplished and accessible to date. "Jali Kunda: Griot Music Of West Africa," released Oct. 15, features traditional and progressive interpretations of Gambian and other griot forms by renowned composer/kora master Foday Musa Suso.

Prominent figures in North and

West Africa societies, griots are musical storytellers, passing down the histories of families and events from generation to generation in song. In form and function, African-American blues has its roots in the minstrel quality of griot music. West African ensembles employ a variety of string and percussion instruments, with the harp-like kora taking pride of place.



FODAY MUSA SUSO

"Jali Kunda" documents the "griot family" of yesterday and today with a CD and 96-page book in a deluxe package. In addition to putting together groups of indigenous musicians to document traditional songs, Suso collaborated with composer Philip Glass, saxophonist Pharoah Sanders, and pro-

(Continued on page 20)

Prince Binds With EMI-Capitol Music Group; Alternative Acts Rebel Against Cancer

THE ARTIST FORMERLY ON WARNER BROS.: Following a long and bitter departure from Warner Bros., Prince, ♪ has linked with EMI-Capitol Music Group North America to release his next album via his New Power Generation Records imprint.

Although the ink on the contract is barely dry, EMI-Capitol is wasting no time getting to work on the project. "Emancipation," a three-CD set, will be released Nov. 19 and will be preceded by the first single, a remake of the Stylistics' 1972 hit "Betcha By Golly, Wow." The triple album will cost about the same as a two-CD package, with a boxlot price of \$22.80.

One source described the deal by saying, "Prince is using EMI Records' marketing, publicity, and promotion staff. The record is on [NPG]; Prince is not signed to EMI."

The usually reclusive artist, who is still going by the unpronounceable symbol he adopted as a name three years ago, will supposedly do press and tour behind the album. At this point, the worldwide deal is believed to be for this project only. No financial details were available.

Sales will be handled primarily by EMI Music Distribution, although EMI Records' urban field staff will work the album to independent accounts. Clean and stickered versions will be available.

The deal came together with amazing speed. After a brief meeting with EMI-Capitol execs Sept. 18 at Prince's Paisley Park offices in Minneapolis, ♪ came to New York Oct. 10, played music for EMI label brass, and within 24 hours, hammered out a deal. Executives, including EMI-Capitol Music Group North America chairman/CEO Charles Koppelman, EMI-Capitol Music Group North America executive VP/GM Terri Santisi, EMI Music Distribution president Russ Bach, and EMI Records president Davitt Sigerson, flew to Minneapolis Oct. 15 and picked up some tracks at Paisley Park, and Santisi and Bach previewed them for accounts at the National Assn. of Recording Merchandisers fall conference in Phoenix that night.

♪'s last release was "Chaos And Disorder." The title, released in July, spent four weeks on The Billboard 200. For the last few years, the artist's album sales have been rapidly declining; however, that may be largely due to his feud with Warner Bros. As far back as 1994, ♪ was complaining, according to a press release, that he "now feels that his much-publicized \$100 million deal may have just been a way to lock him into 'institutionalized slavery' with Warner." (Billboard, Oct. 29, 1994). Warner Bros. had no comment by press time.

THIS AND THAT: And the charity compilations just keep coming! In February, Shanachie will release

"She's A Rebel," a collection featuring such alternative acts as 7 Year Bitch, Babes In Toyland, the Muffs, and Dirt Merchants. Proceeds from the project will go to Rock for a Cure, which will funnel the funds to community-based breast cancer organizations. The project, which features a number of previously unreleased tracks, was produced by Wagner Bucci, president of Shanachie-distributed Beloved Recordings. The album follows "Women For Women 2," which was released by Mercury Records this fall. Money from that set went to the National Alliance of Breast Cancer Organizations . . . The Texas chapter of the National Academy of Recording Arts and Sciences will present Lyle Lovett with its first Governors Award on Tuesday (22). The hosts for the award ceremony are Asleep At The Wheel's Ray Benson and former governor Ann Richards. Performing will be Asleep At The Wheel, Willie Nelson, Lisa Loeb,



by Melinda Newman

David Ball, and Jimmie Dale Gilmore. Speaking of Texas, on Oct. 24, "Austin City Limits" will tape a tribute to musician Walter Hyatt, who died in February's ValuJet plane crash. Among those appearing will be Lovett, Ball, Gilmore, Champ Hood, Marcia Ball, Junior Brown, Willis Alan Ramsey, David Halley, Allison Moorer, and the King Tears Band. Also taping episodes of the PBS series in October are Wynonna and Kenny Wayne Shepherd . . . Michael Feinstein will appear at New York's Supper Club Nov. 5-7 . . . A few weeks ago, we printed that LL Cool J had signed with ICM for booking. According to the artist's manager, the deal is not exclusive. In addition to ICM, LL Cool J works with Famous Artists Agency and a number of other companies.

Hot on the heels of Pointblank/Virgin's release of the album "Fender's 50th Anniversary Guitar Legends," Metal Blade is releasing "The Guitars That Rule The World: Smell The Fuzz." The collection, which features guitarists playing original tracks, is the second volume in a series produced by Guitar World magazine. Among the participating artists are Smashing Pumpkins' Billy Corgan, Kiss' Ace Frehley, Soundgarden's Kim Thayil (as part of the band Dark Load), and Robert Fripp . . . MCA and RadioActive have extended their joint venture until 1999 . . . Barbra Streisand has asked Richard Marx to contribute a track to her new movie "The Mirror Has Two Faces." Marx's track, "The Power Inside Of Me," is the only song in the film not performed by Streisand.

Assistance in preparing this story was provided by Ed Christman.

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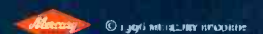


ON TOUR FOREVER

- October 12 **Farm Aid**, Columbia, SC
- October 17 Brunswick, ME
- October 18 Burlington, VT
- October 20 Ithaca, NY
- October 22 West Chester, PA
- October 23 Baltimore, MD
- October 24 Newark, DE
- October 25 *Late Night with Conan O'Brien*
- October 26 Hanover, NH
- October 27 Durham, NH
- October 28 Boston, MA
- October 30 South Bend, IN
- October 31 Dayton, OH
- November 1 Ann Arbor, MI
- November 3 Indianapolis, IN
- November 4 Bloomington, IN
- November 5 Kalamazoo, MI
- November 7 Chicago, IL
- November 8 Minneapolis, MN
- November 9 Milwaukee, WI
- November 10 Iowa City, IA
- November 12, 13 Denver, CO
- November 14 Salt Lake City, UT
- November 16 Seattle, WA
- November 17 Portland, OR
- November 19 Berkeley, CA
- November 20 Santa Barbara, CA
- November 21 Los Angeles, CA
- November 22 San Diego, CA
- November 24 Mesa, AZ
- November 25 Las Vegas, NV
- November 27 Albuquerque, NM
- November 29 Kansas City, KS
- November 30 St. Louis, MO
- December 2 Louisville, KY
- December 3 Columbus, OH
- December 5 Syracuse, NY
- December 6 Fochester, NY
- December 7, 8 Boston, MA
- December 10, 11, 12 New York, NY
- December 13 Philadelphia, PA
- December 28 Washington, DC
- December 29 Cleveland, OH
- December 30 Detroit, MI
- December 31 Pittsburgh, PA

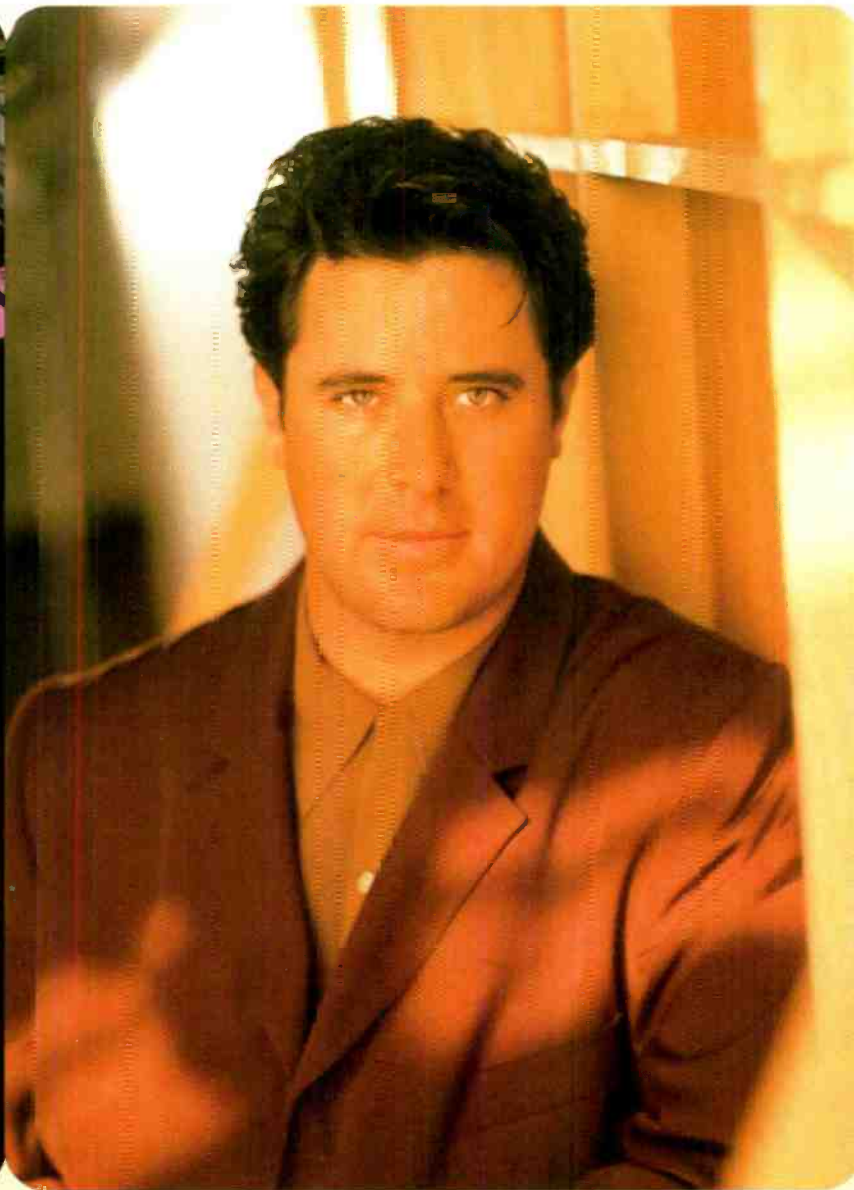
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co-produced by Rusted Root
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We salute all of this years CMA winners

The Mavericks/vocal group of the year

Vince Gill/song of the year/Go Rest High On The Mountain
& vocal event of the year

George Strait/male vocalist of the year
single of the year/Check Yes or No
album of the year/Blue Clear Sky

Congratulations

Artists & Music

SPARROW'S MULTI-ACT PROJECTS

(Continued from page 12)

ing that period. "People will be able to listen to music and see the artist. This is the largest TV campaign that I'm aware of for Christian music, and it's not just promoting one artist, but the whole genre."

YOUNG MESSIAH CONNECTION

"Emmanuel" will likewise promote a range of Christian artists.

Miller conceived "Emmanuel" when he decided after a successful six-year run that 1995 would be the last year he would produce the Young Messiah tour. (The multi-artist album and tour featured top Christian music artists performing an updated version of Handel's "Messiah" and routinely sold out venues each holiday season.)

"I wanted to stop [the Young Messiah tour] when it was at its peak, which is what we did," Miller says. He then informed songwriters/producers Greg Nelson and Bob Farrell that he was looking for a new musical, and they wrote "Emmanuel."

"It's not just a Christmas work, although it does feature a lot of Christmas songs, and it does feature the birth [of Christ] pretty prominently," Miller says. "But it is the whole life of Christ."

The artists from the album will perform the musical live during a 13-city tour starting Nov. 29, promoted by Paul Emery of St. Louis-based Contemporary Productions. "It is one of the few albums that have been recorded with reproducing it live in mind," Miller says. "I can't wait to hear and see it live, because the music on this album is incredible."

Jenny Lockwald, Sparrow VP of artist development, says the label will promote the fact that "Emmanuel"

was developed by the same people who brought consumers the Young Messiah tour.

"We have strong imaging at retail, with a variety of [point-of-purchase] materials, including a display with a \$2-off coupon, banner boards, posters, and shelf talkers," she says. "We will also have a heavy print-advertising campaign that will include ads in all the major Christian publications as well as in The Saturday Evening Post, publications whose readers are looking for family Christmas entertainment."

According to Lockwald, a radio special will be serviced to Christian radio stations, and Sparrow plans to promote the set by tying into the tour. The label will be involved in tour advertising and has scheduled in-store appearances by participating artists in several markets. Sparrow is partnering with Family Bookstores

to issue postcards promoting the album and tour in the markets the tour visits this year.

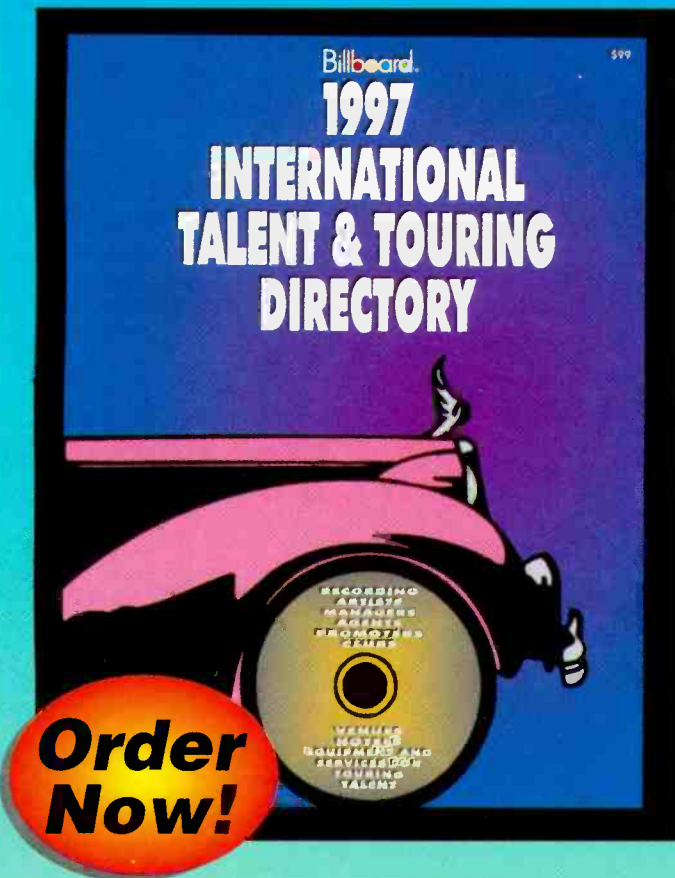
Since "Emmanuel" is not exclusively a Christmas musical, Lockwald says, another push on the project will come at Easter. Plans call for Sparrow to contact church leaders across the country to suggest that "Emmanuel" is a production they would want to have their choirs perform for Easter.

Miller says there is plenty of room in the market for "WOW 1997" and "Emmanuel."

"One of the reasons for the success of [the first] 'WOW' and 'The Young Messiah' albums was the great value for the money," he says. "That's why people buy into [multi-artist projects] so big. And I think at Christmas time, people are buying more records than any other time of year."

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MCA JOINT VENTURE

(Continued from page 8)

VP; and Jayne Simon, senior VP of sales and marketing.

Of Kurfist, Boberg says, "Gary is a total character who has incredible vision and, more important, commitment to that vision."

Radioactive's biggest success has been the alternative act Live, whose "Throwing Copper" has sold 4.6 million units in the U.S. since its release in April 1994, according to SoundScan. The band's next album will be out in February.

However, Boberg says, the extension of the Radioactive venture is "not just for Live. All the acts would stay within MCA even if there were no deal."

"The kind of artists Gary tends to sign are artists who are challenging, who push the envelope. They may not be immediately perceived as breakable, but they tend to be groundbreaking."

Other acts on the Radioactive roster include the Ramones, Black Grape, Dig, Big Audio Dynamite, Shirley Manson, Angelfish, Fatima Mansions, Traci Lords, Elysian Fields, Star 69, Anna, Radioiodine, the Heads (comprising three of the four founding members of Talking Heads), and Noella Hutton. Albums by the Heads, "No Talking Just Head," and Elysian Fields, "Bleed Your Cedar," were released this month. A Star 69 album will be out in January.

amusement

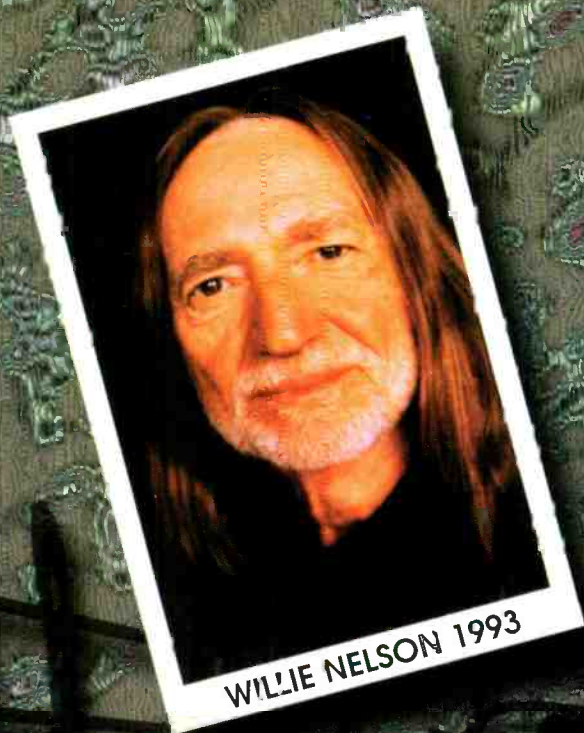
business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS	Kiel Center St. Louis	Oct. 10-12	\$1,069,980 \$18.25	60,210 three sellouts	Varnell Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND	Irvine Meadows Amphitheatre Irvine, Calif.	Oct. 11-12	\$965,714 \$50/\$39/\$28/\$20	30,591 two sellouts	Avalon Attractions
NEIL DIAMOND	CoreStates Center Philadelphia	Sept. 27-28	\$935,895 Gross Record \$35/\$27.50	37,473 two sellouts	Electric Factory Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND	MGM Grand Garden Las Vegas	Oct. 5	\$834,248 \$150/\$37.50	11,041 13,378	Fey Concert Co.
AGASSI SLAM FOR CHILDREN: ELTON JOHN SEAL, BABYFACE, VANESSA WILLIAMS, TIM MCGRAW, FAITH HILL, DAVID FOSTER, HARLEM BOYS CHOIR	MGM Grand Garden Las Vegas	Sept. 21	\$686,350 \$200/\$30	10,890 sellout	Agassi Foundation
JIMMY BUFFETT & THE CORAL REEFER BAND	Rose Garden Portland, Ore.	Sept. 26	\$479,400 \$37.50/\$27.50/\$20	14,618 sellout	Double Tee Promotions
MELISSA ETHERIDGE	Rosemont Horizon Rosemont, Ill.	Oct. 12	\$470,005 \$45/\$35	11,523 sellout	Jam Prods.
GEORGE STRAIT TERRI CLARK	Kemper Arena Kansas City, Mo.	Oct. 12	\$403,072 \$23.50	17,662 sellout	Varnell Enterprises
HOOTIE & THE BLOWFISH BELA FLECK & THE FLECKTONES	Shoreline Amphitheatre Mountain View, Calif.	Sept. 19	\$395,855 \$25.50/\$22.50	16,688 20,000	Bill Graham Presents
ALANIS MORISSETTE K'S CHOICE JACKOPIERCE	South Park Meadows Austin, Texas	Sept. 28	\$374,301 \$27	14,154 sellout	PACE Concerts

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WILLIE NELSON 1993



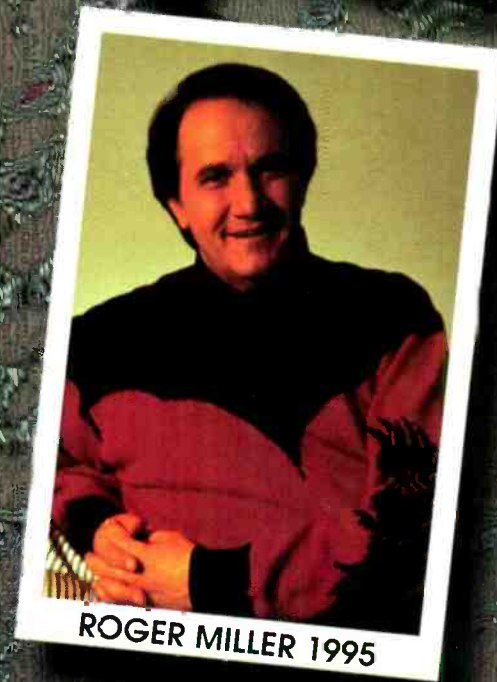
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What labels did Albert King record on?

Which vocalists appear on Phillip Glass' "Songs from Liquid Days"?

How many of Dizzy Gillespie's albums are currently being distributed?

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Artists & Music

THRILL JOCKEY'S ARTISTIC INTIMACY

(Continued from page 14)

U.S., according to SoundScan.

Richards estimates that international sales and nonreporting outlets put the sales of the album at almost 25,000 units.

Thrill Jockey projects are licensed for release in other territories through such labels as City Slang (which handles most of the label's titles in Europe) and Jade (Thrill Jockey's conduit into Japan). Other releases have also gone through Mole (in continental Europe) and Duophonie (in the U.K.).

"Thrill Jockey is just so consistent that they create a relationship of almost complete trust with the buyer or—in my case—the programmer," says Shawn Stewart, music director of KREV (REV 105) Minneapolis. "I get excited when I see a new Thrill Jockey release, because even though it might not be the most accessible thing out there, it will definitely have artistic merit."

Stewart, who also hosts a specialty show called "Moonlight Meditations," says that Tortoise and the Sea & Cake have garnered exceptional response among her listeners. "I think they definitely have a home on commercial radio, particularly with the advent of more specialty shows."

Richards, who services a few such shows nationwide, says that they—along with a growing number of adventurous dance club DJs—are broadening Thrill Jockey's boundaries significantly. Of late, she's begun working with European acts like Microstoria (whose "snd" Thrill Jockey just picked up for U.S. release).

"With 'Dimensions In Sound' [a collaborative effort between members of several Thrill Jockey bands] and the Tortoise remix singles, we got into a lot of stores and places that



OVAL

deal with ambient and dance music, more than they do with rock."

Richards freely admits that her disdain for conventional record company tactics stems from personal unpleasant experiences in the realm of major labels—her résumé includes stints in the A&R departments at Atlantic and London Records—and the consequently instilled desire to avoid "acting in any way like a major."

"I fully understand that some companies need to be totally bottom line-driven, but there were too many situations where I was forced into making promises I wasn't empowered to fulfill," she says. "On a purely personal level, this affords me the opportunity to make good on some of those."

Richards has made good on one of those vows by renewing her relationship with Eleventh Dream Day, a band she worked closely with during its ill-fated stint with Atlantic. An as-yet-untitled album from the Chicago-based band is set for release in February 1997.

Thrill Jockey doesn't bind its artists to long-term contracts, preferring to work on an album-by-album basis. Nevertheless, acts like Columbus, Ohio-based punk rabble-rousers Gaunt and Chicago-via-Kentucky Freakwater (led by Eleventh Dream Day's Janet Beveridge Bean) have maintained long-term relationships

with the label.

"I think that artists appreciate the service that I provide for them," says Richards. "People appreciate being allowed to create on their own terms, and that's something that major labels, by and large, aren't equipped to do."

John McEntire, who plays in both Tortoise and the Sea & Cake, says that the atmosphere at Thrill Jockey is perceptibly different than at other labels with which he's had business dealings.

"Bettina is very interested in creating a dialog, which is really refreshing," says McEntire, who has also worked on several other Thrill Jockey releases as producer or engineer. "We've all proposed some pretty outlandish things in terms of packaging and production, and a surprising number have been brought to fruition, [which] could never have happened at a major organization."

Richards acknowledges that there might be some benefit to be drawn from fielding distribution or equity purchase offers she has received from majors, but she steadfastly maintains Thrill Jockey's indie status.

"I can't offer larger chain store incentives in form of co-op ad dollars [etc.], so naturally I'm not as important to them," she says. "Still, I wish independent labels in general weren't treated as a lesser form of being. That attitude is pervasive, even to the point that if someone wants to use one of our songs on a soundtrack, we get offered a lesser rate than major-label bands with lower sales."

"But on the other hand, we get a great deal of respect from other artists," she says. "So when I wrote to Oval asking about maybe putting out one of their records here, they'd already heard enough about the label to agree on the spot. It's reassuring to know that the artists who choose to work with me don't see this as a stepping stone, but as a place where they can be comfortable doing what they want."

ELLIPSIS ARTS ADDS GRIOT MUSIC

(Continued from page 14)

ducer Bill Laswell on pieces that meld West African music with classical minimalism, free-jazz, and funk.

Born in 1950, Suso became a full-fledged griot at 18, after years of apprenticeship. Now one of the most international African musicians, Suso—who has lived in Chicago for nearly 20 years—has become a leader in fusing the continent's traditional music with Western styles. He has contributed to Laswell's productions for more than a decade, including Herbie Hancock's "Sound System," Sanders' "Message From Home," and several Material albums. Suso also collaborated with Glass on such dramatic theatrical scores as "The Screens."

In addition, Suso has worked closely with the Kronos Quartet, including on the group's best-selling "Pieces Of Africa." Recently, Suso composed a piece for strings and kora for the Yehudi Menuhin tribute concert at New York's Lincoln Center, and he is writing a new work for Kronos.

"These collaborations show people here and back in Africa that music is universal," Suso says. "People everywhere respond to the sound of the kora and the beat of [West African] music. The griot tradition is still strong, but you don't have to know

the stories behind this music to understand its feeling."

The "Jali Kunda" book features an introduction by veteran music journalist Robert Palmer and essays by Suso, poet Amiri Baraka, and scholar J.H. Kwabena Nketia, as well as detailed track notes, interviews with Glass and Sanders, and color photos by Daniel Lainé. The book and CD are packaged together in an 8½-by-11-inch box, similar to a previous Ellipsis Arts set, 1993's "Voices Of Forgotten Worlds: Traditional Music Of Indigenous People."

Despite the field recordings and extensive research that go into a set like "Jali Kunda," Ellipsis Arts "tries very hard not to make the packages appear academic," says label CEO Jeffrey Charno. "We emphasize the beauty of the music."

Charno describes "Jali Kunda" and "Voices Of Forgotten Worlds" as "half coffee-table books, half music product." While Ellipsis Arts has faced challenges in getting these oddly shaped items racked in stores, the label has begun to circumvent the problem by developing its own interactive floor display units for use at retail (Declaration of Independents, Billboard, June 22).

According to Charno, some of the

(Continued on next page)



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ELLIPSIS ARTS

(Continued from preceding page)

most successful Ellipsis Arts releases to date are the two "Trance" volumes in the Musical Expeditions series and "Voices Of Forgotten Worlds." He says that each of the "Trance" albums has sold about 25,000 copies, while "Forgotten Worlds" has shipped nearly 60,000 units. (Musical Expeditions titles retail for \$19.95; the three-CD boxed set "Forgotten Worlds" lists at \$44.95.)

SoundScan doesn't track a majority of Ellipsis Arts' sales, Charno says, since most of them come via bookstores, mail-order catalogs, and gift shops, such as those at Disney World and New York's Metropolitan Museum of Art.

Charno says that placement with alternative retailers gives his company's products a longer shelf life. "Outside the record trade, sales aren't driven so much by what's new as by what's good. We can take [the four-CD boxed set] 'Global Meditation' to specialty shops, and they'll be interested, even though the set came out four years ago."

Andy Sibray, music buyer/merchandise for Borders Books & Music, says the chain's clientele responds enthusiastically to Ellipsis Arts releases. "All the label's stuff does really well for us. The packages are a great starting point for people to learn about world music, and our customers seem eager to explore."

Based in Roslyn, N.Y., the 4-year-old Ellipsis Arts goes through Publishers Group West for distribution to bookstores. REP distributes the label to the music trade.

At radio, Ellipsis Arts' thematic productions are ideal for world music shows. Sandy Miranda, host/producer of the weekly two-hour show "Music Of The World" on Pacifica Radio's KPGA Berkeley, Calif., has played nearly every Ellipsis Arts release and often interviews the albums' producers on the air.

"For a lot of this music, it's the first time it has received the attention it deserves," Miranda says. "And we get the most incredible positive response from the Ellipsis programs. You name it: letters, faxes, phone calls, E-mail. People want to know where they can get this music."

In August, Ellipsis Arts released "Voices Of Forgotten Worlds" as a stand-alone three-disc set, as well as two issues in the Musical Expeditions book/CD series, "Deep In The Heart Of Tuva: Cowboy Music From The Wild East" and "Tibet: The Heart Of Dharma."

September saw the release of Musical Expeditions titles from percussionists Glen Velez and Reinhard Flatischler, along with "Notes From The Wild," a nature recording with book, and the CD "Celtic Lullaby."

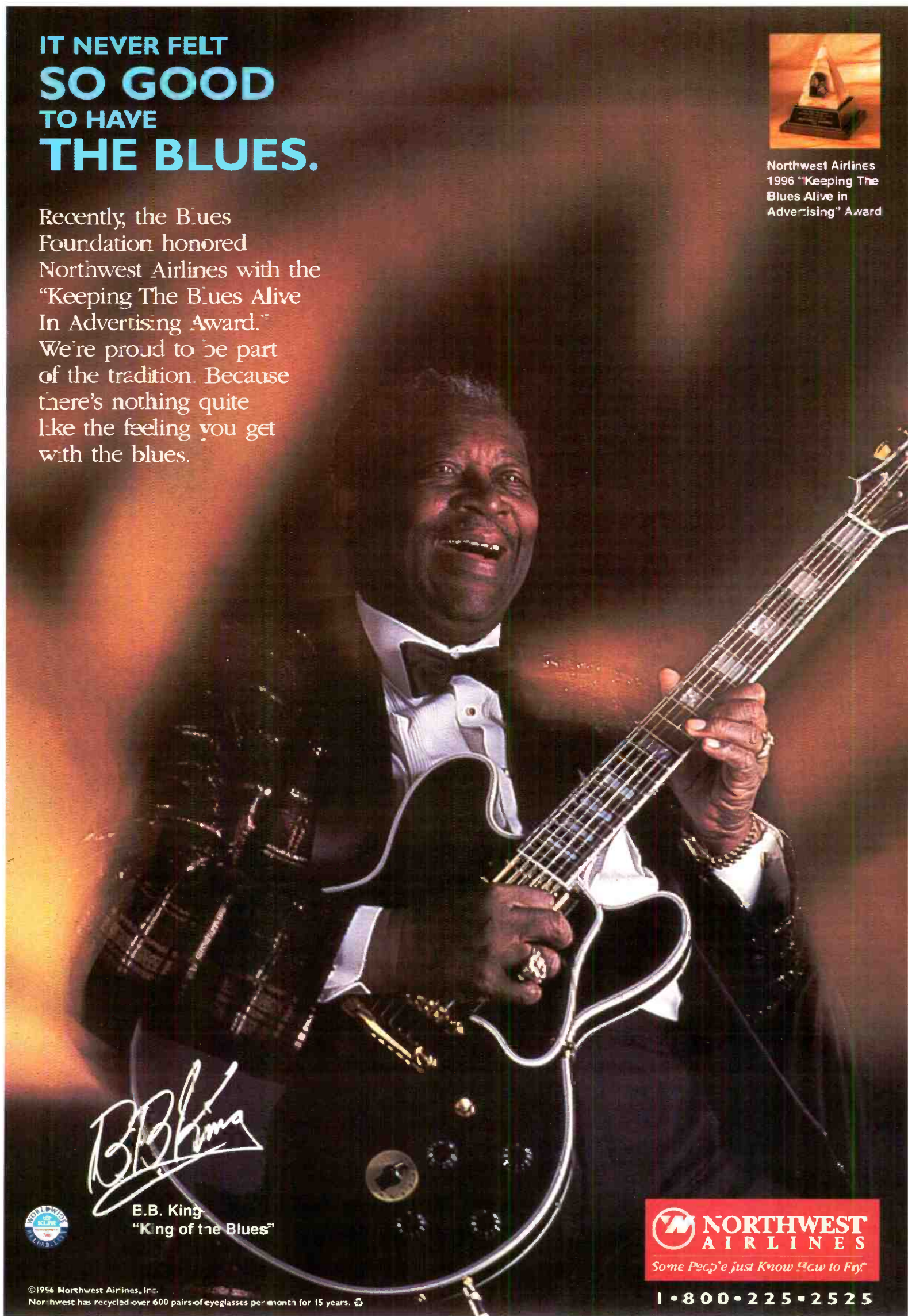
A wonderfully off-kilter Ellipsis Arts offering for November is "Gravikords, Whirlies & Pyrophones: Experimental Musical Instruments." Surveying the work of such inventors as Leon Theremin and Harry Partch, the unique package features a CD and a 96-page color book with a forward by Tom Waits. Also due in November is "Klezmer: The Marriage Of Heaven And Earth," a book and CD featuring unreleased material from the Klezmatics and Andy Statman.

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Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'NO DIGGITY', 'WHAT KIND OF MAN WOULD I BE', 'LAST NIGHT', 'NOBODY', 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/PROMOTION LABEL). Includes songs like 'ALL THE THINGS (YOUR MAN WON'T DO)', 'LADY D'ANGELO', 'KILLING ME SOFTLY', etc.

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

R&B SINGLES A-Z

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., ARTIST (LABEL/PROMOTION LABEL). Lists songs alphabetically by title, including 'ALL I SEE', 'ASCENSION', 'AT NIGHT I PRAY', 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/PROMOTION LABEL). Includes songs like 'NO DIGGITY', 'THIS IS FOR THE LOVER IN YOU', 'NOBODY', etc.

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

Table with columns: TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs alphabetically by title, including 'ASCAP/Amari', 'ASCAP/Kevin Wales', 'ASCAP/Sounds From The Soul', etc.

Napuri's Latest On Nervous Can Be Habit-Forming

QUICK ON THE BEAT: Becoming inextricably hooked on one tape can be hazardous to getting any work done if your job is to review new music—particularly in light of the daunting volume of material that lands on our desk daily. It doesn't happen often, which makes such a distraction all the more noteworthy and pleasurable. The cassette in question holds a batch of jams from the mind of producer/composer **Manny Napuri**, better known in the New York underground as **Prince Quick Mix**. If his latest creative output is an accurate indicator, he's about two steps away from international club stardom.

For the uninformed, Napuri started getting props earlier this year with an inspired and unreleased deep-house interpretation of **Led Zeppelin's** "Babe I'm Gonna Leave You," a track that will finally see the light of commercial release on **Perfecto U.K.** later this year. Actually, Napuri's alliance with **Perfecto** is deepening by the minute, as he's also been commissioned to reconstruct the **Robert Owens** classic "I'll Be Your Friend" for the label. Can an artist pact between Napuri and **Perfecto** be far behind? Label honcho **Paul Oakenfold** has always had a penchant for grooming cool young talent. Something to consider.

In the meantime, Napuri has given a tasty new twist to **Donna Summer's** "I Feel Love" under the name **Inca King** on **Nervous Records**. With fine vocal assistance from newcomer **Jeanie Wilde**, he has concocted a radio-friendly electro-funk version (amusingly titled the "103.5 Mix," named for the FM frequency of popular radio station **WKTU** New York), while smartly serving a trance-leaning mix that will keep the children of the runway happily strolling.

Napuri can also be found kicking it on **Narcotic Records** with the ethereal "Mellow" and on **Aqua Booty Records** with the dark and trippy "NYC Lies In Dust," which features fun soundbites by **Siouxsie & the Banshees** and from



by Larry Flick

the film "Independence Day." And for those who love good dish with their grooves, he has teamed up with **Joey Rolon** for "Miss Thing," a wicked AV8 Records 12-incher that underlines tooth-sucking chatter with old-school tribal-house percussion.

And if you think that's the whole tape, think again. A&R reps should scam a copy for several unsigned gems, including sweeping atmospheric soundscape "I Am Calling" and a rugged garage redressing of **Gary Wright's** "Dream Weaver."

Still wondering why we're hooked?

IN THE MIX: **Deep Dish** christens its deal with **deConstruction Records** with "Stay Gold," a firm reminder that the Washington, D.C.-rooted lads were a viable recording act in their own right long before becoming a top-shelf remix team. Understatement is the key to this rumbling house instrumental. Yeah, it's plenty aggressive and catchy as can be. In fact, we dare you to try sitting still through the track's melange of tribalistic drums, swelling organs, and hypnotic vocal loops. But by carefully measuring its sounds and knowing when to pull back, **Deep Dish** partners **Duhfire** and **Sharam** have crafted a single that hits hard without pounding you over the head. Ultimately, that's the kind of record that will enjoy the longest possible life on the dancefloor.

Speaking of folks who know how to brew hearty house music without flying over the top, the **Basement Boys** offer a study in effective restraint on "Freak," a collaboration with fellow producer **Eric Kupper** and musician **Paul Shapiro**. The pace is pushed to a breathlessly energetic rate, with **Shapiro** filling in the space between **Victor Williams'** wriggling percussion breakdowns with fluid flute and sax lines. Again, the key is selective use of a good thing, leaving the punter salivating for more without feeling frustrated. An essential turntable item from the **Basement Boys'** eponymous, **Liaison-distributed** label.

The stylistic lines that divide house and classic hi-NRG music are blurred on "Dreams," a wonderfully uplifting anthem by Philadelphia upstart **Mar-Qus**. The beat races at a feverish pace, giving appropriate urgency to a dramatic arrangement of flamenco guitars, organs, and classical piano lines. This is one of those rare records that would work equally well during pastel-sprinkled tea-dances and at intense underground parties. Our only quibble is that the excellent vocal version is buried on the 12-inch pressing. As much as we love the dubs, perhaps a little more confidence in the actual song is in order. Available on the Philly-based **About the Beat Records**.

OK, we can now officially say that we

have seen and heard it all. **Guns N' Roses** axeman **Slash** is at the center of what will likely be one of the mega club hits of the season. He has teamed with singer **Marta Sanchez** and producer **Nile Rogers** for "Obsession," a Latin-spiced rhythm-pop twirler from the soundtrack to "Curdled." **Tony Moran** is recruited to push what was already a fairly jiggy tune over the top. **Moran** beefs up the track with a shoulder-shaking house beat, while **Sanchez** smolders and **Slash** floats fluttering riffs that are miles away from the metallic sound for which he's revered. What can be next? A grunge-rocker by **Frankie Knuckles**?

GROOVELAND: **Freedom-FM**, the promising new pan-European queer radio station, continues to sharpen its programming direction, which includes a decent amount of dance music. Its on-air lineup includes such juicy names as **Boy George**, who will preside over a weekly show of what he describes as "sick and twisted" music; red-hot **Trade U.K.** club DJs **Tony DeVit** and **Jazz Extract**; and cool ambient-junglist **DJ Elia**. Sounds fierce, doesn't it? We're starved for air checks of these shows.

Ever fearless in its decision to fly beyond the safe confines of house music, **Strictly Rhythm Records** dips deep into clubland's experimental underground with "The Wamdue Project: Resource Toolkit, Volume One," a collection that combines the left-leaning flavors of jungle, techno, and ambient-dub with classic sounds of jazz, funk, and soul. Producer **Chris Brenn** leads his crew of musicians and technicians through 10 jams that alternatively soothe and invigorate the spirit. Keep this disc handy for nights when you need a little rhythmic motion but not a full-frontal beat assault. Heavy props to **Strictly Rhythm** and **A&R** guru **Gladys Pizarro** for using high-profile status to shine a light on something refreshing.

And while your mind is open to new ideas, spend some time with "Free Your Soul," a caustic breakbeat stomper by **Daylight Society**, aka **Dallas renegade Kelly Reverb**. He has designed a speaker-blasted with ragged techno synths, super-thick beats, and a faint touch of reggae spice. For moments when DJs require a faster pace and more keyboard action, there are jumpy jungle and acid-funk remixes of this **ESP-Sun** single by **Kingsize**.

Hanging on a similar tip is "One Night Stand," a masterful chill-out excursion helmed by **Aloof**. Beautifully haunting and melodic in its original incarnation, this lazy soul jam undergoes groove surgery by **Baby Fox**, who dubs out the bassline with drum'n'bass flair, while mad genius **Ashley Beedle** indulges in a 13-minute epic reconstruction that slowly builds from a puddle of faux-symphonic strings into a percolating samba. Brilliance that must be heard to be believed. And while you're picking up this **EastWest U.K.** import, plunk down the bucks for a copy of the **Aloof** album "Sinking."

Chicago's Renegade Records pays tribute to **Kool Rock Steady**, who died



Charting New Horizons. The Los Angeles production/remix team of **Richard "Humpty" Vission** and **Pete Lorimer** has inked a publishing agreement with **EMI Music**. The deal comes in the midst of a hot streak of hits for the duo, whose recent club hits include "Superstar" by **Charm Farm** and "Devotion" by **Devone**. They have also penned tunes for forthcoming albums by **RuPaul** and **Crystal Waters**. Pictured in the back row at the signing at **EMI's L.A. offices**, from left, are **Linda Benjamin**, attorney, and **Tim McDaniel** and **Javier Lugo**, co-managers of **Vission** and **Lorimer**. In the front row, from left, are **Lorimer**; **Jody Gerson**, senior VP, **West Coast, EMI Music**; and **Vission**.

earlier this year, with "Return Of The Bass," a single that features **Steady** with **Too Kool Chris**. It's the best way to remember **Steady**—making phat and juicy music.

Renegade also gives a groove platform to **Tyree**, a hip-house mainstay who has been absent from the competitive fray in recent times. "Don't Trip" shows him in solid form, working under the production guidance of **Too Kool Chris** and **DJ Insane**. Good to have him back in action.

Occasional **Primal Scream** singer **Denise Johnson** has decided to take full control of her career by issuing her music on her own indie label, **Hologram Records**. The soulful "I Believe" is her first single since splitting with **East-**

West, and it's circulating around the U.K. club circuit with remixes by the fab **Kris Needs**.

Kult Records appears poised to have a toasty winter with a string of intriguing releases. In November, **DJ Seamus Haji** takes a crack at covering the garage classic "Go Bang" by **Dinosaur L.**, retitled "Big Bang Theory," while German DJ **Gene Douglas** offers a self-titled EP of hard house dubs. Later that month, **Danny "Buddah" Morales** returns with "The Bronxide EP," which simmers with his unique blend of muscular house rhythms. The year closes out with the project that diva aficionados all over have been dying for—the return of **Sabrina Johnston**.

Billboard. Dance
HOT Breakouts
OCTOBER 26, 1996
CLUB PLAY

1. ONE AND ONE ROBERT MILES FEAT. MARIA NAYLER DECONSTRUCTION
2. REPORT TO THE FLOOR INNER SOUL FEAT. SONYA ROGERS JELLYBEAN
3. GET ANOTHER PLAN ABSTRACT TRUTH STREETWAVE
4. WHEN YOU LOVE SOMEBODY MICHELLE SWEENEY ELECTRIC KINGDOM
5. CAN U FEEL IT 3RD PARTY DV8

MAXI-SINGLES SALES

1. HOW YA WANT IT THE JUNGLE BROTHERS GEE STREET
2. REPORT TO THE FLOOR INNER SOUL FEAT. SONYA ROGERS JELLYBEAN
3. GOTTA FEELING M5 FEAT. BRAD RAKER SORTED
4. I FELL IN LOVE ROCKELL ROBBINS
5. JUST THE WAY (PLAYAS PLAY) ALFONZO HUNTER DEF SQUAD

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

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OCTOBER 26, 1996

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'LIKE THE RAIN' by Clint Black and 'I DO' by Paul Brandt.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'SWINGIN' DOORS' by Martina McBride and 'LITTLE BITTY' by Alan Jackson.

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. Video clip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable.

Billboard® Top Country Singles Sales

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, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'BLUE' by Leann Rimes and 'STRAWBERRY WINE' by Deana Carter.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'THEN YOU CAN TELL ME GOODBYE' by Neal McCoy and 'GOODNIGHT SWEETHEART' by David Kersh.

Records with the greatest sales gains this week. Recording Industry Assn. of America certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol.

TOP BLUES ALBUMS™

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	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	20	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
★★ NO. 1 ★★				
2	2	10	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599	VARIOUS ARTISTS
3	3	50	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	4	49	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [RS]	KENNY WAYNE SHEPHERD
5	5	17	JUST LIKE YOU OKEH 67316/EPIC [RS]	KEB' MO'
6	6	13	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
7	7	61	FROM THE CRADLE▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
8	9	33	PHANTOM BLUES PRIVATE MUSIC 82139	TAJ MAHAL
9	8	61	KEB' MO' OKEH 57863/EPIC	KEB' MO'
10	11	61	BLUES ● MCA 11060	JIMI HENDRIX
11	13	28	THE ALLIGATOR RECORDS 25TH ANNIV. COL. ALLIGATOR 110/111	VARIOUS ARTISTS
12	10	11	BLUE DROPS OF RAIN EUREKA 77053/DISCOVERY	COREY STEVENS
13	12	26	LIVE! THE REAL DEAL SILVERTONE 41543/JIVE [RS]	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
14	15	5	CHEATIN' HABIT MALACO 7482	LITTLE MILTON
15	14	4	DRIVE TO SURVIVE BLIND PIG 5035	JIMMY THACKERY & THE DRIVERS

TOP REGGAE ALBUMS™

1	1	5	MY XPERIENCE BLUNT/VP 1461*/TVT [RS]	BOUNTY KILLER
★★ NO. 1 ★★				
2	2	14	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
3	3	66	BOOMBASTIC ● VIRGIN 40158*	SHAGGY
4	4	20	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
5	7	73	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
6	6	23	FIRE ON THE MOUNTAIN POW W/O/W 7462	VARIOUS ARTISTS
7	5	10	LOVE FROM A DISTANCE VP 1480*	BERES HAMMOND
8	8	48	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
9	9	65	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [RS]	BUJU BANTON
10	10	21	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
11	11	49	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
12	12	3	BIG BLUNTS VOLUME 2 TOMMY BOY 1153	VARIOUS ARTISTS
13	RE-ENTRY		VALLEY OF DECISION GOTEE 4501	CHRISTAFARI
14	14	143	BAD BOYS▲ BIG BEAT 92261/AG	INNER CIRCLE
15	15	2	BIG BLUNTS VOLUME 3 TOMMY BOY 1167	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

1	1	81	THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG	GIPSY KINGS
★★ NO. 1 ★★				
2	2	2	SANTIAGO RCA VICTOR 68602	THE CHIEFTAINS
3	3	18	RIVERDANCE CELTIC HEARTBEAT 82816/AG [RS]	BILL WHELAN
4	4	10	SPIRITCHASER 4AD 46230/WARNER BROS.	DEAD CAN DANCE
5	5	31	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
6	6	100	THE MASK AND MIRROR WARNER BROS. 45420 [RS]	LOREENA MCKENITT
7	10	52	CESARIA EVORA NONESUCH 79379/AG [RS]	CESARIA EVORA
8	7	3	CELTIC SPIRIT NARADA 63929	VARIOUS ARTISTS
9	NEW▶		CELTIC CHRISTMAS II WINDHAM HILL 11192	VARIOUS ARTISTS
10	8	57	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
11	13	25	CELTIC TREASURE- THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS
12	9	46	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
13	14	90	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
14	11	81	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
15	12	72	GIPSY KINGS▲ ELEKTRA 60845/EEG	GIPSY KINGS

○ 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.



by Jim Macnie

TENORS ANYONE? In terms of the Old West, Silver City was the archetypal spot where you couldn't help but stumble into riches. Intrepid prospectors would mine the initial bounty; interested parties flocked behind to lap up the residuals. On Nov. 1, all those interested in sterling tenor sax solos can cross the town line. That's when Sonny Rollins' "Silver City" hits the racks. The double-disc set (list price \$21.98) is a compilation of 20 records and 25 years with the Milestone label. The curators—Rollins and his wife, Lucille, journalist Chip Stern (whose extensive notes provide the set's text), critic/author Gary Giddins, and a few others—all had suggestions for which tunes should make the cut. The package's 19 tracks are considered the *crème de la crème* of recent Rollins. The 66-year-old saxophonist is thankful for the help. He says the chore of examining his own past is one that he virtually never attempts.

"A lot of the stuff I hadn't heard in a long, long time. Guys who have played as long as I have... well, let's just say I can't remember everything I've ever done. We listened to all the suggested tunes, and some of them didn't hold up for me. So I changed them around a bit. It was informative to hear it all. But I did come across many good things, too, and by the end we got a lot of great tunes... In fact, I personally think there's another CD there somewhere."

Rollins has recorded for most of the important jazz labels, including Prestige, Blue Note, Contemporary, Impulse!, and RCA. His debut disc for Milestone was 1972's "Sonny Rollins' Next Album." Rollins says that the start of the Milestone era seems like a long time ago.

"When I listen to the older tunes, I hear that my sound has changed a lot. It's different than things I'm doing now. But then again, I've been recording since 1949, so a 25-year section may seem like a long time, but to me it's just another piece of my history. I did some good things during the Milestone days. It's not the '50s, but the '50s were a golden age. We had all-stars playing together as a matter of course. But as far as my own playing? It's right there these days... or even better in some cases."

Though it's easy and helpful to do so, Rollins says he doesn't separate his career into segments. "They're there, I know, but for me it's just individual steps on the way of trying to create something I haven't fully done yet. Hopefully, I'll do something soon that will make all my prior work insignificant."

For an artist frequently described as the greatest living jazz musician, the bandleader hasn't had much clout at retail. This year's "Sonny Rollins + 3," one of his more inspired efforts of late, sold only 9,000 copies in the U.S., according to SoundScan. The same number holds for '93's "Old Flames." SoundScan stats on '91's "Here's To The People" are even more eye-opening: 6,000.

Stern's interview/essay points out that critical thought is split on Rollins' studio talents. Many pundits feel the leader's live shows are light-years better than his discs. Some writers cite the hit-or-miss quality of the records as the natural behavior of a fussy muse; others accuse Rollins of bad planning in the realm of arrangements. Customers obviously don't swarm to the discs themselves.

"I know I'm still trying to play my masterpiece," says the self-effacing saxist. "Some things are strong; some aren't. I don't go to bed with a crown on my head."

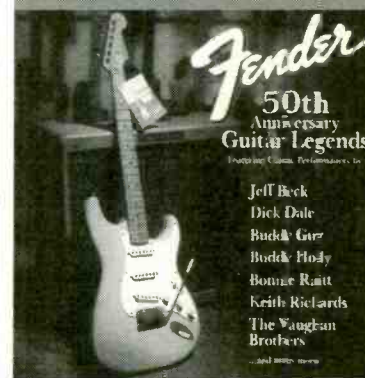
"Silver City" should sate all appetites. It's a great collection that culls the high points from the horn player's recent oeuvre. In attempts to boost those sales numbers, Milestone is offering a discount on the entire Rollins catalog to all its distributors as part of its fall stocking program. The company is also taking out ads with its major jazz accounts, including J&R Music World. Rollins is making an in-store appearance at J&R's downtown Manhattan, N.Y., location Dec. 4.

Rollins is mulling over the idea of a disc devoted to Billie Holiday songs, and an album with saxophonist Jackie McLean is also being considered. On Monday (21) Rollins plays the Ear Shot Festival in Seattle; on Wednesday (23) he opens the San Francisco Jazz Festival. Happy anniversary, Newk.

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Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		SoundScan®	ARTIST	TITLE
					■■■■■	LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★				
1	2	5	POINT OF GRACE			WORD 9694	LIFE LOVE & OTHER MYSTERIES
2	1	6	STEVEN CURTIS CHAPMAN		SPARROW 1554/CHORDANT		SIGNS OF LIFE
3	3	24	KIRK FRANKLIN AND THE FAMILY ●		GOSPO CENTRIC 2127/CHORDANT		WHATCHA LOOKIN' 4
4	4	72	JARS OF CLAY ▲		ESSENTIAL 5573/BRENTWOOD	HS	JARS OF CLAY
5	10	2	CRYSTAL LEWIS		MYRRH 5036/WORD	HS	BEAUTY FOR ASHES
6	6	2	SUSAN ASHTON		SPARROW 1458/CHORDANT	HS	A DISTANT CALL
7	5	47	DC TALK ●		FOREFRONT 5140/CHORDANT		JESUS FREAK
8	NEW▶		RAY BOLTZ		WORD 9937	HS	NO GREATER SACRIFICE
9	7	28	ANDY GRIFFITH ●		SPARROW 1440/CHORDANT	HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
10	16	21	JACI VELASQUEZ		MYRRH 6995/WORD	HS	HEAVENLY PLACE
11	11	3	VARIOUS ARTISTS		WARNER ALLIANCE 46224/WCO		TRIBUTE - THE SONGS OF ANDRAE CROUCH
12	9	34	NEWSBOYS		STARSONG 0075/CHORDANT		TAKE ME TO YOUR LEADER
13	8	16	4HIM		BENSON 4321	HS	THE MESSAGE
14	39	2	SANDI PATTY		WORD 9649		O HOLY NIGHT!
15	13	32	THIRD DAY		REUNION 0117/WORD	HS	THIRD DAY
16	14	60	MICHAEL W. SMITH ●		REUNION 0106/WORD		I'LL LEAD YOU HOME
17	12	16	REBECCA ST. JAMES		FOREFRONT 5141/CHORDANT	HS	GOD
18	15	126	KIRK FRANKLIN AND THE FAMILY ▲		GOSPO CENTRIC 2119/CHORDANT	HS	KIRK FRANKLIN AND THE FAMILY
19	20	34	AUDIO ADRENALINE		FOREFRONT 5144/CHORDANT		BLOOM
20	28	63	RAY BOLTZ		WORD 9641	HS	THE CONCERT OF A LIFETIME
21	17	12	PFR		VIREO/SPARROW 1550/CHORDANT	HS	THEM
22	25	49	VARIOUS ARTISTS ●		SPARROW 1516/CHORDANT		WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
23	22	8	VARIOUS ARTISTS		FOREFRONT 5156/CHORDANT		SELTZER
24	23	28	TWILA PARIS		SPARROW 1518/CHORDANT		WHERE I STAND
25	21	53	CECE WINANS		SPARROW 1441/CHORDANT		ALONE IN HIS PRESENCE
26	19	18	BOB CARLISLE		DIADÉM 9691/BENSON	HS	SHADES OF GRACE
27	31	54	KATHY TROCCOLI		REUNION 0110/WORD	HS	SOUNDS OF HEAVEN
28	27	50	CARMAN ●		SPARROW 1422/CHORDANT		R.I.O.T.
29	24	6	PHIL KEAGGY		SPARROW 1555/CHORDANT		220
30	18	2	VARIOUS ARTISTS		HOSANNA! 8952/INTEGRITY		SHOUT TO THE LORD
31	26	15	RICH MULLINS		REUNION 0116/WORD	HS	SONGS
32	NEW▶		HELEN BAYLOR		WORD 4243		LOVE BROUGHT ME BACK
33	29	84	POINT OF GRACE		WORD 9445	HS	THE WHOLE TRUTH
34	35	21	COMMISSIONED		BENSON 4184	HS	IRREPLACEABLE LOVE
35	32	71	VARIOUS ARTISTS		WORD 9620		MY UTMOST FOR HIS HIGHEST
36	33	3	GEOFF MOORE & THE DISTANCE		FOREFRONT 5151/CHORDANT		GREATEST HITS
37	30	9	CHARLIE DANIELS		SPARROW 1493/CHORDANT		STEEL WITNESS
38	36	17	BIG TENT REVIVAL		FOREFRONT 5147/CHORDANT		OPEN ALL NITE
39	37	13	SARAH MASEN		RE.THINK/SPARROW 1594/CHORDANT		SARAH MASEN
40	34	110	AMY GRANT ▲		MYRRH 6974/WORD		HOUSE OF LOVE

○ 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.

Artists & Music

HIGHER GROUND



by Deborah Evans Price

SKILLET & BLEACH'S 'LIVING ROOM': ForeFront has teamed with Epiphone and Z Music Television for the Live in Your Living Room promotion to launch albums by new acts Bleach and Skillet, due Oct. 29. The grand-prize winner will receive a live concert for friends and family by one or both bands. First prize is a \$950 Epiphone guitar autographed by both groups. Second prize is a ForeFront library featuring 10 of the label's current releases, including Skillet's self-titled debut and Bleach's "Space." Z Music Television is providing three 60-second spots daily during the length of the contest, Oct. 15-Dec. 31. Skillet's "Gasoline" clip and Bleach's "Epidermis Girl" clip are being serviced to Z Music Television and 150 additional video outlets. According to ForeFront, Bible study curricula will be developed for both videos and distributed to 5,500 youth groups along with contest entry forms via Interline, a company that specializes in being a liaison between labels and church organizations.

On the retail front, ForeFront has released a \$1.99 sampler featuring one song from each band along with snippets from the albums. Contest information will be included on the sampler, on counter displays, in ads, and on the Z Music spots. The 185-outlet Family Bookstore chain will be giving away a sampler to every consumer purchasing an alternative/modern rock release.

BILLBOARD VIDEO AWARD NOMINEES: Congratulations to the finalists in the contemporary Christian categories for Billboard's 18th annual Music Video Awards. The nominees for best clip are 4HIM's "The Message," Bob Carlisle's "Butterfly Kisses," Steven Curtis Chapman's "Lord Of The Dance," dc Talk's "Jesus Freak," and

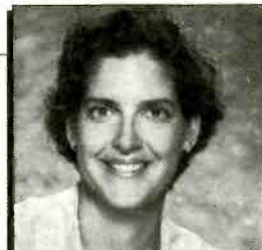
Newsboys' "Take Me To Your Leader." The best new artist clip nominees are Grammatrain's "I Believe," Big Tent Revival's "Something About Jesus," Jeff Silvey's "Little Bit Of Faith," Third Day's "Consuming Fire," and Jaci Velasquez's "Un Lugar Celestial." "Jesus Freak" was also nominated for the Maximum Vision Award, which recognizes the clip that has best advanced an artist's career in the past year. The awards will conclude Billboard's 18th annual Music Video Conference (see story, page 1). For information on the awards or conference registration, please call Maureen Ryan at 212-536-5002.

Z NEWS: Z Music Television continues to increase its presence in the Northeast, as the Christian video channel can now be seen in New York by RCN customers on Channel 76. The network has also been added to the C-TEC cable system in Northampton, Pa., as a full-time service to more than 69,000 subscribers. Viewers in Northampton can tune in to Z on Channel 73. In other news, Z Music Television recently awarded a Chevrolet Geo Prizm to Ray Swift Jr., an Indiana resident who won the Z Music Television Triple Play Sweepstakes grand prize. A collaborative effort between Z and Word Distribution, the sweepstakes was a seven-week on-air/retail campaign that received more than 9,000 entries. Other prizes included two Magnavox TVs, 50 personal CD players, and subscriptions to 7 Ball and Release magazines.

NEWS NOTES: Congratulations to Christafari's Mark Mohr, who was ordained into the ministry Oct. 13 at Pastor Bob Beeman's home in Mt. Juliet, Tenn. Beeman has a lengthy history in church planting and Christian music. (He founded and later sold Graceland and Intense Records.) Prior to moving to Nashville, Mohr studied pastoral ministries at Biola University, and in recent years he's been involved in the Jamaica for Jesus outreach. Mohr will continue his role with Christafari but will spend time off from the band traveling to Jamaica to help establish churches. You'd be hard pressed to find someone with

(Continued on page 45)

Classical KEEPING SCORE



by Heidi Waleson

AND MORE CECILIA: Cecilia Bartoli departs from her trademark Italian repertoire on "Chant d'Amour," her new disc from London, in stores Oct. 15. Bartoli offers a delightful recital of French songs with pianist Myung-Whun Chung. The program includes music by Bizet, Delibes, Berlioz, and Ravel, as well as a trio of songs by Pauline Viardot (1821-1910), a Bartoli predecessor in the mezzo-soprano firmament.



This is Bartoli's first new disc from London in the 2½ years since "Mozart Portraits"—if we don't count last year's compilation "A Portrait," which is still holding its own on the Top Classical Albums chart after 50-plus weeks. (Also capitalizing on the Bartoli name lately is Erato, which has its own Bartoli compilation, "Mozart Arias," on the classical chart.)

As befits a top-selling artist, London is pulling out the stops for this release, with major advertising funds committed, plus a few extras. Five thousand samplers were earmarked for consumer giveaways in the week before the release date. Another 2,000 samplers are

being serviced to the Parker Meridien Hotel in New York for placement in rooms, and there are plans to go chainwide with the program.

In addition, 1,000 promotional videos have gone to major retailers to give to consumers who purchase the CD. The video features some charming interview material with Bartoli, as well as recording session footage and full performances of several songs, intercut with sea and beach scenes and footage of girls in Cadiz, Spain (yes, that's what the songs are about). Bartoli reveals in the interview that she's planning to take on Handel and Monteverdi operas, a new development for her repertoire. The new CD also shows another language development: In addition to French and Spanish, Bartoli sings in Yiddish and Hebrew.

EXCAVATIONS: Here's a novel idea for a recording: a historical pageant devoted to people whose music has not survived. That's what the Canadian early music ensemble La Nef has done with its new Dorian recording, "Montségur," which documents the tragic history of the Cathars, a heretical sect that flourished in medieval Languedoc (southwestern France). The Cathars were stamped out by a 13th-century Catholic crusade, whose most potent moment was the siege of the Cathar stronghold Montségur, which was overcome, and its occupants burned at the stake.

La Nef has assembled a program of contemporaneous music, drawn from such sources as troubadour songs of Languedoc and the "Cantigas De Santa Maria" and arranged by the group's founder, Sylvain Bergeron, and tied it together with a written narrative. Performances are better than La Nef's previous outing, "Joan The Mad," but are a trifle frustrating for those of us who wonder what Cathar music really sounded like.

Vox Classics has also done some digging and will be

(Continued on page 45)

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In the SPIRIT



by Lisa Collins

Christ with music designed to minister to the heart. Also shipping to retail from INSYNC is gospel jazz guitarist **Tim Bowman's** "Love, Joy, Peace." Both artists were showcased during the August meet of the Gospel Music Workshop of America.

Williams is the label's first signee. "They Need To Know" is his first album in two years. However, regular exposure on the Trinity Broadcast Network has helped him to maintain a high profile.

"We began marketing in September, and there's quite a buzz," notes independent marketing and promotion specialist **Barry Martin**, retained by INSYNC to work the project. "With this album—which is more contemporary—we're trying to broaden his reach, so we've shipped product to AC, CHR, inspirational, and gospel radio formats in an effort to reach the total marketplace, and thus far, the response has been very good."

For now, the label—which hopes to sign about eight acts by the end of next year—seems to be right on track. In August, it signed Grammy Award-winning vocalist **Daniel Winans**. A project is due in February.

CELEBRATION OF PRAISE: Integrity Music recently released its second urban praise and worship project, titled "Worship In The House With Keith Staten." Staten, who has maintained a low profile since his departure from **Commissioned**, reunites with co-founder **Fred Hammond**, who produced the album, which was recorded live at the Lifeline Christian Center in Detroit.

BRIEFLY: **Marvin Winans** has published his first book, "Image Is Everything." The book is clearly intended as an extension of his ministry, which has principally taken place at the Detroit-based Perfecting Church, of which he is pastor/founder.

A NEW DEAL FOR THE CANTON SPIRITUALS: The award-winning Canton Spirituals recently signed an exclusive recording pact with New York-based Verity Records. Rumors had long circulated that the Cantons, who had recorded with Blackberry Records, were shopping for a deal. Their last two releases, "Live In Memphis" and "Live At Memphis II," topped the Billboard charts and enjoyed phenomenal sales. The Canton Spirituals join **John P. Kee**, **Daryl Coley**, **Vanessa Bell-Armstrong**, and **Richard Smallwood** at Verity, which has been endeavoring—as promised—to build a powerhouse roster. The deal is expected to bring greater exposure to the 50-year-old group. A label debut is set for spring '97.

BACK IN THE MIX: **Beau Williams** gets back in the thick of the gospel recording scene with the Oct. 11 release of "They Need To Know," which marks his recording debut under the INSYNC Christian Music Co. banner. The Salem, Ore.-based label was launched in April 1995 by **Monty Jackson** and **Jim Huddart**. Jackson recorded two albums as a member of the **Jackson Family** (no kin to the famed Jacksons) on Command Records in the late '80s. Huddart is a Christian entrepreneur and church official who put his business expertise to use with the formation of the label. Together—one white, the other black—they say they hope to cross racial barriers and bond together the body of

Top Gospel Albums

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 LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	25	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127	★ ★ NO. 1 ★ ★ 24 weeks at No. 1 WHATCHA LOOKIN' 4
2	2	20	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 [HS]	THE SPIRIT OF DAVID
3	3	171	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 [HS]	KIRK FRANKLIN AND THE FAMILY
4	4	53	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
5	5	15	YOLANDA ADAMS TRIBUTE 1000	YOLANDA LIVE 1N WASHINGTON
6	NEW		HELEN BAYLOR WORD 67803/EPIC	LOVE BROUGHT ME BACK
7	6	20	MISSISSIPPI MASS CHOIR MALACO 6022 [HS]	I'LL SEE YOU IN THE RAPTURE
8	7	21	COMMISSIONED BENSON 4184 [HS]	IRREPLACEABLE LOVE
9	12	70	ANOINTED WORD 67051/EPIC [HS]	THE CALL
10	10	34	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 [HS]	STAND!
11	14	40	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
12	8	18	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY AND FRIENDS IV
13	11	10	THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR CRYSTAL ROSE 20127/STARSONG	TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR
14	17	24	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
15	NEW		STEVE MIDDLETON & UNITY CGI 161218	PRAISES FROM THE SOUL
16	13	13	BRODERICK RICE BORN AGAIN 1010	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
17	9	4	A-1 SWIFT GOSPO CENTRIC 72135	TALES FROM THE SWIFT
18	18	89	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 [HS]	SHOW UP!
19	19	13	SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67687/EPIC	JUST A WORD
20	16	16	DARYL COLEY SPARROW 51523	BEYOND THE VEIL: LIVE AT THE BOBBY JONES GOSPEL EXPLOSION XII
21	15	2	INNER CITY TYSCOT 161216/CGI	HEAVEN
22	21	83	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
23	20	67	YOLANDA ADAMS TRIBUTE 3592 [HS]	MORE THAN A MELODY
24	23	68	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR BENSON 4168 [HS]	LIVE IN NEW YORK BY ANY MEANS...
25	29	4	LASHUN PACE SAVOY 14831	A WEALTHY PLACE
26	24	108	HELEN BAYLOR WORD 66443/EPIC [HS]	THE LIVE EXPERIENCE
27	28	16	VARIOUS ARTISTS INTERSOUND 9190	TOGETHER AS ONE
28	27	23	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10221	COUNT ON GOD
29	33	40	THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
30	36	27	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
31	22	105	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
32	RE-ENTRY		ALBERT PHILLIPS & THE DIVINE MESSENGERS REDEMPTION 75004	VICTORY
33	25	69	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/STARSONG [HS]	BIBLE STORIES
34	30	123	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 161222/CGI	IT'S OUR TIME
35	32	24	RADICAL FOR CHRIST INTEGRITY 08792	PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST
36	40	31	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131 [HS]	A NEW THING... EXPERIENCE THE FULLNESS
37	RE-ENTRY		THE WILLIAMS SISTERS FIRST LIGHT 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
38	26	51	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
39	34	62	SHIRLEY CAESAR WORD 67301/EPIC [HS]	SHIRLEY CAESAR LIVE...HE WILL COME
40	31	51	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA

○ 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 titles. © 1996, Billboard/BPI Communications.

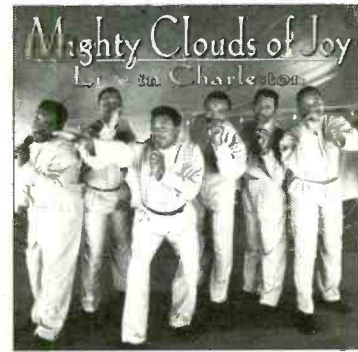


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Songwriters & Publishers

ARTISTS & MUSIC

Court: CD+G Gets Synch Rights

Judges Also Rule That Discs Are Not 'Phonorecords'

BY IRV LICHMAN

NEW YORK—Showing song lyrics on a TV screen via a sing-along CD+Graphics (CD+G) is sufficient to establish copyright-owner rights beyond the rights in a mechanical license, a federal court has ruled.

In addition, according to the Sept. 19 ruling by a three-judge panel of the U.S. Appeals Court for the 2nd Circuit, a CD+G is not to be considered a "phonorecord" as defined by the U.S. Copyright Law. It is, instead, prerecorded software akin to a karaoke laserdisc, which offers more elaborate visuals, the panel said.

Thus, the copyright owners of songs performed on a CD+G are entitled to negotiate with manufacturers of these discs for a synchronization fee.

The appeals court upheld a decision last year by Judge Deborah A. Batts of the federal District Court in New York. Batts granted a preliminary injunction against sales of a CD+G by Stellar Records, a unit of Performance Tracks Inc., on behalf of, among others, the plaintiff ABKCO Music, a music publisher. Performance Tracks had produced a CD+G titled "Songs Of The Rolling Stones" that had the capability of displaying the lyrics in real-time so the viewer could sing along.

Performance Tracks sought use of the songs through a request for a mechanical license, but ABKCO Music contended that it was entitled instead to a synchronization fee because of the disc's visual component.

The fact that the appeals court ruled that the CD+G could not be considered a phonorecord has prompted the legal wing of the Recording Industry Assn. of America to issue a memo to its label members. It declared, in part, that the appeals court decision saying the CD+G was not a phonorecord "may well have implications for our position that an enhanced CD qualifies as a 'phonorecord' and hence is subject to rental rights of the record companies under Section 109 of the Copyright Act."

Under that section, record companies have the right to deny the rental

of their product at retail. That feature of the Copyright Law was enacted several years ago as a result of controversy surrounding attempts by retailers to rent records, a transaction that labels saw as contributing to home taping.

In writing for the three-judge panel, Judge Richard Owen declared that "in granting the preliminary injunction, the court below properly found that Tracks' compulsory [mechanical] licenses do not give it the right to publish the composition's lyrics on a screen. Song lyrics enjoy independent copyright protection as 'literary works.'"

"A time-honored method of facilitating singing along with music has been to furnish the singer with a printed copy of the lyrics. Copyright holders have always enjoyed exclusive rights over such copies. While projecting lyrics on a screen and producing printed copies of the lyrics, of course, have their differences, there is no reason to treat them differently for purposes of the Copyright Act," Owen wrote.

He also noted that the lower court

had correctly used another case to support its conclusions, *Bourne Co. vs. Walt Disney*, which was decided in 1992.

In that decision, Disney had obtained from Bourne a license to use the song "Little Wooden Head," from the classic Disney animated film "Pinocchio," in synchronization with any Disney film.

However, that usage, the court held, did not extend to sing-along videocassettes in which the lyrics appeared at the bottom of the screen (the purchaser was also supplied with a printed copy of the lyrics). In that decision, the court said that the "right to print the lyrics . . . is qualitatively different from the right to synchronize that song with a visual image, even if Disney had acquired rights to use the [song] on videocassette."

Owen also noted that obtaining a mechanical license for a phonorecord does not mean that a record company can print the lyrics of the song without permission from the copyright owner.

Joining Owen in the decision were Judges J. Edward Lumbard and J. Daniel Mahoney.



Words Can't Express . . . Marilyn Bergman, president/chairman of the board of ASCAP, received France's highest cultural honor, the Order of Arts and Letters Medal, during a recent meeting of CISAC, the international copyright group. Shown, from left, are Alan Bergman, her husband and lyricist partner; Bergman; Buste-Blaeze, French minister of culture; and composer Michele Legrand, who has collaborated with the Bergmans on such hits as "The Windmills Of Your Mind" and the score to the Barbra Streisand film "Yentl." While attending the CISAC meeting, Marilyn Bergman also met privately with French President Jacques Chirac.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"I WOULDN'T BE A MAN"
Written by Mike Reid and Roury Michael Bourke
Published by BMG Songs Inc./Songs of PolyGram International Publishing Inc./Songs De Burgo (ASCAP)

Don Williams dominated Billboard's country singles chart for three decades with such hits as "The Shelter Of Your Eyes," "Good Ole Boys Like Me," and "Some Broken Hearts Never Mend." His 1987 single "I Wouldn't Be A Man" peaked at No. 9. That song is revived by Billy Dean on his latest Capitol set, "It's What I Do."

Billy Dean says the well-crafted lyric was one of the things about the song that appealed to him, as well as the fact that it was different from anything he'd done before.

"I had never done a one-on-one, man-to-woman kind of song," he says. "And I really liked what the song had to say."

"Don Williams had cut the song several years ago, and I had

also heard Mike Reid sing it, and it just knocked me out."

Dean says he was surprised at how easily the song came together once he went into the studio to cut it. "That cut is a live cut," he says. "That rarely happens. I went back in and tried to record new vocals and did some overdubs, but we scrapped them and went with the first recording. I was really pleased with how it turned out."



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	
LIKE THE RAIN	• Clint Black, Hayden Nicholas • Blackened/ASCAP
HOT R&B SINGLES	
LAST NIGHT	• Babyface, Keith Andes • Ecaf/BMI, Keiande/ASCAP
HOT RAP SINGLES	
PO PIMP	• AK 47, Belo Zero, N.A.R.D. • N-The Water/ASCAP
HOT LATIN TRACKS	
RECUERDOS, TRISTEZA Y SOLEDAD	• Marco Antonio Solis • Crisma/SESAC

Songwriter Seth Swirsky At Bat With Fan Letters

DEAR MR. SWIRSKY: Words & Music posed the following question to songwriter Seth Swirsky: "What is your favorite song that you have written and why?"

Swirsky's handwritten reply reads, "My favorite song was the one that introduced me to my mentor, [the late] Irwin Schuster. It was called 'Like A Rose.' And while I have had the great fortune of having had 'hit records,' I will always treasure the memory of playing it, at age 19, for Irwin at Chappell Music and being offered my first contract. He was a great man."

Printing Swirsky's letter is Words & Music's way of calling attention to letters of a similar nature that Swirsky wrote to almost 100 baseball players and the replies he received, mostly handwritten.

They've been put together in a fascinating book, "Baseball Letters: A Fan's Correspondence With His Heroes." Cal Ripken Jr., Bob Feller, Al Kaline, Brooks Robinson, Monte Irvin, and Whitey Ford are among the players whose replies are featured in the book, which is published by Kodansha International.

Swirsky has had songs recorded by Air Supply, Michael McDonald, the Spinners, Tina Turner, Celine Dion, and Al Green. Two of his songs, "Tell It To My Heart" and "Prove Your Love," were hits for Taylor Dayne and were recognized by ASCAP as being among its top songs of 1987 and 1988, respectively.

"I just wrote two songs for Jermaine Dupri's upcoming Sony album 'Twelve Soulful Nights Of Christmas,'" Swirsky reports. "Faith Evans has done one of my songs, and I co-produced it."

Words & Music's favorite letter in Swirsky's baseball collection is from former pitcher Gerry Staley. In Swirsky's letter to him, he included a form on which Staley could set a fee for his reply. Staley crossed that part out and wrote, "I don't charge for autographs. I feel honored to be asked. I'm just thankful to be alive and able to do it."

There's a song in that kind of sensibility, isn't there?

DEALS: U.K.-based Published by Patrick, the associate company of Minder Music, has secured rights to the Micon Music and Mike's Rap catalogs for the world outside the U.S. Copyrights in both include material recorded by Bobby Brown, Hammer, Blackstreet, and 3T, the group formed by Michael Jackson's nephews.

RELOCATION: John Cerullo, VP of product development and rights acquisitions at Hal Leonard Corp., the giant music-print company, has relocated to Wayne, N.J. Formerly located at the company's headquarters in Milwaukee, Cerullo continues his current role at

the company. "I'll be in Milwaukee once a month and will also travel as needed," he says. "I will now be more accessible for meetings and appointments

on the East Coast."

WINNING FORMULA: Songwriter/artist Andy Hill, based in Los Angeles, won the grand prize of the Fort Bend (Texas) Songwriters Assn.'s 1996 song- and lyric-writing contest for his tune "Homeless Night." Another of his songs, "Two Trains," took fifth place in the country/folk/bluegrass category. And to continue the winning streak, "Two Trains" took first prize in the adult contemporary category of the Virginia Organization of Composers and Lyricists' 1996 contest. Two songs Hill wrote for vocalist Renee Safier's new CD, "The 14th Of February," placed her as a semi-finalist in Musician magazine's 1996 best unsigned band contest.

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

1. "Ramones Guitar Anthology."
2. No Doubt, "Tragic Kingdom."
3. Gloria Estefan, "Destiny."
4. Jim Brickman, "Christmas Themes."
5. Brickman, "No Words."

MILES COPELAND'S ARK 21 NEARS LAUNCH

(Continued from page 8)

The combination of Miles' creative involvement and EMD's distribution muscle promises to be formidable."

Ark 21 will be "more of a high-concept label than . . . a traditional label," says Copeland.

"We will be very light in signing up brand-new, untried, unknown artists," he explains. "If I.R.S.

before was 80% new artists and 20% projects—i.e., soundtracks and whatever—we'll do the reverse. The bulk of our records will be records that are creative recording projects."

Copeland anticipates that the label will sign only four acts in its first year but will release an addi-

tional 16 conceptual albums.

Albums from Pangaea, a joint venture with Sting that began life during the I.R.S. era, will also move through Ark 21.

Two of the first four releases, due Oct. 29, are conceptual projects that began life at I.R.S.

One, Pangaea's "Twang: A Tribute To The Shadows," salutes the popular English instrumental quartet of the '60s, which featured lionized guitarist Hank Marvin. Among the artists contributing to the set are Mark Knopfler, Neil Young & Randy Bachman, Peter Green, Steve Stevens, Andy Summers, Tony Iommi, and Brian May with Status Quo.

The other I.R.S. holdover, "Tony Williams' Wilderness," is an all-star session featuring jazz drummer Williams, pianist Herbie Hancock, bassist Stanley Clarke, guitarist

Pat Metheny, and saxophonist Michael Brecker.

Ark 21's other October releases are "The Leopard Son," the soundtrack to the current theatrical feature produced by the Discovery Channel, and a rerelease of the self-titled album by Chicago acid-jazz unit Liquid Soul, originally issued by the group's own Soul What label (Billboard, July 13). Copeland says that Liquid Soul is about to begin recording an album for release by Ark 21 next spring.

In January or February, Ark 21 will issue an album of reggae versions of songs by Sting. Artists will include former I.R.S. artist Pato Banton, Ark 21 signee Wendy Moton, Ziggy Marley, Maxi Priest, Aswad, and Steel Pulse.

Copeland says, "We'll end up with an album that is going to be a great record with some of the world's top

reggae bands, and this gives business to a publishing client, Sting, and a management client. So we're using our record company to help create income, but it's a cool project for the record company."

The label also plans an album of Police songs, to be performed by leading Spanish-language rock artists.

Ark 21 is also handling the Squeeze album "Ridiculous," which was released earlier this year by I.R.S. Vocalist Paul Carrack, noted for his work with Squeeze, is also signed to Copeland's new imprint.

Marketing and promotion of Ark 21's product will be handled by the label's staff in the U.S. and by EMI personnel in foreign territories.

The label's dedicated staff currently stands at eight; Copeland expects that number to rise to 10 by January. It will include three full-time promotion staffers and a sales executive. Steve Tannett serves as head of international, while former A&M executive Jack Laussman leads the company's efforts in Southeast Asia, which Copeland calls "an area of expansion."

Publicity for Ark 21 releases will be on a project-by-project basis with independent firms. Copeland explains, "We've always found that nobody likes everything . . . and I want to find projects for an individual publicist who really digs it."

KEEPING SCORE

(Continued from page 40)

coming out with a recording that features alternative versions of Puccini's "Madama Butterfly." Puccini made several revisions of the opera after its disastrous 1904 premiere at La Scala, changing the main characters and dramatically altering the structure of the piece, thereby diluting much of its original daring. Listeners can now hear the opera, with Maria Spacagna in the title role, either in the original 1904 version or, by programming their CD players according to a printed index, in each of its succeeding versions.

Vox is also exploiting the Jane Austen craze with a more original plan than most labels: The company will release "The Songs Of Jane Austen," a collection of songs from Austen's own music books, which she copied for home performance. The songs, performed by Mary Jane Newman and Anthony Newman on

piano and fortepiano, soprano Julianne Baird, tenor Martin Dillon, and Robert Stone on baroque guitar, include pieces by Gluck and Handel along with English songs.

NEWSWORTHY: The Atlantic Group's streamlining (Billboard, Oct. 12) has hit Atlantic Classics: Kevin Copps has left, as his position of VP/GM of the division has been eliminated. Atlantic Classics is the U.S. marketing arm for the Warner Classics labels Teldec, Erato, Finlandia, and Nonesuch, and its operations will now fall under Karen Colamussi, senior VP of marketing for Atlantic Records. Three other Atlantic Classics staffers were let go, including the two who worked on compilations. A source at Atlantic Records says that no further Atlantic Classics job eliminations are planned.

HIGHER GROUND

(Continued from page 40)

more creative energy and passion for serving God than Mohr; here's wishing him the best in all his endeavors . . . Reunion rockers Third Day has embarked on its fall tour with newly signed Reunion act All Star United and Five Minute Walk Records act Seven Day Jesus as the opener . . . Damascus Road artist Rhonda Gunn will be

opening for Sierra during key concert dates this fall. The Arkansas native was in Nashville recently promoting her album "Forgiveness" . . . Seven-member group Caedmon's Call has signed to Warner Alliance. It was brought to the label by fellow Houston resident Wayne Watson. Look for its label debut to be released in February 1997.

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has gone before

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1996

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JENNIFER KIMBALL

ALONG WITH CO-WRITERS
STEVE DIAMOND AND
MARY BETH DERRY

PATRICK JOSEPH MUSIC
AND WINDSWEEP PACIFIC
ENTERTAINMENT

Studio Action

ARTISTS & MUSIC

David Z Arrives In Nashville Pop Producer Seeks Noncountry Fare

BY DAN DALEY

NASHVILLE—Producer David Z likes to get things started.

"I became known as the guy who does everyone's first record. I don't think I've ever done anyone's second record," says Z (né Rivkin), summing up a lengthy career as producer/engineer/mixer/arranger for an eclectic assortment of artists, including pop/R&B stars Janet Jackson and Sheila E., alternative rock acts Big Head Todd & the Monsters and Collective Soul, blues artists Kenny Wayne Shepherd and Kid Johnny Lang, and rockers

Billy Idol and Fine Young Cannibals—whose "She Drives Me Crazy" garnered Z a Grammy nomination for best producer in 1990).

A native of Minneapolis, Z also produced early demos and singles by Prince, such as "Kiss," and engineered or mixed such later Prince hits as "Purple Rain."

Most recently, Z produced an album by the master of eclecticism himself, guitarist Leo Kotke.

Like other noncountry producers with significant track records, Z has come to Nashville—more precisely, its affluent southern suburb Franklin, Tenn.—in search of an enhanced quality of life, but he also is in quest of a Nashville that has proved elusive but still tantalizes with potential: the city as a noncountry market.

"I've mostly lived in non-music-cen-

ter cities. I thought it was time I moved to a music center," says Z, tracing a road that started in Minneapolis and led to the start of his musical career in Los Angeles, where he worked as a staff writer and session guitarist at A&M. During that period, Z became involved with country-rock pioneer Gram Parsons, co-writing with Parsons until the singer's death in September 1973.

Returning to Minneapolis the following year, Z became involved in the nascent Minneapolis scene that six years later launched Prince, Sheila E, the Time, and others, with Z establishing his pattern of first-record productions.

"At first I thought it was strange," he recalls. "I would have hits with them, then they'd go to another producer for the second record. I thought it was an exception, but then I learned that it was the rule in pop records."

Z continued to build a reputation, doing debut records and remixes for R&B artists like Jody Watley, the Jettis, and Jackson. However, the R&B genre was spawning harder-edged music like rap, and the cast of executive players was changing.

"New people were coming into what had been R&B as it changed, and they were wondering how I could make black records as a white guy," says Z. "I was confused. I was having hits with [black artists], but I was being questioned on other grounds. People like

Jheryl Busby, who was [doing the] A&R at MCA for a lot of those records, left, and the new regimes at the labels didn't know me." This despite being the fact that he was the largest client at Prince's Paisley Park Studios in Minneapolis, after the owner himself.

One of Z's last productions there was Fine Young Cannibals. "[She Drives Me Crazy] was kind of like my golden parachute—actually more like my triple-platinum parachute," he says, laughing. "It gave me the basis to transition out of that scene."

That hit opened the door to new productions, including alternative acts like Big Head Todd & the Monsters, establishing his bona fides in other genres.

(For those who are curious about what has become one of the most sampled snare drums in history, the sound on "She Drives Me Crazy" was a combination of an Emu SP-1200 and a borrowed sample from one of Z's friends from a Linn 9000, sandwiched between a snare head taken off the drum and that, as Z puts it, "we whacked and EQ'd the hell out of.")

As Z watched Seattle's ascendancy and then its headlong rush into a musical ditto world of plaid-clad sound-alikes, he left for Memphis in 1993, where he was working on developing blues acts and trying to interest major labels in them, with little success until he met Gary Belz, scion of one of the city's wealthiest families and a studio owner. Belz had just become involved in the House of Blues restaurant venture started by Hard Rock Cafe co-founder Isaac Tigrett, and Belz hired Z as a staff producer and A&R supervisor for that chain's record label. However, the failure of the label to launch itself frustrated Z.

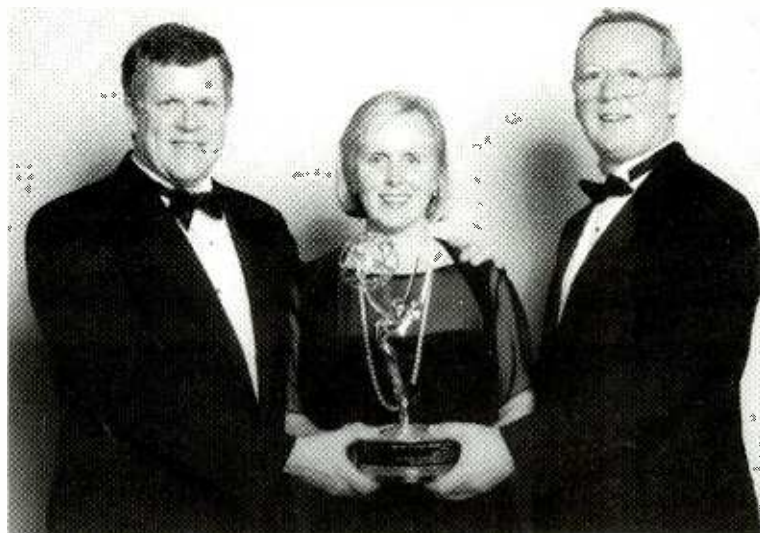
"In a way, it was perfect: Rock'n'roll is born out of frustration," he observes. "That's why I came to Memphis in the first place. So I stayed in Memphis as an independent producer. The first act I did at that point as a producer was Kenny Wayne Shepherd. I knew that the demographic was out there [for blues], with people like Clapton back making blues records. And I felt a connection with the sound and with the songs."

While he was there, Z also did records for Storyville, Collective Soul, and Albert King, using Belz's studio—which by then had become House of Blues Recording. But Memphis refused to take off. So Z did.

Nashville, in many ways, is just what an itinerant producer like Z was looking for: It has the quality of life that he felt neither New York nor Los Angeles could provide (at least some of Z's four children are with him part of the time), a growing reputation as a music center, and a burgeoning alternative music scene, as well as a studio and pro audio infrastructure—engineers, musicians, rental houses—that rivals those on the coasts.

What it also has is a corporate culture that is intertwined with country music. In essence, Nashville could offer Z the opposite of his pop record experience. While developing country acts

(Continued on next page)



NoNoise Makes Noise. Sonic Solutions co-founders, from left, Bob Doris, Mary Sauer, and James Moorer accept an Emmy Award for outstanding technical achievement for the company's NoNoise digital editing system. The award was presented Oct. 2 by the National Academy of Television Arts and Sciences.



Z

PROFILE

newsline...

MACKIE MAKES TOP 10. Mackie Designs Inc. of Woodinville, Wash., has been recognized by the Washington Technology Fast 50 Award as the 10th-fastest-growing technology company in revenue growth in Washington over the past five years. Mackie, which manufactures low-cost, high-quality mixing and sound-reinforcement consoles, has grown from \$3.8 million in revenues in 1991 to almost \$64 million in 1995—an increase of 1,583%, according to a statement from the company. Furthermore, Mackie logged record earnings of \$20.8 million for the second quarter of 1996, up 29.2% from \$16.1 million in the same quarter last year. The company's stock is traded on the Nasdaq market.

Mackie founder Greg Mackie says, "The tremendous growth of our company emphasizes the opportunities we have always believed to exist in the professional audio products market."

Mackie recently announced plans to diversify into digital technology by the end of 1996. The company is expected to showcase a range of digital products, as well as a new line of power amplifiers and nearfield monitors, at the Audio Engineering Society Convention in Los Angeles Nov. 8-11.

NEW YORK STUDIO Platinum Island has restructured to cater primarily to Necessary Records, the independent label founded by studio owner Richie Kessler. The studio has been a fixture on the downtown scene for 10 years, with recording, mixing, and remixing credits ranging from Michael and Janet Jackson to Iggy Pop, White Zombie, Chaka Khan, and Miles Davis.

In a statement announcing the change, Kessler says, "By combining Necessary and Platinum, we're continuing the time-honored tradition established by the indies of yesteryear, which are the major labels of today. Atlantic, A&M, Virgin, Capitol, and others found that having their own studios and staff producers allowed them to make the highest-quality recordings cost effectively."

PRO AUDIO VETERAN John Strawn has been selected to keynote the 101th Audio Engineering Society (AES) Convention, scheduled for Nov. 8-11 in Los Angeles, according to convention chairman Van Webster. An industry pioneer who has worked with the Computer Music and Digital Audio series, Droid Works, Yamaha, and other companies, Strawn operates consulting firm S Systems, whose clients include Mattel, QSC, Atari, Kurzweil, Audio Precision, Shure Bros., and Studer/Revox.

Strawn also chaired the AES' fifth International Conference on Music and Digital Technology in 1987 and presented several papers at the 97th AES Convention.

In other AES news, special-events chairman Ron Streicher has announced a program that includes an afternoon with acoustics pioneer Leo Beranek, a series of education-oriented seminars, a panel titled "Women In Audio," the National Academy of Recording Arts and Sciences Grammy Recording Forum, an organ concert featuring Graham Blyth, and workshops on the Latin American pro audio industry.

THE TIME CAPSULE mastering facility in Long Beach, Calif., has just finished construction on its second mastering suite. The room will be equipped with a Sonic Solutions system to complement the Sonic workstation in the Time Capsule's first room. Additionally, the new room will double as a dedicated format-transfer and small-scale tape-duplication room to fulfill increased demands for multiformat reference copies of audio material.

(Continued on next page)



Lofty Aspirations. Singer Donna Lupie, formerly of the Cycle Sluts From Hell, recorded her debut solo single, "Cocktailica," at the Loft in Bronxville, N.Y. Shown standing, from left, are Lupie and Gerard Buckley, GM at Lupie's new label, Word of Mouth Records. Seated, from left, are producer Joe Ferry and band member Dawn McGrath.

DAVID Z ARRIVES IN NASHVILLE

(Continued from preceding page)

are often given to a handful of high-visibility producers, once a producer establishes credentials with a country hit, he or she is likely to get a second and third pass at the artist's next recordings.

"I loved country music and have for a long time, back to the days when I worked with Gram, who showed me

what country could be," says Z. "What I'm doing now is using Nashville as a base to do all sorts of records from, but at the same time looking for ways to get into the country loop, which operates differently than any other music city. The thing is, I don't want to copy the Eagles licks, which is what a lot of Nashville country records sound like

these days."

Z's first record in Nashville was Kotke's latest project, recorded at Woodland Digital.

But where Nashville had often been opaque for many of the migrant pop producers who moved there and used little more than the studios and the interstates, Z says he does not want to make Nashville transparent to his productions; Chet Atkins guested on the Kotke record, as did rising star vocalist Kim Parent.

"You have to really dig to find peo-

ple like that in other cities; in Nashville, they're all over the place," says Z. "When I move to a city, I want to use everything that city has: from musicians to studios. But I don't want to let the city limit what I can do. I didn't do just blues in Memphis. I want to do country in Nashville, but I want to be able to do other things as well."

While the corporate infrastructure in Nashville makes it harder to break in, Z finds optimism in both its consistency and in how it's changed. "It's harder to get the first record in

Nashville, but once you do, they're more willing to stick with the team that did it," he says. "After all these years never doing the second record, I think it's encouraging that I can be in an environment where the producers reap the benefits of developing the artists in the first place. And on the noncountry side, I think Nashville can have a working music culture apart from country. In Minneapolis I did my damndest to help that scene get started. So I don't have a problem trying to do the same thing in Nashville."

NEWSLINES

(Continued from preceding page)

Among recent Time Capsule clients are Empire Records act Lance, rapper Dr. Dre, David Hidalgo of Los Lobos, Hightone artist HoundDog, and various projects for Latin labels Fonovisa, Luna, and Cintas.

DIGITAL NETWORK SPECIALIST EDnet has appointed Alan Geddes VP of marketing/CFO and Ray Mussato VP of marketing. Geddes was most recently CFO of IMAR Corp. and Oncogenetics, both emerging medical technologies companies, in addition to operating his own firm, California Pacific Leasing Inc. Mussato's background is in sales and marketing, most recently with his own management consulting firm, which specialized in hi-tech startups.

EUPHONIX INC. of Palo Alto, Calif., will try to tap into the growing Latin market by making product presentations in Spanish at the upcoming AES show. The demos will be conducted by José "Chilitos" Valenzuela, editor of Guitar Player magazine in Spanish.

"We see how Latin America's need for professional mixing consoles is growing and feel it important to break down the language barrier that separates the U.S. from Latin American countries in order to meet their demands for high-end mixing technology," says Euphonix VP of marketing John Carey.

BOSTON-AREA ROCK BAND Pine Box has finished recording tracks on a new 4-inch, 16-track format developed by JRF Magnetics of Greendale, N.J., in conjunction with Foxboro, Mass.-based Mercenary Audio.

The new format is a variation of the UltraAnalog 2-inch, 8-track format developed for producer Michael Beinhorn for use on Ozzy Osbourne's "Ozzmosis" project last year. Beinhorn later used the 4-track version on the recent Social Distortion album.

Mercenary Audio founder Fletcher,

who was instrumental in the development of both the 8- and 16-track Ultra-Analog units, is producing the Pine Box project. He says, "The sound we heard through the monitors was absolutely mind-blowing. It has more body and more punch than [a conventional] 16-track, with an astounding sense of spaciousness around the drums. The low end has a depth and clarity I've never heard before, with a background that's as dead quiet as digital, even without noise reduction."

PRO AUDIO INDUSTRY PIONEER Hamilton Brosious has moved his Pro Audio Mega Auction to a larger venue at the Variety Arts Center on 940 Figueroa St. in Los Angeles. The event is set for Nov. 9 at 4-10 p.m. to coincide with the 101st AES Convention, which begins Nov. 8. Among the items scheduled to be sold are recorders by Studer, Mitsubishi, Sony, and Panasonic; classic and current microphones by Neumann, Elam, Telefunken, RCA, and Sennheiser; effects units by Lexicon and Eventide; and assorted outboard gear by Neve, Pultec, Urei, dbx, and Fairchild.

BRIEFLY: Neotek has supplied a 32-channel Elan Production Console with Audiomate Moving Fader automation to Synchronized Sound in Atlanta, a facility that specializes in automated dialog replacement, foreign-language dubbing, and sound-to-picture mixing. Recent clients include the Cartoon Network and TNN.

THE WALTERS-STORYK Design Group has completed the first stage of a major redesign at Superdupe Recording, a large commercial audio postproduction house in New York. The team of architect John Storyk and interior designer Beth Walters revamped all six of the studio's mixing rooms, as well as its offices, library, reception area, client lounges, and two sound design/production suites.

DANIELS

(Continued from page 37)

David Corlew and Associates. Proceeds from Volunteer Jam XVI will benefit TPAC's Humanities Outreach in Tennessee Program, which provides arts education for Tennessee school children, and the T.J. Martell Foundation in support of the Frances Williams Preston Laboratories for cancer research.

When asked why it was the right time for another Jam, Daniels replies, "It was my 60th birthday, and we kind of wanted to do something different and we figured it was time to do one again. We didn't want to go too long in between them . . . and it just seemed like an opportune time to do it."

Since it's Daniels' birthday, organiz-

ers promise some surprises. Even Daniels isn't sure of the complete lineup. "Every time they get a list around me, they hide part of it," he says.

In addition to working on the Jam and the boxed set, Daniels has been in his studio recording a blues album. "It's all my stuff," he says. "Eight new songs and two older ones . . . The great thing about us is, we're not limited to country by any means. There's our gospel music and all kinds of stuff. I'm going to cut some different things. I don't know what label we're going to with it. I don't know what we're going to end up doing with it, but I've got the blues album in the can now, and we'll see what happens from there on out."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 19, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE CLUB PLAY	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	MACARENA (Bayside Boys Mix) Los Del Rio/ C. De Yarza, M. Triay (RCA)	NO DIGGITY Blackstreet (Feat. Dr. Dre) T. Riley, W. Stewart (Interscope)	BELIEVE ME BABY (I LIED) Trisha Yearwood/ G. Fundis (MCA)	TWO TO TANGO Vanessa Daou/ Peter Daou (Krasnow/MCA)	TEST FOR ECHO Rush/ Peter Collins, Rush (Atlantic)
RECORDING STUDIO(S) Engineer(s)	ESTUDIO BOLA/ BAYSIDE MUSIC (Seville, Spain/Miami) Jesus Bola/Mike Triay	FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea	SOUND STAGE (Nashville) Chuck Ainlay	GIANT RECORDING/ AXIS STUDIOS (New York, NY) Dana Vlcek	BEARVILLE STUDIOS/ REACTION STUDIOS (Bearsville, NY/Toronto) Clif Norrell
RECORDING CONSOLE(S)	Sony MPX 3000/ Tascam 3500	SSL 4072	SSL J9000	SSL 4056E/G AmeK Angela II	NEVE 8088/ SSL G Series
RECORDER(S)	Sony PCM 3324A/ Spectral Digital Workstation	Studer 827/ Dolby SR	Mitsubishi X850	Otari MTR90/ Studer A827	Studer A800/ Sony 3348
MASTER TAPE	Sony Hard Disc	Ampex 499	Ampex 467	Ampex 499	Ampex 499/475
MIX DOWN STUDIO(S) Engineer(s)	BAYSIDE MUSIC (Miami) Mike Triay	FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea	SOUND EMPORIUM (Nashville) Chuck Ainlay	GIANT RECORDING (New York, NY) Dana Vlcek	MCCLEAR PATHE (Toronto) Andy Wallace
CONSOLE(S)	Tascam 3500	SSL 4072	NEVE 8128	SSL 4056E/G	SSL E Series
RECORDER(S)	Spectral Digital Workstation	Studer 827/Dolby SR	Mitsubishi DTR900 II	Otari MTR90	Sony 3348/Studer A820
MASTER TAPE	Hard Disc	Ampex 499	Ampex 467	Ampex 499	Ampex 467
MASTERING Engineer	ABSOLUTE AUDIO Leon Zervos	HIT FACTORY Herb Powers	GEORGETOWN MASTERS Denny Purcell	FRANKFORD WAYNE Rick Essig	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	BMG	MCA	MCA	MCA	WEA

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QUANTEGY

WARNER SET LAUNCHES COSTELLO BLITZKRIEG

(Continued from page 1)

has been ill-served by conventional music marketing methods on either side of the Atlantic.

At Costello's initiative, Warner Bros. is due to release Dec. 3 an unusual and limited-edition boxed set of five CD maxi-singles (or EPs, as Costello prefers to describe them). Each contains five songs recorded during radio broadcasts in five cities where Costello and Steve Nieve of the Attractions performed acoustic sets this past spring. The repertoire includes not only songs from "All This Useless Beauty" but a range from Costello's past work, often in dramatically new arrangements. Material from the as-yet-untitled boxed set was serviced during August and September as promo CDs to stations in cities where the broadcasts were taped. At press time, the label was still determining whether the set would be released outside the U.S.

The release follows a striking marketing move by Costello in Britain this summer. To coincide with a series of shows in London, and again at the initiative of the artist, WEA Records in the U.K. released one limited-edition Costello single each week for four weeks during July. Along with album versions of songs from "All This Useless Beauty," the singles featured live versions from the American acoustic shows and, most notably, interpretations of Costello's songs by Lush ("All This Useless Beauty"), Sleeper ("The Other End Of The Telescope"), Tricky ("Distorted Angel"), and DJ Food ("Little Atoms").

The Lush recording also appears on "You Bowed Down," one of two singles Costello has out in America. (The other is his collaboration with Burt Bacharach on "God Give Me Strength" from the MCA soundtrack album "Grace Of My Heart.")

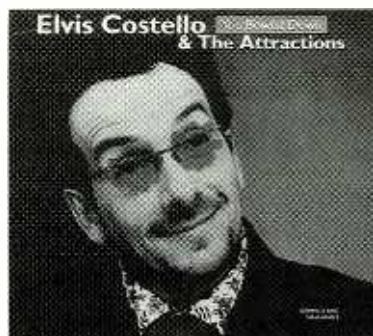
The album "All This Useless Beauty" was released in the U.S. by Warner Bros. May 14 and spent six weeks on The Billboard 200, peaking at No. 53. It has sold 85,000 units, according to SoundScan.

"I'm very proud of these songs, and I think they stand squarely with the best things I've ever done," says Costello. "At the same time, I know the [music marketing] game is set up against me in a number of different ways to do with age, image, the way [radio] is formatted, and I don't think you can accept that as the final judgment. You've got to be more ingenious."

In late May, Costello returned to his home in Ireland from his acoustic tour of the States and discovered that the U.K. release of "All This Useless Beauty" had "gone off kind of flat," he recalls. He was particularly dismayed at the lack of support from BBC Radio 1 FM and has criticized the station's music selection policy and its dominant position in U.K. pop radio. None of the singles from "All This Useless Beauty" were added to the Radio One playlist, although the indie-oriented "Evening Session" program gave some exposure to the limited-edition EPs.

"Elvis' market is getting older," says Trevor Dann, head of production at Radio 1 FM. "Our target demographic is 15- to 24-year-olds. If Elvis thinks his music is playlist material for people of that age, I think he's wrong. I'm very proud of the decisions that our producers make, and I don't deflect my views on them," says the 44-year-old Dann. "If the radio station reflected my personal tastes, it would be Lyle Lovett, Neil Young, and, dare I say, Elvis Costello all day."

With his London tour dates looming, Costello recalls that he "hatched this plan" for the limited-edition EPs at 6 a.m. the day of his return from the States. The first of the singles, "Little Atoms," was released little more than a month later. He chose his collaborators "because they were



U.S. maxi-single art for "You Bowed Down."

bands that were right in public view, and I felt they might have some sympathy with these particular songs. I was really quite prepared for all of these versions to almost obliterate any sense of my originals. It was almost like a pop art project in which I deconstructed my own music and invited others to do likewise."

Costello adds, "We weren't looking for radio play. It was sort of saying, 'If you've decided to ignore me, I'll ignore you right back.'"

He says that Phil Straight, director of international artist development at WEA U.K., "did a lot of great work seeing it through, and I think we saw it through in style."

Straight calls the project "a very Elvis Costello thing to do, very artistic and creative and unusual. From our end, it was a bit of an achievement and a great rush of excitement to do it all. We needed some profile building, and this put him back in the public eye."

Retailers in Britain also responded enthusiastically. "The singles did very well," says Andy Powell, singles buyer at HMV U.K.'s head office. "They were intended as limited-edition, but they were exceedingly limited. All of the singles sold out in the week of release at our stores."

Costello may hope for similar retail interest in his upcoming boxed set in the U.S., and once again he has challenged his record company to respond to his "guerrilla marketing" ideas.

"I've never been content to deliver a record to the front door and have it come out the back," he says. "At the same time I was hatching these EP

shenanigans in London, I had left Warner Bros. in Burbank [Calif.] with a whole stack of radio recordings, from which I very quickly selected the highlights."

The five CD maxi-singles were recorded for broadcast from the Troubadour in Los Angeles, the Fillmore in San Francisco, the Supper Club in New York, the Paradise in Boston, and Park West in Chicago. While the final track listing may change, highlights of the set are expected to include a seven-minute version of "Alison" with a medley of Smokey Robinson songs; a similarly extended version of "My Dark Life," which Costello originally recorded with Brian Eno; and, from the San Francisco show, "Ship Of Fools," which Costello originally released on the Grateful Dead tribute album "Dedicated."

With projects like these, Costello is seizing the creative initiative in a music business where he believes conventional marketing methods and resources have failed to serve artists like himself. "One of the grave mistakes that has been made by the record industry is that they have ceded far much too much middle ground between themselves and the audience to consultants and tip sheets—all of which have a role to

play, but it doesn't mean it's the ideal reality," he says.

"I've very rarely tended to talk like this, and this is not a crying-in-your-beer situation," he says. "But I think the industry has made it impossible for bands to go forward into the age that we are now, unless they want to be grand old men taking laps of honor. There doesn't seem to be any will to allow and encourage [older] bands who genuinely want to do new stuff."

That will not keep Costello from pursuing a range of new musical paths. While Warner Bros. is due to release a home video of a recent BBC2 television retrospective of Costello's career, he has additional collaborations planned with classical musician John Harle, the Jazz Passengers, the Brodsky Quartet, Bacharach, and others.

"There are all these things flying off in different directions for me, which, far from being dilettantish as some cynical people like to think, is the way I work. This is what I do," says Costello. "I am interested in all these things, and I'm passionate about each of them in turn."

Assistance in preparing this story was provided by Bob Macdonald and John Ferguson in London and Terri Horak in New York.

REPRISE'S LUSH BUILDS ON EARLY MOMENTUM

(Continued from page 1)

Jarvis Cocker of Pulp.

Signed to 4AD in the U.K. and released through Reprise in the U.S. and via a network of licensees worldwide, Lush makes its next bid for attention Oct. 29, when modern rock outlets receive the single "Ciao!," a biting duet between Cocker and Lush lead vocalist Miki Berenyi.

Meanwhile, on Costello's Warner Bros. CD maxi-single "You Bowed Down," Lush is featured on a secondary track performing a lovely rendition of "All This Useless Beauty," the title song of Costello's current album. That performance originally appeared in Britain on one of four limited-edition singles that Costello issued this summer, containing interpretations of his work by cutting-edge U.K. acts, including Lush, Sleeper, Tricky, and DJ Food.

Costello says he suggested that Lush cover "All This Useless Beauty" because he liked the band's previous two singles, "Ladykillers" and "500." "They actually recorded quite a pretty version of it, which was a nice surprise to me because they did things with it in the vocal harmony that I wasn't expecting," says Costello. "I'm very pleased to hear that just in the past few months—and I'm not saying it has anything to do with our working together in this tenuous way—but people seem to be focusing on them, and the success that they've already had in England is being mirrored to some extent in America, which is great. Lush has slogged away and made it over to America and done the miles, connecting with the audience on a very basic level."

Lush's 4AD/Reprise album "Lovelife" has sold 73,000 units in the U.S. since its release in March, according to SoundScan. U.K. sales stand at 50,000 units, while elsewhere in Europe, the album has sold as many as 150,000 units, according to 4AD. "I think they've made the best album they've ever made, and it's that simple," says Simon Harper, managing director of 4AD's U.K. office.

Prior to embarking with the band on an autumn tour of Europe, Berenyi reflected on Lush's extended and warming relationship with the American market. The band features songwriters Berenyi and Emma Anderson on vocals and, respectively, lead and rhythm guitar; bassist Phil King; and drummer Chris Acland.

Lush made its first visit to the States for an eight-city promo tour in 1990 to highlight the release by 4AD/Reprise of "Gala," a compilation of British EPs. With the release of

'Here's a band that really has survived through all the ups and downs of the way the U.S. views British music'

"Spooky" in 1992, Lush landed a high-profile slot on that year's Lollapalooza bill, and "there was quite a fuss around us," recalls Berenyi. "With the next album [1994's 'Split'], things kind of slipped, so [this year], I suppose we just wanted to claw our way back up to where we'd been before."

Such a self-effacing remark is typical of Lush and in delightful contrast to the Britpop boastfulness that often fills Britain's music magazines and newspapers. Lush need not be so modest.

BUILDING A BASE

Alan Wolmark of CEC Management in New York, who represents Lush along with his London-based partner Peter Felstead, acknowledges that the band's goal this year was to build upon its previous activities in the U.S., which have continued steadily since 1990, despite the changing per-

ceptions of U.K. acts in the American market.

"The No. 1 goal was to firmly entrench the band as a historically successful pop and alternative act in the United States," says Wolmark, "and also to establish the fact that here's a band that really has survived through all the ups and downs of the way the U.S. views British music. Our goal was to maintain a high profile on radio and on the concert trail. We ended up with 'Ladykillers' on [modern rock radio] for a sustained length of time, which was really the key."

Berenyi agrees. "I think 'Ladykillers' changed the profile of the band," she says. "We haven't sold millions on the back of that single, but it has pushed us back into some kind of notoriety." The band performed at numerous radio festivals, where it discovered that, Berenyi says, "to a lot of people, we are that one song, and they don't know anything else."

WKQX Chicago worked 'Ladykillers' with the intention of turning the record into a major hit in the market, but PD Bill Gamble says it fell short of gaining the reaction the station was hoping for.

"'Ladykillers' was one of those records you think is going to break through, but it never really did for us," says Gamble. "We ended up scratching our heads as to why."

Nevertheless, Gamble intends to give "Ciao!" a chance to take off. "We want to let the audience hear it," he says. "We certainly intend to give it a chance."

Steve Tipp, senior VP of promotion (U.S.) at Reprise, says, "It's a cute, clever, kiss-off song. It's such a tough time at alternative radio, I think the best we could hope for is that a couple of people will bite and give it a shot and get some good reaction and be able to spread it."

Although the initial sales surge on "Lovelife" has slowed down, the steady nature of support for Lush is cited by U.S. retailers, particularly those that serve fans of alternative

music. "They always do well for us; they've had a buzz for the past five years or so," says Dave Middleton, rock buyer at Tower Records' store in New York's Greenwich Village.

"We're a speciality store, and they're one of our biggest acts," agrees Alec Palaio of Mod Lang, an independent retailer in Berkeley, Calif. "They've always been a good band for us. When Lush first came out [with 'Lovelife'], it was on top of our best-seller list. It's not unusual for a record to do very well and then be a steady seller after that."

The most significant difference between the reception Lush has received in the U.S. and in Europe is the support the act has garnered from MTV Europe, particularly on the "Alternative Nation" program, says 4AD's Harper. He acknowledges that Lush has not received crucial support at MTV in the U.S.

"We find that very frustrating," says Berenyi. The decision whether to produce a video for "Ciao!" will be made in response to radio's reaction to the single.

Berenyi says her duet with Cocker was a fun experience between musical colleagues who have been friends for five or six years. "Pulp is so famous now that I didn't really want to put him on the spot," she says. "But he was fine about it."

It was the first time that Berenyi had tackled the challenge of writing a male/female duet, and she took as inspiration the 1967 single "Jackson" by Nancy Sinatra and Lee Hazlewood, which charted as a B-side in Britain. While Berenyi and Cocker may be pals, a sharp lyrical exchange felt more natural than a love song, she says. "The main thing that caught me was that I'm much more able to write about two people having an argument than something like 'I Got You Babe.'"

Assistance in preparing this story was provided by Bob Macdonald in London and Chuck Taylor and Terri Horak in New York.

ASIAN BREAKTHROUGH

Filipino Rockers Wolfgang Carve A Niche At Home And Maybe Abroad

By Geoff Burpee

HONG KONG—As the market for Asian rock 'n' roll heats up in many of the region's evolving markets, few bands here embody the independent, do-it-yourself spirit of a good old-fashioned rock outfit like Filipino metallers Wolfgang.

Sony Music Philippines managing director Wally Chamsay had his sights set on the four-piece band since the moment the company established its presence in Manila.

"If ever this country, as a culture, wanted a rock band, this is it," says Chamsay. "When I saw them for the first time, I thought, 'God, these guys are the genuine article.'"

Sony's first signing since the label arrived in the country in September 1995, Wolfgang represents Chamsay's belief in the power of rock to carve out a significant niche in a lackluster pop market. So far, that belief is proving fruitful for both parties.



"The rock scene is really starting to happen in the Philippines," Chamsay says. "There's a formal agreement at rock clubs in Manila that, if you play covers, they throw you out. Conversely, if you play originals in a pop club, you get thrown out."

INDIE ROOTS

Sources estimate Wolfgang's eponymous 1994 debut album, on local indie label Ivory Records, sold well over platinum (40,000 units). The band, however, has not yet been paid for even half those sales—no doubt further highlighting the appeal of a major record deal. So when the band's manager, Patrick Pulmarit, heard Sony was opening a company, he made sure they got a copy of Wolfgang's debut disc.

Continued on page APQ-2

THE ASIAN TRAIL

Slow BOAT To CHINA

Access To China Remains The Ultimate Goal Of Major And Independent Record Companies Who Want To License Their Product To What Is Potentially The World's Largest Market

Ask anybody who's tried, and they will tell you—eventually. More than a decade since China first "opened up" to foreign music, licensing Western pop product into the world's biggest potential market remains a costly, time-consuming and profitless task.

Most major record-company owners of Western repertoire have struck deals to release and market pop product in China. How did they choose their partners? How long does the clearance process take? Do they have any control over the marketing, promotion and sale of their product? And do they have any idea what's selling?

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PACIFIC TREND WATCH

As Sun Sets On British Empire In Hong Kong, Industry Gears For Return To China

By Geoff Burpee

HONG KONG—Everybody's thought about it. No one likes to talk about it much. But the question dogging major Asian record companies is universal: How long Hong Kong?

Consensus holds that the official handover, at midnight June 30, 1997—when the sun sets on 150 years of British rule and Hong Kong returns to its historic place in the Chinese landscape—is meaningless. "A holiday," says Michael Smellie, senior VP of BMG Asia Pacific. "Nothing more."

"For me, personally, and for EMI as a company, 1997 is an irrelevant date," says EMI Music Asia president Lachie Rutherford. "In the last five years, I've seen Hong Kong go from a British outpost to a full-fledged Chinese society. It's the best place for doing business in the region, and I believe it will stay that way."

"I think the joint declaration states clearly that Hong Kong's tax regime is its own and will remain that way. Same with immigration and mobility of local staff. As long as the joint declaration exists, I would say

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ARTISTS & MUSIC

WARNER CANTOPOP ARTIST Sammi Cheng's first Mandarin album, "Worth It," has surpassed her previous two Cantonese efforts in its first three weeks in the stores, following its September release. Her first two albums for the label, in Cantonese, including her last, "Never Give It Up," did a tidy 100,000 each, says Warner VP of marketing David Gilchrist. However, "Worth It" had, at press time, sold 20,000 units in Hong Kong and surpassed the 200,000 mark in Taiwan, debuting at No. 1 with a bullet on the country's IFPI chart.



BIRD MCINTYRE is on the way back to the top of the Thai pop scene with 500,000 units of his latest album, "Dream," ordered for its release in mid-September. The Grammy Entertainment star is perhaps Thailand's most famous celebrity. He has starred in several hit movies in Thailand and sang last December in Chiang Mai at the Southeast Asia Games, a regional version of the Olympics. Released through Grammy MGA, the latest McIntyre offering is being tipped as the company's next million seller.

A COLLABORATION BETWEEN Rock Music Taiwan Mandarin-language singer Alex To and PolyGram Cantopop king Jacky Cheung, "Hard To Decide," is the hit single and video that drove Cheung's album to become the fastest-selling album in Chinese pop history, moving 600,000 units at press time. The single was written by Brock Walsh and Andy Goldmark, a Warner-Chappell songwriting team based in Los Angeles. Warner-Chappell regional director Harry Hui says this is the most prominent example yet of Western songwriting efforts bearing fruit for Chinese artists.

KUDOS ARE FLYING at Warner Music Thailand, where legendary rocker Add Carabao (whose real name is Yuenyong Opakul) recently surpassed the million-unit mark with his most recent release, "This Round Is Cha Cha Cha." The 43-year-old rocker, who offered a scorching live performance to packed arenas in August, is beloved by Thai rock fans for such classic albums as "Made In Thailand."

POPULAR KOREAN JAZZ-FUSION band Spring, Summer, Fall And Winter addressed the growing trend toward Asian rock with its sixth album, "Banana Shake," released in mid-August. On the album, guitarist/vocalist Kim Jong-jin and drummer Chun Tae-kwon pay homage to early-'80s group leader Kim Hyun-sik, a rock legend in the country. One strong characteristic of Korean rock exhibited on "Banana Shake" is social criticism. The title song is about the attitude of superiority displayed by "bananas"—second-generation Koreans from Western countries who have returned to Korea, drawn by its new prosperity. "Asian on the outside, but Western on the inside," the lyric goes. The album, on the Dong-a Production label, is also the first in Korea to be made on the Enhanced CD or CD Plus format.

SINGAPORE'S TRANSCENDENTAL EXPERIENCE has become one of the first Southeast Asian dance acts to be released in the U.K. via the dance independent React Music Ltd. React's Thomas Foley says, "In my view, we will see an increasing number of Asian artists being promoted in the West over the next few years, and I anticipate this part of the world will become a very important A&R source." Managed by Singapore's Zouk Disco, Transcendental Experience is due to release an EP in the U.K. this month. Ironically, the EP will only be available on import in Singapore. Zouk's Andrew Ing

comments, "Our strategy is to develop the music to meet the standards of the U.K. scene and try to have it released there first. If it does reasonably well there, then it doesn't matter how many we sell in Singapore, as we have a small dance market."

MALAYSIA'S LOCAL market is about to be flooded with local "dangdut" (Indonesian drum-based music) artists. BMG has just signed four: Mascara, Linda, Jaafar Onn and Intan. Warner already has four successful dangdut artists of its own, including Amelina, Sheeda, newcomer Eva and Mas Ida, whose sales range from 50,000 to 120,000 units. Sony has one, Leina Hangat. Tony Fernandes, Warner managing director in Malaysia, says, "Although dangdut is our main domain, we're not worried. The demand is increasing. The pie should get bigger."



Warners' dangdut artists

SEO TAIJI AND BOYS received one last accolade when they won the Asian Viewer's Choice Award at this year's MTV Video Music Awards Sept. 4. The award came for the single "Come Back Home," a slow hip-hop track carrying a message for runaway kids to return to their families. Known in English as Taiji Boys, the band burst on the scene in 1992. Despite its phenomenal popularity, the group shocked Korean fans earlier this year with the announcement that the band was breaking up.



Taiji Boys

IN ROCK-STARVED HONG KONG, the band members of indie rarity Kid Zero enjoy their enigma status. Since the band's debut at MIDEM Asia in May, Kid Zero has been busy recording "Miss Malone," a four-track EP CD released in September on local indie SEA Records. Hong Kong born-and-bred, all four members of Kid Zero are 18, lending a fresh-faced enthusiasm that has attracted major-label interest. A BMG Music Publishing deal for singer/songwriter Tom Howells also is in the works. "With Hong Kong equidistant from London and L.A.," says SEA Records managing director Richard Cooper, "Kid Zero mix a Britpop indie sound with Green Day college-radio punk." Standout tracks such as "Miss Malone" and particularly "I'd Rather Belong" have generated interest in an Asia-wide licensing deal from MCA Records.

WITH A VIEW to challenging the international scene, dance act Park Jin-Young has released his latest album, "It's Time," entirely in English under a contract with EMI. The first single is the Patti Austin/Rod Temperton song "Baby Come To Me." The album also includes a cover of Wham's "Wake Me Up

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CREDITS

Billboard's Asia Pacific Quarterly was written by Far East Bureau Chief **Geoff Burpee** in Hong Kong with reporting and contributions from **Corbert Wall** in Taiwan, **Alexandra Nuvich** in Malaysia, **Cho Yoon-Jung** in Korea and **Philip Cheah** in Singapore.

WOLFGANG

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Fortuitously for Wolfgang, Chamsay was already a fan. Sony sent a rep to Mayric's, the Manila club where Wolfgang was gigging, and a contract soon followed.

A year after the deal was struck, Wolfgang's first major-label album, "Semenelin," had produced platinum sales within a month of its release and a slew of top-charting singles on local radio. Three months later, Sony reckons the album has more than doubled that sales figure and is still selling strongly. Material for a new album is taking shape, and Wolfgang is being considered for the unheard-of leap—in Philippine hard-rock terms—of a regional, international release.

Hardened by constant gigging in Manila, the band's intensive work ethic has forged an air-tight, high-energy hard-rock unit. Since the majority of the band's original material is in English, Wolfgang has another advantage in the potential to travel in the world's hard-rock markets. These and other attributes are winning the praise and support of Sony on an increasingly high level.

"They are perhaps the strongest alternative act I've heard anywhere in the region," says Sony Music Asia senior VP Martin Davis. "It's definitely our intention to release them regionally. Will the U.S. want to develop the band? We certainly hope so. We're waiting to see right now."

HOMETOWN SUPPORT

Patrick Reidenback is the owner of Club Dredd, Manila's premier underground rock club. Wolfgang currently plays Club Dredd once a month, and it is here that the band first developed its stature as one of the country's best bands. "Right now, Wolfgang is one of the hottest bands in the rock scene, the top crowd-drawer in town. They are ready for it, to go international. The Philippines' presence on the international scene is long overdue. We have a lot of talent, nominees for MTV's video music awards—Putska [Octoarts] and Tropical Depression [Viva Records], to name two."

Claire Miranda is program director for NU 107, the biggest rock radio station in Manila and the station that broke Wolfgang on radio two years ago. "In the past couple of years, the rock scene has just boomed, and the kids have flocked to these clubs; we had to pick up on that," says Miranda. "So far, every Wolfgang single we put on is a winner. There was a time last year when their song 'Darkness Fell' was in the top 10 for at least five or six weeks in a row."

"They were a really strong presence on the club scene at first," recalls Miranda. "Kids were going to see them on the weekends. So we really anticipated the first demo. The response was great, just as we expected. They've been a constant presence on our local charts ever since."

"For a rock band to do these numbers is really unusual," Chamsay says. "The thing is they really mean it, too. They've turned down some pretty big endorsements; they don't take beer or heavy alcohol sponsors, which are the major sponsors here. So it's been pretty hard getting them gigs out of town, but in the process, they've earned the respect of their fans. Usually, people here get a little bit famous, they start endorsing things, [doing] commercials, then their career is over in two years. Wolfgang has been around for five years now, they are readily accessible to their fans, they play the small-club circuit. A band like that comes along once in five years."

BAND PHILOSOPHY

Lead vocalist and songwriter Basti Artadi counts Blind Melon and Screaming Trees among his current vocal influences. "The newer stuff, though," he says of the latter. "The old Sub Pop stuff was just weird."

The band's muse, Artadi must nonetheless bow to the fiercely democratic Wolfgang ethos: all decisions must go the way of the vote. It's not surprising when Artadi says the band evolved as a reaction to what its members viewed as a shallow, sold-out, pop-

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MERCHANTS & MARKETING

TO CONCENTRATE on Singapore talent, Pony Canyon Japan has entered into a joint venture with Jimmy Wee, managing director of Pony Canyon Singapore. The new company, Springroll Creative Entertainment Agency, will be the new home for all Pony Canyon's Singapore signings. The company launched in August with Culture Vulture's new album, "The Great Asian Cover Up." To market and distribute Springroll regionally (outside of Japan and Singapore), the company has signed a contract with BMG Music. Springroll will also enter into TV production. "The music business is too rigid," says Wee. "We need to do new things because nothing is new anymore."

TOWER RECORDS is set to expand its sole Hong Kong store in November to accommodate music magazines, pop-culture 'zines, art books, photography, computers, best-sellers and more. The 750-square-foot expansion will complement the current 7,000-square-foot Tower store in Hong Kong's Times Square. "We feel that we've done well with limited space in our current store," says Bob Kaufman, general manager of Asian development for Tower. "We've tried this concept in Singapore and Japan, and it's been very successful for us. Hong Kong is a market where this concept would work well."

A THAI RECORD label launched by Brian Marcar's TERO Entertainment this summer has landed hits with the first two albums produced under its banner. The first Thai-language album, "Turquoise," featuring Thai singer/songwriter Weeray Wattana, known as Jeab, is credited with selling more than 100,000 units, according to the label. The second disc, Cetta Yaoseak's "Rain," is well on its way to that mark, according to the label. Both albums have gone to the top of the Thai-language radio charts. TERO Entertainment is Bangkok's largest promoter of foreign concerts, including the country's biggest-ever concert: Michael Jackson's show at the National Stadium in August 1993.

EMI MALAYSIA has licensed tracks from independent record labels such as Pony Canyon, Happy, FMC, MSO and Life Records for its compilation of local repertoire, "Gempaq." Says EMI Malaysia marketing director Calvin Wong, "Combining forces with the indies shows the maturity of the market and the eagerness for collaborative efforts. Besides, if we don't do it, the pirates will." The compilation was extensively advertised on TV and has sold a respectable 80,000 units, the label reports.

IN AN EXERCISE aimed at increasing CD penetration in Malaysia (estimated at 15%), BMG and Warner have re-released the first batch of local CD singles, which include established artists like Sheila Majid and Search. Label representatives believe that pricing their singles at Rm12.90 (\$4.00), a ringgit lower than the price of a cassette album, will entice "the kids to get into digital sound." EMI, however, views the single as a medium to break new acts. Therefore, their single offering "G.I.G." is by Elite, a group signed to KRU Records (an EMI-distributed label created by members of successful Malay rap/dance/soul act, KRU).

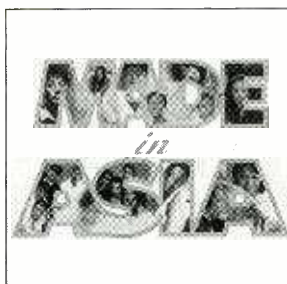


ROCK RECORDS KOREA, an arm of Asia's largest independent, has been having success with the company's "Made In Asia" compilation. "Made In Asia" brings together 13 acts from Korea, Hong Kong, China, Singapore, Taiwan, the Philippines, Indonesia and Malaysia. Released at the end of August, "MIA" racked up 30,000 unit sales in its first three weeks of release, with no sign of slowing, Rock reports. Korean artists on the album include Shin Seung-hoon, Park Mi-kyung and the dance band Noise. Others on the album include Hong

Kong stars Leslie Chung and Sandy Lam, Samantha and Jolina from the Philippines, and Padres from Singapore. The common denominator, apart from being Asian, is that all artists have cracked the 1 million sales mark in their home countries.

AFTER LOSING what it estimates as 20% of the video market share "overnight" to pirated video CD (VCD) movies and karaoke discs this year, Hong Kong's KPS Stores Limited recently acquired rights to distribute Warner home-video product and aims to "price them correctly on the Hong Kong marketplace," says managing director Garrie Roman. "We think that the prices should be closer to realistic market levels." KPS is bringing down over-the-counter prices to compete with pirated product. In a new move aimed at combatting the rise of pirated VCDs, identification codes in Chinese characters are etched in the gold-colored, limited-edition discs—something Roman says can't be duplicated in pirate factories. "Most of the product put out here locally is comparable to the standard of the pirate factories," says Roman. "We want to offer the public something better." Taiwan already has released 17 titles. Roman reports sales as "excellent," with more than 30,000 units sold in the first week of release.

BELGIAN BAND CITIZEN JANE won over Korean audiences when it arrived in Seoul in July to promote its album "First Lady Q And The Second Man." The group premiered its remix of the song "Love My Way" by popular ballad singer Shin Seung-boon. "We really liked the song," says lead singer Jan Vanlaet, "but we wanted to make our own Citizen Jane version. So we changed the music a little and the lyrics and titled it 'Martian Puppies.'" The new song has a mambo beat and will be included on the group's next album, "Breakthrough." Rock Records Korea recently included the song as a bonus track on "First Lady," which has sold more than 10,000 units since its release in May, according to the label. Covering a Korean pop song has been a frequently used marketing tactic for classical releases. But the strategy shows signs of crossing over after American R&B outfit Portrait included a version of Park Jin-young's "Forever With You" on its album "Picturesque."



Citizen Jane

PRICE-CUTTING IS so common in Korean record stores now that you have to be quite unlucky to buy something at the normal recommended retail price. While Syn-nara and Power Station, the leaders of the discount movement, have been selling popular titles at approximately 25% off for more than six months now, Tower Records has recently joined in. Tower now claims to sell the top 10 titles (foreign and local) at the lowest prices in town. This brings Tower's prices down to the same level as Power Station and Syn-nara, and in some cases even lower. A top 10 CD goes for about 8,000 to 8,500 won (around \$10) as opposed to the normal price of 10,900 won (about \$14). A foreign title sells for 10,000 to 10,900 won. The recommended retail price in the country was generally accepted to be 11,000 to 13,000 won (ranging from \$14 to \$18).

POLYGRAM FAR EAST Philippines' joint-venture company, Polycosmic Records, recently revised its distribution system with New Radio City, a Metro Manila music-retail chain composed of 14 shops. It has abandoned consignment deals in favor of outright sales. Industry sources say that, under the

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LICENSING IN CHINA

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When China made its first major push to open its borders to the outside world in 1980, the country had three record companies. Foreign music was not allowed in until five years later—including, officially, Chinese pop from Hong Kong and Taiwan—and, during that time, revenues for locally produced music grew. In the mid-'80s, when foreign repertoire was allowed for the first time, it appeared that international pop was poised to infiltrate China on a significant scale.

It didn't turn out that way. Southern Chinese in the country's burgeoning Special Economic Zones, such as Shenzhen and Guangzhou, had been inculcated into the Cantopop idol trend by Hong Kong terrestrial television as it leaked across the border. That made it good business to market artists from Hong Kong and Taiwan. A strict quota system allowed for the release of an extremely limited number of foreign recordings; the majority of release opportunities under the quota were allocated to tried-and-true Chinese pop.

MINIMAL PROGRESS WORTH THE EFFORT

A decade later, not much has changed. Yet, despite a cassette market in which retail prices don't yet meet unit costs, let alone cover promotion expenditures, access to China in the medium- to long-term remains the holy grail sought by major and independent record companies. All are queuing up to market their products to what is potentially the world's largest market.

Legendary bureaucratic hassles await those who try. For starters, you need a local record company, usually one of a handful of Beijing- or Shanghai-based, state-run enterprises (or at least one with a state-approved publishing license) as a partner.

The partner then submits the contents of a release (including translations of all lyrics) to the appropriate ministries on your behalf, running a gauntlet of bureaucratic obstacles to win the right to be one of China's highly limited annual number of foreign releases. For a variety of reasons, Western pop product—not Cantopop, or Mandopop from across the border or the Taiwan Strait, or even classical—gets short shrift from the start.

In order for any foreign music product to enter China, a record company that holds publishing numbers for international repertoire must assign one of those numbers to the release. Until recently, those numbers were restricted to a total of 120 releases annually, regardless of musical genre.

AGAINST THE ODDS

"In any given hundred titles, 85 would be Chinese pop, maybe 10 classical," says David Gilchrist, VP of marketing for Warner Music International in Hong Kong. "The remaining five—at the outside—would be for international pop. It's not just about the numbers. Look at it from their perspective: [the record companies releasing the product] are owned by the government; they are Chinese, so they have to support the culture."

Following the intellectual-property agreement between the U.S. and China, ratified in Beijing in June by the delegation of U.S. trade representative Charlene Barshevsy, China has agreed to market-access concessions that reduce or abolish the quotas on foreign releases. However, as one major international record executive observes, "What China gives with one hand, it takes away with another." There are still "hundreds—thousands—of avenues for blocking international product from entering the market," says the executive.

"It appears that there are already some small misunderstandings in interpreting the agreement," says Michael Smellie, senior VP of BMG Entertainment International. "We need to test what exactly is the Chinese view of these things, test the practical boundaries."

Even in China, there are loopholes. "Volume 1, 2 and 3 of a compilation series could conceivably come under a single number," says one industry source. "But that's rare."

Importing Western repertoire to China also poses other problems. Any album in the market is particularly susceptible fodder for the pirate CD plants in the southern provinces.

"There has never been a refill order for an international album in China," comments Warner's Gilchrist.

Foreign record companies have not yet been allowed to go it alone in China, and despite assurances to the contrary, for the time being, that doesn't seem set to change. But it is precisely that exposure to outside competition that majors want to see

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David Gilchrist
Warner Music International



Anders Nilsson
The Media Bank Group

that '97 is not an issue."

Martin Davis, senior VP for Sony Asia-Pacific, says of the 1997 handover, "We don't have a bunker approach to it. The Basic Law as it stands is that, for 50 years, the way of life in Hong Kong will be preserved as before."

"I don't think any of the major labels will be making a move elsewhere," says Greg Rogers, senior VP at MCA Music Entertainment International, Asia-Pacific. "Think of it this way: If China is a major market for the future, then, seeing as we're here when China arrives, moving away from here when they arrive would be a pretty bad idea."

(Among senior executives surveyed for this story, PolyGram Far East president Norman Cheng could not be reached by press time.)

In order to examine the question thoroughly, then, one must consider what brought the multinational record companies here in the first place. Basically, Hong Kong serves two purposes for majors interested in exploiting the Asian record business. It has been a primary source of repertoire and a business-friendly place to set up headquarters.



Michael Smellie
BMG



Lachie Rutherford
EMI

CANTOPOP CAPITAL

The territory is the center of Cantonese pop, or Cantopop, repertoire. While Cantopop has occasionally accounted in the past for a good share of sales in the Chinese record market, it was its role as a fashion leader, a style-setter for the Chinese world, that helped Hong Kong come into its own. In its heyday in the '70s and '80s, Cantopop defined the look, feel and—with its lush, ultra-refined production values—even the sound of Chinese cool.

A media center with an intertwining music/television/movie culture fueled by the same handful of "multitalented" idols, Hong Kong was the engine whose image entranced Chinese teenagers not only in Guangzhou and southern China, but from Penang to Phnomh Penh, from Kuching to Kaohsiung.

No more. While Cantopop marches on in Hong Kong, Chinese pop has moved elsewhere, on to Mandarin singer/songwriters, Taiwanese folk artists, Beijing rockers, Singapore balladeers. While once a major label could keep in touch with Chinese pop from within the high-rent, low-tax confines of Hong Kong, now Chinese music is largely happening elsewhere.

"Mandarin is an increasingly important language for music in the region," says MCA's Rogers. "That will probably accelerate somewhat, and then, for Chinese repertoire at least, Hong Kong becomes increasingly irrelevant to the equation."

GOOD BUSINESS SENSE

Secondly, the territory has its obvious advantages as a regional office center for doing business. Tax structures—both corporate and personal—are among the world's friendliest.

Travel is remarkably easy, with an airport located virtually downtown, a schedule that runs on from the early morning well into the night and first-rate service from the world's major carriers. Hong Kong is a business traveler's paradise. No restrictions are placed on the unfettered mobility of local staff—yet. The travel status of British Independent Territory Citizens—those who applied for and received travel documents to that effect before the deadline imposed earlier this year—has been an issue of intense interest for Hong Kong citizens, and one that pundits feel cannot be fully answered until the British leave.

While a window on China, Hong Kong has also been a recognized haven for above-board business practices. Between the Securities and Exchange Commission (SEC) and the local Independent Commission Against Corruption (ICAC), Hong Kong's international financial-services record has established the territory as a good place to do business—music or otherwise.

Hong Kong also has been a relatively strong team player in fighting mainland piracy within its own market (if not for re-export to other countries, through its prodigious shipping industry).

Contracts, whether pertaining to the complexities of a joint-venture business, an artist signing or something as mundane as a tenancy agreement, have been legally protected and binding.

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asia pacific Quarterly

PROGRAMMING

THE DIVA AWARDS, staged last year in conjunction with Indian Music Industry, had Channel V sharing the responsibility of celebrating Indian pop and film soundtrack music. "This year, we're doing it by ourselves and branding it Channel V," says Jeff Murray, director of music and artist relations for the channel, who describes the Indian Music Awards show on Nov. 30 as the Star TV music channel's most ambitious undertaking yet, in terms of both its logistics and budget. "Importantly, this is about music," says Murray. "You don't have to have a great video, or even a video, to win."

FURTHER EVIDENCE of the power of TV marketing in Taiwan comes in the form of Sony artist Coco. The track "A Past Love" from Coco's eponymously titled Sony album was chosen as the theme song for the popular drama series "The First Family." The boost promises to make the album the second-best-selling Mandarin album of the year with sales "close to 500,000 already," says Matthew Alison, Sony VP, Greater China region. The immensely popular show on local terrestrial China Television System (CTS) has been the leader in its time slot, with a 3.0 Nielsen rating, double that of the second-highest program. "That's the enduring value of the drama series," says Alison.

HAVING SHIPPED 100,000 units of U.S. R&B combo Portrait's latest album, "Picturesque," EMI Asia is praising the acumen displayed by EMI Korea in landing a recent 90-minute special devoted to the group and its Korean collaborator, Park Jin-Young, on the country's largest terrestrial network, KBS. "For an international act to have this kind of exposure in Korea is very exciting," says John Possman, EMI Asia VP of international marketing. Vanessa Mae tripled sales of her latest after exposure on "a few key shows," says Possman, and the exposure generated by the latest outing will be "invaluable" to the new album's presence in the market.

MTV ASIA ENDED its virtual drought on distribution within the influential Hong Kong market in late August, when the network announced a deal with terrestrial broadcaster Asia Television Limited (ATV). The agreement provides four channels over four hours spread across late Friday night, early Saturday morning and late Saturday night on English-language ATV World starting Sept. 7. The deal is the first of its kind for such a collaboration in Hong Kong and gives MTV Asia access to more than 1.75 million TV households in the territory for the first time.

SMASH FM96 JOINED Bangkok's airwaves in May with an international repertoire of "smashing" rock. Of the nearly 50 FM stations in Bangkok, five are English-language, playing tunes from pop to rock. They draw about 500,000 listeners in this city of nearly 10 million people. News and reports on Bangkok's crawling traffic command 60% of the market, with Thai-language music stations in second place. But the Watuchak group says it's identified a market for English-language stations and the forecast of room for competition led to the launch of Smash FM96.

IN AN EFFORT to increase its regional reach and content, MTV



will be extending its one-hour "Made In Asia" specials. Since beginning with the weekly broadcasts of "Made In India" and "Made In Thailand" in recent months, the channel will introduce "Made In Malaysia," "Made In Indonesia" and "Made In The Philippines" by year's end. "It's part of our localization strategy," says Frank Brown, executive VP, MTV International Networks Asia. "We want to reach Asian audiences by raising the profile of their artists." However, a "Made In Singapore" show is still not considered feasible due to the lack of homegrown videos from that market.

A BIG MOMENT was marked in Korean TV in August, when rock band Shinawi appeared on the tube for the first time. "Big Show," a widely watched Sunday evening program on the major network KBS, featured the band, led by Shin Dae-chul, the son of godfather of rock Shin Joong-hyun, who was last seen on TV six years ago. Since then, Korean rock bands have been kept off national TV by the view that the social commentary of some acts was unsuitable for mass audiences, and the declaration by TV producers that, if rock bands appear, the long hair has to go. Shinawi's appearance was evidence of changes in attitudes on all sides. Shin senior's music was banned by the military government of Park Chung-hee; his son is now allowed and willing to perform on "Big Show," regarded as a platform for famous—and safe—pop singers. And the hair stays long.

THE STRONG BRANDING of MTV Asia's latest local production, "Philips' Out Of The Box," featuring off-beat human-interest packages, is aimed at boosting the Asian fortunes of the Dutch electronics giant's consumer-products division. Two-to-three-minute segments document Asian achievements and oddities, from Manila's dancing policemen to abacus-wielding Chinese youngsters. The marketing boost for Philips comes via the firm's record-company arm, PolyGram Far East, which in turn holds a 50% stake in the Singapore-based music channel.



DOMESTIC REPERTOIRE is making its mark on Philippine FM radio with the proliferation of local-artist shows. DWKC FM's "Filipino Countdown" and "Pinoy So In Love" on Kool 106 are featuring all-Filipino tracks from a burgeoning local band scene: EraserHeads' "Torpedo" (BMG), River Maya's "Kisap Mata" (BMG) and Truefaith with "Ala Ala" (EMI joint-venture partner Octoarts) cross formats with ballads, alternative, rock, pop and dance.

MANILA FM STATIONS DWKC, DWMB and relative newcomer Kool 106 placed first, second and third, respectively, in a recent KBP survey of popular radio. The self-regulating industry body claimed that the study demonstrated that FM radio is still the most powerful and influential medium for music promotion in the country, despite the rapid development of music television.

WALT DISNEY TELEVISION in Singapore has purchased ScreenSound, VisionTrack and DiskStore equipment from U.K.-based Solid State Logic for its operations in that market. Disney already uses SSL-equipped studios throughout the world. "Since opening our Asian operation [this past summer] to service this expanding region, we've been delighted in the high levels of interest in SSL equipment," says Chan Kheng Wah, managing director of newly formed SSL Asia. Meanwhile, Daiyoung Industrial Co. has been named SSL's Korean distributor, and Lead Sound Studios in Seoul is newly equipped with the SL4048G console and a ScreenSound unit. ■



A huge clock in Beijing ticks down the number of days left before Britain hands Hong Kong over to China.



A CD is shown floating on a body of water, creating ripples. The background is a bright blue sky with scattered white clouds. The overall color palette is dominated by various shades of blue.

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asia pacific Quarterly

WOLFGANG

Continued from page APQ-2

oriented music culture. For Wolfgang, being in a band is evidently more than just about making rock music, something Chamsay says was part of the appeal of working with them.

"A problem here is that all the marketing decisions are being made by people who don't get down-and-dirty with the band themselves," says Chamsay. "I think Wolfgang is the first act in the Philippines that a record company took [down] that avenue—certainly a major [company]."

"With Wolfgang, it works really well. People saw that product and really got behind the band. But what I've found is that most of the artists don't have a very clear idea of what to do and where to go in the early days. We try to act like art brokers more than businessmen. We get a craft, and we shouldn't change it. A lot of people say, 'You need five ballads.' With Wolfgang, we didn't do that. Wolfgang is really the Philippines' first encounter with a band that has that attitude, that sound—and it's proving successful."

"The thing is, here, the band will usually just make the music and that's enough," says Artadi. "Someone else packages it. The way we see it, it's our product and we should take care of everything. We're the ones who have the ideas."

True to form, Artadi took the first opportunity to test that relationship. After signing with Sony, the band wasted no time in establishing their album-rock-era fascination with the high-concept approach to marketing music. For their first major release, titled "Semenelin" (from a dream Artadi had in which he read the cryptic word carved into a park bench), Sony rolled out the album by preceding it with a single and a high-concept poster-art campaign conceived by the band. For the track "Weightless" and a B-side, "Roadworthy Man," the band took photographs, did drawings, then contacted a friend in graphic design to "morph" headshots of each member, creating a group of weird, gargoyles-like images for the "Weightless"/"Roadworthy Man" single campaign. A series of CD-single covers—plus four posters to push the single at point of sale—entered the market at three-week intervals. The 13th image is the cover of the band's first Sony album, the 13-track "Semenelin."

"We wanted to do it ourselves," Artadi says. "Fortunately, for us, it worked, and Sony liked it."

Chamsay is proud of the fact that, by market standards, the label has taken a hands-off approach to the band's creative growth—something that does not escape the attention of Artadi and the band.

"Sony is supportive—at this point," says Artadi. "I didn't expect it to be this way; our first company didn't do this. Sony gives us something if we ask for it—marketing, creative control, whatever. I mean, if we ask for a car, they can tell us to shove it



up our ass. But they support our music; that's one of the things that make us feel at home."

"Things are moving so fast for us right now," says lead guitarist Manuel Legarda. "I just hope that they let us continue with our own direction, and I can't really tell you where we're going. We don't think, 'Will the people go for this?'. We draw from our influences and play our music."

With growing expectations come growing compromises, however, something Artadi says first hit home with the filming of the video for "Weightless."

"After Sony signed us, we made the 'Weightless' video; Sony found the director, and the director had an idea. But I'm not an actor—the last thing I want to do is all that lip-syncing. I'd rather record live, but we learned from it."

Others choose not to place all their eggs in one basket: EMI Music Asia deals with a variety of state-owned record companies. Says president Lachie Rutherford, "We tend to use three or four, with no favorites. Shanghai Audio & Visual, Shanghai Video and Audio, Beijing China, to name a few."

Legitimate distribution is done totally through government companies, and cultural biases impact international pop's chances. Likewise, apart from a few exceptions, retail is limited to government stores and very small private outlets.

A 30% duty on imported product plus low retail prices (averaging \$2.00) in a market that is 95% cassettes makes it economically prohibitive to physically bring product into China.

Warner's Gilchrist, after a trip to China to explore potential joint-venture partners, sums up the presence of his company's Western repertoire: "Right now, the extent of our involvement

LICENSING IN CHINA

Continued from page APQ-4

shake out the market and encourage steps along the road to developing stronger Chinese repertoire.

Hong Kong-based Media Bank had received approval from China's Ministry of Culture for its license to release an instrumental greatest-hits album of the "Hooked On" series by U.K.-based musician Louis Clark. Media Bank played the role of a Hong Kong "window on China" for an array of parties in the deal. After initiating discussions with Eaton Music, Clark's management company in London, Media Bank approached the American mail-order marketing label K-Tel—which owns the recording—and licensed it for distribution throughout Asia. Then, working with a local partner, International Audio & Video,

Importing Western repertoire to China also poses other problems. Any album in the market is particularly susceptible fodder for the pirate CD plants in the southern provinces. "There has never been a refill order for an international album in China," comments Warner's David Gilchrist.

it cut a deal with China Records in Beijing, who, in turn, applied to the Chinese government for release clearance. Even for foreign repertoire as innocuous as a "Hooked On" series, procedures are exhaustive and access is by no means guaranteed.

"It can take anything from three to six months at the best of times," says Anders Nelsson, managing director of Media Bank. "It involves submitting materials to the Ministry of Culture, and elements of censorship are always there; it's easier with instrumentals, but they still want to have track-title translations. With 'Hooked On,' they went as far as asking for translations in Spanish, French and other languages—to ensure that there were no counter-revolutionary sentiments expressed there."

"Obviously, with rock 'n' roll, it's harder," says Nelsson. "I was involved in getting the Elvis catalog out in the China market, and that took a lot longer. We find it is helping us that we're dealing with a partner with whom we have a longstanding relationship."

is 90% in printing inserts. We provide printed inserts to a local partner and get our product out that way. There is very little control."

Media Bank's Nelsson contends that, in his experience, often the most successful and recognizable music is not necessarily the best for the market—a factor he feels favors independents. "If it's something that's been pirated to hell, if it's sold 8 million pirated copies in the market already, it's not going to have much potential. It can be better to have something at the front end, ready to market it in various centers without attracting the interest of pirates."

"There is now an awareness that international pop will be popular, will sell," ventures Gilchrist. "Channel V and MTV are free-to-air, plus MTV Mandarin's [channel has] limited terrestrial access in Beijing. More international pop is getting played on the radio in Beijing and Shanghai. We're looking at expanding our international catalog to get as much as we can in there." —GB

For his part, Chamsay is doing his best to convince Sony's regional office to give the band an international release. "I don't think there's any question it'll happen—it's just when to do it. When things are dry, it could be a major seller for them."

"Without the rioting, Indonesia would be great," Chamsay says. "Another great one would be Thailand. Malaysia has expressed an interest, but later. Hong Kong, Taiwan maybe. Asia will have a limited market for this, but [also] Australia and the U.S."

The band's appetite for distant goals was whetted earlier this year, when Metallica bassist Jason Newsted passed through Manila. "He arrived in town, unannounced," says Chamsay. "Then he went down to Club Dredd and said he wanted to play with some people. Wolfgang went down and played with him for a while." Newsted recently described an ongoing project in *Guitar World* magazine in which he travels the world with a portable studio, recording impromptu jams in the field. Perhaps that's what he had in mind when he discussed "doing something" in the future with Wolfgang at Club Dredd.

NU 107's Miranda sees Wolfgang's potential, but knows it's a hard road ahead toward international status for the band. "People are asking about them and requesting them here. They're a great band to watch; they're great to look at, they're good-looking guys. You look at them and you think, 'This is a rock band?'"

"But as far as other markets go...I guess other Asian countries first. They'd have to see how far they can go. We've seen bands out of China and Taiwan starting to do really well with hard rock. It's great to see a band like this do well. I think they've really got something."

"What I know now is that there is a boom in this type of music," Artadi says. "I knew if a company went for it, they'd go for us. I was just praying we'd get in, and we did. Now let's see what we can do." Artadi is fond of a saying in Tagalog, the first language of the Philippines: "Kayo na bahala," meaning "It's up to you." ■

HONG KONG HANDOVER

Continued from page APQ-5

Will China endeavor to protect these rights?

NOW WHAT?

"I believe that the system that the British have had in place for 150 years—legal, infrastructure, etc.—will remain largely unchanged," says David Gilchrist, VP of marketing for Warner Music Southeast Asia and the regional office head for Warner Music International. "China's got more to lose than to gain in screwing it up. They'll treat it as one country, two systems. They want to keep the business community here, and unless there is a breakdown in law, things will remain the same."

While regional executives are quick to point out that "1997 changes nothing," many alluded to the "horizon," stating that at some point in time, in the next three-to-15-year span, they would be surprised if Hong Kong fulfilled the same functions that brought them here.

"There are different issues that it raises in the longer term," says BMG's Smellie. "It's hard to imagine, as China continues to develop in the longer term, that the center for Chinese repertoire would be Hong Kong and won't be Beijing. It would be like saying the center of U.S. music is Florida. From the perspective of a regional office, [as] the repertoire center moves out of Hong Kong, it's hard to imagine why you'd keep the regional office here. Hong Kong will continue to be a good base to do business from. But in the longer term, it's hard to imagine why it would stay here. Would we move to Beijing? I can't answer that question. You have to see the lay of the land. One thing I will say: I can't imagine moving the regional office to Beijing next year. I think we need to be in some sort of a repertoire center. Singapore, say, is not really a creative center."

Another consideration, according to Sony's Davis, are the restrictions that could be placed on product—through quotas, censorship, prohibitive tariffs or any other number of things—which could make life impossible for a regional office in Hong Kong under Chinese rule.

"Of course, if we couldn't function as a regional office, in that we couldn't have free flow of product, we may be forced to look at it differently," Davis says. "But I haven't even thought about where we'd go in the event that we had to make a move."

Anders Nelsson, managing director of Hong Kong's Media Bank Group and a resident in the territory for 20 years, is characteristically blasé about the city's most-oft-asked question. "I'll tell you what's a better question: Who's going to be president of the United States in 1997? We look upon China as the future of the region already," says Nelsson. "You can't afford not to be in China right now, and Hong Kong will probably be a better place from which to do business with China after next year." ■



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asia pacific Quarterly

ARTISTS & MUSIC

Continued from page APQ-2

Before You Go-Go." Other songs are mostly written by Park himself, with lyrics by various friends and colleagues. Park is proficient in English, having spent many years living and studying in the U.S.

EMI'S FIRST MALAY alternative act is Cradle, and the band members are "converting fans wherever they play," says Calvin Wong, marketing director for the company, although he admits airplay is still slow going. "Malay DJs are not accepting the new sound that [quickly]. We have to now take that

obvious route and hit on a ballad ["Sunabari]," says Wong, who notes that the group's debut album has sold "modestly."

SCHTUNG MUSIC, Hong Kong-based purveyor of East-meets-West ambient dance grooves, has recently signed an eight-album, worldwide sub-publishing deal with Warner-Chappell Publishing. Schtung cut an equally comprehensive distrib-



ution deal with MCA Records earlier this year. Warner-Chappell says the first offering under the deal—composer Peter Millward's album "Spirit House," released here under the name "Celestial"—has sold 10,000 units in the region to date. It has gone gold (7,500 units) in Singapore, where MCA says the ambient dance grooves included have their maximum appeal. Upcoming releases from Schtung include Jam Bangk an Asian-tinged dance act; "My Lucky Charm" by Malay act Transformasi; and a three-CD boxed set from Sur Sudha, traditional Nepali musicians based in Kathmandu.

SOUND FACTORY RECORDS, an independent label based in Hong Kong, signed a deal with the territory's Jazz Club & Bar in early September to release an album recorded during a week of live performances in 1995 by Grammy-winning U.S. blues artist Deacon Jones. The first deal of its kind for the premiere jazz and blues venue, Jones' album may spark a series of such deals and recordings as opportunities arise, says club manager Allen Japp. Jones—whose recent "Makin' Blues History" album featured such luminaries as John Lee Hooker, Dr. John and Joe Louis Walker—played six packed nights at the club and agreed to the recording deal with Sound Factory's Henry Kwok and the Jazz Club after what Japp describes as "a short and sweet" negotiation mid-week. ■

MERCHANTS & MARKETING

Continued from page APQ-4

previous setup, it simply took too long to get paid. However, the change is unlikely to affect Shoe Mart, the nation's biggest retail outlet, which accounts for more than 50% of Manila's music retail business. This move may also see Polycosmic scaling down or phasing out "demo girls," uniformed sales reps hired at record company expense who are a regular sight at many of the city's record outlets.

KRU'S ALBUM "Ooh La! La!" is to be re-released to coincide with a movie in which the EMI Malaysia group stars and contributes to the soundtrack. With a new cover, and dialogue added from the movie "Cinta Metropolitan (Metropolitan Love)," EMI hopes to add a bit more buzz to the album, which has already hit the 150,000 unit mark, according to the label. "There is definitely a lot of synergy between the movie and music industries at the moment," says EMI marketing director Calvin Wong. ■

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

MCA Asia/Pacific Taps Bond Rogers To Move To London Office

BY GEOFF BURPEE

HONG KONG—MCA Music Entertainment International has a new leader in the Pacific Rim. The name's Bond—Peter Bond.

Bond takes over the post of senior VP for MCA Asia/Pacific, based in Hong Kong, which has been held for the past two years by Greg Rogers.

The new appointment is effective on Nov. 1. Concurrently, Rogers is named senior VP for business development at MCA's international headquarters in London.

Bond is a former Sony Music International senior VP with extensive experience in Asia, Australasia, and Africa. Since 1991, he has been a principal of the independent music firm Timbuktu International, which deals in licensing and distribution in Asia and

the Middle East.

London-based Timbuktu also has a consultancy business, Flame Tree Management; its clients have included MCA and PolyGram. In fact, Bond aided Rogers in setting up MCA's Thai affiliate; moreover, he has a longstanding acquaintance with MCA Music Entertainment International president Jorgen Larsen that began when both men worked for CBS Records.

Rogers, recruited by Larsen in 1994, was instrumental in establishing MCA's presence in eight Pacific Rim

territories: Hong Kong, Taiwan, Singapore, Malaysia, South Korea, Thailand, Australia, and New Zealand. Previously, he worked for the Walt Disney Co. in Asia and held posts in Europe and the U.S. for RCA Records, CBS Records, and his own firm Wildlife Entertainment.

Rogers plans to take his new post during a "transition period" beginning in early November. Larsen says Rogers will be responsible for new business, "as well as building our business in

(Continued on page 54)

Brit Broadcasters, Retail Win With CMA Awards

BY JOHN FERGUSON

LONDON—A generic retail campaign in the U.K. based around the 30th Country Music Assn. (CMA) Awards has reaped the benefits of record viewing figures for the televised event.

And industry figures are already looking at ways of expanding the concept to other European territories; another four countries are set to screen the show this month.

In the U.K., an edited version of the awards, held in Nashville Oct. 2., were screened Oct. 5 on BBC 2, with the initial audience figures stood at 2.1 million, 50% more than last year's ratings. In addition, the show was broadcast live in the early hours of the morning by national BBC Radio 2.

To coincide with the event, the U.K. arm of the CMA ran its first generic campaign this year, mounted with the cooperation of the British Assn. of Record Dealers (BARD) and the

British Phonographic Industry's marketing committee (Billboard, Sept. 28), two weeks before the event.

According to retailers and record labels, the greater visibility of the television event certainly made its mark in terms of sales. At Tower's flagship U.K. store at Piccadilly, London, there was a full window display plus two-sided posters and placards highlighting CMA nominees.

"We have had a big customer response from our in-store campaign," says Stephanie Heasley, Tower Piccadilly's country buyer. "All the sales of the artists are up, particularly from people like Vince Gill and LeAnn Rimes." Her views were echoed by Gary Rolfe, specialty product buyer at HMV, although he concedes that some artists performed better than others. "It has been a bit patchy because, going two weeks before the event, you are second-guessing who the winners will be. George Strait, Brooks & Dunn, and Rimes have been the

(Continued on page 54)



RIMES



LONDON—The heads of the U.K.'s largest record company and music publisher were inducted into the International Managers Forum's (IMF) British Music Roll of Honour Oct. 9. John Kennedy, chairman of PolyGram here, and Peter Reichardt, managing director of EMI Music Publishing U.K., were honored at a ceremony at London's Hilton Hotel. This is the second year of the awards, which, according to the IMF, "recognize outstanding achievement in recording, A&R, management, and touring." New this year was the Peter Grant Award, which acknowledges "the achievements of a young manager." Peter Grant Award recipients Geoff Travis, center, and Jeanette Lee, front, are pictured with Pulp singer Jarvis Cocker, right, who presented the award, and Pulp band member Steve Mackey.

JEFF CLARK-MEADS

U.K. DJ Freeman Honored Radio Vet's Tribute Raises \$300,000

LONDON—British broadcasting veteran Alan "Fluff" Freeman was honored Oct. 14 at the U.K. Music Industry Trusts' Dinner, which celebrated his more than 35 years as a DJ and radio personality. "I'm bowled over by it," he declared.

Currently heard on U.K. radio stations with rock, gold, and classical music formats, Freeman received his accolade in the company of such DJ colleagues as Chris Tarrant, Pete Murray, Tony Blackburn, Neil Fox, and Simon Dee. Tarrant, the top-rated drive-time presenter at Capital FM/London, was the evening's master of ceremonies. The venue was London's Grosvenor House Hotel.

"I would like to see a lot more rock music on [U.K.] radio stations," the Australian broadcaster said amid the celebrations, which includ-

ed a video tribute featuring musicians from Deep Purple, Black Sabbath, and Status Quo, among others. Freeman, 69, also paid tribute to manager Tim Blackmore and joked with the crowd by announcing his retirement—on July 6, 2010.

The evening raised more than \$300,000 for charity, with the proceeds going to the Nordoff-Robbins Music Therapy Centre and the BRIT School. The occasion was previously used for the presentation of the British Music Industry Achievement Award; last year's recipient was composer Andrew Lloyd Webber.



FREEMAN

Belgium's Arcade, Creastars Join Forces

ANTWERP, Belgium—Arcade Music Co. here is joining forces with independent record company Creastars Europe in a joint venture.

At press time, none of the partners were prepared to reveal whether Arcade has acquired Creastars, preferring to describe the deal as an "intense collaboration," wherein the latter's releases will be distributed and marketed by Arcade.

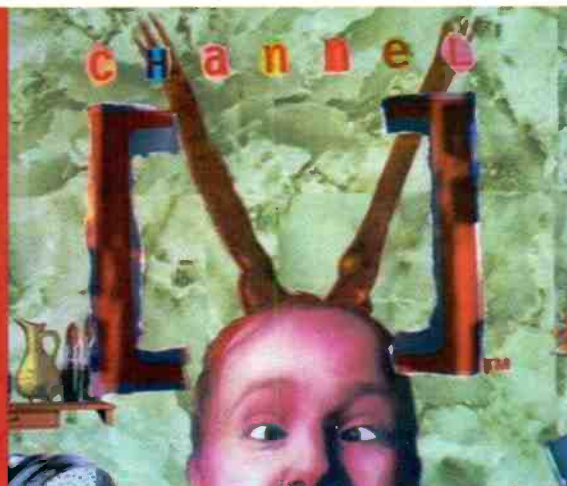
Under the new agreement, Creastars' staff will be incorporated into the Arcade structure. Creastars founders Peter Vanderhallen and Jean Bosiers have been named sales and marketing director and A&R director, respectively, although Creastars continues to exist as a

(Continued on page 54)

In Asia, THEY SAY IT'S VERY [V].



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International

Jackson Finally Bows Asian Tour Problems Include Ban Of Malaysian Show

■ BY GEOFF BURPEE

HONG KONG—Michael Jackson's first Asian concerts in three years passed without incident in Seoul, South Korea—but a shadow of controversy still hangs over some of his forthcoming shows.



JACKSON

Despite a two-month campaign against the concerts by a loose coalition of South Korean religious groups and civil organizations, protesters failed to materialize at the two concerts at Olympic Stadium Oct. 11 and 13. However, the Jackson tour seems likely to run into difficulties in Malaysia, where authorities have reportedly banned its planned Oct. 27 concert in Selangor. Industry sources indicate there could also be more opposition in India.

Nevertheless, Martin Davis, senior VP of Sony Music (Asia), was delighted with the response to the first two performances of the tour and says protesters were "nowhere in sight" on the first night. "The Friday [Oct. 11] show

was excellent; the Sunday [Oct. 13] show was virtually sold-out," Davis says. "The press there was very supportive. The response was tremendous."

Olympic Stadium, with a seating capacity of 60,000, was 70% full for the first night, according to an estimate by Sony director of marketing Andy Yavasis. A near-capacity crowd two nights later confirmed Jackson's appeal in the market.

Davis admits that it was initially difficult to sell tickets for the Seoul shows because of restrictions on major retail outlets, a direct result of campaigning by protesters. Another stumbling block was the prohibition of underage (younger than 18) fans attending. The ban, which was upheld throughout the shows, "definitely ate into the market base for Jackson's music," Davis says.

Nonetheless, the success of the shows was welcome relief for a tour that has had a less than smooth ride so far. The state government in Selangor has announced its intention to ban Jackson's first-ever concert in that country, scheduled for Shah Alam Stadium Oct. 27.

"We fear the concert will involve elements contrary to the teachings of Islam," Selangor chief minister Muhammad Taib was quoted as saying as he for-

mally rejected an organizer's application to stage the concert. "We have decided not to allow the concert in view of the values which are unsuitable to a God-fearing society like ours," he said.

The tour is a rare push through the region for an artist of Jackson's magnitude, and Sony has been making the most of it. Jackson was the first artist of the month on music channel Channel V's "the One" promotion spots in August; this month he resides as artist of the month on MTV Asia. A marketing tie-in with Channel V has seen a redistribution of Jackson's "HIStory: Past, Present And Future—Book One" album throughout the region, a scheme coinciding with the tour that, according to Davis, is working. "We've only just started, but record sales are starting to pick up; promotion like Channel V's help in Taiwan and other markets is really helping," he says.

From Korea, Jackson was due to travel to Taipei and Kaohsiung in Taiwan and on to Singapore; then he was to come back to Bombay, India, go to Bangkok, Thailand, and be in Manila, Philippines, by early December. A much-vaunted Hong Kong appearance, which fell through during the previous tour, is still "within the realm of possibility," according to Yavasis.

Sources have indicated that Jackson may face more problems when the tour reconvenes in Bombay in November. Nationalist politicians elsewhere in the country have made no secret about their fervent opposition to the singer.

MTV Europe Awards Names Noms

LONDON—A series of pan-European licensing deals are set to make the MTV Europe Music Awards in November the most widely seen edition of the European honors show yet, according to the network.

The third annual event, to be held Nov. 14 at Alexandra Palace, London, is expected to be seen in 268 million households, according to Brent Hansen, president/creative director of MTV Networks Europe. For the first time, a licensing deal has been struck with U.K. terrestrial broadcaster London Weekend Television, which will screen an edited version of the show Nov. 16. The show is to be broadcast simultaneously on London commercial radio station Capital Radio, and Hansen adds that further radio and television syndication deals for other European territories will be announced shortly.

MTV viewers can cast their votes via telephone, fax, or post, or through 1,600 retailers across Europe, including 800 Blockbuster outlets. Among the artists receiving multiple nominations are the Fugees, Oasis, Garbage,



Pulp, and Smashing Pumpkins. Acts already confirmed to play live at the show, to be hosted by former Take That member Robbie Williams, include George Michael, Bryan Adams, Metallica, Boyzone, and Peter Andre. The latter two will perform together.

Pictured at the announcement of the 1996 nominations, from left, are Bill Roedy, president, International MTV Networks; Hansen; Robbie Williams; Rachel Purnell, senior VP of editorial (programming and production), MTV Networks Europe; and Peter Einstein, president/business director, MTV Networks Europe.

JOHN FERGUSON

Elektra Switches To EastWest Globally

LONDON—The Elektra label is switching from WEA to sister company EastWest, as Warner Music brings several international territories into line with its U.S. practices.

A Warner Music International spokesman says that a rolling program of changeovers will begin Dec. 1 and will eventually affect the U.K., Germany, France, Italy, Spain, Australia, and Japan.

In the U.S., EastWest has been part of the Elektra operation for the past 12 months.

Globally, Elektra is home to Keith Sweat and Busta Rhymes, as well as the catalogs of the Eagles and the Doors.

JEFF CLARK-MEADS

Azúcar Moreno Spreads Latin Flavor Worldwide

■ BY HOWELL LLEWELLYN

MADRID—Gypsy sisters Azúcar Moreno are convinced that their blend of flamenco fire, Caribbean rhythm, and disco-beat rumba is about to triumph in U.S. Latino markets, Latin America, and Europe. They also think the Oct. 8 presentation in Madrid of a triple-platinum disc (30,000 units) for their latest album is just the start.

The album, "Eselava De Tu Piel" (Slave Of Your Skin), is Toñi and

Encarna Salazar's eighth since their 1985 debut hit, "Con La Miel En Los Labios" (Unsatisfied). "We've been making inroads ever since, but we think 'Eselava' will be the big one," said Toñi shortly before the triple-platinum presentation by Sony Music Entertainment Spain president Claudio Condé.

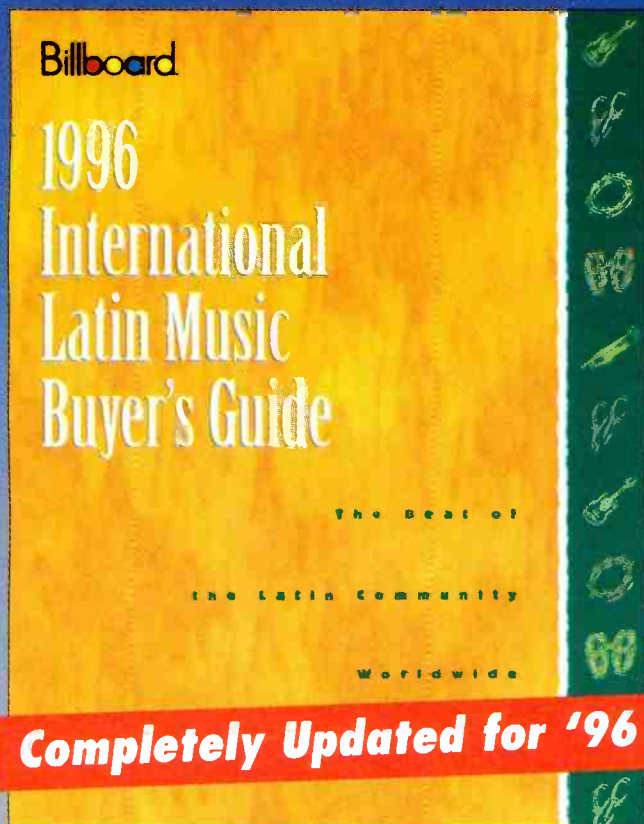
The sisters were scheduled to play Miami's Dade County Auditorium on Saturday (19) and New York's Beacon Theater Oct. 28 before a short promo-

tional visit to Mexico. November will be spent touring Spain, Portugal, and Italy before crossing the Atlantic again in December for promotional visits to Argentina, Chile, and Brazil.

Sony head of international exploitation Victoria Rull says that although it will be their first visit to Brazil, the sisters are already well known there because the first single from "Eselava," "Sólo Se Vive Una Vez" (You Only Live Once), is on the soundtrack to the

(Continued on page 54)

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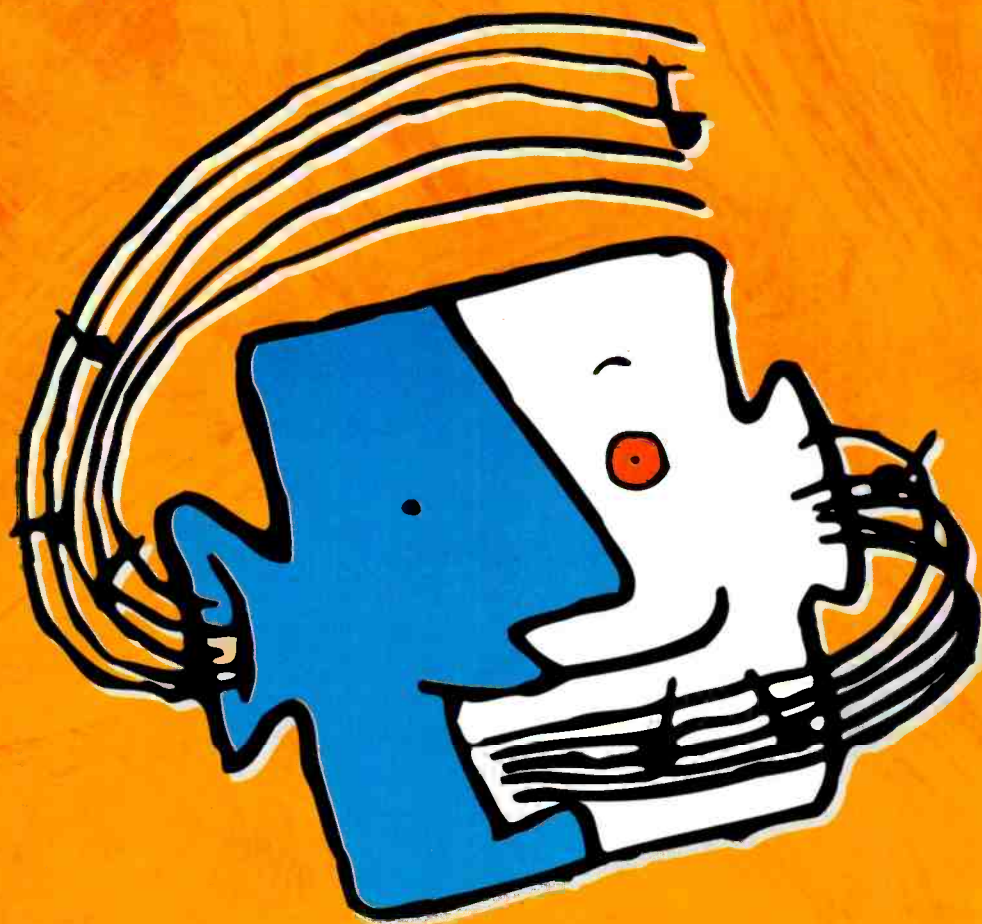
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REED MIDEM ORGANISATION
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HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 10/21/96	
THIS WEEK	LAST WEEK	SINGLES	
1	9	KOREGA WATASHINO IKIRUMICHI PUFFY EPIC	
2	NEW	KOIGOKORO NANASE AIKAWA CUTTING EDGE	
3	1	SAVE YOUR DREAM TOMOMI KAHARA PIONEER LDC	
4	2	SWALLOWTAIL BUTTERFLY YEN TOWN BAND EPIC	
5	3	NAGISA SPITZ POLYDOR	
6	NEW	GET MY LOVE! MAX AVEV TRAX	
7	NEW	KAGAMINO DORESS NORIKO SAKAI VICTOR	
8	10	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHI-BA EM	
9	4	DENEN KOJI TAMAKI SONY	
10	NEW	LOVERS OF LABYRINTH HEATH POLYDOR	
ALBUMS			
1	2	YUTAKA OZAKI YUTAKA OZAKI FOR ALL MY LOVES SONY	
2	3	YEN TOWN BAND MONTAGE EPIC/SONY	
3	NEW	CHAGE & ASKA MTV UNPLUGGED LIVE PONY CANYON	
4	1	KYOSUKE HIMURO MISSING PIECE POLYDOR	
5	5	FIELD OF VIEW FIELD OF VIEW II ZAIN	
6	4	NAMIE AMURO WITH SUPER MONKEYS ORIGINAL TRACKS VOL.1 TOSHIBA EM	
7	NEW	SPICE GIRLS SPICE TOSHIBA EM	
8	6	HITOMI BY MYSELF AVEV TRAX	
9	8	FUMIYA FUJII TEARS PONY CANYON	
10	7	KOJI TAMAKI CAFE JAPAN SONY	

EUROCHART HOT 100		10/10/96		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	1	WANNABE SPICE GIRLS VIRGIN		1	1
2	3	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE		2	3
3	2	KILLING ME SOFTLY FUGEES COLUMBIA		3	2
4	4	READY OR NOT FUGEES COLUMBIA		4	4
5	8	WHERE DO YOU GO NO MERCY MCI		5	8
6	12	STRANGER IN MOSCOW MICHAEL JACKSON EPIC		6	12
7	9	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA		7	9
8	10	INSOMNIA FAITHLESS CHEEKY		8	10
9	13	HOW BIZARRE O.M.C. POLYDOR		9	13
10	NEW	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC/COLUMBIA		10	NEW
11	5	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE/MCA		11	5
12	6	MACARENA LOS DEL RIO SERDISCO		12	6
13	NEW	SETTING SUN CHEMICAL BROTHERS VIRGIN		13	NEW
14	11	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM		14	11
15	NEW	PRAY DJ BOBO METROVINYL		15	NEW
16	14	AICHA CHEB KHALED BARCLAY		16	14
17	17	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC		17	17
18	7	I CAN'T HELP MYSELF KELLY FAMILY EM		18	7
19	16	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA		19	16
20	NEW	BORN SLIPPY UNDERWORLD JUNIOR BOY'S OWN		20	NEW
ALBUMS					
1	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS./WEA		1	1
2	2	FUGEES THE SCORE COLUMBIA		2	2
3	4	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2		3	4
4	3	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE		4	3
5	6	CELINE DION FALLING INTO YOU EPIC/COLUMBIA		5	6
6	NEW	SHERYL CROW SHERYL CROW A&M		6	NEW
7	NEW	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN		7	NEW
8	5	EROS RAMAZZOTTI DOVE C'E MUSICA DDD		8	5
9	9	LAURA PAUSINI LA COSE CHE VIVI CGD		9	9
10	7	GEORGE MICHAEL OLDER VIRGIN		10	7
11	12	MIKE OLDFIELD VOYAGER WEA		11	12
12	14	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE		12	14
13	11	NENEH CHERRY MAN HUT/VIRGIN		13	11
14	NEW	PETER ANDRE NATURAL MUSHROOM		14	NEW
15	13	METALLICA LOAD VERITGO/MERCURY		15	13
16	NEW	DJ BOBO WORLD IN MOTION METROVINYL		16	NEW
17	20	WOLFGANG PETRY ALLES ARIOLA		17	20
18	10	KULA SHAKER K COLUMBIA		18	10
19	15	PUR LIVE—DIE ZWEITE INTERCORD		19	15
20	8	PEARL JAM NO CODE EPIC		20	8

GERMANY		(Media Control) 10/15/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST	
2	4	HOW BIZARRE O.M.C. POLYDOR	
3	3	PRAY DJ BOBO EAMS	
4	5	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA	
5	6	SALVA MEA FAITHLESS INTERCORD	
6	2	WANNABE SPICE GIRLS VIRGIN	
7	12	I'M RAVING SCOOTER EDEL	
8	7	I CAN'T HELP MYSELF KELLY FAMILY EM	
9	8	READY OR NOT FUGEES COLUMBIA	
10	9	INSOMNIA FAITHLESS INTERCORD	
11	11	REALITY RMB MOTOR MUSIC	
12	17	A NEVERENDING DREAM X-PERIENCE WEA	
13	10	SEVEN DAYS AND ONE WEEK B.B.E. MOTOR MUSIC	
14	NEW	BECAUSE YOU LOVED ME CELINE DION COLUMBIA	
15	13	BORN SLIPPY UNDERWORLD ARIOLA	
16	NEW	HARDCORE FEELINGS CHARLY LOWNOISE & MENTAL THEO MOTOR MUSIC	
17	NEW	DU UND ICH BLUMCHEN EDEL	
18	NEW	WHAT'S LOVE GOT TO DO WITH IT WARREN G MCA	
19	14	WHERE DO YOU GO NO MERCY ARIOLA	
20	19	REVOLUTION IN PARADISE HEATH HUNTER & THE PLEAS METRONOME	
ALBUMS			
1	2	WOLFGANG PETRY ALLES ARIOLA	
2	1	R.E.M. NEW ADVENTURES IN HI-FI WEA	
3	4	WESTERNHAGEN KEINE ZEIT WEA	
4	5	FUGEES THE SCORE COLUMBIA	
5	3	PUR LIVE—DIE ZWEITE INTERCORD	
6	NEW	SIMPLY RED GREATEST HITS EASTWEST	
7	6	DJ BOBO WORLD IN MOTION EAMS	
8	7	H-BLOCKX DISCOVER MY SOUL ARIOLA	
9	8	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA	
10	11	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC	
11	9	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
12	14	DIE SCHLUMPFE ALLES BANANE! VOL.3 EM	
13	15	CELINE DION FALLING INTO YOU COLUMBIA	
14	17	DIE TOTEN HOSEN OPIUM VOLK EASTWEST	
15	10	FETTES BROT AUSSEN TOP HITS, INNEN GESCHMA INTERCORD	
16	13	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	
17	NEW	SHERYL CROW SHERYL CROW POLYGRAM	
18	20	FAITHLESS REVERENCE INTERCORD	
19	19	SOUNDTRACK TRAINSPOTTING EM	
20	16	MANOWAR LOUDER THAN HELL MCA	

FRANCE		(SNEP/FOP/Tite-Live) 10/12/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	WANNABE SPICE GIRLS VIRGIN	
2	2	AICHA CHEB KHALED BARCLAY	
3	6	FREED FROM DESIRE GALA MASCOTTE	
4	3	KILLING ME SOFTLY FUGEES SONY	
5	5	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA	
6	4	WHERE DO YOU GO NO MERCY BMG	
7	8	TIC, TIC, TAC CARRAPICHO RCA	
8	7	MACARENA LOS DEL RIO ARIOLA	
9	11	SEVEN DAYS AND ONE WEEK B.B.E. VIRGIN	
10	13	WHY 3T FEATURING MICHAEL JACKSON EPIC	
11	NEW	ALL BY MYSELF CELINE DION COLUMBIA	
12	9	JE TE DONNE WORLDS APART EM	
13	NEW	SHAME ON U OPHELIE WINTER EASTWEST	
14	14	CHANGE THE WORLD ERIC CLAPTON REPRIS/WEA	
15	10	MA CARAVANE FESTIVAL ROBLES VERSAILLES	
16	18	IRONIC ALANIS MORISSETTE WEA	
17	16	VOICES MESHISTO POLYGRAM	
18	12	FOOL FOR LOVE MICHAEL BOLTON & JOHNNY HALLYDAY COLUMBIA	
19	NEW	BAD BOYS DE MARSEILLE AKHENATON VIRGIN	
20	NEW	RAIDE DINGUE DE TOI G. SQUAD ARIOLA	
ALBUMS			
1	2	FUGEES THE SCORE SONY	
2	1	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN	
3	3	EDDY MITCHELL MR. EDDY POLYDOR	
4	6	WORLDS APART EVERYBODY EM	
5	8	NAS IT WAS WRITTEN COLUMBIA	
6	5	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY	
7	7	CELINE DION FALLING INTO YOU COLUMBIA	
8	4	FESTIVAL ROBLES BEN MON COCHON VERSAILLES	
9	9	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
10	11	ZAZIE ZEN MERCURY	
11	10	MAXIME LE FORESTIER 12 NOUVELLES DE BRASSENS POLYDOR	
12	19	GEORGE MICHAEL OLDER VIRGIN	
13	12	P. OLIVER FLUTE DES ANDES PODIS	
14	16	DE LUCIA, DI MEOLA & MCLAUGHLIN THE GUITAR TRIO VERVE	
15	NEW	HUBERT FELIX THIEFAINE LA TENTATION DU BONHEUR VERSAILLES	
16	15	LAURA PAUSINI LA COSE CHE VIVI CGD	
17	13	NENEH CHERRY MAN VIRGIN	
18	NEW	TRUST EUROPE ET HAINES WEA	
19	NEW	MIDNIGHT OIL BREATHE COLUMBIA	
20	20	FIONA APPLE TIDAL COLUMBIA	

CANADA		(The Record) 10/21/96	
THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH DGC	
2	2	CELINE DION FALLING INTO YOU COLUMBIA	
3	NEW	TOOL AENIMA ZOO	
4	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.	
5	3	SHERYL CROW SHERYL CROW A&M	
6	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
7	NEW	MOIST CREATURE EM	
8	10	ELTON JOHN LOVE SONGS MCA	
9	7	VARIOUS ARTISTS DANCE MIX '96 QUALITY	
10	11	WEEZER PINKERTON DGC	
11	5	NEW EDITION HOME AGAIN MCA	
12	6	PEARL JAM NO CODE EPIC	
13	13	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA	
14	16	NO DOUBT TRAGIC KINGDOM INTERSCOPE	
15	12	TONI BRAXTON SECRETS ARISTA	
16	8	TRACY CHAPMAN NEW BEGINNING ELEKTRA	
17	15	BLACKSTREET ANOTHER LEVEL INTERSCOPE	
18	20	DONNA LEWIS NOW IN A MINUTE ATLANTIC	
19	17	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
20	9	SOUNDTRACK TRAINSPOTTING PREMIER	

HITS OF THE U.K.		10/17/96	
THIS WEEK	LAST WEEK	SINGLES	
1	6	WORDS BOYZONE POLYDOR	
2	1	SETTING SUN CHEMICAL BROTHERS VIRGIN	
3	3	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC	
4	2	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE/MCA	
5	NEW	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	
6	15	YOU'RE GORGEOUS BABYBIRD ECHO	
7	7	ROTTERDAM BEAUTIFUL SOUTH GO! DISCS	
8	5	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC/EASTWEST	
9	4	SEVEN DAYS AND ONE WEEK B.B.E. POSITIVA/EMI	
10	11	READY OR NOT FUGEES COLUMBIA	
11	14	STAMP! JEREMY HEALY & AMOS POSITIVA/EMI	
12	NEW	READ MY LIPS ALEX PARTY SYSTEMATIC/LONDON	
13	13	SUGAR IS SWEETER CJ BOLLAND INTERNAL/LONDON	
14	9	ESCAPING DINA CARROLL 1ST AVENUE/MERCURY	
15	10	KEVIN CARTER MANIC STREET PREACHERS EPIC	
16	NEW	I'M RAVING SCOOTER CLUB TOOLS	
17	NEW	LOVE II LOVE DAMAGE BIG LIFE	
18	NEW	NO PLACE TO HIDE KORN EPIC	
19	NEW	DON'T YOU WANT ME (96 REMIX) FELIX DECONSTRUCTION	
20	NEW	KEEP ON MOVIN' (REMIX) SOUL II SOUL VIRGIN	
ALBUMS			
1	14	SIMPLY RED GREATEST HITS EASTWEST	
2	NEW	VARIOUS ARTISTS KISS IN IBIZA '96 POLYGRAM TV	
3	NEW	VARIOUS ARTISTS HEARTBEAT—NUMBER 1 LOVE SONGS OF THE 60'S GLOBAL TELEVISION	
4	NEW	RUNRIG LONG DISTANCE—THE BEST OF CHRYSALIS	
5	7	CELINE DION FALLING INTO YOU EPIC	
6	5	KULA SHAKER K COLUMBIA	
7	NEW	LUTHER VANDROSS YOUR SECRET LOVE EPIC	
8	6	VARIOUS ARTISTS IN THE MIX '96 VOL.3 VIRGIN	
9	2	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2	
10	NEW	BRIAN KENNEDY A BETTER MAN RCA	
11	3	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN/MCA	
12	1	SHERYL CROW SHERYL CROW A&M	
13	18	GEORGE MICHAEL OLDER VIRGIN	
14	8	FUGEES THE SCORE COLUMBIA	
15	NEW	CHARLIE LANDSBOROUGH WITH YOU IN MIND RITZ	
16	11	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS./WEA	
17	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
18	9	OCEAN COLOUR SCENE MOSELEY SHOALS MCA	
19	10	MOODY BLUES THE VERY BEST OF THE MOODY BLUES POLYGRAM TV	
20	12	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE	

HITS OF THE U.K.		10/19/96	
THIS WEEK	LAST WEEK	AIRPLAY	
1	1	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE/MCA	
2	6	ROTTERDAM BEAUTIFUL SOUTH GO! DISCS	
3	3	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC/EASTWEST	
4	2	ESCAPING DINA CARROLL 1ST AVENUE/MERCURY	
5	4	VIRTUAL INSANITY JAMIROQUAI SONY S2	
6	5	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN	
7	24	WORDS BOYZONE POLYDOR	
8	19	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	
9	8	DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/EASTWEST	
10	11	GOOD ENOUGH DODGY A&M	
11	18	YOU'RE GORGEOUS BABYBIRD ECHO	
12	7	GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR	
13	12	MARBLEHEAD JOHNSON BLUETONES SUPERIOR QUALITY RECORDINGS/A&M	
14	9	READY OR NOT FUGEES COLUMBIA	
15	17	HOW BIZARRE O.M.C. POLYDOR	
16	13	I AM, I FEEL ALISHA'S ATTIC MERCURY	
17	39	FLYING CAST POLYDOR	
18	10	THE CIRCLE OCEAN COLOUR SCENE MCA	
19	27	KEVIN CARTER MANIC STREET PREACHERS EPIC	
20	15	IF YOU REALLY CARED GABRIELLE GO BEAT/GO! DISCS	
21	30	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC	
22	NEW	ALISHA RULES THE WORLD ALISHA'S ATTIC MERCURY	
23	14	FLAVA PETER ANDRE MUSHROOM	
24	21	SEVEN DAYS AND ONE WEEK B.B.E. POSITIVA/EMI	
25	25	TRIPPIN MARK MORRISON WEA	
26	16	IF IT MAKES YOU HAPPY SHERYL CROW A&M	
27	36	SETTING SUN CHEMICAL BROTHERS VIRGIN	
28	NEW	WHAT IF... LIGHTNING SEEDS EPIC	
29	26	LOUNGIN LL COOL J DEF JAM/MERCURY	
30	22	I'M ALIVE STRETCH & VERN PRESENT 'MADDOG' FFR/LONDON	
31	38	ANGEL SIMPLY RED EASTWEST	
32	31	SINGLE EVERYTHING BUT THE GIRL EBTG/VIRGIN	
33	40	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON	
34	NEW	LOVE II LOVE DAMAGE BIG LIFE	
35	33	BEAUTIFUL ONES SUEDE NUDE	
36	28	ALWAYS BREAKING MY HEART BELINDA CARLISLE CHRYSALIS	
37	29	EVERYTHING SARAH WASHINGTON A&M	
38	NEW	YOUR SECRET LOVE LUTHER VANDROSS EPIC	
39	20	FOR YOU ELECTRONIC PARLOPHONE	
40	37	STAMP! JEREMY HEALY & AMOS POSITIVA/EMI	

ITALY		(Musica e Dischi/FIMI) 10/10/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	BORN SLIPPY UNDERWORLD DO IT YOURSELF	
2	2	STRANGER IN MOSCOW MICHAEL JACKSON EPIC	
3	NEW	FOLLOW THE RULES LIVIN' JOY MCA	
4	5	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE/ DANCE FACTORY	
5	NEW	OCEAN WISPERS R.A.F. BY PICOTTO MEDIA/GFD	
6	3	PROFESSIONAL WIDOW TORI AMOS ATLANTIC/EASTWEST	
7	4	WANNABE SPICE GIRLS VIRGIN	
8	7	KILLING ME SOFTLY REGINA DO IT YOURSELF/NITELITE	
9	NEW	FEVER DJAIMIN & DJAYBEE TIMES/SUNTUNE	
10	NEW	READY OR NOT FUGEES COLUMBIA	
ALBUMS			
1	2	LUCIO DALLA CANZONI PRESSING	
2	3	MINA CREMONA EM	
3	1	FABRIZIO D'ANDRE ANIMA SALVE RICORDI	
4	4	EROS RAMAZZOTTI DOVE C'E MUSICA BMG	
5	NEW	NOMADI QUANDO CI SARAI CGO	
6	6	FRANCESCO DE GREGORI PRENDERE E LASCIARE COLUMBIA	
7	10	ARTICOLO 31 COSI' COM'E' RICORDI	
8	7	R.E.M. NEW ADVENTURES IN HI-FI WARNER	
9	8	LAURA PAUSINI LA COSE CHE VIVI CGD	
10	5	BIAGIO ANTONACCI IL NUCCIO MERCURY	

AUSTRALIA		(Australian Record Industry Assn.) 10/20/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MACARENA LOS DEL RIO BMG	
2	4	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST	
3	2	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG	
4	3	I'LL BE THERE FOR YOU REMBRANDTS EASTWEST	
5	10	WANNABE SPICE GIR	

HITS OF THE WORLD

CONTINUED

MALAYSIA (RIM) 10/08/96		
THIS WEEK	LAST WEEK	ALBUMS
1	NEW	KENNY G THE MOMENT BMG
2	1	SCORPIONS THE GOLD ULTIMATE COLLECTION EMI
3	3	EMIL CHAO XIAO TIAN TANG ROCK
4	2	CELINE DION FALLING INTO YOU SONY
5	4	FOOL'S GARDEN DISH OF THE DAY EMI
6	7	FAYE WONG FAYE BEST II POLYGRAM
7	6	ZIANA ZAIN ZIANA ZAIN UNPLUGGED BMG
8	NEW	JORDAN HILL JORDAN HILL WARNER
9	NEW	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI
10	NEW	TONI BRAXTON SECRETS BMG

HONG KONG (IFPI Hong Kong Group) 10/06/96		
THIS WEEK	LAST WEEK	ALBUMS
1	1	FAYE WONG FAYE WONG BEST CINEPOLY
2	NEW	SAM HUI POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM
3	2	LEON LAI LEON LAI '96 GREATEST HITS POLYGRAM
4	4	LEO KOO SECOND FAVORITE BMG/MUSIC IMPACT
5	6	EKIN CHENG IF THE SKY RAIN BMG
6	3	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
7	NEW	ALAN TAM POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM
8	NEW	MICHAEL KWAN POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM
9	NEW	AMANDA LEE QI SHI GOLDEN PONY
10	5	EMIL & EASY BAND MY LITTLE PARADISE ROCK

NETHERLANDS (Stichting Mega Top 50) 10/10/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	BANGER HART ROB DE NIJS EMI
2	7	HARCORE FEELINGS CHARLIE LOWNOISE & MENTAL THEO POLYDOR
3	2	WANNABE SPICE GIRLS VIRGIN
4	4	SEVEN DAYS AND ONE WEEK B.B.E. ZOMBA
5	5	FLAVA PETER ANDRE BMG
6	8	STRANGER IN MOSCOW MICHAEL JACKSON EPIC
7	3	READY OR NOT FUGEES COLUMBIA
8	NEW	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA
9	NEW	SOMEBODY ELSE'S LOVER TOTAL TOUCH BMG
10	NEW	I CAN'T HELP MYSELF KELLY FAMILY EMI
ALBUMS		
1	3	CELINE DION FALLING INTO YOU COLUMBIA
2	1	ANDREA BOCELLI BOCELLI POLYDOR
3	9	ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI
4	4	FRANS BAUER VOOR JOU TIPTOP
5	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
6	7	LAURA PAUSINI LA COSE CHE VIVI WARNER
7	5	R.E.M. NEW ADVENTURES IN HI-FI WARNER
8	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
9	NEW	CLOUSEAU ADRENALINE EMI
10	NEW	FRANS BAUER LIEBESBRIEF TIPTOP

IRELAND (IFPI Ireland/Chart-Track) 10/10/96		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	WORDS BOYZONE POLYDOR
2	NEW	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC
3	5	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC/EASTWEST
4	3	INSOMNIA FAITHLESS CHEEKY
5	1	HOW BIZARRE O.M.C. POLYDOR
6	4	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE/MCA
7	2	SEVEN DAYS AND ONE WEEK B.B.E. POSITIV/EMI
8	6	READY OR NOT FUGEES COLUMBIA
9	NEW	SETTING SUN CHEMICAL BROTHERS VIRGIN
10	8	VIRTUAL INSANITY JAMIROQUAI SONY S2
ALBUMS		
1	NEW	BRIAN KENNEDY A BETTER MAN RCA
2	NEW	SIMPLY RED GREATEST HITS WARNER BROS.
3	1	CHARLIE LANDSBOROUGH WITH YOU IN MIND RITZ
4	2	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.
5	10	CELINE DION FALLING INTO YOU EPIC
6	6	FUGEES THE SCORE COLUMBIA
7	9	NIRVANA FROM THE MUDDY BANKS OF THE WISKAH MCA
8	7	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
9	5	SOUNDTRACK TRAINSPOTTING EMI
10	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE

BELGIUM (Promuvi) 10/18/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	KILLING ME SOFTLY FUGEES COLUMBIA
3	NEW	SEVEN DAYS AND ONE WEEK B.B.E. YETI
4	3	BANGER HART ROB DE NIJS EMI
5	7	KAMIEL GOES CLASSIC KAMIEL SPIESSENS MAGIC PRODUCTIONS
6	4	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
7	9	READY OR NOT FUGEES COLUMBIA
8	5	SI TU TE VAS ENRIQUE IGLESIAS MCA
9	NEW	WOMAN NENEH CHERRY VIRGIN
10	8	BAILANDO PARADISIO DANCE DEVELOPMENT
ALBUMS		
1	1	CLOUSEAU ADRENALINE EMI
2	3	FUGEES THE SCORE COLUMBIA
3	2	DEUS IN A BAR UNDER THE SEA BANG!
4	NEW	DANA WINNER WAAR IS HET GEVOEL ... EMI
5	4	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.
6	5	LAURA PAUSINI LA COSE CHE VIVI CGD
7	NEW	GUNTHER NEEFS SPECIAL REQUEST POLYDOR
8	7	CELINE DION FALLING INTO YOU COLUMBIA
9	6	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER BROS.
10	8	JEAN JACQUES GOLDMAN SINGULIER COLUMBIA

AUSTRIA (Austrian IFPI/Austrian Top 30) 10/15/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	BREAK MY STRIDE UNIQUE 2 SONY
2	4	I CAN'T HELP MYSELF KELLY FAMILY EMI
3	5	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
4	3	KILLING ME SOFTLY FUGEES COLUMBIA
5	7	I LOVE YOU ALWAYS FOREVER DONNA LEWIS WARNER
6	2	WANNABE SPICE GIRLS VIRGIN
7	NEW	HOW BIZARRE O.M.C. POLYDOR
8	6	WHERE DO YOU GO NO MERCY BMG
9	8	SEVEN DAYS AND ONE WEEK B.B.E. POLYGRAM
10	9	THINK TWICE ALANA DANTE SONY
ALBUMS		
1	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER
2	NEW	DJ BOBO WORLD IN MOTION ECHO ZYX
3	4	NIRVANA FROM THE MUDDY BANKS OF THE WISKAH MCA
4	2	WOLFGANG AMBROS VERWAHRLOST ABER FREI POLYGRAM
5	NEW	KASTELRUTHER SPATZEN STERNE UBER'M ROSENGARTEN KOCH
6	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
7	6	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	NEW	SHERYL CROW SHERYL CROW POLYGRAM
9	NEW	HANSI HINTERSEEER TRAUM MIT MIR BMG
10	5	FUGEES THE SCORE COLUMBIA

DENMARK (IFPI/Nielsen Marketing Research) 10/10/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	COCO JAMBOO MR. PRESIDENT WARNER
3	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
4	NEW	WHERE DO YOU GO NO MERCY BMG
5	6	READY OR NOT FUGEES SONY
6	NEW	INSOMNIA FAITHLESS SCANDINAVIAN
7	8	HERO OF THE DAY METALLICA POLYGRAM
8	5	HUN FAR FOR LIDT OSTKYST HUSTLERS SONY
9	NEW	KYLLING & SOFTICE & POLSER PAKKASSESHOW EMI
10	NEW	FLAVA PETER ANDRE BMG
ALBUMS		
1	NEW	HANNE BOEL SILENT VIOLENCE EMI
2	NEW	JOHN DENVER THE ROCKY MOUNTAIN COLLECTION BMG
3	NEW	RAY DEE OHH ALL THE HITS REPLAY
4	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER
5	2	SANNE SALOMONSEN 1996 VIRGIN
6	10	CELINE DION FALLING INTO YOU SONY
7	NEW	GEORGE MICHAEL OLDER VIRGIN
8	7	FUGEES THE SCORE SONY
9	NEW	LARS H.U.G. KISS & HUG (FROM A HAPPY BOY) EMI
10	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER

NORWAY (Verdens Gang Norway) 10/10/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	INSOMNIA FAITHLESS SCANDINAVIAN
2	2	WANNABE SPICE GIRLS VIRGIN
3	3	COCO JAMBOO MR. PRESIDENT WARNER
4	4	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
5	5	GUDI HVOR DU ER DEILIG BJELLEKLANG BMG
6	6	CAPTAIN JACK CAPTAIN JACK EMI
7	7	IF I RULED THE WORLD (IMAGINE THAT) NAS SONY
8	9	HERO OF THE DAY METALLICA POLYGRAM
9	NEW	I CAN'T HELP MYSELF KELLY FAMILY EMI
10	NEW	HEAVEN U96 POLYGRAM
ALBUMS		
1	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER
2	3	HANNE BOEL SILENT VIOLENCE EMI
3	2	SMURFENE SMURFEHITS 1 ARCADE
4	5	BJELLEKLANG KORT VED ORA BMG
5	NEW	BO KASPER ORKESTER AMERIKA CUPOL
6	4	TRE SMA KINESERE TRO HAP & KJAERLIGHET SONY
7	7	D.D.E. DET GAR LIKAR NO NORSKE GRAM
8	NEW	NIRVANA FROM THE MUDDY BANKS OF THE WISKAH MCA
9	6	DI DERRE GYM POLYGRAM
10	10	PAUS & FJELD TO RUSTNE HERRER BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SOUTH AFRICA: As has happened elsewhere, the South African rave scene has blossomed from an underground culture into a mainstream industry. The trade magazine Music Africa recently reported that "the size of rave productions has grown considerably during the past two years, with louder sound systems, more lighting, lasers, and other special effects to attract an increasing number of ravers." As if to underline the point, there has been a steady stream of international personalities arriving here in recent weeks, including British DJ Carl Cox, British singer Boy George (recently transformed into a guru of the dance scene), and Italian dream-house-techno superstar Robert Miles. But the rave scene here has not depended on importing big names for its growth. It has been around since 1990, which was when the first clubs specializing in techno, such as Fourth World, opened. Now, even Pretoria has a techno club, DNA, where DJs flex their muscles, and the local scene has spawned a succession of events with powerfully anthemic themes, including Ice Rave, Origin, Close Encounters, and, most recently, Desert Storm, held literally in a desert, the Karoo.

From crowds of a few hundred in the early days, audiences now routinely average more than 5,000, with the Ministry of Sound show June 29 attracting more than 9,000 fans, the biggest such event in South Africa. Rave organizers have come and gone, but several promoters have firmly established their credentials in the field, notably Global Dance Initiative (which organized Ministry of Sound) and Origin Productions. The venues are as creative as those anywhere in the world, ranging from a Johannesburg drive-in built on a mine dump to a power station in Grahamstown.

GHANA/U.K.: London-based African music reissue label RetroAfric commemorates its 10th year with a mid-priced compilation, "African Cavalcade," released Oct. 14. But the anniversary is tinged with sadness at the passing of horn player, bandleader, and undisputed king of highlife E.T. Mensah, who died in Accra, Ghana, July 19. Previously decorated by the Ghanaian government for popularizing highlife internationally, Mensah received a state burial Sept. 13. The RetroAfric label was set up as a vehicle for releasing Mensah's '50s recordings, encouraged the label to pursue a program of reissuing recordings by various African artists from the '50s to the '70s. "African Cavalcade," which comprises tracks from RetroAfric's 10-album catalog, includes selections from "All For You" and another Mensah set, "Day By Day," both of which feature his Tempos band. "We owe him a lot. He set the ball rolling," says compiler Graeme Ewens. "His records continue to sell the best, partly because there's nothing else about." The compilation includes an offering by another late African legend, Congolese guitarist Franco, the subject of a book by Ewens called "Congo Colossus: The Life And Legacy Of Franco & O.K. Jazz" (Baku Press, U.K.). Another notable track is an exclusive number by the Latin-imbued Ry-Co Jazz that was not included on the group's "Rumba Round Africa" album, which was released in August.

DENMARK: Hanne Boel and Sanne Salomonsen have earned so much gold and platinum that, between them, they could trade at the London Metals Exchange. Coincidentally, both artists have new albums out that take them away from the style of recent releases and back to the starting points of their respective careers. With her haunting voice, Boel is the best-selling female act in Scandinavia, having logged sales of more than 2 million units on five previous albums and a greatest-hits collection. Her new album, "Silent Violence," went gold (25,000 units) in Denmark and Norway on its Sept. 26 shipping date and immediately grabbed the No. 1 slot here. It was released internationally by EMI Medley Oct. 14. "I chose a mainstream sound and style," she says of her last few albums, "instead of the more experimental nature of my early material. With 'Silent Violence' I've closed the circle, in that I feel I'm back where I started eight or nine years ago. I feel that I've succeeded in making an album that's 'me.'" Salomonsen's new album, "1996," marks her first full Danish-language outing since 1989, when her "Sanne (89)" sold half a million copies. Virgin released an English-language version of the new album in Germany to coincide with the Sept. 12 domestic shipping. "Sanne has wanted to cut a Danish record for some time," says Virgin promotions manager Christine Ulrich. "She's good at it, and people like it, so instead of the international market, we're concentrating on Denmark and Scandinavia." "1996," Salomonsen's ninth album with Virgin, sailed straight into the top 10, where it remains.

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The Album

MCA ASIA/PACIFIC TAPS BOND

(Continued from page 49)

those countries where we do not yet have our own companies."

Rogers admits to "mixed feelings" about returning to London. "I'm very sad to be leaving a part of the world that I love, people that I've become very close to. It's been a unique experience in the music business; the last major to be out here in a decade and perhaps the last one that will come for a long time."

Of Bond, Rogers says, "Jorgen Larsen and I have both known Peter for many years. We have enormous respect for his ability, both as a music man and as an international business executive. He has extensive experience in Asia and an enormous love of the Asian culture."

Bond was not available for comment at press time. However, it is thought that he will focus on building MCA's international catalog sales throughout the Asia/Pacific region—the company's warehousing and distribution is

handled by BMG Entertainment International—while watching for domestic A&R opportunities. MCA has a handful of Asian artists.

Timbuktu International will continue as an independent, London-based firm, helmed by GM Mark Bond and business affairs manager Jerry Cox. It also has a joint-venture music, entertainment, and multimedia company in the Middle East under the name Dunes. It is based in Dubai, United Arab Emirates, and covers the region's Arab countries, including UAE, Saudi Arabia, Qatar, Bahrain, Kuwait, Egypt, Jordan, Lebanon, and Syria.

Timbuktu's partner in Dunes is a local Emirate company. Distribution is handled by Megastar, the licensee for Sony, PolyGram, and India's Magnasound, among others.

Assistance in preparing this story was provided by Adam White in London.

BRIT BROADCASTERS, RETAIL WIN WITH CMAs

(Continued from page 49)

three major gainers for us. The sales increase on Strait was tenfold," he says.

For the U.K. record companies, the results were equally heartening. Rimes' performance made an instant impact, according to Will McCarthy, product manager at her label, Curb U.K. "We have seen a dramatic increase in sales last week. The event has definitely struck a chord—the CMA viewing figures have quadrupled over the last two years, and I am sure it is another indication that this is an expanding market," he says.

Glenn Crouch, the U.K. product manager at BMG responsible for country music on Arista, RCA, and Giant Nashville, adds, "TV is crucial and is certainly very beneficial in terms of sales. It was excellent that the CMA in this country pulled the record companies, broadcast, and retail elements together."

Avril MacRory, BBC2 head of music programming, says that although the channel has screened the show for a number of years, this year's awards benefited from a much higher profile, and the final rating figures may reach 3 million. "One of the things that made a big difference this year was the commitment from the BBC to trailing. We ended up getting very high-profile trails, and we were thrilled at those. That is why the audiences were as big as they were."

She adds that BBC 2 regards country as a growth area and that at present, the channel is planning an evening devoted to country, scheduled for January or February next year.

As well as the BBC in the U.K. and RTE in Ireland, screenings have been lined up for Denmark (TV2), France (Canal Jimmy), Sweden (SVT), Switzerland (DRS), and Germany (Premiere); the show was also screened in Australia on Prime TV and in Canada on Global TV.

Kate Farmer, director of international marketing at MCA Music Entertainment International, sees no reason why retail initiatives similar to the U.K. campaign can't be arranged for other European territories. "We have been booking ads in television listing magazines in the territories planning to show the awards," Farmer says. "I

would hope that the generic could be expanded to other territories, because the CMA also has offices in Germany and the Benelux."

Tony Rounce, the CMA's U.K. and Irish representative, is confident that the U.K. generic campaign can be built on. "This year, it was more of an awareness campaign; if we go ahead with it next year, maybe we can try and expand it, perhaps to include things such as a sampler. There are a number of ways where we can expand on what we have achieved this year. The main thing is that it seems to have served its purpose and heightened the awareness of what country music is all about."

Farmer agrees that the CMA Awards are a vital marketing tool in winning over country doubters. "I think it opens up doors for country music in general. I think a lot of the international territories still have a clichéd view of country music, but it has a moved along from there."

AZUCAR MORENO

(Continued from page 50)

popular TV soap opera "Salsa E Merengue."

While they are in New York, Azúcar Moreno will shoot the video for their second single from the album, "Hoy Tengo Ganas De Ti" (Today I Fancy You). Rull feels sure that once promotion takes off in Europe and Latin America particularly, worldwide sales of the new album will overtake the duo's



previous record of more than 1 million units for their 1990 album "Bandido" (Bandit).

The sisters are not new to the U.S. Their 1994 album "El Amor" (Love) was produced by Emilio Estefan in his Miami studios, and among the record's composers were Emilio and Gloria Estefan, Victor Victor, Juan Gabriel, and Estefano.

Danniels' Grace Under Pressure
Rush, VH Manager Maintains Rock Focus

■ BY LARRY LeBLANC

TORONTO—If managing the fast-paced careers of Rush, Van Halen, King's X, Tea Party, and ex-Extreme members Gary Cherone and Nuno Bettencourt can be overwhelming at times, the reticent Ray Danniels would be the last to acknowledge it.

"Despite what has happened in the past couple of weeks with David Lee Roth being in [Van Halen] and [then] not being in the band, I can't imagine being in a better situation right now, career-wise," says the Toronto-based veteran manager. "[With Rush and Van Halen] I've got two of the last veteran rock acts which still do good [concert] business and reach the top five each time they release a new record."

Confirming widespread industry speculation that the 34-year-old ex-Extreme singer Cherone is, in fact, Van Halen's new permanent front man, replacing Sammy Hagar, who left the band in June, Danniels predicts that the move will result in a further decadelong chart run for Van Halen. Danniels expects that Van Halen's first studio album featuring Cherone will be released in the spring.

On Tuesday (22), Warner Bros. will issue Van Halen's "Best Of Volume 1" worldwide. The album features 17 tracks divided between Roth, who left the band in 1985, and his replacement Hagar. The package contains two recently recorded tracks with Roth, "Me Wise Magic" and "Can't Get This Stuff No More." The sassy "Me Wise Magic" is at No. 1 on Billboard's Mainstream Rock Tracks chart.

"As a pure singer, Gary is a natural talent," says Danniels. "He has the swagger that Roth has, and he's a great lyricist. We're as confident as we can get."

Danniels believes that the retooled Van Halen will also be able to increase its international impact. "With [the 1995 album] 'Balance,' we took a band that on their two previous records had sold less than a half-million records outside of America and [got them to sell] 2 million records," he says. "The next [studio] album is going to do that and more, because Gary Cherone is a much bigger name than either Sammy Hagar or David Lee Roth in most [foreign] territories. Extreme has been a big band in Europe and Asia."

Former Extreme guitarist Bettencourt, billed just as Nuno, will release his debut solo album, "Schizophrenic," in the U.S. on A&M Records Jan 14.

With a staff of nine, Danniels heads a Toronto-based operation that includes his holding company (Two Minutes for Holding), a management company (Standing Room Only [SRO] Management Inc.), a label (Anthem Records), and a publishing and production outlet (Anthem Entertainment).

Unquestionably, Danniels' greatest management feat has been Rush, which he has handled for more than two decades. The Canadian trio has sold 35 million albums worldwide, according to Pegi Cecconi, VP of SRO/Anthem.

"Rush proved to people, not only in Canada, but in the United States as well, that [as a group] you didn't have to move to New York or Los Angeles [to be successful]," says Danniels. "They also proved you didn't have to be trendy

or have the right haircut.

"After working with other groups, I now have even more respect for how easy [the members of] Rush are to get along with," continues Danniels. "Twenty years with these guys, and they have never disappointed me. They have never canceled a show. They have never been anything less than good to their word."

"Ray is the best negotiator I've ever negotiated against and with," says Val Azzoli, president of Atlantic Records, who worked for Danniels from 1978 to 1989. "Ray is so meticulous in his negotiation; he knows exactly where everything is, and he has a great way of putting [a deal] together."

Says veteran Canadian manager Bruce Allen (Bryan Adams, Martina McBride), "It's an amazing feat that Ray has kept Rush together for so many years. He's kept them selling records and being a viable concert attraction with no [chart] hits."



DANNIELS

After a three-year layoff, Rush released its 16th studio album, "Test For Echo," on Atlantic Records Sept. 10. The title track is at No. 2 on Billboard's Mainstream Rock Tracks chart, while the album is No. 55 on The Billboard 200. The album has sold 213,000 units in the U.S., according to SoundScan. In Canada, the album is No. 43 on the Record's retail album chart, while the title track is No. 9 on the trade's contemporary album radio chart.

Starting Oct. 18 in Albany, N.Y., Rush began touring behind its current album and will play 35 major-market dates in the U.S. until mid-December. The band will hit the road April through June for an additional 35 dates throughout North America.

Danniels says that he was asked to manage Van Halen 10 years ago, but, due to commitments to Rush, which was touring more at the time, and family considerations, he turned the job down. Recalling his decisions within the past three years to pick up Van Halen, King's X, Extreme, and Tea Party, Danniels says, "At that point, all my kids were in school, and my wife was supportive of doing it. [If I hadn't expanded] I would have had to cut some people [at the company] who had been here for a long time. It wasn't a hard decision."

Rush drummer Neil Peart says the band hasn't been jealous of the other groups Danniels manages. "There's no doubt in our minds that what's foremost in Ray's mind is that he is Rush's manager. Frankly, we don't work enough to keep him busy, so why shouldn't he work at the highest level he can elsewhere?"

The son of a die-casting executive, Danniels was running a small, non-union booking agency at the age of 16 when he met Rush at the Coffin, a youth drop-in center in the basement of a local Anglican church in the late '60s. First, as a booking agent, then as a manager, Danniels began finding Rush work at local high schools, colleges, and bars. The band then consisted of guitarist Alex Zivojinovich (aka Alex Lifeson), singer/bassist Gary

Weinrib (Geddy Lee), and drummer John Rutsey.

In 1973, Danniels teamed up with Vic Wilson, then president of Concept 376, to form Standing Room Productions to manage Rush. Frustrated by the band's failure to attract a recording deal, Danniels sold his booking agency, Music Shoppe International, and, with Wilson, set up Moon Records.

The band's eponymous debut album came out in Canada in March 1974 on Moon with Canadian distribution initially being handled by London Records. Despite little Canadian radio airplay and few reviews, the album soon sold 5,000 copies, mostly in southern Ontario. After Donna Halper, PD at album rock WMMS Cleveland, started playing the album track "Working Man," 7,000 exported copies were sold in the Cleveland area. The U.S. sales prompted Mercury Records to sign the band and to back a tour of America.

However, two weeks before Rush was due to launch its first U.S. tour, Rutsey left the band and was replaced by Peart.

Rush's international profile soared with its tremendously passionate concept work "2112" in 1976. The album reached No. 61 on The Billboard 200. "2112" was the pivotal album for Rush," says Danniels. "That album stands up really well today."

Danniels and Wilson (who left SRO/Anthem in 1980) established Anthem Records and Anthem Entertainment in 1977 as vehicles to protect Rush's independence and to give themselves the flexibility to record and publish acts on their own.

"Ray understood the value of copyrights, while other managers weren't much better than agents that just overcharged," says Cecconi. "I remember Ray being offered an obscene amount of money in 1981 to sell the [Rush] catalog to Warner Bros. Publishing. He didn't take the deal. He said to me, 'What would we have left?'"

Peart says that both Anthem Records and Anthem Entertainment provide Rush with a sizeable amount of independence. While Atlantic issues Rush's recordings worldwide, excluding Canada, they are licensed from Anthem Records. "We just complete a record, do the artwork, master it, and then present [Anthem Records] with a finished work rather than kibitzing [with label executives] all the way along from the demos. We just tell Ray our silly idea, and he makes it work."

Adds Danniels, "I'm not good at taking no for an answer."

ARCADE, CRESTARS

(Continued from page 49)

company.

Richard Dedapper, managing director of Arcade, says the new collaboration will allow the companies to focus on "building fully fledged careers for all our artists."

Crestars was launched in 1988 and has racked up hits with BB Jerome & the Bang Gang, the Dinky Toys, and Pop In Wonderland. The company's other acts include Sunny Side Up, 2 B-One, River Blue, and Isabelle A. The new venture went into effect Oct. 14.

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Software Shoppers Choose Stores Over The Internet

■ BY BRETT ATWOOD

LOS ANGELES—As the Internet audience continues to expand, more software products are making their commercial debuts electronically, rather than at retail. Some consumers are ditching the disc in favor of the instant gratification offered by digital download.

However, traditional computer software retailers, which already lose a significant chunk of potential sales to mail-order retail businesses, are not likely to surrender anytime soon to the looming prospect of a digitally delivered future. Retailers are fighting back with premium versions of Internet offerings that often contain such enhancements as CD-quality music and expanded content, as well as elaborate packaging and printed documentation.

Some of the most popular games and utility programs on the Internet are available in both retail- and Internet-delivered versions, including World Wide Web browser Netscape Navigator, 3D shooting game Quake, graphic chat program the Palace, video teleconferencing software CU-SeeMe, offline news and information service PointCast, and Internet application RealAudio Player Plus.

"For whatever reason, a lot of people are uncomfortable downloading," says Mark Jeffrey, director of commercial marketing for the Palace Inc., which makes the Palace. "Maybe they have a slow modem and don't want to wait, or they get frequently bumped off their Internet connection. People are still used to buying software in the store. Generally, retailers like to see that there is something different in the software

that they stock from what is available on the Internet."

With the Palace, Internet users can instantly download a limited shareware version of the software. However, they must dial a toll-free number to "register" the product. After paying a \$25 registration fee, the user is able to access more features. On Oct. 15, a retail version of the Palace was made available for a suggested price of \$49.95. To steer consumers toward that version, the Palace spiced up the CD-ROM release with graphical content that would take a long time to download through the Internet.

"I have no idea whether consumers will choose the CD-ROM or the Internet download version," says Jeffrey. "But look at what has happened with Netscape. The CD-ROM version of their browser is one of the top-selling titles out there."

Despite the fact that Internet users can download a trial version of Netscape Navigator free of charge on the Internet, many have opted for the convenience of owning a CD-ROM copy. The versions are identical, except that the CD-ROM contains print documentation to support the software.

Consumers can purchase a shareware version of id Software's 3D shooter "Quake" for about \$6.99 at stores, or they can download the same version free from the Internet. The retail and shareware versions can be upgraded to the full-length game for a fee and a phone call.

Consumers who opt for the retail version get a significant bonus: a CD-quality soundtrack by Trent Reznor of Nine Inch Nails.

Josh Bernoff, senior analyst for

the people and technology strategies group at Forrester Research, says that despite such extras, many software retailers are likely to pass on stocking products that are already available on the Internet.

"It's impractical to sell a lot of these specific products through retail channels," says Bernoff. "There is a very limited amount of

space on store shelves. If someone wants this software, they can get it instantly from home. Plus, the margins are better online. The software developer gets more revenue from a direct sale . . . and the [digital download] approach works only for a small amount of software. There can be well over 400 megabytes of content on a CD-ROM. It is unlikely that

most consumers would be willing to download that from the Internet."

However, Jon Viscott, product manager of Virgin Entertainment Group (U.S.), says that there are some Internet-sold titles that the Virgin Megastore retail chain is declining to stock.

"I suppose it is a convenience to
(Continued on page 62)

Virgin Takes 2nd Shot At 'Sacred Spirits' Unconventional Campaign Targets U.S.

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Virgin Records is hoping that the spirit of a multifaceted marketing campaign will breathe new life into a unique album that marries varied Native American chants with contemporary musical arrangements such as hip-hop and pop.

"Sacred Spirits: Yeha-Noha" is already a bona fide international hit, selling more than 2 million copies since its release last summer in such markets as France, Spain, the U.K., and Australia. Ironically, despite its cultural roots, the album failed to generate much of a buzz in the U.S., where it has sold only 50,000 units, according to Virgin. Enter the team at Virgin Records America, which rereleased "Sacred" in the U.S. Oct. 1, backed by a targeted, decidedly less conventional campaign.

"We were excited about it the first time around, and the issue for me was that here's something that is based on music by the people who had given birth to this land, and it was successful everywhere else but here," says Virgin Records America president/CEO Phil Quartararo. "It was a huge contradiction; it was embarrassing in some ways. I at least wanted to give it another shot."

In fact, the album—available only

on the CD format this time around and dressed in a dramatic new cover—is getting a lot of shots with the new promotion. For starters, Virgin established a toll-free number (888-ATT-Sacred) that consumers may call to sample the music, learn the story behind it, and order a direct-mail delivery of the album. The label also pressed 80,000 copies of a four-song CD sampler,



60,000 of which are being poly-bagged with the fall issue of trade magazine Native Peoples. The remaining 20,000 samplers are earmarked for various cross-promotions, and the label is approaching various companies from airlines to clothing manufacturers, according to senior VP of marketing Barbara Bolan.

Aside from whetting appetites for the album, the sampler comes packaged with an unusual retail incentive: elegantly designed consumer coupons worth \$2 off the price of the album, which can be used at any U.S. store. Additionally, Virgin is providing selected radio and TV stations with oversized posters and other materials for use as giveaways.

Retailers, happy to have store traffic no matter how it is generat-

ed, are encouraged by the promotion. "I think it's a great idea," says David Levesque, head buyer at the 37-store Harmony House chain. "They thought they had a worthwhile project that probably didn't meet their expectations the first time around and figured they would try a little alternative merchandising."

Levesque says Harmony House carried "Sacred Spirits" last year and included it in a listening-post promotion. Since the set's rerelease, he says, the chain has been selling an average of one album a day, which is "as well or better" than the album did during its debut week.

If the Virgin campaign is a success, Levesque says, he wouldn't be surprised to see like-minded promotions from Virgin and other labels follow suit.

Although each facet of Virgin's marketing campaign does not in itself break new ground, the project marks the first time that the label has pulled out so many stops to reintroduce an entire album in a market.

"We've gone after singles that have had to be remixed and repackaged, but we've never taken a whole album to this magnitude," says Quartararo. "We thought the first time around we could go the conventional route—put it on the radio

(Continued on page 57)



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MODEL COLS 212

Caymans Move To Caribbean Rhythm Island Record Store Features Local Acts

■ BY PATRICIA BATES

GEORGE TOWN, Cayman Islands—You haven't sailed to the Cayman Islands until you've had a plantation-rum punch and danced to "Macarena."

You can indulge in both at Caribbean Rhythm, a music store located next to Tortuga Duty Free Liquors. Robert Hamaty owns both operations (along with the Tortuga Rum Co.), which are not far from the libations and gyrations that go on at the Utopian Seven Mile Beach.

The Cayman Islands overflow with a tropical beat of steel drums, calypso, reggae, and soca. In less than 1,000 square feet, Caribbean Rhythm sells more than 125 tapes per week by 300 Western Caribbean artists, such as Darrel Dacres, George Nowak (known as "The Barefoot Man" or "The Scuba Troubadour"), Earl La Pierre, and Memory Of Justice.

Dacres covers "Macarena" on his "Hot Island Mix" CD on CMI Records. Another favorite is the multi-artist compilation "Reggae Gold '96" on VP

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Records, along with "Reggae Gold" sets from '95 and '94.

At Caribbean Rhythm, the late Bob Marley contributes to the atmosphere and the inventory. There's a mural on the wall that contains a likeness of him, accented by the rasta colors of yellow, red, and green; Marley's recordings also receive their own glass display case. Sales for the artist—who lived in nearby Jamaica—average 25 CDs per week.

"The people like best 'Live!', because it has his hit 'I Shot The Sheriff,'" says Veerila Elliott, the store's manager. "Next, I'd say it would be the 'Exodus' and 'Survival' albums." All three titles are distributed by Island on the Tuff Gong Records label.

There are also Jamaican hats and Irie Blue-designed T-shirts embla-

zoned with the store's name.

Marley's CDs are at a bargain price in the Caymans, \$10 U.S., since the local currency is strong compared to the dollar. Caribbean Rhythm prices all nondomestic music at \$17-\$19.

"The cruise ships recommend us to their passengers," says Elliott. "We've been open at least a year, but this is the only location we have in George Town." In on-board lectures, maps are given away on which are printed 30-day guarantees on items from duty-free shops like Caribbean Rhythm. Some cruise lines advise patrons to get a "stamp" at island cash registers to be eligible for prizes.

Caribbean Rhythm's hours are by the dock, not the clock. Most tourists come to the Cayman Islands between September and April. If cruise boats like the Seabreeze are anchored off George Town Harbor, merchants extend their hours beyond the normal 9 a.m. to 5 p.m.

George Town's island, Grand Cayman, was once known as "the island that time forgot," but today nearly 950,000 vacationers arrive here per year. With a population of around 32,000, the Cayman Islands are 480 miles due south of Miami, a one-hour and 20-minute flight.

English is the official language in the British Crown Colony, spoken with an American drawl and a Welsh accent. It's a rich paradise, with 50 banks, many lawyers, and no income taxes. In George Town, the cost of living is about 20% higher than it is in America, but Caymanites like to spend money on music.

The Caymans are multicultural, and the selection at Caribbean Rhythm depicts the country's proud heritage. Alternative rock and rap doesn't go over well with Cayman natives, says Elliott, and there's very little country music—just a few CDs by Garth Brooks, Reba McEntire, and Kenny Rogers.

However, traditional black gospel keeps the country's spiritualism, and Caymanites like the Winans' "Heart & Soul" (Qwest/Warner Bros.), BeBe and CeCe Winans' "Relationships" (Capitol), and the Rev. Milton Brunson & the Thompson Community Singers' "Jammin' Gospel Remixes" (Word/Epic). Among the Caribbean inspirational vocalists are Nina Orrett ("The Cayman Songbird"), Joey Tatum, and the Gospel Soul Seekers.

Memory Of Justice is a reggae group with widespread acceptance in the Caymans; it laid the tracks for its CD "Playing The Game" at its own studio. As for calypso, Papie Conolly and Larry Cayasso have found a market for their set "Just For You." The Cayman National Cultural Foundation supports the work of area musicians, who use instruments that include cow-skin drums.

Caribbean Rhythm encourages listening—there are six CD and cassette players and one TV monitor. Videotapes can be seen continuously, such as the multi-artist "Soca Party No. 4," made at Coral Sounds Studio in Trinidad, and "Caribbean Carnival."

(Continued on next page)

newsline...

MUSICLAND reports that September sales for stores open at least a year fell 2.5% from the year before. Same-store sales for the superstores (Media Play, On Cue) declined 0.8%; for the mall stores (Sam Goody, Suncoast Motion Picture Co.), they were down 3.2%. A Musicland executive says, "The releases for this period were lackluster compared to last year, when video releases included the 'Star Wars' trilogy and 'Cinderella' and music releases included Alanis Morissette, Hootie & the Blowfish, and the 'Dangerous Minds' soundtrack. This lack of current hits is reflected in the continuing weakness of our sales." Musicland operated 1,477 stores as of Sept. 30.

VIACOM has entered into an agreement with long-distance telephone company Sprint to develop and distribute Internet access products. These will be based on Viacom's various brands, which include Blockbuster Entertainment, MTV Networks, Paramount Pictures, and Simon & Schuster. The first of the products will be announced later this year. Sprint serves more than 15 million business and residential customers in the U.S.

FOX KIDS WORLDWIDE, a company that was spun off from News Corp.'s



Fox Broadcasting, is seeking to raise about \$150 million through an initial public offering of stock. The new firm will be the parent of Fox Children's Network and Saban Entertainment, which has a library of more than 3,700 half-hours of children's entertainment. Fox has filed a registration statement with the Securities and Exchange Commission for the offering, which will be managed by Merrill Lynch, Allen & Co., and Bear,

Stearns.

UNIVERSAL PICTURES has entered into a five-year movie production and distribution agreement with independent producer Beacon Communications for up to four films a year. Among the films that Beacon has produced are "The Commitments," "The Baby-Sitters Club," and "The Road To Wellville." Its current slate includes "A.F.O." with Harrison Ford and "A Thousand Acres" with Jessica Lange, Michelle Pfeiffer, and Jennifer Jason Leigh. Universal also announces that its MCA/Universal Internet site has recorded 100 million hits since its launch in late 1994.

EASTERN FRONT RECORDS, an independent label based in Medfield, Mass., has made a three-year exclusive distribution deal with Koch International for the U.S. and Canada. Eastern Front, a 2-year-old label founded by Jerry Potts, has on its roster such acts as Martin Sexton, Peter Mulvey, the Courage Brothers, and Barbara Kessler. It was previously distributed by Distribution North America.

TIME WARNER and Turner Broadcasting System shareholders approved the \$7 billion merger of the two companies. Gerald Levin, chairman of Time Warner, promised \$600 million in cost cuts and "revenue enhancements" following the merger. Meanwhile, Moody's Investors Service has upgraded the long-term debt ratings of Turner's bonds, saying it will "realize substantial benefits under its new ownership structure." Time Warner's debt now totals \$17 billion.

ALL AMERICAN COMMUNICATIONS, operator of the Scotti Bros. record label, says its board has authorized a stock repurchase of up to 1 million shares. It also reports that it has completed a private placement of \$100 million worth of five-year notes. Proceeds will be used for internal growth and acquisitions and to redeem \$45.8 million in existing debt.

K-TEL INTERNATIONAL, the marketer of videos and compilation albums, reports a net loss of \$745,000 on sales of \$71.9 million for the fiscal year that ended June 30, compared with a net loss of \$2.48 million on \$65.9 million in sales the year before. The company says it posted a fourth-quarter loss of \$1.42 million, "primarily due to underperformance of its North American consumer convenience product division, resulting in some inventory writedowns."

DISCOVERY CHANNEL VIDEO says it has reached a licensing agreement with VCL Communications in Germany to distribute Discovery's sell-through video releases in that country. VCL will distribute at least 20 documentary titles per year from Discovery's library of more than 1,500 hours of programming. In related news, Discovery Channel Multimedia has formed an alliance with AI Soft, which will publish and distribute Discovery's CD-ROM products in Japan. AI Soft recently entered Japan's PC-products market with its AI Soft Home Collection.

GO-VIDEO and QSound Labs announce a product development and licensing agreement that will employ QSound's patented 3-D audio technology in Go-Video's home theater products. Go-Video's principal product is the dual-deck videocassette recorder.



Robert Hamaty, the owner of Caribbean Rhythm, a music store in George Town, the Cayman Islands, also owns the store next door, Tortuga Duty Free Liquors. (Photo: Patricia Bates)

EXECUTIVE TURNTABLE

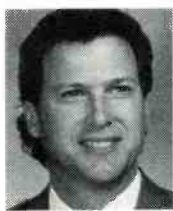
DISTRIBUTION. Ingram Entertainment in La Vergne, Tenn., promotes **Bill Bryant** to VP of sales, grocery, and drug and **Dan Norem** to assistant VP of marketing. They were, respectively, assistant VP of major accounts and special markets and director of marketing.

Navarre Corp. in Minneapolis promotes **Terri Bonoff** to GM of the computer products division, **Rick Vick** to merchandise manager, and **Jim Lee** to marketing and vendor relations manager. They were, respectively, director of merchandising and marketing and senior buyers.

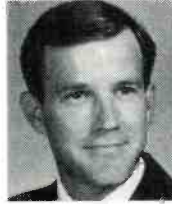
HOME VIDEO. Lee Poskanzer is named director of sports marketing, NHL Video product line, for CBS/Fox Video in New York. He was a product manager at PolyGram Video.

Lauren Margulies is appointed director of rental marketing for Cabin Fever Entertainment in Greenwich, Conn. She was VP of rental at Warner-Vision Entertainment.

HBO Home Video in New York promotes **Janet Rollé** to director of mar-



BRYANT



NOREM

keting and sales promotion, **Francine LaMarr** to manager of special markets and sales promotion, and **Michael A. Vassen** to national director of sales, rental; the company also names **Robert Cowan** national director of sales, sell-through. They were, respectively, director of marketing, manager of field marketing, regional sales manager, and senior director of sales for Warner-Vision Entertainment.

The Video Software Dealers Assn. in Los Angeles promotes **Kimbirly Orr** to national sales director and names **Lynn Knapp** director of membership. They were, respectively, director of membership and director of sales and marketing for Playboy Home Video.

VIRGIN TAKES 2ND SHOT AT 'SACRED SPIRITS'

(Continued from page 55)

and try to get enough interest stirred up to drive consumers to retail. But the conventional approach didn't work, and all these other countries were having phenomenal success."

One thing that was happening in several other markets that didn't occur stateside was the use of "Sacred Spirits" music in a broad range of commercials. In Spain, for example, one track was used in an ice cream advertisement. "We came to the conclusion that really this wasn't about the conventional exercise of running a record through radio," Quartararo says.

The new campaign targets 24- to 40-year-olds, Quartararo says, and specifically consumers who bought Enigma's "MCMXC a.D.," the chart-topping compilation of Gregorian chants swirling in modern stylings. Virgin is slated to release Enigma's follow-up album, "Le Roi Est Mort, Vive Le Roi," Nov. 29, and Quartararo says that although the campaign for that title will be on a grander scale, there will be similarities to the one for "Sacred Spirits." He also hinted about the possibility of cross-promotions for the projects down the road.

"It's mood music, something for the yuppies," he says. The campaign will focus initially on five markets—Seattle, San Francisco, Denver, Salt Lake City, and Port-

land, Ore.—where Quartararo says there is a higher awareness of Native American issues. The label is blanketing area coffeehouses with releases for in-store play and employing outdoor advertising to help spread the word.

"We are taking the image initial-

ly to targeted markets, trying to get the coffeehouses to play it, because that's where we believe these [potential buyers] are," he says. Virgin will donate a portion of the sales proceeds to the Native American Rights Fund.

And, unlike the first time, radio

will be the last stop for "Sacred." "We may not even ever get there," Quartararo says. "We will only get to radio if we can get this thing buzzing off the street and create a sales base. Then it makes sense to go back to radio. It is important to remember [this album] has not been

a radio hit first anywhere else."

If a single does make it to the airwaves, it likely will be in the form of a club mix. "There is much more of a base for that kind of mix today than there has been in a long time," Quartararo says.

CAYMANS MOVE TO CARIBBEAN RHYTHM

(Continued from preceding page)

There are also workout tapes, such as "Jamaica Me Swet."

Some of the albums displayed on the store's back wall this summer were "Conversation Peace" by Stevie Wonder (Motown); "Cliff Hanger" by Jimmy Cliff (Columbia); "20 Greatest Hits" and "Black Uhuru Live" by Black Uhuru (Sonic Sounds); "State Of Emergency" by Steel Pulse (MCA); and "Fe Real" by Maxi Priest (Charisma).

Many Caymanites stop by Caribbean Rhythm after school and work. The average customer is 13 to 25 years old, says Elliott, and is familiar with the entertainers along Seven Mile Beach.

Nowak greets his fans here almost every day, since he's co-sponsored by Cayman Airways and Tortuga Rum Co. The Barefoot Man has a CD of "14 rum-laced favorites," such as "Hot, Hot, Hot" and "The O.J. Song/Island Fever." It can be purchased any-



Veerila Elliott, store manager of Caribbean Rhythm, displays an Irie Blue designer T-shirt. (Photo: Patricia Bates)

where—from hotel reception desks to T-shirt shanties all over Grand Cayman. "The Barefoot Man" moved his shows from lounges to Seven Mile

Beach because the crowds couldn't be contained indoors.

Caribbean Rhythm's competitors include Funky Tang's and the Music Factory, both on Shedden Road, and Hot Tracks, in the West Shore Shopping Centre.

The main attractions on Grand Cayman are Stingray City, where tourists snorkel or scuba dive; Cayman Turtle Farm & Gift Store, with its green sea tortoises; and "Hell," where a man in a devil suit has set up shop next to black rock formations and sells cards postmarked from Hell.

Caribbean Rhythm does a lot of business during street parties and festivals, including Batabano around Easter and Pirates' Week in late October. It has also benefited from the publicity surrounding movies made in the Caymans, such as "The Firm."

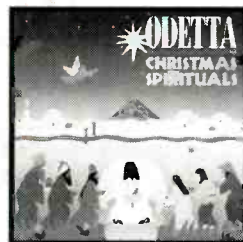
Treasure Island Resort—once owned by the late Conway Twitty and

other artists—has a nightclub, Long John Silver's, with its own recording studio in the upper balcony along Seven Mile Beach. Today, about 90% of the groups that appear there are from the Caribbean. Other music hangouts are Lone Star Bar & Grill and the discos Rum Heads and Sharkey's.

Three radio stations in the Cayman Islands have their own formats, but Elliott says her clientele most often tunes in to Z-99. Its DJs program U.S. top 40, but not rigidly. Radio Cayman has the news and interviews with Caribbean artists.

Caribbean Rhythm advertises mostly in print media, says Elliott, especially The Caymanian Compass newspaper. Her usual special is a free cassette with the purchase of two CDs by local acts. Many visitors take advantage of the offer to get dance recordings by local artists that they can't buy at home.

Buy these CDs or The Old Man Gets It...



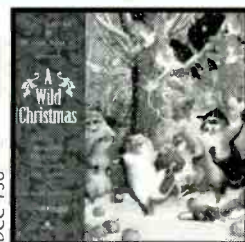
Odetta
Christmas Spirituals



Jessica Harper / Not A
Traditional Christmas



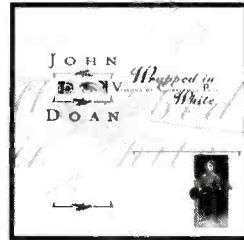
Merry Merry Doo Wop
Christmas / Various



P. Aaberg & B. Krause
A Wild Christmas



John Boswell
Festival Of The Heart



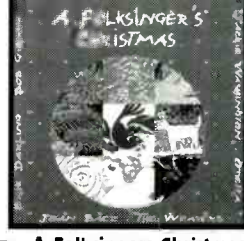
John Doan
Wrapped In White



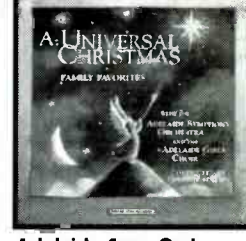
The Lennon Sisters
Noel



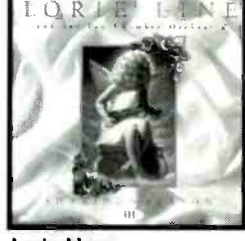
Jorma Kaukonen
A Christmas With



A Folksingers Christmas
Various



Adelaide Sym. Orch.
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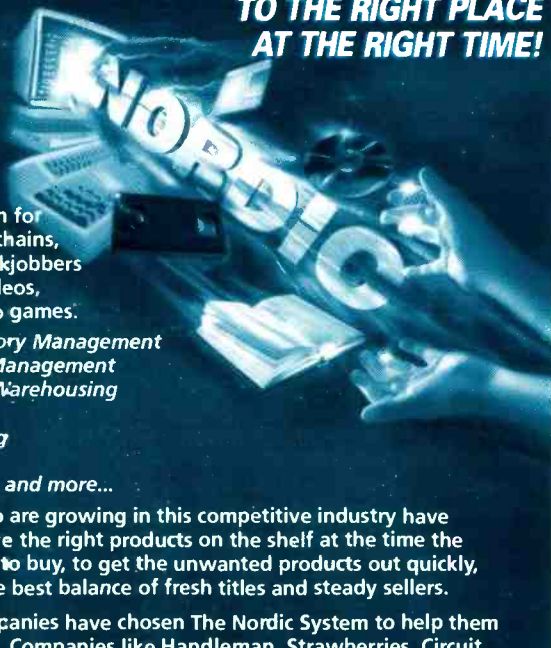
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NARM Tackles Top Priorities; Wherehouse Plans Restructure

AT THE National Assn. of Recording Merchandisers' (NARM) Wholesalers Conference, held in Phoenix Oct. 11-16, Barney Cohen, NARM chairman, reaffirmed the organization's commitment to launching an industry campaign that would promote music to consumers. The campaign will be in conjunction with the Recording Industry Assn. of America (RIAA).

But Cohen noted that the effort requires "a lot more homework and consensus building." In order to ensure that the campaign is effective, NARM and RIAA will hire a consumer research firm to gather the necessary information, and then the selection of an advertising agency will begin. Cohen said that this process will take time but restated that NARM "wants to find ways to grow the business."

In his midyear report to conference attendees, Cohen noted that the campaign was one of five priorities NARM set as he assumed its chairmanship. Of the priorities, Cohen says, NARM has made significant progress on two: implementing its

strategic plan and planning next year's convention. First, he noted, NARM has rejiggered its membership and initiated a new dues structure. Also, the organization has created four steering committees, which should help it to respond more efficiently to industry issues.

As for NARM'S annual convention, Cohen said, members can expect music to take a more prominent role than it did at the 1995 meeting, which was dominated by educational seminars.

NARM's other priorities aren't as far along, he acknowledged. Source tagging, the industry effort to place electronic article surveillance tags inside jewel boxes, has become a quagmire, with Checkpoint and others filing lawsuits. NARM could be facing a "protracted" legal battle, but Cohen asserted that the organization will vigorously defend its position. Meanwhile, NARM continues to work on some of the technical aspects of implementing source tagging.

Cohen also noted that NARM continues to study the record-club issue. After reprising the organization's actions against record clubs in 1994-1995, he noted that earlier this year, a group of retailers was considering filing a lawsuit against two direct-marketing companies. While not stating the status of the retailers' intentions, he said that NARM will continue to "play a role" in the record-club issue.

JUST DROP IN: While "mini-NARM," the widely used nickname for the fall conference, is designated as a venue for industry wholesalers—independent and major distributors, rackjobbers, and one-stops—to meet with music labels to discuss issues and take care of business, the appearance of executives of the Wherehouse chain went over well at the conference. **Bruce Ogilvie**, CEO of the troubled chain; **Steve Brown**, senior VP of operations; **Kevin Milligan**, buyer; and the chain's heir-apparent leader, **Tony Alvarez**,

made the rounds to bring suppliers up-to-date on the company's restructuring.

The chain has filed a reorganization plan with the bankruptcy court; a disclosure is set for November, followed by a vote on the plan in December (Billboard, Oct. 19). If all goes as planned, the chain will be a debt-free, stand-alone company once again, with the majority equity stake under the control of Cerberus Partners, a New-York-based investment firm.

In anticipation, Cerberus has named Alvarez to assume control of Wherehouse. The partner in New York-based firm Alvarez & Marsal has gained a reputation as a "turn-around" specialist. In the past, he worked with Youngstown, Ohio-based Phar-Mor, the discount drug chain that imploded a few years ago. After charges of financial misconduct led to the departure of some senior

managers, Alvarez came in as CEO to lead the chain through the bankruptcy process.

Recently, Alvarez & Marsal played a role in a music-indus-

try matter. When the banking consortium that supplied the term loan and revolving credit facility to Camelot Music pulled the credit line in December 1995, the company hired Alvarez & Marsal as a financial advisor. The banks, the trade, Camelot management, and company owner Investcorp tried to negotiate an out-of-court restructuring of the chain's balance sheet, but that effort failed, and Camelot filed for bankruptcy.

Sources in the retail community say that when Alvarez & Marsal is hired, Alvarez often takes an active hand in the management of the troubled chain. In the case of Camelot, according to sources, it became apparent that the trade was comfortable with the chain's management, so Alvarez withdrew from the day-to-day activities of the restructuring, leaving Alvarez & Marsal to work with Camelot's banks and leaving Alvarez free to take on the challenge of Wherehouse.

MAKING TRACKS: **Walter McNeer**, executive VP/CEO at Amarillo, Texas-based Hastings Books, Music & Video, is expected to leave after 22 years with the company. The chain is conducting a search for his replacement... **Bob Freese**, president of national accounts at Sony Music Distribution, has joined Epic as VP of sales. In addition, Epic has added two regionals: **Phil Elam**, formerly a Sony Music Distribution sales representative in Detroit, has joined the label as a regional sales rep based in Atlanta, and **Dan Caldwell**, formerly the director of sales at the 550 label, has joined as the regional sales rep based in New York. **Jim Scully**, senior VP of sales, reports that Epic has been working with two regional reps since cutbacks a year ago. With the added volume of the Work Group, which was recently placed under Epic's auspices, and added responsibilities pertaining to the 550 label, "it was time to boost staff," Scully says.

RETAIL TRACK

by Ed Christman



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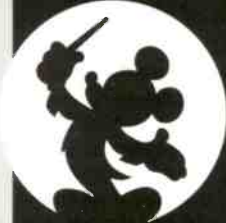
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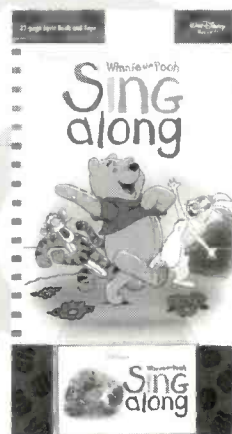
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Walt Disney Records Releases 'Small World' Of Music

SILVER BELLS: To mark the 25th anniversary of the opening of Walt Disney World in Orlando, Fla., Walt Disney Records has released "Music From The Park," an all-star compilation of contemporary recordings of songs from the theme park. A single was released to AC radio Sept. 30, "Remember The Magic" by Mercury Records artist Brian McKnight.

It's the only track written specifically for the album; others include favorites like "When You Wish Upon A Star" (performed by Take 6), "Hakuna Matata"/"I Just Can't Wait To Be King" (the Rembrandts), "It's a Small World" (Etta James), and "Zip-A-Dee-Doo-Dah" (Patti Austin).

Elsewhere, Barenaked Ladies cover the park's haunted-mansion song "Grim, Grinning Ghosts," Tim Curry renders Frontierland song "The Ballad Of Davy Crockett," Linda Ronstadt contributes her top 20 AC single "A Dream Is A Wish Your Heart Makes" (from Walt Dis-

ney Records' "The Music Of Cinderella"), David Benoit performs "SpectroMagic," the Pointer Sisters cover Pirates of the Caribbean tune "Yo Ho (A Pirate's Life For Me)," Olivia Newton-John offers "Part Of Your World," Richard Page delivers "Circle Of Life"/"Can You Feel The Love Tonight," and the Disney Big Band does "Mickey Mouse March."

23, features dance remixes of Disney songs, by the Grammy-nominated team of Harold Kleiner, Michael Becker, and Marco Marianangeli, as well as Rob Chiaelli, known for his work with Coolio, Janet Jackson, and Madonna. Guest performers are Donna Summer and Robin S.)

Another Disney World corporate

tie-in partner, American Express, is offering its own four-song sampler.

Keating adds that Delta Air Lines, which runs 65 daily flights to Orlando, will feature "Music From

The Park" on an in-flight audio channel during November and December.

McDonald's is also involved in a (Continued on page 61)



by Moira McCormick

ney Records' "The Music Of Cinderella"), David Benoit performs "SpectroMagic," the Pointer Sisters cover Pirates of the Caribbean tune "Yo Ho (A Pirate's Life For Me)," Olivia Newton-John offers "Part Of Your World," Richard Page delivers "Circle Of Life"/"Can You Feel The Love Tonight," and the Disney Big Band does "Mickey Mouse March."



McKNIGHT

JAMES

Naturally, Walt Disney Records has developed a massive marketing campaign for "Music From The Park." According to Frank Keating, marketing manager for the project, a good deal of the promotional efforts revolve around the park itself and the state of Florida. A video of McKnight performing the theme song "Remember The Magic" is available on TV channels in Disney's thousands of hotel rooms; it's also being heard in Disney World parades, restaurants, and other venues and is serving as the on-hold music for phones.

"The album is also part of travel packages being offered," says Keating. "Within Florida, Disney World corporate partner National Car Rental is offering a four-song cassette sampler, with two cuts from 'Music From The Park' and two from our dance album 'Mouse House.'"

("Mouse House," released Sept.

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Gloomy Atmosphere Pervades NARM Indies Conference

DARK AGES: In years to come, many in the independent music community will look back with a shudder at the year 1996 as one of the grimmest in the business. And most will recall the '96 National Assn. of Recording Merchandisers (NARM) Independents Conference, held Oct. 11-13 as part of the NARM Fall Conferences at the Arizona Biltmore in Phoenix, as a sobering reflection of the times.

Although NARM officials maintained that attendance had declined by only 50-75 registrants overall for the Fall Conferences this year, trade group president **Pam Horovitz** acknowledged that traffic at the indie show was "soft," and it was quickly apparent to returnees that the indie presence plummeted this year.

The consolidation of indie distribution and the rise of exclusive national representation, which resulted in an erosion of the labels' presence in 1995, were again felt in declining numbers this year. Furthermore, the plague of returns experienced this year may have led many labels to seriously weigh the wisdom of a costly and potentially unproductive trip to Arizona. Atten-

dance by first-time labels also slid; only a few new registrants were encountered, and the traditional presence of unregistered label loungers in the Biltmore lobby bar diminished to almost nothing.

A casual stroll around the hotel pool, where distributors take their meetings with labels, offered dramatic evidence of the quiescent business atmosphere. In years past, the cabanas hummed with activity from the breakfast hour until the end of the afternoon; this year, meetings were scattered, and few could be found huddling by 5 p.m. "Oh, look, a tumbleweed," one label rep quipped, as he wandered the nearly silent poolside area on the first day of sessions.

Among those who did show up, after-hours conversation focused—morosely and obsessively—on the dim business prospects for the immediate future. The news that the indies ranked No. 2 in market share for the first nine months of the year (Billboard, Oct. 19) was cold comfort to most.

The uninspiring initial performance of some highly touted new titles led many to predict that a fourth-quarter sales bonanza is not

in the picture this year. Some perceived a general lack of enthusiasm about music among consumers; at the joint distributors and labels meeting held Oct. 11, the idea of an institutional ad campaign about music—not unlike the highly successful "Got milk?" series mounted by the Milk Council—was floated once again.

Some distributors noted that the high tide of returns experienced already this year had slowed but still hadn't been entirely stemmed, and some offered the opinion that anticipated sluggish holiday sales could stir yet another swell of returned product after the turn of the year.

The news that Musicland's lender waived most of the troubled retail chain's financial covenants until the end of March (Billboard, Oct. 19) was also viewed as no cause for celebration. Several attendees saw the development as merely forestalling the inevitable and spoke darkly of the potential havoc that a bankruptcy filing by Musicland—only the most formidable indicator of widespread retail instability—would wreak.

(At the Oct. 11 indies meeting, one distributor suggested—apparently only half in jest—that NARM should mount a panel at next year's convention in Orlando, Fla., on the best way for creditors to secure reasonable payment on the dollar in bankruptcy proceedings.)

While the atmosphere at the conference was largely entropic, hints of some shuffling on the label side were in the air. Scuttlebutt indicated that the labels handled by Distribution North America (DNA) would move through the Independent National Distributors Inc. (INDI) system after the first of the year. As a result, INDI, already burdened with hundreds of labels, would bring DNA's 400-odd labels into its system; a couple of informed sources acknowledged that a paring of the label list is a certainty.

Word had it that Valley Record Distributors in Woodland, Calif., currently soliciting direct buying at distributor prices, and Koch International in Port Washington, N.Y., were both wooing DNA labels in anticipation of such a move.

In all, one departed this funeral convention with the gloomy sense that the independent sector of the music business was virtually paralyzed by fear and overwhelming insecurity engendered by this year's industry slide. Everyone seems to be waiting for something good to happen. One veteran distributor startled us by employing virtually the same metaphor we had been utilizing to summarize the situation: He compared the indie community to "a deer frozen in the headlights of an oncoming Mack truck."

Another ranking indie distributor viewed the current state of affairs in Darwinian terms, calling it "the culmination of a process of natural selection." He also implied that the instability that has rocked the industry is far from over: "If you liked 1996, you're gonna love 1997."



by Chris Morris

APPLAUSE, PLEASE: In spite of the disturbing undertones predominating the indies conference, the community still found time to raise a toast to its own at the Independent Best Seller Awards luncheon, which Declarations of Independents hosted Oct. 12.

Winners of the awards were determined by SoundScan point-of-sale data compiled between July 31, 1995, and Sept. 16, 1996.

Ruthless/Relativity act **Bone Thugs-N-Harmony** was the big winner, pulling in a quartet of awards for recording of the year and best-selling rap and R&B recordings (for the album "E. 1999 Eternal") and single of the year (for "Tha Crossroads"). TVT Records' "Mortal Kombat" soundtrack collected two awards, for best-selling soundtrack recording and alternative recording. Walt Disney Records was honored with two trophies, for best-selling children's recording ("Classic Disney Vol. 1: 60 Years Of Musical Magic") and world music

recording (**Lebo M's** "The Lion King: Rhythm Of The Pride Lands").

Following is a list of other winners:

Country recording: "Now That I Found You: A Collection," **Alison Krauss** (Rounder).

Jazz recording: "Jazzmasters 2," **Paul Hardcastle** (JVC).

Blues recording: "Good Love!," **Johnnie Taylor** (Malaco).

New age recording: "Christmas In The Aire," **Mannheim Steamroller** (American Gramophone).

Dance recording: "1, 2, 3, 4 (Sumpin' New)," **Coolio** (Tommy Boy).

Gospel recording: "Broken," **William Becton & Friends** (WEB/Intersound).

Hard music recording: "... And Out Come The Wolves," **Rancid** (Epitaph).

At the luncheon, Alligator Records president **Bruce Iglauer** was presented with NARM's Mickey Granberg Award for outstanding service to the indie music community.

In accepting the award, Iglauer acknowledged the stark business realities confronting the indies, saying, "A lot of us got overconfident, and now we're paying for it." However, he brought his audience to its feet with moving recollections of the critical role that music has played in the pivotal moments of his life.

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MERCHANTS & MARKETING

NetRadio Selections Featured At Retail

BY BRETT ATWOOD

LOS ANGELES—Navarre Corp. and NetRadio Network are partnering with Musicland Stores Corp. to launch an integrated Internet marketing program that aims to bring cyberspace citizens into music stores.

Beginning Nov. 1, about 900 Sam Goody, Musicland, and Media Play stores will contain endcaps that spotlight artists played on the Internet radio stations heard on NetRadio's World Wide Web site (<http://www.netradio.net>).

Among the acts included in the promotion are Republica, Steven Curtis Chapman, dc Talk, the Wild Colonial, Tonic, and Eric Johnson.

"This is an opportunity to take a whole new [medium] and develop a compelling marketing program that drives new and existing customers to retail," says Eric Paulson, CEO of Navarre, which owns NetRadio. "The Internet can be used as a way to affect foot traffic in stores."

Paulson says that Musicland is only the first of several retail chains that will participate in the program. Two additional chains are expected to be announced shortly for the trial cross-promotional campaign, which is expected to last eight weeks.

Each store endcap will carry a banner that reads "as heard on NetRadio," as well as the NetRadio logo and its Web address.

"We are very excited to be testing this program," says Marcia Appel, VP of marketing and merchandising for Minneapolis-based Musicland Corp., which operates 1,479 retail stores around the world. "It opens up other possibilities for us, such as fulfillment and direct marketing on the Internet. We have looked a long time for something appropriate before jumping into the Internet, and this looks like it will afford us a good doorway to that world."

Visitors to the Web site will be able to print out coupons that can

be redeemed at the participating stores. Each coupon offers a discount on an album by an act featured on the NetRadio site, according to NetRadio Network CEO



Robert Griggs. For each coupon redeemed, Navarre will pay to the store the difference

between the reduced price and the regular price.

Navarre will ship the titles to fill each endcap; the displays hold 75 CDs, 10 copies of two discs and five copies of 11 others.

For the duration of the test program, participating labels will be able to have their product placed in endcaps at about half the price they would normally pay for prime positioning.

"There is definitely a significant price break," says Griggs, who declined to detail the fee charged to

participating labels. "I'm sure that some labels are looking at this as an affordable way to get prime positioning in Musicland with minimal costs, but they are also getting an added Internet marketing strategy for the same price."

Participating labels, which include Capitol, Geffen, RCA, and Sparrow, receive 60 days of positioning for their releases on the NetRadio endcap. They also get their select releases played on NetRadio's multiple Internet audio feeds.

Audio ads promoting the releases and their availability at Musicland will air on NetRadio's programming, which is expected to feature 10 music formats and four talk radio formats by the end of the year.

NetRadio's audio programming is delivered through its proprietary NetCompanion audio browser, which uses Xing Technologies' StreamWorks Internet audio software.

"Radio is a direct link to consumers for music, but it is getting increasingly hard to hear new music there," says Appel. "This new form of radio is very exciting, because it allows new artists to get their music exposed."

NetRadio's Web site will contain sound samples and information on each featured act, including discography, tour dates, and CD artwork.

NetRadio will also target potential consumers directly through the Internet, using solicitations to users who have registered with the Web site.

Griggs says that NetRadio plans to add regularly scheduled video streaming to its site in the near future.

Hughes Debuts Rapid Internet Access Service

DIRECPC DEBUTS: Hughes Network Systems' high-speed Internet access service DirecPC debuted in California Oct. 10. The service, which is from the same company that created satellite TV service DirecTV, offers Internet access at speeds up to 400 kps, more than 14 times the rate possible over a standard phone line. DirecPC uses a small satellite dish to receive Internet data, but users must rely on a standard phone line and modem to send data.

The start-up hardware and software package for the dish-based Internet service is currently available only at California-based CompUSA stores but will expand nationwide by the end of October. The DirecPC system sells for about \$699, which does not include monthly access fees.

HEY, TOUGH GUY! Wise-cracking phone pranksters the Jerky Boys have their own site on the Web at http://www.mercuryrecords.com/jerky_boys. Developed by Mercury Records and TradeMedia.Net, the site uses Shockwave technology to bring animation and audio antics from the comedy duo. The Web site also contains a contest that rewards an official Jerky Boys prank phone call to the person of the winner's choice, as well as personalized answering-machine messages and copies of the album "The Jerky Boys 3."

BITS'N'BYTES: The Web site soap opera "The East Village" has spawned a CD soundtrack, which can be purchased directly at the site (<http://www.eastvillage.com>). Among the independent and unsigned acts on the disc are Jenifer Convertible, Philco Bendyx, and Bite The Wax Godhead... To get into the spirit of the presidential election, Washington, D.C.-based rock band Dirty Campaign is netcasting a new original song each weekday until Nov. 5 at <http://www.nicom.com/~chsg/dcampaign>.

The top-selling CD-ROM game of all time, "Myst," has spawned the parody title "Pyst." The game, which was created by Firesign Theater's Peter Bergman, stars John Goodman of "Roseanne." The CD-ROM title retails for \$14.95 and is released by Parrot Interactive, a new division of software developer Palladium Interactive.

MCA/Universal has added a "Monster Movies" screening room at <http://www.mca.com/monsters/mansion/intelvideo.html>. To view videoclips of classic horror films, computer users must download the Intel Streaming Media Viewer at Intel's Connected PC site (<http://www.connectedpc.com>)... Internet Games Inc. has launched a new Java-based game site at <http://www.playsite.com>. The company was founded by former NBC Interactive executive Seth Tapper.

Intel is sponsoring a "Cyberlunch" presentation that will demonstrate new and emerging technologies in music video and multimedia at the Billboard Music Video Conference, to be held Nov. 7-9 at the Crowne Plaza Parc Fifty Five Hotel in San Francisco. For registration information, contact Maureen Ryan at 212-536-5002.

Companies Support RTSP Standard Protocol Facilitates Audio, Video Streaming Compatibility

LOS ANGELES—Progressive Networks, maker of the Internet audio software RealAudio, and Netscape Communications are leading an effort to establish an open standard for the delivery of real-time audio and video streaming over the Internet.

The standard, known as Real Time Streaming Protocol (RTSP), is being supported by 40 companies, including Apple Computer, Dolby Laboratories, Hewlett Packard, IBM, Liquid Audio, Macromedia, Silicon Graphics, Sun Microsystems, and Voxware.

Noticeably absent from the list of initial supporters is multimedia giant Microsoft, which recently unveiled its own audio streaming client-server software, NetShow.

Also missing is competitor Xing Technologies, which makes the video and audio streaming software StreamWorks. However, a spokeswoman for Xing says that although the company was not part of the initial announcement, it will likely support RTSP.

The proposed standard defines the connection between streaming media client-server software and facilitates cross-compatibility between competing multimedia streaming vendors. The first draft of the protocol specification was submitted to the Internet Engineering Task Force Oct. 9.

Since the first audio and video streaming technologies debuted in 1995, Internet users have been able to instantly see and hear content as it is received from the Internet, rather than having to wait for the complete file to be downloaded. Multiple companies have entered the fast-growing industry with their own proprietary technologies, including Pro-

gressive Networks' RealAudio, Xing's StreamWorks, and Macromedia's Shockwave Audio. However, most of these competing technologies are not compatible with each other. The lack of a standard has caused some confusion among Web users, who have been uncertain about which software they should use to access Internet-

delivered audio and video.

In a separate announcement, Netscape has unveiled plans for its own client-server Internet audio software, which will support the RTSP standard. Netscape Media Server 1.0 will be included with Netscape's SuiteSpot 3.0 client-server software, due in the first quarter of 1997. **BRETT ATWOOD**

SOFTWARE CONSUMERS CHOOSE STORES OVER INTERNET

(Continued from page 55)

the consumer who is afraid of the download process, but some of these retail products are ridiculous," says Viscott. "Stocking RealAudio [Player Plus] just wouldn't make sense for us, since it is too easy to get off the Internet. Plus, there is no significant difference between the Internet and retail versions of the product to the consumer—except maybe the box."

The quick acceptance of the digital download in the computer software market might serve as a warning for the music industry, which is beginning its own journey toward digital delivery. Some companies are readying services that will allow the pay-to-play digital downloading of CD-quality music to recordable CDs (CD-R).

For example, N2K Inc. recently previewed its ambitious plans by teaming with Virgin Records to bring David Bowie's single "Telling Lies" free to an Internet audience months before its U.K. release (Billboard, Sept. 21). Bowie's official Web page (<http://www.davidbowie.com>) also contains a teaser for N2K's e-mod Option, which is the trademarked brand name for its plan to offer encoded

music for online distribution. The company is teaming with legendary record producer Phil Ramone to sign acts for a new Internet music venture, which is expected to be announced in the coming weeks.

However, Forrester's Bernoff says that music consumers are not likely to part with their CDs just yet.

"It seems a lot less likely to take off than computer software," says Bernoff. "A David Bowie track doesn't get upgraded two months later. There is a sense of permanence to its creation. But computer software is different. It is more adaptable to the Internet, because it is not always sold in its final form to the consumer. Bits and pieces are added, and bugs are fixed by downloading a patch through the Internet. It is more fluid."

With the dawn of digitally delivered music, the industry is dealing with issues of copyright protection and piracy on the Internet.

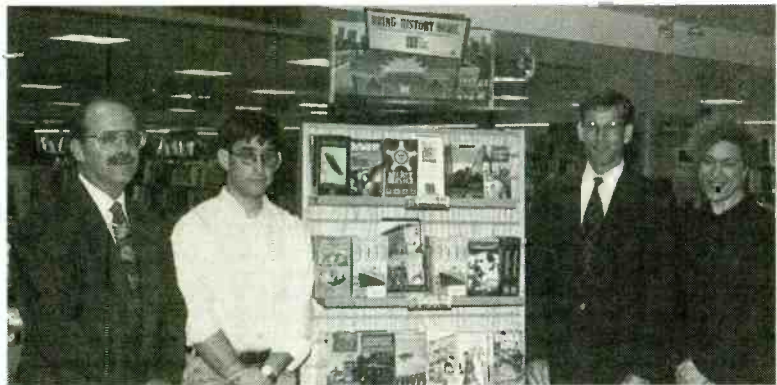
Several underground Web sites openly educate would-be pirates on how to make their own CD-quality copies of music. For example, the hacker-themed Web site Damaged

Cybernetics (<http://www.futurezone.com/~damaged/audio/index.html>) boasts, "Audio piracy is growing fast, with hundreds of people on the Internet encoding copyrighted audio tracks and distributing them. What will this lead to? Probably a shock to the music industry; they never had to deal with piracy on a scale like this before. Since this is a new area of piracy on the Internet, many of you may not know how to make good audio rips."

The site then offers a downloadable "how to" file that details specific ways for computer users to make digital copies of CDs. The site also contains links to numerous other CD piracy information sites on the Internet.

FOR THE RECORD

An article in the Oct. 12 issue misstated a contractual obligation for acts signed to J-Bird Records. J-Bird acts that get signed by another label within the 36-month period of their J-Bird contract must pay J-Bird a 2% royalty on their first non-J-Bird release.



Borders Line. A&E Television Networks trumpeted its "Bring History Home" alliance with Borders Books & Music at the Sept. 17 opening of the chain's New York store. History Channel releases are showcased in 120 Borders outlets nationwide. Present at the launch, from left, are Dan Davids, senior VP/GM of the History Channel; Mark Schneyer, GM of Borders in lower Manhattan; Tom Heymann, A&E new-media VP; and Susan Margolin, COO of New Video.

Extras Turn Tapes Into Collectibles Bonus Footage Proves Fruitful At Retail

BY EILEEN FITZPATRICK

LOS ANGELES—It's common to find laserdiscs loaded with additional features meant to lure buffs who seek more than a movie. Now the same extras are cropping up on tape versions, in order to broaden the lucrative collectors' market.

Like laserdiscs, special-edition videos can include scenes edited from the theatrical version of the film, comments from the director and cast members, screen tests, and rehearsal footage. And they're usually available in the increasingly pop-

ular wide-screen format.

Bulked-up cassettes have been muscular at retail. Vidmark Home Entertainment's "Natural Born Killers" and Republic Pictures' "Highlander" each delivered more than 100,000 units, according to the companies. Disney's "Pulp Fiction" and PolyGram Video's "The Usual Suspects" have also been a hit with consumers.

The specials are becoming another marketing ploy for suppliers who have already used cash rebates, bargain pricing, and free merchandise as consumer incentives. Several key changes have prompted the move.

First, low-priced hits and classic titles have pushed sell-through beyond its kid-vid roots. "You can't run a business on the collector's market, but

there's an avid audience for special editions," says Borders Books & Music video buyer Patti Russo. "These videos are not just for people who own laserdisc players."

Russo says that the chain plans to create a separate letterboxed section based on the success of previous titles. Not all wide-screen cassettes contain extras, but the format itself makes such tapes a collectors' item.

A second, related factor has been the increase in sales of home theater packages, including large-screen TVs and stereo speakers. The trend, retailers say, has encouraged consumers to purchase videos that have as many bells and whistles as their playback systems.

"With more consumers buying home theater systems, they want to take

(Continued on page 65)

Lyrick Takes Back Wishbone; TLV Wages Warfare Via Retail Route

DOGGED RESOLVE: Lyrick Studios, owner of the Barney franchise, has taken back distribution and marketing of Wishbone from PolyGram Video. The decision is indicative only of Lyrick's intent to control its destiny. CEO Tim Clott calls the step "natural" in light of the company's ambitious expansion plans. PolyGram delivered approximately 500,000 copies of the first eight titles in the Wishbone series, now appearing on PBS. Another nine of the original 39 episodes are due in 1997.

Wishbone features a terrier of the same name in gentle takeoffs of literary classics; the idea is to get children to read the real thing. Sales indicate that parents are getting the drift. Nevertheless, PolyGram president Bill Sondheim acquiesced to a Lyrick request to surrender Wishbone early in a multiyear agreement.

"They're in the process of becoming a major kids supplier, and they wanted Wishbone as part of that," Sondheim says. "They asked nicely. We took a broader view, although we're sad to see it go." PolyGram, he adds, has plenty on its plate, including "Kratz's Creatures," a new TV series that's "exactly what the FCC wants" for children. Sondheim also didn't want to disturb a continuing relationship with Lyrick: PolyGram markets Barney overseas and will have rights to the movie.

The Lyons Group, a Lyrick subsidiary like Wishbone creator Big Feats! Entertainment, has domestic control of Barney, and Sondheim thinks one sales and marketing team can handle both properties. More is probably on the way. Lyrick was scouting acquisitions at the just-concluded Mipcom exhibit in Cannes, Sondheim notes.

Wishbone is the second line to depart PolyGram in recent weeks. Earlier, the vendor decided not to fight BMG Video for the rights to Meridian Films' new fitness series, Bodylab (Billboard, Oct. 19). "That wasn't amicable," says Sondheim. But it was bearable. He's far more interested in kid vid than in fitness.

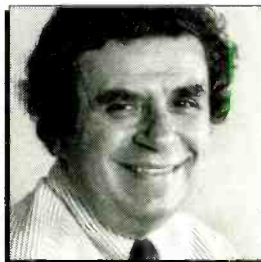
WAGING WAR: Time-Life Video & Television (TLV) continues its foray into retail with the release of a massive 15-cassette series, Time-Life's Century of Warfare. It comes in three five-tape, \$79.99 sets, covering World War I, World War II, and modern warfare.

Like any prudent commander, TLV has softened resistance with a two-year bombardment. Spending \$5 million-\$6 million for direct-response advertising, TLV took 200,000-300,000 orders from consumers buying the introductory cassette, "one of the best returns we've ever had," says TLV president Betsy Bruce.

Buyers who go the distance may purchase an additional

11 titles that weren't included in the original groupings. "We cut up [the 15] into very easily defined groups," says Bruce, who expects to eventually categorize the rest for shelf display. Century of Warfare is another "great example of how we think direct response and retail can work together," she notes.

The series, though, has a way to go before it approaches Trials of Life, which garnered 1.2 million introductory buyers. "We'd love to have another [seller like that]," Bruce says. Turner Home Entertainment had Trials for retail.



by Seth Goldstein

BACKACHE: Every three years, Macrovision funds a survey that underscores the prevalence of "back-to-back" consumer copying of cassettes—and the efficacy of its anti-copying signal, which prevents the problem from getting worse.

The latest report from Schulman, Ronca, and Bucuvalas Inc. (SRBI), a

New York-based research firm, says the U.S. home video industry is losing an estimated \$370 million a year in sales and rentals. Based on interviews with 1,000 owners of two or more VCRs, SRBI counts more than 300 million unauthorized copies in 31% of U.S. households. Forty percent admitted to "some involvement."

But the good news for SRBI's Sunnyvale, Calif., client is that 50% of the most recent attempts failed to produce a good copy and that encoding caused 80% of these failures. Macrovision's work is never done, because of the growth of two-VCR homes and sell-through. SRBI says 85% of respondents reported the price of the original they copied was less than \$30, and 69% placed it at less than \$20.

VISUAL IMPERATIVE: The Vision Fund of America holds its second Wine Tasting on Thursday, Nov. 21 from 5:30 to 8:30 p.m. at the Sky Club, located on the 56th floor of the Met Life Building at 200 Park Ave. South in New York. Price of admission: \$50 in advance, \$60 at the door. Proceeds will support the Lighthouse National Center for Vision and Aging.

For home entertainment buffs, the raffle drawing has at least as much allure as the refreshments. CBS/Fox, MCA/Universal, New Video, Best Film & Video, View Video, and Video Services have donated cassette sets; JVC, a hi-fi VCR; Panasonic, a laserdisc player; Total Media, a Funai 19-inch TV; Thomson Consumer Electronics and Sony, satellite dishes; and DirecTV, two one-year subscriptions to its Total Choice satellite service.

Other awards include CD players, sky-box seats to New York Knicks games, a three-liter bottle of Mumm Cuvee champagne, and, not least, a subscription to Billboard.

Christmas Vid Title Benefits From Road Show, PBS Tie-In

BY SETH GOLDSTEIN

NEW YORK—Sony Wonder is taking an extra step to ensure the retail success of its direct-to-video release "Elmo Saves Christmas."

The newest title in the Sesame Street series received the kind of exposure that generally only Hollywood can deliver—a theatrical road show that Sony Wonder took to 12 cities in September and October. "We're going across the country," says senior VP of marketing Wendy Moss.

Single-performance screenings were held in Sony theaters and promoted in conjunction with local PBS stations,

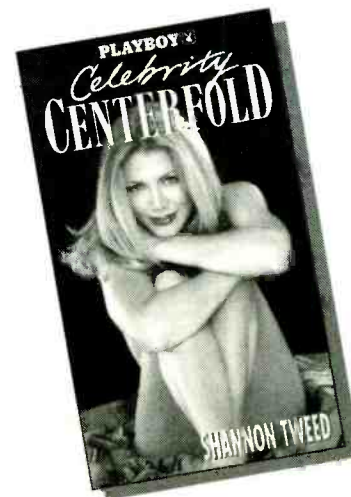
which gave away tickets. The broadcast home of "Sesame Street" since 1969, PBS "has been a fantastic partner," Moss says.

Sony and the network have an added incentive, since "Elmo" is the first Christmas home video from New York-based Children's Television Workshop in 20 years. Other joint projects are being planned. "It's a new kind of opportunity for us to pursue," says Moss, who expects to launch a second title toward the end of 1997.

The movie dates weren't meant to herald the arrival of "Elmo," which streeted Sept. 3 at \$12.98 suggested

(Continued on page 65)

JUST A KISS AWAY.



She's video's golden girl and long-time love of *Kiss* rocker Gene Simmons. She's Shannon Tweed. Coming Soon. Exclusively from Playboy Home Video.



PLAYBOY HOME VIDEO

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EXTRAS TURN TAPES INTO COLLECTIBLES

(Continued from page 63)

advantage of these type of videos," says Tower Video VP John Thrasher.

PolyGram has used the laserdisc of "The Usual Suspects" as a tape duplication master. Like the disc, the video was released in the letterbox format. It has commentary from director Bryan Singer and Academy Award-winning screenwriter Christopher McQuarrie running throughout the feature.

To highlight the extras, the cassette was packaged in a collectors' gift pack that includes yet another letterbox copy of "The Usual Suspects"—but without the commentary.

"Only a few million people own laserdisc players," says VP of marketing David Kosse. "But there are about 85 million VCR owners, and a lot of them are interested in owning this type of material."

Although Kosse won't release sales figures from the collectors' pack, he says orders received for the next four months have exceeded projections for the entire year. "We had planned a limited release, but now we have to go back and produce more," he says.

PolyGram is considering similar special treatments for "The Adventures Of Priscilla, Queen Of The Desert," "Four Weddings And A Funeral," and "Fargo."

Suppliers can enhance collectors' editions by digging up old interviews and outtakes. However, the participation of the movie's principal talent adds to the here and now, an important element. And in most cases, directors and actors are more than willing to comply.

"The Usual Suspects" director Bryan Singer, an independent filmmaker, says that the extras-rich tape gave him an opportunity to promote his



"The Adventures Of Priscilla, Queen Of The Desert" may get the extras that improve retailers' margins.

movie to a larger audience and to give fans a look at what happens behind the scenes. "It was always a fantasy for me to sit with a director of a movie I liked and have him talk about it, so I liked the idea," says Singer. "This film was well-received, but it didn't make a lot of money at the box office. Its life is truly on video."

For Oliver Stone, the release of the director's cut of "Natural Born Killers" was the end of a long battle to let audiences see the feature as he originally envisioned it. Stone was forced to cut some of the overly violent scenes to obtain an "R" rating when "Killers" was released to theaters in 1994.

Suppliers typically restore objectionable scenes for the video release. But only a few movies have additional commentary from the director or cast, as does Vidmark Entertainment's sell-through edition of "Killers."

There's an additional rationale for extras: Performers can employ the off-screen appearance as a way to look back and answer questions that have followed them throughout their careers. "It's been 15 years, but people still ask me about 'E.T.,'" says Henry Thomas, who starred in Steven Spielberg's signature movie when he was 10. "In some regards, this film is a contemporary classic. People like to watch this film, and it's a nice touch to have the behind-the-scenes material."

In stores since Oct. 1, "E.T.—The Extra-Terrestrial" from MCA/Universal Home Video contains 30 minutes of extra footage, including Thomas' screen test and interviews with Spielberg, Drew Barrymore, and other cast members.

Special editions appeal to retailers because they can be sold at a higher margin than the bare bones, pan-and-scan versions. "In general, we have to take 25% off pan-and-scan," says Borders' Russo. "But we can make full price on a letterboxed version and move a couple of thousand units."

While extras add to sales, they may also subtract by eliminating "making of" videos. It's a trade worth making, say retailers, since the latter don't have much consumer appeal. "It makes sense to have all the material on the front of one tape," says Tower's Thrasher. "It's better to market the tape as a collectable than to have another 15-minute 'making of' video that's used as a freebie."

Not every movie is appropriate for extras. "The Usual Suspects" is a dense film and very repeatable," says Virgin Megastore laser buyer Marty Sikich. "But having everything described and explained is not meant for every movie or for everybody."

Others worry about there being too much of a good thing. Releasing too many enhanced videos dulls the allure and could even confuse consumers, says Best Buy video merchandise manager Joe Pagano.

"Studios will have to be careful and treat each release judiciously," Pagano cautions. "You don't want two formats for every title, because the market can't absorb that."



Republic shipped 100,000 units of "Highlander," which stars Christopher Lambert and Sean Connery.



Bryan Singer, the director of "The Usual Suspects," is an added attraction on PolyGram's repriced rerelease.

CHRISTMAS VID TITLE BENEFITS FROM ROAD SHOW, PBS TIE-IN

(Continued from page 63)

list. Instead, Sony Wonder is looking to develop consumer awareness for what Moss calls "the biggest product we've had," adding that the label shipped almost 500,000 copies.

"Elmo" needs big sales to recoup its production costs, which topped \$1 million. "It was pretty expensive," Moss acknowledges.

The response from the kiddie set has been encouraging. Like other PBS outlets, the Chicago station prepared a five-second on-air promo that was tagged to a 25-second air spot prepared by Sony Wonder. Tickets for the performance sold out the next day, Moss says. In Los Angeles, the partners had the assistance of pro basketball legend Magic Johnson, who welcomed a live Elmo and the audience to his Magic Johnson Theater.

"Elmo" marks the high point of Sony Wonder's first year distributing Sesame Street tapes. The line contains



Slam Dunk. Magic Johnson builds sales for "Elmo Saves Christmas," screened at his L.A. theater.

about 30 titles, including six introduced since January; the rest, repackaged,

are carry-overs from the previous Random House license.

Several key retailers—Moss won't name them—have created Sesame Street racks, giving the line an identity that Sony Wonder has sought from the beginning. The permanent displays, which can hold up to 150 tapes, are most visible in music outlets, "where Sony Music is so strong," Moss notes.

Meanwhile, Sony Wonder continues to use its Sesame Street bins as a calling card to introduce supermarkets, toy stores, and bookstores to the titles.

"Elmo" has pride of place in stores. Even though Christmas was nearly four months away when "Elmo" shipped, mass merchants start to merchandise holiday product immediately after Labor Day, according to Moss.

More important, she adds, "customers really want it that early. Children will watch a Christmas program every day of the week."

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
*** No. 1 ***					
1	1	3	THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
2	2	4	THE TRUTH ABOUT CATS & DOGS (PG-13)	FoxVideo 0899585	Uma Thurman Janeane Garofalo
3	4	4	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
4	3	10	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
5	18	2	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
6	5	8	FROM DUSK TILL DAWN (R)	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino
7	8	3	THE QUEST (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82869	Jean-Claude van Damme Roger Moore
8	12	2	BEFORE AND AFTER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7047	Meryl Streep Liam Neeson
9	7	6	MULHOLLAND FALLS (R)	MGM/UA Home Video M905534	Nick Nolte Melanie Griffith
10	NEW		FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
11	6	4	SGT. BILKO (PG)	MCA/Universal Home Video Uni Dist. Corp. 82596	Steve Martin Dan Aykroyd
12	11	2	A THIN LINE BETWEEN LOVE & HATE (R)	New Line Home Video Turner Home Entertainment N4442	Martin Lawrence Lynn Whitfield
13	10	7	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
14	9	14	12 MONKEYS (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
15	NEW		THE GREAT WHITE HYPE (R)	FoxVideo 8994	Samuel L. Jackson Damon Wayans
16	17	8	WHITE SQUALL (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 6698	Jeff Bridges
17	14	7	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
18	13	12	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
19	26	2	OLIVER AND COMPANY (G)	Walt Disney Home Video Buena Vista Home Video 6022	Animated
20	30	2	IF LUCY FELL (R)	Columbia TriStar Home Video 11683	Sarah Jessica Parker Eric Schaeffer
21	15	14	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
22	24	16	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
23	20	16	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
24	16	13	THE JUROR (R)	Columbia TriStar Home Video 11603	Demi Moore Alec Baldwin
25	19	11	CITY HALL (R)	Columbia TriStar Home Video 77333	Al Pacino John Cusack
26	NEW		TWO MUCH (PG-13)	Touchstone Home Video Buena Vista Home Video 8018	Melanie Griffith Antonio Banderas
27	28	9	DOWN PERISCOPE (PG-13)	FoxVideo 8979	Kelsey Grammer Lauren Holly
28	29	16	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
29	37	2	CARRIED AWAY (R)	New Line Home Video Turner Home Entertainment N4407V	Dennis Hopper Amy Irving
30	23	10	DIABOLIQUE (R)	Warner Home Video 14204	Sharon Stone Chazz Palminteri
31	21	6	MARY REILLY (R)	Columbia TriStar Home Video 11053	Julia Roberts John Malkovich
32	33	20	CASINO (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
33	36	3	BRAIN CANDY (R)	Paramount Home Video 331483	Kids In The Hall
34	NEW		BOTTLE ROCKET (R)	Columbia TriStar Home Video 11626	Owen Wilson James Caan
35	40	4	HALLOWEEN: THE CURSE OF MICHAEL MYERS (R)	Miramax Home Entertainment Buena Vista Home Video 3629	Donald Pleasence
36	NEW		MYSTERY SCIENCE THEATER 3000: THE MOVIE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82897	Michael J. Nelson Trace Beaulieu
37	25	7	MR. WRONG (PG-13)	Touchstone Home Video Buena Vista Home Video 7077	Ellen DeGeneres Bill Pullman
38	NEW		FRENCH TWIST (R)	Miramax Home Entertainment Buena Vista Home Video 7983	Victoria Abril Alain Chabat
39	35	19	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
40	32	19	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue

◆ ITA 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. ◇ ITA 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.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®						
★★ NO. 1 ★★						
1	1	2	LES MISERABLES: 10TH ANNIV. CONCERT Columbia TriStar Home Video 88703	Royal Philharmonic Orchestra	LF	24.95
2	2	6	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95
3	NEW		ROAD MOVIE Warner Reprise Video 3-38443	R.E.M.	LF	19.98
4	NEW		TICKET TO NEW YEAR'S Monterey Home Video 31988	Grateful Dead	LF	29.95
5	3	11	WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
6	NEW		MTV UNPLUGGED MTV Music Television Sony Music Video 19 V-50148	Alice In Chains	LF	19.98
7	7	146	OUR FIRST VIDEO ▲ DualStar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
8	4	10	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
9	6	87	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
10	8	28	REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF	21.95
11	9	50	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
12	10	55	THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	9.95
13	5	19	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
14	11	70	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
15	12	35	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
16	15	33	R.I.O.T. Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
17	18	136	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
18	13	69	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
19	20	47	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
20	16	28	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
21	22	11	R.I.O.T. PART 2 Sparrow Video Chordant Dist. Group 43196	Carman	LF	19.98
22	19	3	THE ALTERNATE ALOHA CONCERT LightYear Ent. WarnerVision Entertainment 54077-3	Elvis Presley	LF	19.95
23	17	103	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
24	14	100	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
25	21	31	UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
26	26	99	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
27	23	43	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
28	25	93	X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.95
29	27	4	ODYSSEY INTO THE MIND'S EYE Sony Music Video 49877	Kerry Livgren	LF	19.98
30	NEW		NO GREATER SACRIFICE Word Video 52270	Ray Boltz	LF	19.95
31	24	146	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
32	39	32	THE FIRST U.S. VISIT Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	24.98
33	28	54	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
34	29	11	COCKTAILS Jive/Zomba Video BMG Video 41559	Too Short	LF	19.98
35	30	32	REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98
36	34	42	LITTLE EARTHQUAKE ● WarnerVision Entertainment 50335-3	Tori Amos	LF	16.98
37	32	102	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
38	RE-ENTRY		YOU MIGHT BE A REDNECK IF... Δ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
39	35	70	THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95
40	RE-ENTRY		LIVE AT THE EL MOCAMBO ▲ Epic Music Video Sony Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98

○ 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; Δ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ 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. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Restructures For Blockbuster, BBC Consumer Publishing

BY PETER DEAN

LONDON—Blockbuster Video and BBC Consumer Publishing are restructuring their European operations with an eye toward positioning themselves for the new century.

Blockbuster Video has created two divisions to separately handle its U.K. and continental European operations, in an effort to accomplish the company's mandate of having 2,000 stores open in Europe by 2000.

Senior VP Nigel Travis will head the retailer's continental European division with marketing director Vernon Salt and director of product Charlie McAuley. Previously, Travis, Salt, and McAuley were in charge of both European and U.K. operations.

U.K. operations will be managed by a team of 26, including new managing director Nick Shepherd, buyer Jo Scott Dalglish, marketing chief Roger Hall, and director of operations Jimmy Whately.

"Our new structure will provide us with a powerful base for our future business expansion," says Travis.

"With more than 700 stores in the U.K. and a target of 2,000 throughout Europe, we are now well on track to becoming a major force in the U.K. entertainment industry."

At BBC Consumer Publishing (a division of BBC Worldwide Publishing), video is one product stream that will enjoy greater unity under a new senior management staff and operating structure.

Jeff Taylor has been enlisted as director of consumer publishing and will oversee unifying the unit's various departments.

BBC Consumer Publishing is the umbrella organization for the company's video, book, audio, and magazine publishing units.

Until recently, video, books, and audio were separate divisions, with each having its own marketing and sales departments.

Under the new structure, the three units have been combined and will operate through one marketing department and one sales department.

The first project to benefit from the new strategy is the BBC program

"Neverwhere," adapted from the Neil Gaiman science-fiction book.

Instead of separate release dates for the television program, book, video, and audiobook, BBC will release the program in all formats on the same date.

Taylor joined BBC Consumer Publishing from Sony Europe earlier this year, and his Sony colleague Kevin Harrington recently joined the division as marketing director. Other changes include the promotions of Chris Weller and Stuart Biles to, respectively, director of publishing and director of sales. Financial and commercial director Mark Johnstone completes the new management team.

Taylor, who sits on the BBC Worldwide board under managing director Nick Chapman, says the changes came about as a way of capitalizing on the division's strengths.

"We feel that by consolidating all of our skills and expertise, we are providing a more creative and unified company," says Taylor. "By offering a more streamlined, efficient service to our customers, we can confidently head toward the millennium."

Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail stores sales reports.				
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	23	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
2	2	9	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
3	4	17	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98
4	8	342	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98
5	5	19	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98
6	9	11	MLB UNBELIEVABLE! Orion Home Video 95009	14.98
7	6	95	LESLIE NIELSEN'S BAD GOLF MY WAY ◆ PolyGram Video 8006331153	19.95
8	3	19	KEN GRIFFEY JR.: ADVENTURES IN BASEBALL ABC Video 44112	19.95
9	13	411	DORF GOES FISHING ◇ Victory	19.95
10	14	249	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
11	15	31	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
12	16	173	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
13	7	13	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98
14	12	23	100 YEARS OF OLYMPIC GLORY Turner Home Entertainment 3294	29.98
15	18	73	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
16	19	165	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
17	NEW		SUPER SLUGGERS Orion Home Video 96001	14.98
18	NEW		FOOTBALL SECRETS FROM THE WORLD CHAMPIONS Columbia TriStar Home Video	24.95
19	RE-ENTRY		THE BEST OF BOBBY ORR PolyGram Video 8006366513	19.95
20	RE-ENTRY		MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail stores sales reports.				
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	41	THE GRIND WORKOUT: FITNESS WITH FLAVA ◆ Sony Music Video 49796	12.98
2	8	53	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
3	3	127	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
4	5	25	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.98
5	4	37	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
6	7	43	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
7	9	69	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
8	NEW		THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
9	2	113	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
10	11	21	CRUNCH: TURBO SCULPT Anchor Bay Entertainment	9.98
11	12	29	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043	19.95
12	17	33	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
13	15	5	CRUNCH: WASHBOARD ABS Anchor Bay Entertainment SV10026	9.99
14	RE-ENTRY		THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
15	14	37	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
16	19	13	RICHARD SIMMONS: DISCO SWEAT GoodTimes Home Video	9.99
17	18	91	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
18	NEW		THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS BMG Video 80117-3	19.98
19	13	93	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
20	6	7	TOTAL YOGA Healing Arts 535	9.98

◆ 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.

SPECIAL INTEREST & HEALTH & FITNESS VIDEO

Fitness: A Market Tries To Shape Up

As retailers trim store sections, manufacturers redirect marketing efforts to a new demographic with non-traditional titles.

BY TRUDI MILLER ROSENBLUM

After a decade of skyrocketing sales, the health and fitness video market is in decline. As a result, retailers are drastically changing their approach to the category: instead of an overwhelming assortment of titles, retailers are trimming the section and focusing on a few select, proven lines.

"It's the natural life cycle of a category—nothing is strong forever," says Michelle Fiddler, associate director of marketing for BMG Video. "The category got really hot, a whole lot of people started putting out stuff, there was a glut, consumers got confused, and it

Continued on page 72

Watching TV

The small screen is accelerating as a generator of SI titles, thanks to 'Cops,' 'Files,' 'Beavis' And Jane Austen. There's more on the way—covering everything from war and politics to aliens and bad weather.

BY EILEEN FITZPATRICK

Until recently, video retailers trusted nostalgic television to feed consumers' hunger to relive childhood memories of watching "I Love Lucy," "The Honeymooners" or "The Little Rascals." But the growth of the 100-channel universe has made it impossible for consumers to keep up, providing video suppliers with a way to fill in the gap.

"Retailers are looking to diversify," says Rhino Home Video VP/GM Arny Schorr, "and television programs sell, it's as simple as that." This year, Rhino began distributing programs from Comedy

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SPECIAL INTEREST & HEALTH & FITNESS VIDEO

ANIME IN ACTION: Female Rebels, Demonic Invaders & A Slew Of Hot Fourth-Quarter Prospects

BY DOUG REECE

As evidenced by recent activity on the Top Video Sales chart, Japanese animation—a genre once confined to a clique of hardcore fans and collectors—continues to expand its audience and impress retailers with strong sales gains.

On Aug. 24, Manga Entertainment's PolyGram-distributed "Ghost In The Shell" title rose to the No. 1 position on the chart. Remarkably, it was the first time in the chart's history that an anime title appeared in any position on the chart.

Proving that "Ghost" was not merely a fluke, the following week Central Park Media's anime title, "M.D. Geist II: Death Force," debuted at No. 39.

Marvin Gleicher, president and CEO of Manga Entertainment, says that the success of "Ghost In The Shell," coupled with Disney's entrance into anime with the purchase of the "Miyazaka" title, has



No fluke: "Magic Ghost In The Shell"

lent a new legitimacy to the art form. "It has been a groundbreaking year for us," says Gleicher, "but it has been a long, slow, process educating the press and convincing retailers that these films deserve space and attention. I wouldn't say that Japanimation has gone mainstream, but it is definitely beyond its former cult status."

Evidence of retail's growing appreciation of anime and its fans can be seen in multiple promotions, featuring cel give aways and pricing strategies, as well as the re-release of classic live-action Japanese samurai films.

Meanwhile, Pioneer Entertainment and JNA—a joint venture between Japan Victor Corp. and Nippan—have begun releasing separate soundtrack albums to their films. (Billboard, Sept. 1).

Still, some executives in the Japanimation business bemoan distribution problems in the comic-

book industry, which, they say, have adversely affected the industry.

"Business has grown steadily this year, but not as dramatically as it has in years past," says Albert Price, president of New Market Sales, the company that handles the sales and marketing of all AnimEigo titles. "Anime has been affected somewhat by a downturn in the comic-book industry. A continued gain in the video industry and growing support in gaming outlets, however, has helped ameliorate those losses," Price adds.

Following are just a few of the anime titles distributors and retailers are hoping will build sales in the fourth quarter:

"The Guyver"—The final four volumes of this popular alien-cyborg series will be released between October and November by Manga Entertainment. The 30-minute tapes are expected to retail for \$12.95. Gleicher says Manga will likely be selling the dubbed series to television as well.

"Oh My Goddess"—The final title in this five-part series was released late last month for \$14.95. The subtitled versions of the series have done exceptionally well, and AnimEigo expects that this title, dubbed in English over the summer, will perform strongly.

"M.D. Geist II: Death Force"—This Terminatoresque tale of menacing robots and a heroic, genetically engineered warrior bowed in August, but Central Park director of sales Mike Pascuzzi says the company will work the video for three months. A promotion with Musicland includes production-cell contests with in-store displays and bounce-back cards. A free-standing insert in 2,500 Blockbuster stores will highlight "M.D. Geist II's" holiday promotion. The dubbed version of the tape retails for \$19.95.

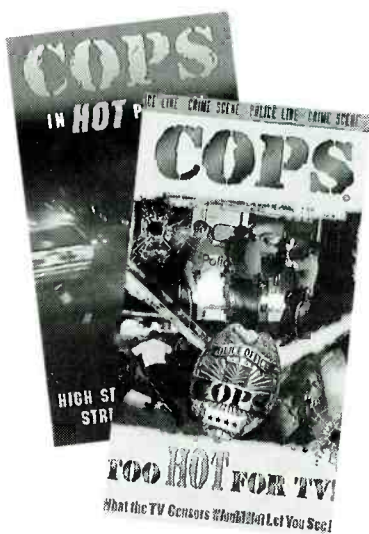
"Tenchi Muyo In Love"—Pioneer Entertainment released the first feature-length video based on the popular Tenchi character on Aug. 27 and expects the 90-minute title to perform well through the remainder of the year. The video, which has Tenchi traveling back in time to save his parents and 1970s Tokyo, sells for \$15.98.

"Dragon Century"—JNA has high hopes for this tale about a saucy female rebel and a dragon who do battle against demonic invaders. The label is working with distributors on promotions to help along the \$24.95 late-September release. ■

WATCHING TV
Continued from page 67

Central's "Dr. Katz: Professional Therapist" and "Politically Incorrect" as well as "Mystery Science Theater 3000" from the Sci-Fi Channel. "To be honest, we've been surprised at how well they're selling," says Schorr. "They're doing better than we've expected, and retailers are constantly reordering."

Rhino released two more titles from "Mystery Science Theater 3000" to coincide with the video



release of the motion picture from MCA/Universal Home Video on Oct. 1.

In addition to retailers wanting to offer a variety of product, the number of retail outlets carrying video has increased from about 40,000 outlets five years ago to nearly 100,000 today. Although mass merchants continue to carry more mainstream product, such retailers as Borders Books & Music and Best Buy have discovered niche markets for special-interest television product.

Additionally, the tremendous growth of the sell-through market has made consumers conditioned to collecting videos beyond the family-entertainment or children's titles.

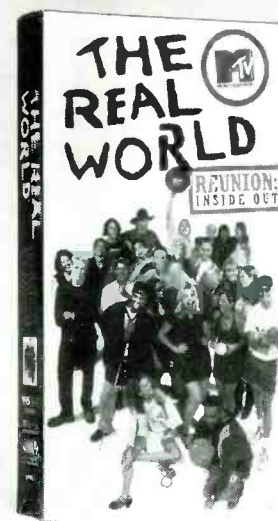
ALIENS REPLACE ANGELS

"The sci-fi genre has been huge for us," says Best Buy video-merchandise manager Joe Pagano. "We've created a niche for product like 'The X-Files' and 'Alien Autopsy.'"

Thanks to the theatrical success of "Independence Day" and other alien-themed movies, sci-fi videos are a hot property. Vidmark Entertainment's "Alien Autopsy" will reach sales of 350,000 units by the end of this year, according to senior VP of sales and marketing Don Gold. "A couple of years ago, it was angels, now aliens are trendy," he says.

On the trend scale, "The X-Files" is at its peak. Having emerged from being a quirky syndicated show on the Fox Network, it is now one of the most popular sci-fi programs since "Star Trek." Earlier this year, sister company 20th Century Fox Home Entertainment began releasing episodes from the show's first season; to date, three "X-Files" videos have sold a combined 2 million units, according to Fox director of marketing Hosea Belcher. A second batch of tapes, plus a collectors set, was released Sept. 24.

"The X-Files' is perfect for video because it has a cult following that watches the show religiously," says Belcher. "The show is so layered that



it makes it very repeatable, which is what you look for in sell-through product."

Although the show is a hit now, it took nearly four years for "The X-Files" to build its mass audience appeal. Fox Television may have struggled with the series, but its slow rise to fame is a video plus. "People new to the series haven't seen any of the early episodes, and many in its core audience haven't seen the pilot," Belcher says. The videos also benefit because Fox doesn't air reruns of the series.

In order to attract the show's core audience, Fox includes interviews with "X-Files" creator Chris Carter. The new titles include a collectors card, and future releases will contain interviews with the show's writers

Continued on page 76

Year-To-Date Charts

The chart recaps in this Spotlight utilize the same methodology used to calculate Billboard's Year In Video charts and offer a year-to-date glimpse of how the races in the Health & Fitness and Recreational Sports categories are shaping up.

Titles are awarded points for every week they appear on our bi-weekly Health & Fitness and Recreational Sports charts, based on an inverse point system that is determined by the rank each title holds each week. Points for this Spotlight's lists were accumulated from the beginning of the chart year, which started with the Dec. 2, 1995, issue, through the Sept. 28 issue.

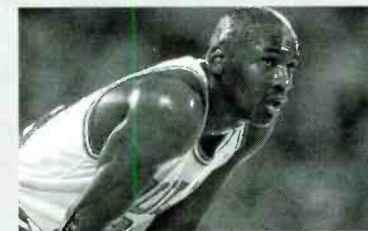
The recaps were prepared by video charts manager Marc Zubatkin with assistance from Michael Cusson.

Top Health And Fitness Videos

Pos.	TITLE—Program Supplier
1	THE FIRM: 5 DAY ABS—BMG Video
2	THE GRIND WORKOUT HIP-HOP AEROBICS—Sony Music Video
3	THE GRIND WORKOUT: FITNESS WITH FLAVA—Sony Music Video
4	THE FIRM: LOW IMPACT AEROBICS—BMG Video
5	THE FIRM: BODY SCULPTING BASICS—BMG Video
6	THE FIRM: UPPER BODY—BMG Video
7	PAULA ABDUL'S GET UP AND DANCE!—Live Home Video
8	YOUR PERSONAL BEST WITH ELLE MACPHERSON—Buena Vista Home Video
9	CLAUDIA SCHIFFER: PERFECTLY FIT ABS—FoxVideo (CBS/Fox)
10	THE FIRM: NOT-SO-TOUGH AEROBICS—BMG Video
11	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS—Healing Arts
12	DAISY FUENTES: TOTALLY FIT WORK OUT—WarnerVision Entertainment
13	ALI MACGRAW'S YOGA MIND & BODY—Warner Home Video
14	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS—FoxVideo (CBS/Fox)
15	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT—Paramount Home Video
16	THE FIRM: LOWER BODY SCULPTING—BMG Video
17	ABS OF STEEL WITH TAMILEE WEBB—WarnerVision Entertainment
18	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT—GoodTimes Home Video
19	CRUNCH: TURBO SCULPT—Anchor Bay Entertainment
20	CLAUDIA SCHIFFER: PERFECTLY FIT ARMS—FoxVideo (CBS/Fox)

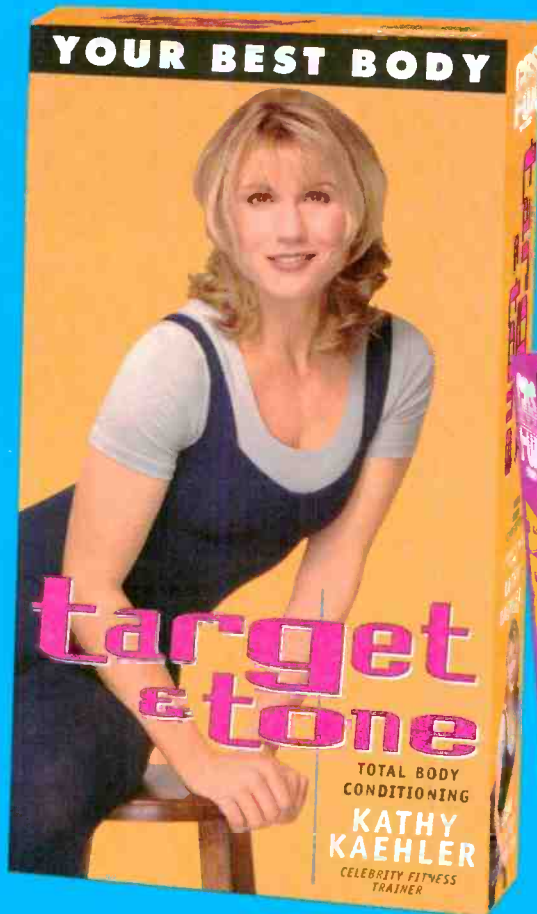
Top Recreational Sports Videos

Pos.	TITLE—Program Supplier
1	MICHAEL JORDAN: AIR TIME—FoxVideo (CBS/Fox)
2	MICHAEL JORDAN: COME FLY WITH ME—FoxVideo (CBS/Fox)
3	LESLIE NIELSEN'S BAD GOLF MY WAY—PolyGram Video
4	LESLIE NIELSEN'S BAD GOLF MADE EASIER—ABC Video
5	WAYNE GRETZKY'S ALL-STAR HOCKEY—Buena Vista Home Video
6	MICHAEL JORDAN'S PLAYGROUND—FoxVideo (CBS/Fox)
7	MICHAEL JORDAN: ABOVE & BEYOND—FoxVideo (CBS/Fox)
8	MIKE TYSON: THE INSIDE STORY—MPI Home Video
9	MAGIC JOHNSON: ALWAYS SHOW TIME—FoxVideo (CBS/Fox)
10	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS—PolyGram Video
11	NFL'S GREATEST EVER: VOL. 1—PolyGram Video
12	COLLEGE BASKETBALL'S GREATEST GAMES—ESPN Home Video
13	100 YEARS OF OLYMPIC GLORY—Turner Home Entertainment
14	NBA JAM THE MUSIC VIDEOS—FoxVideo (CBS/Fox)
15	75 SEASONS: 75TH ANNIVERSARY OF THE NFL—PolyGram Video
16	NBA SUPER SLAMS 2—FoxVideo (CBS/Fox)
17	SHAQ ATTACK: IN YOUR FACE—Parade Video
18	WWF: RAW HITS—WarnerVision Entertainment
19	GRANT HILL: NBA SENSATION—FoxVideo (CBS/Fox)
20	SIR CHARLES—FoxVideo (CBS/Fox)



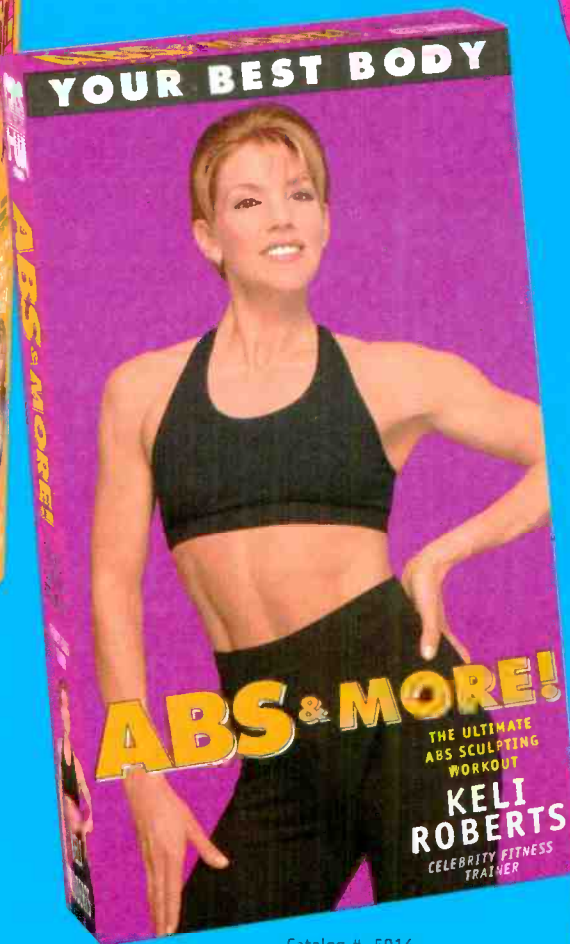
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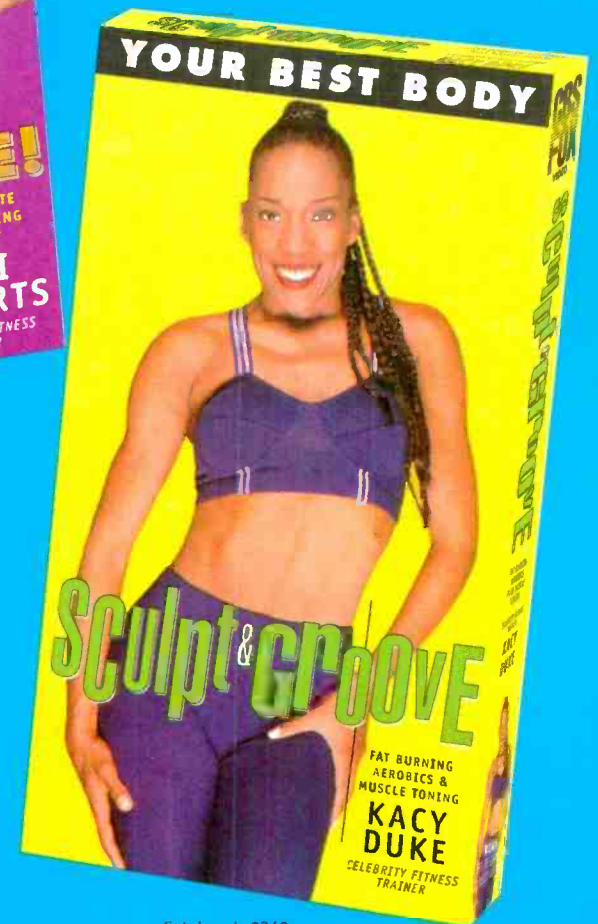
An overall strength training and muscle conditioning workout.



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A combination of low-impact, fat-burning aerobics, plus muscle toning.



Catalog #. 8349

Street Date:
January 7, 1997

U.S. Order Date:
December 16, 1996

CAN. Order Date:
December 13, 1996

SRP: \$14.98 each
CAN. \$16.98 each

- Advertising schedule and editorial support in **SHAPE**.
- Consumer/reader contest in **SHAPE's** January '97 issue: winners receive a **FREE** workout with one of our expert celebrity trainers!
- Heavy national print advertising campaign in women's fitness and lifestyle magazines.

- Extensive publicity campaign: national television appearances; radio, print and on-line interviews; **in-store personal appearances**; and much more!
- **In-store merchandising:** 12 & 24 pre-pack displays and header cards available!

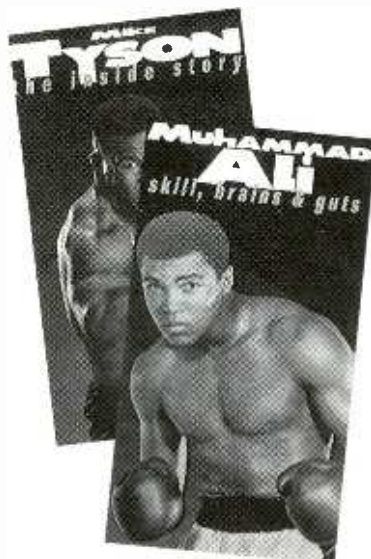
12 Pk, Cat. #4101684, 4 of each video.
24 Pk, Cat. #4101685, 8 of each video.



SPORTS SCOREBOARD:

The Vid-Genre's Whole New Ballgame Now Includes Hockey, Boxing And Figure Skating

BY TERRI HORAK



In a field dominated by basketball, football and baseball-based product, alternative interests are starting to receive increasing playing time in the sports-video arena.

Though it's still a fragmented market and suppliers are still experimenting with what works best, retailers agree that more target marketing and promotion will boost sales for special-interest sports videos.

"Because the titles appeal to a specific group of buyers, you could do very cost-effective and more efficient marketing. If some of the bigger companies pushed the envelope more, I think they could do quite nicely," says Kevin Maher, video buyer for the Borders chain.

The range of product making its way to the consumer runs from boxing to figure skating, but hockey is

winning as the fastest-growing new category, thanks to league expansion, game broadcasts on Fox TV and, of course, the in-line skating boom (Billboard, Oct. 29, 1994).

Now, with an official licensing agreement with NHL Productions and its expertise with NBA product, CBS/Fox is well-positioned to develop the hockey-video market to its greatest proportions ever. "Merchandise sales are up 300% in the last four years, but there has been a dearth of quality hockey videos in the past. Now we have the opportunity to distinguish ourselves with superior coverage, footage and production values," says Peter French, VP of marketing for CBS/Fox Video.

French points out that brand alignment and a series of releases—CBS/Fox will issue one hockey title

every six to eight weeks—are key to selling sports videos. The company has also made a substantial effort in developing its packaging and has launched an aggressive promotional campaign.

MAKING HOCKEY HAPPEN

At Warehouse, with stores all over California and locations in Arizona, Nevada and Washington—not traditionally strong hockey markets—sales of hockey tapes have been picking up, thanks to increased television exposure, says the chain's sell-through buyer, Don Lane. "I think Fox is going to make it happen the way they made basketball videos happen," he says. "Whereas, for the most part, other major pushes to make sports videos succeed have been largely sporadic."

Paul Freehauf, senior director of sell-through for PolyGram Video, agrees there are a lot of factors involved in expanding the market for niche sports videos. "The potential is there for a title to sneak in and take off. If it's timed, promoted and priced properly, it can be as successful as any NFL title, and that's why we continue to explore the alternative category."

Lane says boxing tapes have done well at Warehouse, in some cases selling better than baseball—a market he feels is yet to be exploited to its full potential—but points out that novelty titles such as PolyGram

Video's "Leslie Nielsen's Bad Golf My Way," outsell serious event coverage like the Olympics.

SUB-PAR SALES

Golf is also a big seller at the more upscale, older-skewing Borders chain, where price point is not necessarily a significant factor. Maher points to the success of big-ticket items like the \$79.00 Greg Norman boxed set and theorizes that star quality is what attracts consumers. In fact, Maher says, golf guru Harvey Penick's instructional tapes outsell all other sports titles at the chain—including NBA releases.

"When you get into a lot of the

At Warehouse, with stores all over California and locations in Arizona, Nevada and Washington—not traditionally strong hockey markets—sales of hockey tapes have been picking up, thanks to increased television exposure.

alternative sports, name recognition is key. Generic titles don't see much of anything, but if you attach a name to it helps sell the title. I think that's why figure skating does so well," Maher says.

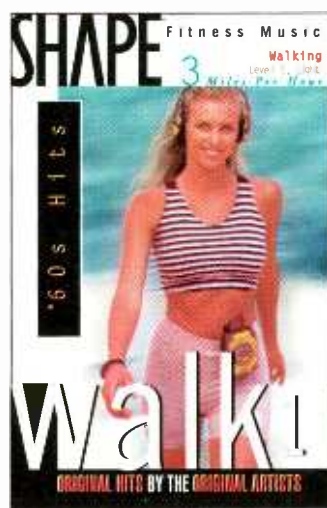
Indeed, figure skating is a sport where personality counts, and since most titles on the market are event-

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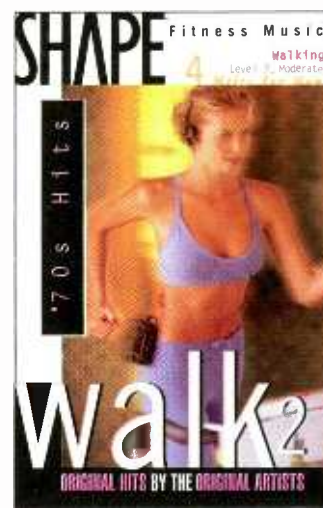
the best in fitness music

- 1 Original hits by the original artists. No sound-alikes or re-recordings!
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- 4 Warm Up and Cool Down sections included.
- 5 Expanded cassette insert includes, MPH and BPM charts and other helpful fitness tips.

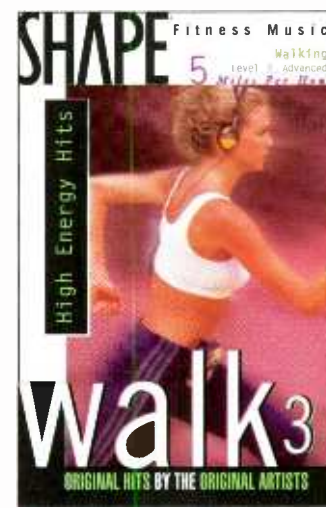
coming this winter.



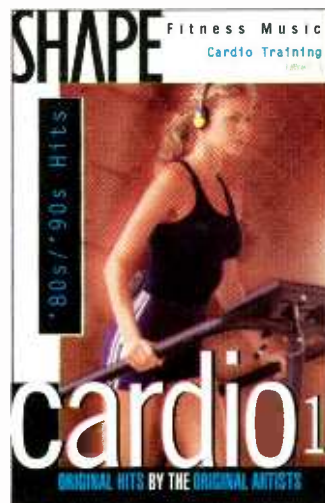
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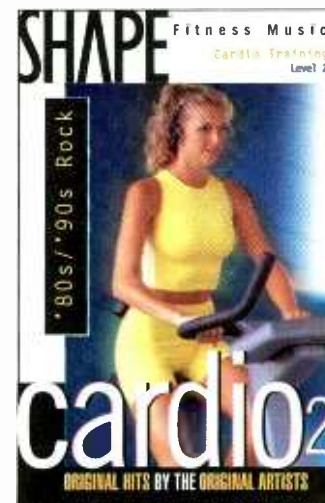
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Now **The National Aerobic Champions** bring you "The NAC System"

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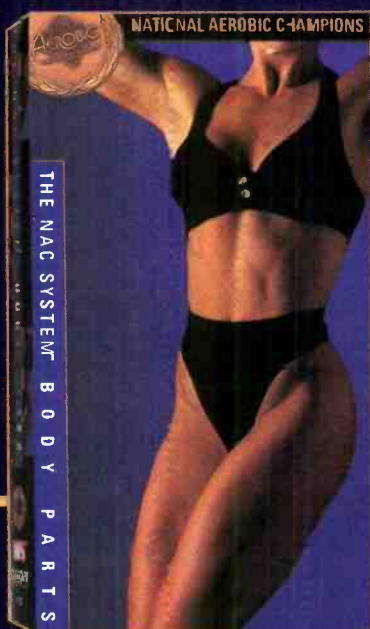
- Includes a 32-page "Prescription For Fitness Exercise Planner."
- Multi-million dollar cross-promotional campaign with Polar Heart Rate Monitors and Minute Maid® Premium Fruit Juices and Drinks! Includes a total of \$8.50 in consumer rebates, and 10,000 POS displays nationwide with Minute Maid and a Consumer Sweepstakes.



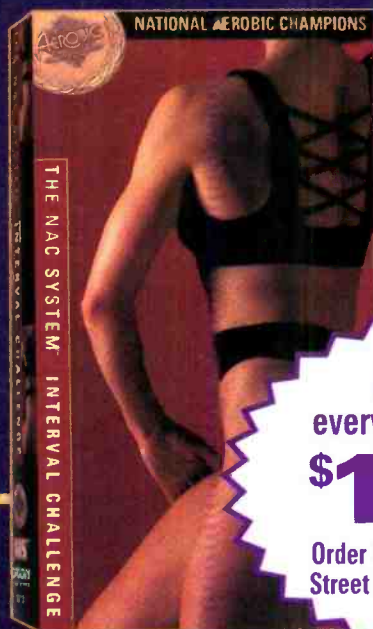
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- Nationwide mall tours and personal appearances by National Aerobic Champions.
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Running Time: 46 minutes
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The NAC System: Your Ultimate Personal Trainer!

SPECIAL INTEREST & HEALTH & FITNESS VIDEO

A MARKET SHAPES UP

Continued from page 67

was time to take a step back."

Best Buy turned its declining fitness business around by completely redesigning the section. In May, the company cut back nearly 25% of its fitness titles and made the section more customer-friendly, with more face-out product. "We found that we had over-assorted the mix. It was too

confusing for customers," says merchandise manager Joe Pagano. "Video buyer Jimmy Hire redesigned the section. We went with fewer lines and created more of a uniform look. We went deeper instead of broader." The result is double-digit sales increases, Pagano says. Popular lines at Best Buy include BMG's "The Firm," PolyGram's Reebok series and Denise Austin's "Hit The Spot" series from PPI.

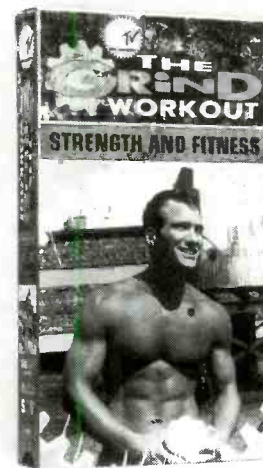


BUNS OUT, YOGA IN

Retailers note that, in addition to a glut of titles, the fitness industry has been affected by demographics. "As time went on and a new age group became interested in fitness, they didn't want to buy the same, traditional lines from a decade ago," says a video buyer for a major chain, who asked not to be named. As a result, young women today are turning to away from the Jane Fonda, Kathy Smith and "Buns Of Steel" series in favor of fresh, innovative approaches to exercise, such as BMG's "The Firm" with its aerobic weight-training, Sony Wonder's "The Grind" with its youthful, urban style, and yoga and tai-chi titles from Healing Arts and Warner Home Video.

"You have to freshen up your inventory. Things get stale, and the challenge is keeping on top of what's new," says Kevin Maher, video buyer at Borders. At Borders, yoga has become a hot category in fitness. "In any given week, our top 20 non-theatrical titles will include nine or 10 yoga videos," he says.

There is still a place for the traditional titles, but they no longer dominate the section, says David Pulda, senior buyer for Blockbuster. "We haven't discontinued any series as a whole; we still carry the Fonda and Smith and 'Buns Of Steel' series,"



he says. "The difference is that, at one time, the inclination of retailers was that, if there were 20 titles in a series, you carried all 20. Now, it's not necessary; you just carry the most popular ones."

FIRMING AND SWEEPING

In addition to fresh approaches to fitness, suppliers of popular lines boost sales with strong marketing campaigns. "The Firm's" heavy exposure via infomercials and direct marketing gave it major brand-awareness long before the series became available at retail. The line's eight titles had sold a combined 500,000 units as of April, and three new titles came out in September. In October, BMG will do a four-page advertorial in *Fitness* magazine, and another advertorial with *Shape/Living Fit* magazine, along with "a lot more consumer advertising, including buses and billboards," says associate director of marketing Michelle Fiddler. In January, BMG will do a promotional mall tour of five cities for "The Firm."

PPI Entertainment is launching "Operation Clean Sweep," aimed at encouraging retailers to see PPI as "a one-stop fitness shop for every age and fitness level," says Gary Korb, Continued on page 74

KATHY IRELAND delivers

2 NEW WORKOUT VIDEOS



KATHY IRELAND'S ABSolutely FIT
FIVE ABDOMINAL WORKOUTS
12 MINUTES A DAY TO PERFECT ABS

Five challenging 12-minute abdominal workouts varied for each day of the week.



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- Kathy Ireland Reach**
A yoga-alternative video combining flexibility, resistance training, proper posture/positioning and abdominal strengthening.

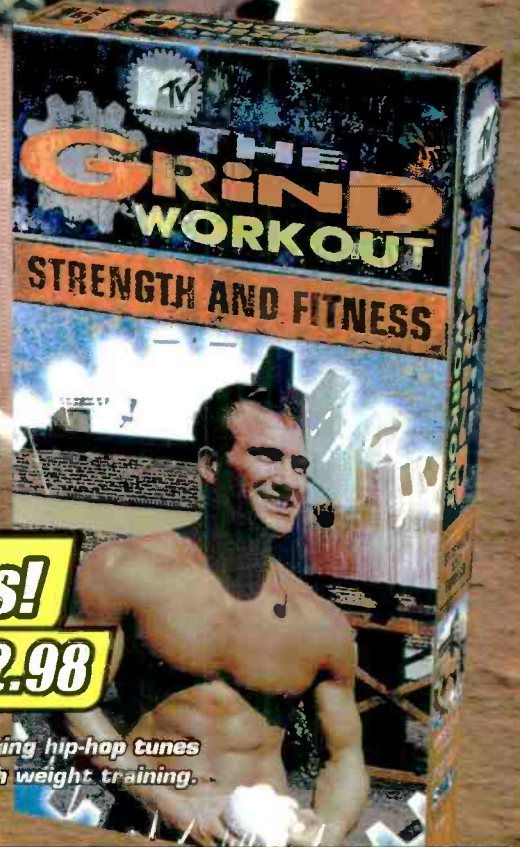
National Consumer Awareness Campaign/January 1997

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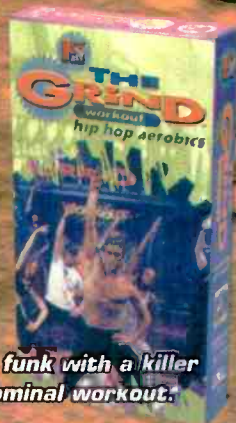
Dominated the #1 position on Billboard's Health and Fitness charts for 34 weeks!

"If you're looking for more funk than Fonda in your workout, check out THE GRIND." — USA TODAY

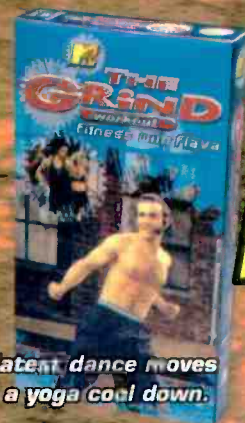
"Start on the dance floor, add a funky soundtrack, and from then — everything just tightens up." — ENTERTAINMENT TONIGHT

"The Grind Workout...the classic, must-have video... no fitness tape shelf should be without." — SELF MAGAZINE

MTV will support Strength and Fitness with a national TV ad campaign.



*Power funk with a killer
abdominal workout.*



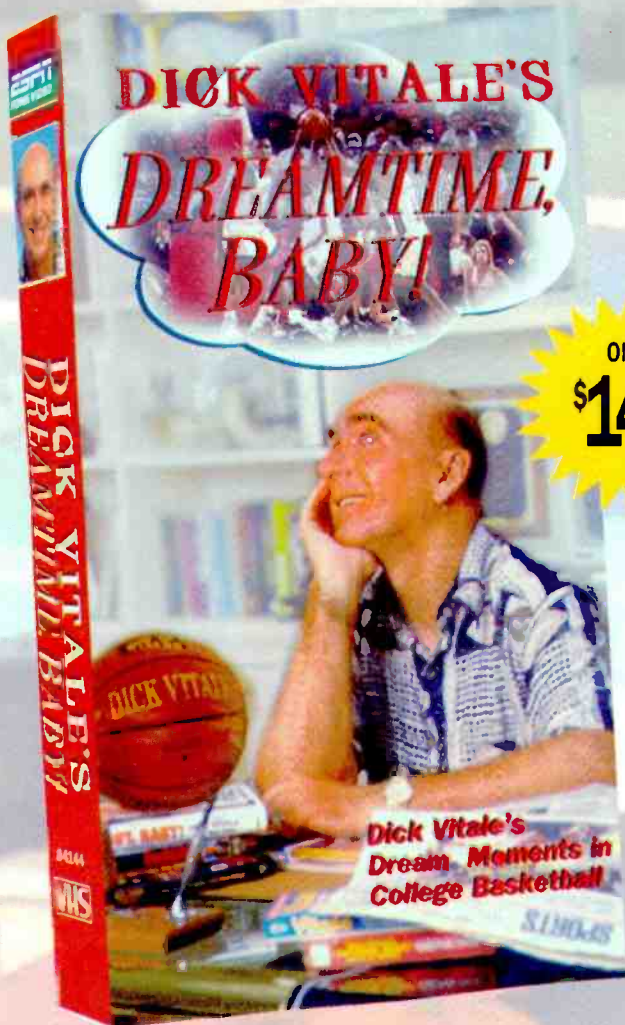
*The latent dance moves
and a yoga cool down.*

**The ONLY
workout series
that features
current hits
by the
original artists!**



What Does Dick Vitale Do Off-Season?

Dream About Basketball, Baby!



ONLY!
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Dick Vitale's Dreamtime, Baby!

Dick Vitale's Dreamtime, Baby!

Join Dick Vitale at home as he takes you back to his favorite moments in his basketball career. From dream players at the top of their game to '90's superstars and future NBA millionaires to unbelievable underdogs, *Dick Vitale's Dreamtime, Baby!* has got them all!

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 UPC Code: 7-60894-4144-3-6
 ISBN Number: 1-56949-381-2
 Approximate Running Time: 45 minutes

Dick Vitale's Dreamtime, Baby! has the marketing muscle to take it to the hoop fans!

- Rim-rockin' television support! High impact spots on ESPN and ESPN2 will drive college hoop fans into stores to buy *Dick Vitale's Dreamtime, Baby!*
- Dick Displays Point-of-Purchase Power! 12-piece counter and 24 and 48-piece floor displays are sure to be centers of attention.
- In-store 3-Point Play, *Dick Vitale's Dreamtime, Baby!* trailer featured on November Video Pipeline reel is sure to stop hoop fans in their tracks!



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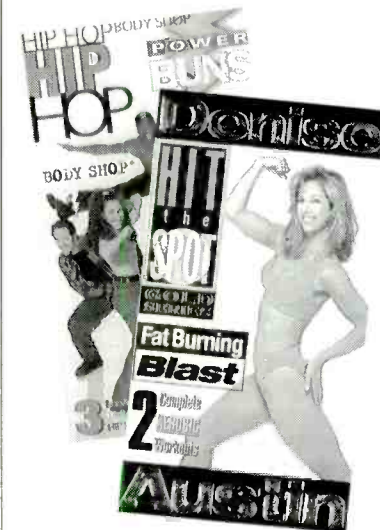
A MARKET SHAPES UP

Continued from page 72

director of marketing and public relations. "We're saying, 'Get all our competitors' stuff off the shelf, because we're it.'" The program includes dating (an extension of the payment period for retailers), discounts, co-op advertising, custom-designed plans for stores' fitness sections and a cross-promotion with Schwinn, developer of the Spinning bike. PPI's October titles include two new titles in Jennifer Kries' "The Method" series, two new videos in the "Hip-Hop Body Shop" series and two exclusive titles in the "Spinning" program developed by Johnny Goldberg, an indoor cycling program. ("Spinning" is a registered trademark of Mad Dogg Athletics Inc.)

AUSTIN'S ABS FAB

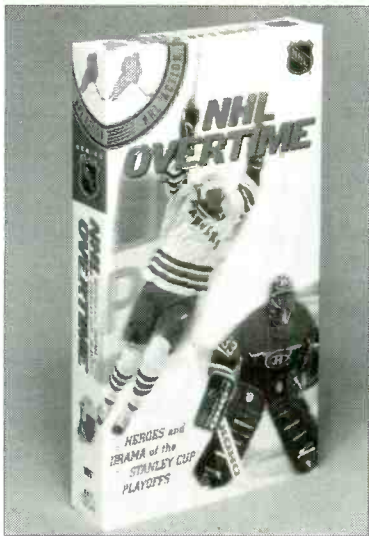
PPI has also benefited from the media exposure of Denise Austin, who hosts "Getting Fit With Denise Austin" daily on ESPN, is a regular on the weekend edition of the "Today" show and appears monthly



Denise Austin's four-video abs series has sold more than 750,000 units.

on QVC. The results are impressive: Austin's videos have been No. 1 on VideoScan's chart for nearly eight months, and, Korb says, "We're selling more than 2,700 units a week of her Abs videos." Austin's four-video abs series has sold more than 750,000 units, he adds.

Sony Wonder's "The Grind" videos, which have spent a combined total of 90 weeks on Billboard's Health & Fitness Video chart, have benefited from exposure on MTV and a hip-urban style, with soundtracks featuring hit songs by Coolio, Des'ree, M People, Naughty By Nature and other stars. The third video is due out this month and will be supported with an in-store tour by host Eric Nies and an ad campaign on MTV. "The Grind" will also launch a new clothing line tied in to the videos. ■



SPORTS SCOREBOARD

Continued from page 70

oriented, the door is wide open for world-class ice dancers Jane Torvill & Christopher Dean. PolyGram Video's "Torvill & Dean: Face The Music" was released last February and is still selling well, according to Maher. "Figure-skating tapes do phenomenally well for us," he says.

The Torvill & Dean title is the top-selling sports video of all time in their native Britain (Billboard, July 13), and international territories could be the next growth area for certain sports titles, including hockey, skating and soccer, which all have strong home-grown interest and stage effective competitions at the world level.

"The World Cup [soccer] is something we grasped on a worldwide basis because we are so strong in international markets," says Freehauf. "Similarly, we released a couple of Olympic titles to capitalize on an international event."

EVERGREEN PROGRAMMING

Target marketing is important, of course, but it's not the only issue when it comes to the interest in niche titles, says Nasser Zegar, director of



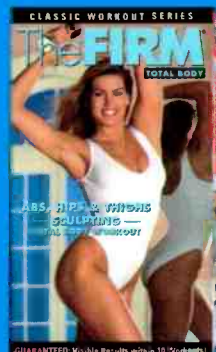
AMERICA'S #1 FITNESS BRAND

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TOTAL BODY
\$19.98
Cat. #72333-80115-3
Approx. 60 Mins.



TOUGH AEROBIC MIX
FIRM PARTS
\$14.98
Cat. #72333-80117-3
Approx. 48 Mins.



operations for MPI Home Video. "Overall, the success has not been that we have to sell thousands by the street date. Historically, we've proven that our programming is evergreen—these titles will continue to sell forever," he says. The company released profiles of Muhammad Ali and Mike Tyson last year and of Sugar Ray Leonard and Jack Johnson this past May. They are available individually or as a boxed set. ■

POWERFUL MARKETING SUPPORT

	SEPT.	OCT.	NOV.	DEC.	JAN.	FEB.	MAR.
Time-Life television ads	[Red bar]						
5-City Mall Tour					[Green bar]		
National Advertising					[Orange bar]		
Advertorials in Fitness & SHAPE LivingFit	[Yellow bar]				[Yellow bar]		
Sponsor of RACE FOR THE CURE	[Blue bar]						
Broadcast and Print Publicity	[Green bar]						
Morning drive radio promos					[Blue bar]		
Internet Promotions	[Purple bar]						



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•In-store events/sponsorships
•Crunch displays available

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Brand New Butt
Awesome Abs
Fat Blaster

\$9.99 each



Best Abs and Arms



Killer Legs



Fat Blaster Plus



Cardio Groove

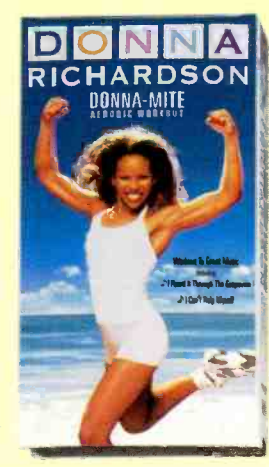
DONNA RICHARDSON

DONNA'S ACHIEVEMENTS:

- Internationally-known fitness superstar
- Nike-endorsed athlete
- National campaign promoting Nike's "Air Max Mundo" shoe, inspired by Donna
- Nominated 1995 IDEA "Instructor of the Year"
- Featured on ESPN2's CRUNCH Fitness Show
- Book about Donna Richardson coming January '97

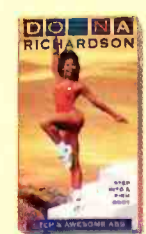
IMPRESSIVE MARKETING CAMPAIGN

- National ad campaign in Shape, Self, Fitness and Fit
- Featured on EXTRA! television show
- Appearance on The Learning Channel's "Essentials", Ricki Lake and Rolonda
- Seen on MTV's "Music Videos from the Beach House"
- Quotes/features in USA Today, Family Circle, Fitness, and many others
- Four star reviews in Fitness
- Pre-packed displays available



Donna-Mite
\$14.98

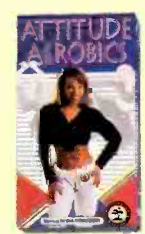
5 GREAT VIDEOS!



Step & Awesome Abs
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Back to Basics
\$14.98



Attitude Aerobic
\$9.99



4 Day Workout
\$14.98

WATCHING TV

Continued from page 68

and music composers. "We have to make this more than just a TV show on video," says Belcher.

TRUE TWISTER TAPES

Similarly, the television show "Cops" capitalized on the public's fascination with reality-based programming. Several "real" tornado videos, including one from The Weather Channel, have also had some short-lived success thanks to "Twister."

This summer, "Cops Too Hot For TV" made its retail debut, and within



To Rhino from Sci-Fi: "Mystery Science Theater 3000"

two weeks reached No. 1 on the Top Video Sales chart, a first for a non-theatrical title on any Billboard video sales chart.

Containing additional footage edited for broadcast, "Cops" has sold more than 1 million units to date, according to Hollywood Products, the distribution company of the show's producer, Barbour/Langley. Retail distribution of "Cops" is handled, however, by Canoga Park, Calif.-based Music Video Product Home Entertainment.

The product also sold about 500,000 units through a direct-response television campaign, which the company says helped convince retailers the video had mass appeal.

"It just proves marketing does work," says Hollywood Products VP of sales Michael Currie. "The direct-response campaign establishes validity, and it was pre-proven to dealers that this could be a million-unit seller."

A second video, "Caught In The Act," shipped approximately 500,000 units in September, and a third, "Cops In Hot Pursuit," will be released this month.

Most suppliers agree changes in the marketplace have made it easier to get retailers to bring in more television product. Brand names, though, get more attention.

THE WEST AND THE WORLD OF INSECTS

"It's hard enough to get special-interest in anytime, but it's different when you have, say, 'Ken Burns' The West," says Time-Life Video VP of brand development, Madeleine Boyer.

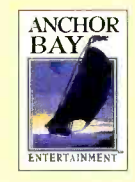
Although Time-Life is better-known as a direct-response company, it began retail distribution earlier this year with "Alien Empire," a three-tape set about the world of insects.

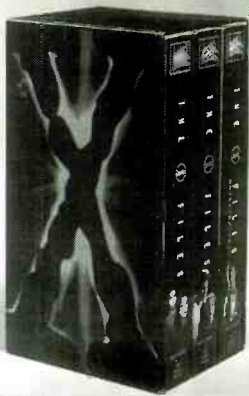
"Faced with many choices, a name like PBS, Time-Life or The Discovery Channel lets consumers feel they're getting a certain quality level," says Boyer. "That's where a brand really helps."

Boyer says the company also uses direct-response campaigns to measure how successful the video will be

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at retail. As an example, she says the fourth-quarter release "Century of Warfare" had "phenomenal" direct-response results. "Without it, we probably wouldn't have taken the series to retail," Boyer adds.

FAME, BRANDS AND PREJUDICE

Brand names have also helped launch MTV, Nickelodeon, A&E Television Networks and other television channels into the video-retail marketplace.

"When we launched 'Biography,' no one would have guessed it could sell at retail," says A&E Television Networks VP of new media, Tom Heymann. "What we're seeing is that people are more interested in seeing the shows on video after they've watched it on television."

With the help of Jane Austen's rise to fame on the screen, A&E's production of the author's six-tape "Pride And Prejudice" set was able to get distribution in such mass merchants as Costco, Heymann says.

The company also signed an exclusive one-year retail deal with Borders Books & Music for videos from The History Channel. Prior to the deal, A&E struck a deal for its "Biography" series for exclusive retail distribution in Barnes & Noble.

FAMILIAR YET DIFFERENT

While A&E doesn't add any extras to the video programs, MTV goes out of its way to improve on some of its highly rated programs. The popular dance program "The Grind" was reworked into an exercise tape, which has sold more than 100,000 units, says Sony Music executive VP Ted Green. "Exercise was a slumping category," he says, "and we took the tone of the show and sold it to a group that traditionally didn't buy exercise tapes."

Sony has also added exclusive video footage to "Beavis & Butthead," "The Real World Vacation" and "The Real World Reunion" in order to entice the MTV audience to buy. "What we've found is that there has to be a reason to differentiate the video from what viewers watch on TV," says Green. "It's familiar, yet different."

On Nov. 19, Sony will release a behind-the-scenes video of MTV's travel guide, "Road Rules," bringing video viewers to new places and introducing them to new characters. "We've started with a highly rated show and asked ourselves what would the 'Road Rule' fan want to see on video," says Green.

Future made-for-video MTV projects include incorporating footage from "House Of Style" hosted by model Cindy Crawford. In August, the company compiled the old "I Want My MTV" promos featuring Cyndi Lauper and Dennis Leary as a made-for-video exclusive. ■

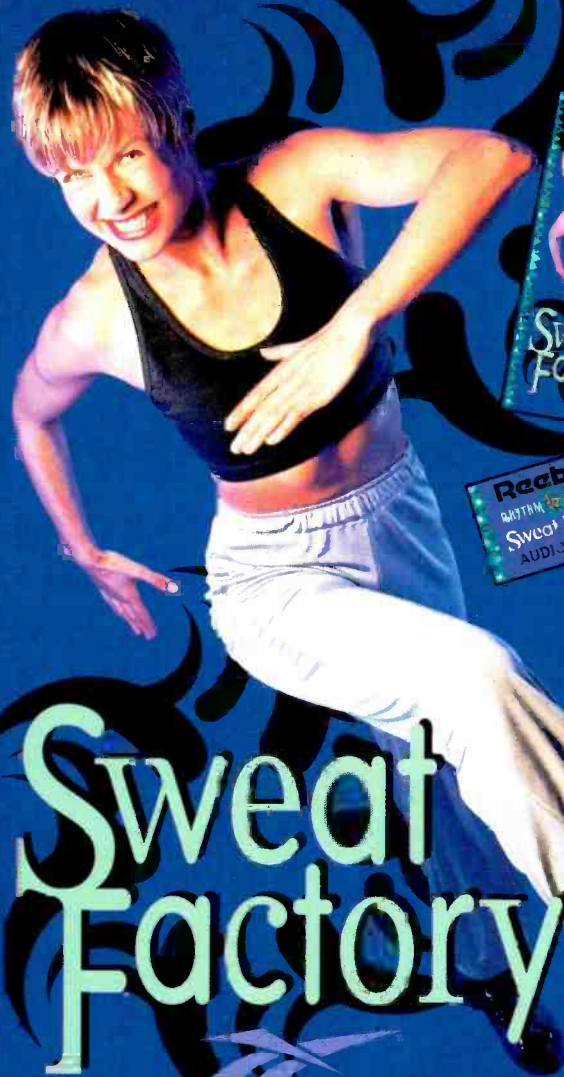
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Update

LIFELINES

BIRTHS

Girl, Autumn Janae, to **La-Ron** and **Nanette Wilburn**, Sept. 11 in Silver Spring, Md. Father is the rap artist better known as ME PHI ME.

Boy, Miles Edwin, to **Tommy Saal** and **Felicia Snead**, Sept. 17 in the Bronx, N.Y. Father is special projects coordinator for MJI Broadcasting.

Boy, Matthew Scott, to **Samantha Lecca-Riba** and **Miguel Riba**, Sept. 27 in New York. Mother is associate manager of video production for Arista Records.

Boy, Connor Owen, to **April** and **Johnny Mazzola**, Oct. 4 in Ventura, Calif. Mother is the studio manager at John Golden Mastering.

Girl, Sophie Grace, to **Richard** and **Kay Sanders**, Oct. 5 in New York. Father is VP of artist development for Arista Records.

Girl, Lourdes Maria Ciccone, to **Madonna Ciccone** and **Carlos Leon**, Oct. 14 in Los Angeles. Mother is a Maverick recording artist.

MARRIAGES

Rod Marsden to Kirsten Foraut,

Sept. 7 in Plymouth, Mass. Groom is tour coordinator at Manage This!. His mother, Elizabeth Rush, is a talent agent at Concerted Efforts, and his father, David Marsden, is VP of the Don Law Co.

Dottie Hahn to **Mark Chamberlain**, Sept. 7 in Hermitage, Tenn. Bride is executive assistant to the senior VP of sales and marketing at Arista Nashville. Groom is a sound engineer/road manager.

Julius "Julie" Lokin to **Deborah Aiges**, Oct. 6 in New York. Groom is owner/president of concert production firm New Audiences.

DEATHS

Colleen Peterson, 45, of cancer, Oct. 9 in Toronto. Peterson began her career in Ottawa in the late '60s as a member of the folk rock group Three's A Crowd (which also featured Bruce Cockburn). In the early '70s, she was a member of New York rock group TCB and, with Mark Haines, of Kingston, Ontario-based folk duo Spriggs & Bringle. Peterson won the Juno Award for most promising singer in 1967 and 1977. In 1976, Peterson signed with Capitol Records in the U.S. and released three solo country-

styled albums. She lived in Nashville from 1979 to 1988, toured as a backup singer with Charlie Daniels, and provided backup vocals for recordings by Waylon Jennings, Roger Miller, and others. As a soloist, Peterson recorded albums for the Book Shop and Inter-sound labels in the '80s. Most recently, Peterson was a member of the group Quartette (with Sylvia Tyson, Caitlin Hanford, and Cindy Church) which recorded for Denon Records of Canada.

Bill Deegan, 71, of cancer, Oct. 8 in Toronto. Deegan was an announcer at talk radio CFRB Toronto for 36 years before his semiretirement in the early '80s. He is survived by his wife, Leila, and his children, Patricia and Rick.



Team Spirit. Music-industry executives present Tony Martell, right, senior VP/GM of Epic/Associated Labels and chairman of the T.J. Martell Foundation, with a check for more than \$119,000. The money was raised during the sixth annual T.J. Martell Team Challenge Golf Tournament in Old Westbury, N.Y. Handing over the funds, from left, are team captains Bob Jamieson and Allen Klein (RCA Records president and ABKCO Records president, respectively), event chairman Peter Kauff (University Campus Television Network president), and Martell.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 21, **Academy Of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 22, **California Copyright Conference: "Drug & Alcohol Abuse In The Music Industry: Whose Responsibility Is It To Solve The Problem,"** Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

Oct. 22-24, **NEMO Music Showcase And Conference/10th Annual Boston Music Awards**, Tremont House Hotel, Boston. 617-338-3144.

Oct. 24, **Songwriters Expo 19 Golf Tournament**, sponsored by the National Academy of Songwriters, Brookside Golf Course, Pasadena, Calif. 213-463-7178.

Oct. 24-26, **REPLItech Asia 1996**, Singapore International Exhibition and Convention Center, Singapore. 914-328-9157.

Oct. 25-27, **Songwriters Expo 19**, sponsored by the National Academy of Songwriters, Pasadena Hilton, Pasadena, Calif. 213-463-7178.

Oct. 28-Nov. 8, **Museum Of Television & Radio's 2nd Radio Festival**, New York. 212-621-6735.

Oct. 29, **"Understanding Copyright Law & Contracts,"** Ramada Inn, Berkeley, Calif. 415-257-6111.

Oct. 30-Nov. 2, **Philadelphia Music Conference**, Doubletree Hotel and assorted

venues, Philadelphia. 215-426-4109.

Oct. 30-Nov. 3, **16th Annual Black Entertainment And Sports Lawyers Assn. Conference**, Marriott CasaMagna Resort, Puerto Vallarta, Mexico. 609-753-1221.

Oct. 31-Nov. 1, **Magnetic & Optical Media Seminar**, Mark Hopkins Hotel, San Francisco. 609-279-1700.

NOVEMBER

Nov. 7-9, **Billboard Music Video Conference**, Crowne Plaza, San Francisco. 212-536-5002.

Nov. 7-9, **Mickey Mantle Foundation/Del Webb Sun Cities Celebrity Golf Invitational**, Highland Falls Golf Course, Las Vegas. 619-771-1262.

Nov. 9, **12th Annual Technical Excellence & Creativity Awards**, honoring Brian Wilson and Willi Studer, Regal Biltmore Hotel, Los Angeles. 510-939-6149.

Nov. 12, **"Breaking Down The First Door,"** presented by the Los Angeles chapter of NARAS, A&M Chaplin Soundstage, Hollywood, Calif. 310-392-3777.

Nov. 12-13, **Show Market 96: Live Entertainment Trade Fair**, Sant Jordi Palace, Barcelona, Spain. 34-3-443-01 34.

Nov. 13, **Silver Clef Award Dinner And Auction**, honoring Bill Curbishley, to benefit the Nordoff-Robbins Music Therapy Foundation, Roseland, New York. 212-541-7948.

Nov. 13, **"Getting Records To Radio,"** presented by the L.A. Music Network, Hotel Sofitel, Los Angeles. 818-769-6095.

Nov. 13, **Music Video: Art That Rocks The Box**, presented by the New York chapter of NARAS, Museum of Radio & Television, New York. 212-245-5440.

Nov. 14, **Fourth Annual Rap Roast**, honoring Sean "Puffy" Combs, benefits Daddy's House-Social Programs, Puck Building, New York. 201-659-6406.

Nov. 15, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria Hotel, New York. 212-867-6650, extension 306.

Nov. 23, **"How To Start & Grow Your Own Record Label Or Music Production Company,"** Holiday Inn, Brookline, Mass. 508-526-7983.

Nov. 24, **"Promoting & Marketing Music Toward The Year 2000,"** Holiday Inn, Brookline, Mass. 508-526-7983.

DECEMBER

Dec. 4, **Billboard Music Awards**, Hard Rock Cafe, Las Vegas. 310-451-7111.

Dec. 5, **New York NARAS Heroes Awards**, Laura Belle, New York. 212-245-5440.

NEW COMPANIES

EvaLuTion Entertainment Marketing, co-founded by Eva Dickenson-Post and Luann Sullivan Myers, offers a broad range of creative services, including Internet marketing, direct mail, sponsorships, advertising, media relations, special events, and tour support. EvaLuTion clients include Capitol acts I Mother Earth and Nil Lara, Capricorn artists Jimmy Hall and Johnny Jenkins, the Coalition of Independent Music Stores, the Spec's Music chain, and Dr. Sharon Zadanoff. Dickenson-Post, who serves as the company's president/CEO, has worked for Sony Music and Capitol during her 13-year career. VP/CFO Myers' background includes stints at Cema Distribution, Capitol, and Capricorn. 1521 Alton Road, Suite 340, Miami Beach, Fla. 33139. Phone: Dickenson-Post at 305-534-2311 and Myers at 305-954-922-7050.

Surgeland Records is a new division of the Marietta, Ga.-based Serge Entertainment Group. The label's principals are Angel Davis, president, promotion and publishing; Dan Kirsner, executive producer; and Sandy Serge, president, A&R/marketing, and head of the parent company. The latter is also a partner in the Women in Music Business Assn. Separately, Davis runs Davis & Davis Music Publishing in Winston-Salem, N.C., and Kirsner owns the Trinity Recording Studio in Ithaca, N.Y. Surgeland Records can be reached via the principals or at P.O. Box 672216, Marietta, Ga. 30006-0037; phone 770-850-9560, fax 770-850-9646.

Dan Gillis Management (DGM). Former 422 Management staffer Dan

Gillis has opened DGM in Nashville. The company represents Steve Earle and the V-roys. Contact: 1815 Division St., Suite 205, Nashville, Tenn. 37203; phone 615-320-1200.

GOOD WORKS

COMPILED FOR CHARITY: A benefit CD compilation, "She's A Rebel!," featuring female alternative music artists, will be released by Shanachie Entertainment in February to raise funds for Rock for a Cure, the Arlington, Va.-based nonprofit organization dedicated to the fight against breast cancer, with a focus on education, preventive care, and support. The album, produced by Beloved Recordings and president **Wagner Bucci**, is expected to feature **7 Year Bitch**, **Babes In Toyland**, **the Muffs**, **Maggie Estep**, **the Goops**, **Bandit Queen**, **Dirt Merchants**, **Tribe 8**, and **Fledgling**, among others. Rock for a Cure has also enlisted other acts for its tour outreach program, including **Patti Smith**, **Jewel**, **Ani diFranco**, **Jill Sobule**, **Veruca Salt**, and **No Doubt**. Contact: **Susan Burkart** 914-337-6888; **Cindy Byram** at 212-334-0284; or **Susan Tanner** at 212-889-3656.

TIME OUT FOR PSAS: Artists **Sheila E.**, **Trisha Yearwood**, and **Ruth Brown** have donated their time to record public service announcements in honor of National Breast Cancer Awareness Month

in October. The spots are part of a four-month campaign by the U.S. Postal Service to build awareness about the life-saving practices of early detection and early treatment of breast cancer. The cornerstone of this effort is the issuance of 100 million breast cancer awareness postage stamps that have been on sale at U.S. post offices since June. The PSAs direct listeners to call the National Cancer Institute's Cancer Information Service at 800-4-Cancer if they have questions. Contact: **Joan Myers** at 615-244-4388.

COATS FOR KIDS: WBAL Baltimore, the Maryland Dry Cleaners Assn., the Baltimore City and Baltimore County Fire Departments, the Non-Commissioned Officers Academy Graduates Assn., and Chapter 94 of the Maryland Air National Guard have teamed again for WBAL's 10th annual Coats for Kids Project. People can deliver used, useable coats to any of more than 70 participating cleaners in the Baltimore area now through Nov. 4. Anyone who needs a coat is invited to go to selected Baltimore-area fire stations and pick out a coat of their choice, no questions

asked. Coats will be available beginning Nov. 25. Contact: **Mary France** at 410-338-6555.

'BLOCK PARTY' VS. DIABETES: A block party on Madison Avenue between 34th and 50th streets in New York Oct. 27 will be held to raise awareness for the American Diabetes Assn., which seeks to prevent and cure the disease while improving the lives of those who suffer from it. The event, from noon to 6 p.m., will feature performances by a number of signed and unsigned artists. Other booth events are also planned. New York radio stations WKTU, WHTZ, and WBLS are among the participants. Contact: **Cathy Laporte** for entertainment information at 516-262-1212 or **Reggie Nance** for diabetes/human-interest information at 212-725-4925, extension 228.

FOR THE RECORD

Marty Diamond is president of Little Big Man, the agency responsible for booking the Lilith Fair tour created by Sarah McLachlan (Billboard, Oct. 19).

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► TOOL

Aenima
PRODUCERS: Tools & David Bottrill
Zoo 61422 31087

Los Angeles alternative metal band raised many eyebrows when its third and most potent album, "Aenima," blasted onto The Billboard 200 at No. 2 last week. Featuring lead single "Stinkfist," a hit at mainstream and modern rock radio, the album has been hotly anticipated by fans for the past year. Other highlights include the dark, moody "Useful Idiot," the epic-scaled "Pushit," and the intense title track. A band that plays by its own rules and comes up winning.

► COUNTING CROWS

Recovering The Satellites

PRODUCER: Gil Norton
DGC 24975
Rockers Counting Crows follow their smash debut with a record that leans toward the alternative side of the rock equation without shedding the group's mainstream sound. The album's brightest moments are the up-tempo, Replacement-inspired "Angels Of The Silences"; the jangly "Daylight Fading"; and the Beatles-esque "Monkey"—all of which are viable across the spectrum of formats that supported the band's previous effort. Elsewhere, the band has a tendency to ramble, lyrically and musically, and would have been well served by some prudent trimming of material. On the whole, though, "Recovering The Satellites" promises to pick up where the Crows left off.

► PHIL COLLINS

Dance Into The Light

PRODUCERS: Phil Collins & Hugh Padgham
Atlantic 82949
After a synthetic-sounding, self-produced home recording failed to energize his fan base, pop star Phil Collins decided to play to his strengths by cutting an album of solid pop tunes that feature his drumming, singing, and writing talents. Played by a band of longtime Collins associates and produced by Hugh Padgham, who oversaw most of Collins' and Genesis' biggest hits, "Dance Into The Light" is a welcome return to basics, highlighted by the peppy title track, the tribal-sounding "Lorenzo," the "Rubber Soul"-reminiscent "Love Police," and a surprisingly effective cover of Bob Dylan's "Times They Are A-Changin'." The album's low point is a "Graceland" ripoff titled "Wear My Hat." On the whole, a step in the right direction for Collins, who recently left Genesis to focus on his solo career.

★ CHRIS MARS

Anonymous Botch

PRODUCER: Chris Mars
Bar/None 85
Former Replacement Chris Mars mounts an ever-deeper foray into rock weirdness with this new set. Drawing from an aural palette that includes distorted vocals, Beatles-esque sound effects, offbeat rhythms, and the odd string section, Mars lurches into Kurt Weill turf with "Janet's New Kidney" and immerses himself in ersatz Middle Easternism with "Sheep Spine Shim-

SPOTLIGHT



VARIOUS ARTISTS

The Rolling Stones Rock And Roll Circus
PRODUCERS: Jimmy Miller, Jody Klein, Lenne Allik
Abkco 1268

In 1968, Mick Jagger invited his friends in the rock 'n' roll intelligentsia to stage a concert that would be recorded for feature film and soundtrack release—only the project never saw the light of day until now. Expertly mixed to capture its original sonic glory and packaged in a stunning, circus-themed cardboard case, "Rock And Roll Circus" features one of the first appearances by Jethro Tull; a show-stealing performance by the Who of its mini-opera "A Quick One (While He's Away)"; Taj Mahal doing blues caper "Ain't That A Lot Of Love"; Marianne Faithfull singing the Mann/Goffin gem "Something Better"; an ad-hoc band made up of John Lennon, Eric Clapton, Mitch Mitchell, and Keith Richards playing Beatles tune "Yer Blues"; and the Stones running through "Jumpin' Jack Flash," "You Can't Always Get What You Want," "No Expectations," "Sympathy For The Devil," and more. Also released theatrically and on home video, "Rock And Roll Circus" radiates nostalgic intensity.

my" and "Funeral Hymn Of The Small Critter Holocaust." His quirkily superb songcraft is borne out by the Ray Davies-like pop of "Black Days" and "The Weather," the raw-edged elegance of "Narrow," the nervy strains of "The Conquering Cow Farmer," and the ebullient, '60s-styled, horn-adorned revisionism of "I'll Be Gone."

SPOTLIGHT



GRATEFUL DEAD

The Arista Years
PRODUCERS: Various
Arista 07822

Conventional wisdom contends that the Warner years represent the recorded peak of the Dead. But this hugely satisfying anthology of the band's control-room alchemy circa 1977-1995 forever shatters that smug assumption. "Estimated Prophet," "Shakedown Street," and "I Need A Miracle" prove the point immediately. Yet much of the best seems to have been saved for last, judging from jewels reset herein from the "Without A Net" concert album (such as the splendid 16-minute "Eyes Of The World" featuring Branford Marsalis), plus five tracks each from the hand-somely crafted "In The Dark" and "Built To Last" records. Now that even hardcore Deadheads have accepted the hit-destined quality of "Touch Of Grey," songs like "Foolish Heart," "Picasso Moon," "Just A Little Light," and the eloquent "Standing On The Moon" must also be heard as genuine artistic high points. However, there's nary a weak track in earshot on this well-sequenced 26-cut portfolio. Historians, take heed!

1996 ORIGINAL NEW YORK CAST RECORDING

Louisiana Purchase
PRODUCER: Hugh Fordin
DRG 84766

After five successful years in Hollywood, Irving Berlin returned to Broadway in 1940 with a book musical, a

SPOTLIGHT



CECILIA BARTOLI

Chant D'Amour
PRODUCER: Christopher Raeburn
London 452 667

The world's most popular operatic singer aside from the 3 Tenors, mezzo-soprano Cecilia Bartoli has landed nearly every one of her eight solo releases in the classical top 10—"If You Love Me," her ravishing set of 18th-century Italian songs, was 1993's No. 1. There's a reason for such success: Bartoli's warmth and charm are second to none, and she sings with not only purity of tone but poetry of expression. Featuring maestro Myung-Whun Chung on piano, "Chant D'Amour" finds Bartoli stepping outside her native Italian for the first time on a collection of art songs by French composers. From Bizet's winsome title song to Berlioz's touching "La Mort D'Ophelia," from Pauline Viardot's ingratiating "Havanaise" to Ravel's dramatic "Vocalise-Étude," Bartoli inhabits these songs with style and grace. Certain to be one of the season's biggest classical hits. A forward step for an artist whose career seems to know no bounds.

political satire that took its inspiration from the era's hot swing sound. Revived with a scholarly touch last year at the Weill Recital Hall in New York, "Louisiana Purchase" arrives on disc to the delight of musical theater fans. Berlin's collection of songs may have but one standard, "It's A Lovely Today

COUNTRY

RIDERS IN THE SKY

Public Cowboy #1: The Music Of Gene Autry
PRODUCER: Joey Miskulin
Rounder 0410

This tribute to the king of the singing cowboys is obviously a labor of love by Riders In The Sky, themselves a living tribute to county music's cowboy history. The songs are a walking tour of Autry's history, and the arrangements are careful to adhere to the original, down to the muted trumpets and accordion-fiddle mix on "Sioux City Sue." Autry was a country star on WLS Chicago's "National Barn Dance" before he headed west for the silver screen, and his first radio success is represented here with 1931's "That Silver-Haired Daddy Of Mine." In 1934, Autry and sidekick Smiley Burnette cowrote "Ridin' Down The Canyon (When The Desert Sun Goes Down)" while driving Autry's new Buick across the Arizona desert. Kudos to Riders for preserving and celebrating this kind of history.

JAZZ

► JOE HENDERSON

Joe Henderson Big Band
PRODUCERS: Joe Henderson, Don Sickler, Bob Belden
Verve 533 451

Reaffirming his position as one of the top tenors in jazz, Joe Henderson pays tribute not to an esteemed fellow musician but to the timeless energy and power of the big band. Henderson fronts a bandstand peopled by the likes of Chick Corea, Jon Faddis, Jimmy Knepper, Lew Soloff, Marcus Belgrave, Robin Eubanks, and Christian McBride, who sail effortlessly through the session's challenging charts. These large-scale arrangements of Henderson originals outline the percolating pulse of the Lati-nesque "Recordame," the orchestral embellishments to the bluesy "Inner Urge," the lithe grace of "Serenity," and a lush remake of his classic "Black

(Continued on page 81)

VITAL REISSUES®

OSCAR PETERSON TRIO

The London House Sessions
REISSUE PRODUCER: Michael Lang
Verve 531 766

When leading jazz pianist Oscar Peterson brought bassist Ray Brown and drummer Ed Thigpen to Chicago's London House for 11 nights in 1961, the exhilarating, full-throttle trio performances that resulted would provide enough material for four subsequent Verve albums. This five-CD set—packaged in a stylish wire-bound booklet—programs the four albums first and follows them with a whopping 23 unissued tracks. As these discs swingingly document, Peterson's touch was technically dazzling yet magically light, with an unerring gift for funky phrase-turning. The previously released material shows him energizing folk song "Billy Boy" with the same vigor as he does

bop standard "Woody 'n' You." The uncompromising unreleased takes include Charlie Parker tunes "Scrapple From The Apple" and "Confirmation," Ellington themes "Sophisticated Lady" and "Band Call," Bobby Timmons' "Moanin'," and Brown's soulful classic "The Gravy Waltz."

STOKOWSKI/ORMANDY: The Philadelphia Orchestra Plays Bach

REISSUE PRODUCER: Bejun Mehta
Sony Classical 62345
Earlier this century, conductor Leopold Stokowski's transcriptions of J.S. Bach helped foster a public love of baroque music that has grown to greater proportions than at any time since, well, the baroque era. Nevertheless, in light of advances in period performance, Stokowski's romantic vision of Bach is today politically incorrect. But even if

these monolithic interpretations are less than authentic, the power and glory they radiate are indisputable. On this two-disc set of late '50s and '60s recordings, the burnished tone of the Philadelphia Orchestra—which set the standard for symphonic discipline and outright beauty—shines forth under the hand of Stokowski and his successor, Eugene Ormandy. Highlights include Stokowski's reading of Three Chorale-Preludes and Ormandy's awesome performances of the Passacaglia in C Minor and Toccata and Fugue in D Minor. The set also includes several pieces by Bach progeny, the best of which is W.F. Bach's heart-melting Sinfonia in D Minor. This handsomely packaged, potent-sounding set is one of the jewels in Sony's new Masterworks Heritage reissue series.

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 collections 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 (JE): 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.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

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Where's Wheezy? A number of radio networks broadcast live from the Los Angeles Convention Center during the National Assn. of Broadcasters Radio Show. Here, Westwood One's Don & Mike (right, center) chat about the four TV shows Sherman Hemsley has headlined. Even so, Don & Mike continually referred to the former Mr. Jefferson as George.

WKTU N.Y. Still Dancing In Top Spot No. 2 WQHT Gains Big; WPLJ, WQXR Drop

■ BY CHUCK TAYLOR

The big question in the summer '96 Arbitron ratings was whether New York dance outlet WKTU could hold on to its remarkable leap to No. 1 last quarter with a 6.7% share of the market's audience ages 12-plus.

Sure enough, the station—which has fostered a rejuvenation in uptempo music nationwide and helped spur the rebirth of top 40—hung tough with a 6.8 share for the quarter.

Hip-hop WQHT (Hot 97) maintained its runner-up status, gaining dramati-

cally on its spring ratings (up 5.8-6.3 12-plus). Oldies WCBS-FM moved from No. 4 to No. 3, even though it was off slightly, 5.0-4.9, while soft AC WLTW flipped from No. 3 to No. 4, dropping 5.1-4.5. Rejoining the top five after three consecutive ratings dips was Spanish WSKQ, which climbed 3.6-4.2.

Among the more dramatic moves in the top 20, WPLJ dropped from 10th to 15th place, 3.4-2.9. Classical WQXR also eroded alarmingly, 2.8-2.1.

In Los Angeles, the only two changes in the top five were top 40 KPWR's

(Power 106) dip from second to third place, 5.4-5.0, allowing KKBT, flat at 5.0, to move up to second place 12-plus.

Spanish KLVE maintained its first-place lead in L.A. for the fourth consecutive quarter, dropping slightly 7.2-7.1. Rounding out the top five were N/T KFI and oldies KRTH, both flat at 4.0 and 3.8, respectively.

Interestingly, two of the biggest movers in the top 20 were both Spanish outlets: KTNQ, which moved from 21st to 13th, 1.8-2.8, and KBUE, 22nd to 18th, 1.6-2.2.

Chicago's top 40/dance WBBM capitalized on the genre's popularity with an able resurgence, 3.9-4.4, carrying it from sixth in the market to third. WLIT, meanwhile, tumbled from third to seventh, down 4.8-4.0, the biggest drop within the market this quarter.

At the top, as usual, was N/T WGN, followed by R&B WGCI-FM, WBBM, R&B adult WVAZ, and oldies WJMK.

See complete Arbitron ratings on page 85.

NAB Show Examines Megapoly, Role Of Gov't In Radio

This story was reported by Chuck Taylor, Doug Reece, Airplay Monitor editor Sean Ross, and Airplay Monitor managing editors Kevin Carter, Phyllis Stark, John Loscalzo, and Janine McAdams.

LOS ANGELES—The National Assn. of Broadcasters' (NAB) first Telecommunications Act-era radio convention will be remembered for its emphasis on megapoly, with no less than 12 panels on radio consolidation. But the big question here was not just how once-competing stations would learn to work together, but how the FCC and the U.S. Justice Department would learn to work with each other in determining what represents too much market concentration by one broadcaster.

There was no Justice Department presence at the NAB Radio Show, held here Oct. 9-12. There was, for that matter, a surprisingly modest FCC presence. But on those panels where the issue of FCC/NAB relations was raised, the FCC's attempts to reassert its turf in the wake of greater Justice Department presence and a seemingly reduced congressional mandate were evident.

Thus, both FCC general counsel Bill Kennard and commissioner Susan Ness

gave nearly identical responses when asked about the relationship between the FCC and Department of Justice at two separate panels. "While we are informed by . . . [the] DOJ, we are not bound by their conclusions," said Kennard, who added that the FCC would continue to concentrate on the "diversity of voices" issue, not their antitrust implications. Like Ness, he noted that the FCC could still turn down a deal that passed Justice Department muster.

Despite these attempts to mark FCC turf, Kennard said that it was "fair to say that we have a very good working relationship with" the Justice Department and that representatives of the two entities talked "weekly, sometimes daily."

"We're still trying to determine how exactly we're going to deal with these issues," says Kennard, who later noted that while there had been an early '80s case in which the Justice Department and FCC had disagreed enough to go to court on a nonradio matter, "that would not be good public policy."

Retiring FCC commissioner James Quello was less diplomatic at an Oct. 10 financial breakfast, lashing out at the

"burdensome regulation" of radio by those with "no expertise or real-world practical understanding" of the medium. Quello, who did not mention the Justice Department by name, made one of many pleas at this year's NAB for the department to look at the ownership concentration of all advertising sources, not just radio, when deciding if deals pass antitrust muster.

One group that didn't make that plea, at least directly, was the Oct. 10 group-head panel. When a questioner from the audience attempted to bring up the Justice Department issue, moderator Bill Clark, noting that some of those on the dais had their own cases before the department, immediately deferred the issue to NAB VP Jeff Baumann, who reiterated the NAB's own filings on that matter.

Despite critics who felt that the Justice Department's increased presence could slow down consolidation or threaten available funding, there were few signs of a chilling effect thus far. Industry analyst Steve Shapiro told the financial breakfast that radio stocks were off slightly the morning of a recent Wall Street Journal radio/anti-

trust story, but he also noted that a hypothetical basket of radio stocks bought Jan. 1 would be up 65% now. Washington lawyer Lew Paper told his panel audience that while the Justice Department was a concern, he had not seen "any dampening of enthusiasm" as a result of its actions.

Beyond the Justice Department issue, consolidation overall was clearly the prevailing topic at this year's Radio Show, titled "Meeting The Challenge Of Change." With Star Media Group broker Bill Steding noting that there have been \$28 billion in acquisitions over the last year, megapoly dominated even the programming panels that were meant to be devoted to other topics.

The top 40 format room began, for instance, with a call for a show of hands in favor of the Telecom Act. Only a few hands went up, including American Radio Systems co-COO John Gehron, who later expressed disappointment that more present didn't share his enthusiasm. "If we were not allowed to consolidate, we would wither away as an industry," Gehron contended. Good thing Gehron wasn't at an earlier panel on research in which Rantel Research's David Tate asked for a similar show of hands and none were raised.

While little was said on the consoli-

(Continued on page 85)



Dolly-Rama. Country artist and radio-station owner Dolly Parton delivered a playfully colored address at the National Assn. of Broadcasters Radio Show. She also sang a tune penned especially for the occasion on why she loves the radio.

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SUMMER '96 ARBITRONS

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Table of radio station data for New York, Los Angeles, Chicago, Boston, San Francisco, Philadelphia, and other cities. Columns include Call, Format, and shares for '95, '96, and '97.

Table of radio station data for St. Louis, Detroit, Washington, D.C., Pittsburgh, Cleveland, Denver, and other cities. Columns include Call, Format, and shares for '95, '96, and '97.

Table of radio station data for Providence, R.I., Buffalo, N.Y., Hartford, Conn., Allentown, Pa., and other cities. Columns include Call, Format, and shares for '95, '96, and '97.

Table of radio station data for Akron, Ohio, Springfield, Mass., Monterey, Calif., and other cities. Columns include Call, Format, and shares for '95, '96, and '97.

NAB SHOW EXAMINES MEGAPOLY, ROLE OF GOV'T

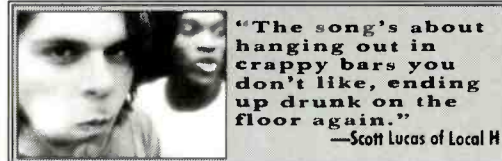
(Continued from preceding page) dation-related panels that hadn't been noted extensively elsewhere, the mood was typified by the comments of Lee Larsen, GM of Jacor's Denver AMs, who noted that he now has 300 employees. "It's a great way to meet people and make friends, but it's not what I'm used to," he said. Or at the group-heads panel, during which Group W's Dan Mason noted, "This is not a graceful change. This is a roller coaster." The group-heads panel also featured the prediction by American Radio Systems' Steve Dodge that smaller entrepreneurial radio companies would emerge in the ensuing months to "prey on the bigness and, frankly, the sloppiness" of the larger group owners. There were repeated calls from all corners for radio stations to cease selling against each other and increase their share of all ad dollars at the expense of print media. "Stop trying to play 'tallest pygmy' and carving each other up for a lousy 7% of the industry pie," said Chuck Mefford of Dallas-based Mefford Achievement Systems. One staunch proponent of that theory, Infinity CEO Mel Karmazin, found himself in a debate at a panel on station-financing opportunities with a single-

Local H's second Island album, "As Good As Dead," examines the flip side of small-town life, refuting the conventional Arcadian wisdom with a dose of impertinence.

"The song's about hanging out in crappy bars that you don't like, working crappy jobs you hate, getting married too soon," Lucas says, adding that the sense of claustrophobia usually leads to "that feeling of ending up drunk on the floor again."

No. 19 on Modern Rock Tracks this week, "Bound For The Floor" joins such other nouveau-grunge songs as "High-Fiving MF" and the tongue-in-cheek "Eddie Vedder" in taking on the usual suspects. Lucas is quick to point out that although his experience has

been grist for a concept album, it's hardly uncommon. "A lot of people go through that sort of frustration in their early 20s in towns like the one I come from," he says. "Zion, Ill., is a fine place to grow up, but after school, it's not the best place to start a life—at least



not for me. Like a lot of small towns, it's a place you either get out of or you're stuck in."

Near the Wisconsin border, Zion is about 45 min-

utes north of Chicago, where the 26-year-old Lucas moved a few months ago in search of urban stimulation with bandmate and friend from high school drummer Joe Daniels.

Lucas says that while his views of little-village life are less than charitable, they aren't as bleak as those of some of our more famous bards of burg. "Even Mellencamp and especially Springsteen looked at both the ups and downs of small-town life. Contrary to popular belief, Springsteen's stuff is far darker than anything that anybody like us has ever done.

"My thing is just that it's so easy to be satisfied with your pre-assigned station in life," Lucas says. "People tend to stick with what's familiar. But there's more than just collecting welfare and spending it on drinks."

Billboard

OCTOBER 26, 1996

Mainstream Rock Tracks

Table with columns: T.W.K., W.K., 2 WKS, WKS ON, TRACK TITLE, ALBUM TITLE (IF ANY), ARTIST, LABEL/PROMOTION LABEL. Features top tracks like Me Wise Magic, Test For Echo, and Open Up Your Eyes.

Billboard

OCTOBER 26, 1996

Modern Rock Tracks

Table with columns: T.W.K., W.K., 2 WKS, WKS ON, TRACK TITLE, ALBUM TITLE (IF ANY), ARTIST, LABEL/PROMOTION LABEL. Features top tracks like What I Got, Novocaine For The Soul, and Down.



HITS! IN TOKIO

Week of October 6, 1996

- Virtual Insanity / Jamiroquai
Grateful When You're Dead - Jerry Was There / Kula Shaker
Se A Vida E (That's The Way Life Is) / Pet Shop Boys

81.3 FM J-WAVE

Station information available at: http://www.infojapan.com/JWAVE/

Wandering Highways, Dial Ways Of L.A.; No Flag For Stern; WVGO Fined By FCC

TO LIVE LOST IN L.A.: In those few hours that I wasn't lost amid the mesh of freeways that dominate Los Angeles, I must say I had a swell as hell time at the National Assn. of Broadcasters (NAB) Radio Show.

There's nothing quite like soaring up and down the radio dial, despite endless, aimless hours on interstates 10, 100, and 405, searching for the convention center I swear I saw as I was exiting route 101.

First on the listening list was the much-ballyhooed West Coast counterpart to New York's dance WKTU, KACD/KBCD (Groove Radio), which could not be more diametric to KTU's blend of gold with a sprinkling of currents. The Groove really carries home an ultra-contemporary beat of the street, which, judging by my lack of familiarity with the playlist, must be situated along one of those exits I missed.

Much news came out of the Radio Show, which you will find amid the pages of this week's Programming section. I remember attending this show in Boston toward the beginning of the decade; the underlying theme was "It's gonna look better—some day." This year's outing addressed ways to maintain control as deregulation has industry growth and change spinning at such a blur that the only thematic statement that can be made is "We're not sure where we're going or how long it's going to take, but it's coming on fast, so strap in and enjoy the ride."

Chock Full O'News: Howard Stern's on-air rant this summer in which he offered to pay diary-keepers was not flagged in the newly released summer Arbitron books, because no one complained to the ratings service about it. Stern earned each of his affiliates a warning in the spring for his on-air thanking of a

diary-holder in May. In August, Stern announced, "I don't care about special notices. I am now paying the listeners—any listener who wants to be paid, call me. I want more flags. More flags than Flag Day."

But it's not all wine and roses for the Stern camp. On Oct. 15, the FCC fined



by Chuck Taylor

WBZU Richmond, Va. (now WVGO), \$10,000 for alleged indecency during shows in October 1995 and June 1996.

In transcripts of the broadcasts, Stern describes an unusual night of sex with his wife, then ruminates with a porn star about whether family members could identify her private parts in a lineup.

The commission went by the book in defining the excerpts as containing language "that describes sexual and excretory activities or organs in patently offensive terms," adding that the material was "legally actionable" because it was aired when there was a "reasonable risk" that children might be in the audience.

The amount of the fine was determined after consideration of "the nature, circumstances, extent, and gravity of the violation." WVGO hasn't commented yet but has 30 days to show in writing why the fine should not be imposed.

The FCC has pledged to end its backlog of more than 100 indecency

complaints, and staffers there say that there are other pending complaints against Stern, who is syndicated by a thus-far supportive Infinity Broadcasting.

Here's the latest on the Chancellor-vs.-Steve Kingston saga: Chancellor's latest motion to hold the soon-to-be WXRK New York PD in default of his noncompete clause was denied in its entirety by a New Jersey judge Oct. 11, according to Kingston's attorney, Mitchell Mandell. Chancellor was seeking \$250,000 and a five-month extension of Kingston's noncompete, due to expire Nov. 1.

And speaking of putting up dukes, WKQI (Q95.5) Detroit morning man Danny Bonaduce will box Donny Osmond again around the end of the year. Bonaduce and Osmond are tentatively slated to repeat their highly publicized 1994 bout on Rosie O'Donnell's TV show.

WQHT (Hot 97) New York shows a new Saturday-morning mix show, "Da Playground," hosted by 6-year-old DJs Lil Nique and DJ Jus. The pair have starred in national TV commercials for McDonald's Arch Deluxe.

FORMATS: DALLAS TOWER DOWNED

Country Calls: KYNG (Young Country) Dallas is simulcasting on the frequency of sister station KEWS (94.9 FM) after its tower collapsed during an upgrade Oct. 12. Sister stations KOAI and KRBV remained off the air for several days as a result of the damage. Three tower maintenance workers were killed in the accident.

WMMU Nashville becomes WZPC (PC103) to better reflect its new "Power Country" positioner; as KBBT-AM Portland, Ore., flips from a modern AC simulcast to country, temporarily simulcasting KUPL-FM.

KASY Albuquerque, N.M., re-launches its country format as gold-based KTBL (K-Bull 103). KASY, now the duopoly partner of country KRST, effectively picks up the classic country format from KRZY-FM, which goes Spanish. And Tucson, Ariz.—which already has one bilingual rhythmic top 40/Spanish hybrid—gets another, as country KCDI becomes Power 97.

Album KUTQ Salt Lake City gets the new calls KURR to go with its recent transition to active rock.

FOLKS: XETRA TITLE

Modern XETRA-FM (91X) San Diego music coordinator Chris Muckley officially gains music director stripes.

In a surprise move, WPGC-FM Washington, D.C., MD G. Sharp exits and is replaced by p.m. driver (and former MD) Albie Dee.

Former triple-A WKOC Norfolk, Va., PD Mark Bradley, most recently at crosstown oldies WLTY, is named PD at crosstown modern AC WPTE, replacing Rich Hawkins, now PD at classic rock KPLN San Diego, where he takes the place of former operations manager Bill Conway.

Washington, D.C., bureau chief Bill Holland; Airplay Monitor editor Sean Ross; and Airplay Monitor managing editors Kevin Carter, Phyllis Stark, Janine McAdams, and Marc Schiffman contributed to this column.

Brenner Brings Expertise To Six Seattle Stations

ONE OF THE more interesting results of the FCC's Telecom Act has been the creation in many broadcast groups of a new breed of programmer, responsible for all of a group's stations in a particular market.

Becky Brenner, general program manager of EZ Communications' four FM and two AM stations in Seattle, has such a position. Three of the FMs, including country stations KMPS and KYCW, are among the market's top 10 stations 12-plus. The fourth, rhythmic AC outlet KBKS (Kiss 106), is a start-up that resulted from EZ's decision to take country KCIN off the air earlier this year.

EZ purchased both of its crosstown rivals, KYCW (Young Country) and KCIN, last March. While it was clear that EZ would not keep all three stations country, Brenner says it wasn't immediately obvious which of the newly acquired stations would change format. "The real key for me was that Young Country was such a well-known brand, with more momentum behind it," she says. "The branding of [KCIN] has changed so many times in the last 10 years that it just wasn't as clear in people's minds."

The two country stations that remain, KMPS and KYCW, are similarly positioned and very much alike musically. KYCW's "Young Country" positioner is not much different from KMPS' "hot new country" slogan. Brenner says that musically, "there is really little difference between the two stations. You might find 5% of the titles different. The mix is pretty much the same, very current and recurrent, and the gold might go back five or six years, with just a few [older songs] sprinkled in. Both stations are pretty conservative in terms of currents, because we know that familiarity is what you need for the country audience."

The difference between the stations, she says, is "everything that happens between the records," including "stationality and personality. Young Country [has] more talk, more interaction with the listeners. They look to do compelling and entertaining things between the records that are not necessarily music-focused—wild and crazy things like having the morning show sidekick be a human billboard. KMPS is more what a heritage station should be: focused on the community, involved in public service, and more music-intensive than what Young Country would do."

While she says that the audience perception is that KYCW plays more new music than KMPS, the opposite is true. KMPS plays about 39 currents; KYCW, about 30. Compare recent afternoon hours at the stations: KMPS: Tim McGraw, "I Like It, I

Love It"; John Berry, "Change My Mind"; Clay Walker, "Dreaming With My Eyes Open"; Kenny Chesney, "Me And You"; the Judds, "Born To Be Blue"; Collin Raye, "Love Remains"; Ty Herndon, "Living In A Moment"; Sammy Kershaw, "Vidalia"; Brooks & Dunn, "Neon Moon"; John Michael Montgomery, "Ain't Got Nothing On Us"; Marty Stuart, "Burn Me Down"; LeAnn Rimes, "Blue"; Vince Gill,

"Don't Let Our Love Start Slipping Away"; and Billy Dean, "It's What I Do."

KYCW: Lorrie Morgan, "Five Minutes"; Kevin Sharp, "Nobody Knows"; Martina McBride, "Independence Day"; Brooks & Dunn, "Mama Don't Get Dressed Up For Nothing"; Alabama, "Down Home"; James Bonamy, "I Don't Think I Will"; Clay Walker, "Bury The Shovel"; Patty Loveless, "Blame It On Your Heart"; Clint Black, "Like The Rain"; David Ball,

"Thinkin' Problem"; BR5-49, "Cherokee Boogie"; Pam Tillis, "Cleopatra, Queen Of Denial"; Toby Keith, "Who's That Man"; and the Judds, "Rockin' With The Rhythm Of The Rain."

Brenner started her radio career at WYTL and WOSH Oshkosh, Wis., as a news reporter in 1978. A few years later, she returned to her hometown of Seattle to do nights at KMPS. She climbed the ranks to assistant PD, then operations manager, before leaving in 1992 for Broadcast Programming, where she was VP of programming and country consultant. Three years later, she returned to KMPS and classic rock sister station KZOK in her current position.

"I think a person in my position could do anywhere between 10 and 12 stations. It's something like a consulting position. Having [done that], I'm not as overwhelmed in this role as others might be. For people that are used to operating one or two stations, their biggest challenge is going to be understanding that you can't have your hands in everything."

What Brenner keeps her hands off of, for the most part, is the music, although she gives her opinion during music meetings for the country stations. "The day-to-day operations of the stations are left to the PDs... I concentrate on the future [and] taking a look at the global picture."

One of her biggest challenges has been keeping the country stations competitive but still on the same side.

"The challenge is to still keep it competitive and still operate as a group. We operate the country stations as if they weren't co-owned." KMPS-AM-FM was No. 4 12-plus in the spring Arbitron book, with a 4.6-5.4 rise from the winter. KYCW was up 3.4-4.6 in the spring for seventh place overall.

PHYLLIS STARK

newsletter...

JAYE ALBRIGHT, country radio consultant, will focus on RadioIQ, the independent consultancy she founded last year. At that time, Albright resigned from a GM position with Broadcast Programming but remained an independent contractor; she will retain a role in some BP functions.

PAUL PALMER, GM of classical KFSD San Diego, and Dennis Gwiazdon, GM of crosstown classic rock KGB, are named GMs of modern KUPR San Diego. All are Nationwide properties.

GREGG STEELE, PD of WZTA Miami, is named VP of programming for Paxon's Miami FM stations.

DOUG MCGUIRE, VP of programming for EZ Communications, is named GM of country KRAK/KNCI Sacramento, Calif., where he replaces former GM Chuck Goldmark. EZ is in the process of being absorbed by ARS.

MIMI GRISWOLD, PD of classic rockers WTKW and WTKV Syracuse, N.Y., and WRCK Utica, N.Y., adds PD duties at moderns WKRL Syracuse and WKLL Utica in her new position as operations manager for all eight Radio Corp. properties, including WTLA and WSGO Syracuse and WTLB Utica.

SALE OF THE WEEK: Secret Communications' collection of nine signals in three cities has been sold to SFX for \$300 million. Closing is expected in the second quarter of next year.

STATION SALES: WCKX Columbus, Ohio, to Blue Chip Broadcasting for \$4.5 million.

RADIO EMBRACES MADONNA'S 'EVITA'

(Continued from page 1)

the highest-debuting cut on Billboard's Hot 100 Airplay Chart this week, at No. 55.

"It's a totally nontraditional top 40 record," says Erik Bradley, music director at WBBM Chicago. "But if anyone can pull off having a major hit with it, Madonna can. She can truly do no wrong."

WHTZ New York PD Tom Poleman is equally optimistic about the single's future. "Because it's a previously unknown song, the bonus is that it can simply be considered a great Madonna ballad—in addition to being a strong introduction to the soundtrack," he says. "It'll be a perfect segue into more familiar songs like 'Don't Cry For Me Argentina.'"

The retail story of "Evita" begins to

unfold Oct. 29, when "You Must Love Me" becomes commercially available—and it's apparently a day that cannot come too soon for some. "People are seriously clamoring for it," says Tim Devin, manager of Tower Records' operations in New York. "We're getting more inquiries about this record than anything else right now."

Despite early enthusiasm for the project, marketing a two-disc soundtrack to a musical six weeks prior to its opening can be tricky. With "Evita" hitting movie screens in New York and Los Angeles Dec. 25 and the rest of the U.S. Jan. 10, Warner Bros. is betting on the heat of carefully timed singles, ample prerelease press, and consumer curiosity to bridge the time gap.

"This is bigger than simply a sound-

track accompanying a film," says Jeff Gold, executive VP/GM of Warner Bros. (U.S.). "It's a worldwide event that has ignited public interest throughout each stage of its evolution. There's also great fortune in that we're dealing with music that has been a phenomenon for nearly 20 years. People are as intrigued by the musical performances as they are by the film."

Steven Baker, president of Warner Bros. (U.S.), agrees, adding that he is "confident that the powerful connection between the two will result in major success, both in artistic and commercial terms."

"You Must Love Me," which is supported by a video lensed by the film's director, Alan Parker, will be followed by the single release of "Don't Cry For

Me Argentina." Tentatively planned to coincide with the New York/Los Angeles opening of the film, "Argentina" was co-produced by the singer and Parker with Emilio Estefan and has been remixed with dance beats by Pablo Flores and Javier Garcia.

"It's the logical next place for us to take the project," says Stu Cohen, senior VP of promotion for Warner Bros. (U.S.). "It's the signature song of the movie, and Madonna sings it beautifully. The remixes we have are going to knock people out. They'll be perfect for anyone who finds the original version of the song too much of a show tune to program."

The international marketing strategy for "Evita" will closely mirror that used in the States, with the album planned for release in most territories Nov. 25. The difference will be the single-disc "Best Of Evita" set of mostly Madonna cuts that is tentatively planned for U.K. release later this month. At this point, Warner Bros. has no plans to issue a similar album here.

The music for "Evita" was largely produced by Parker. He logged an estimated 500 hours of studio time recording the soundtrack for his screen adaptation of Webber and Rice's Tony Award-winning 1976 Broadway musical about the life of Argentina's legendary former first lady, Eva Peron.

He recalls the first days of recording last October as being filled with trepidation and nerves.

"We were all daunted by the mad mountain we had all decided to climb," he says of the cast, which includes Antonio Banderas and Jonathan Pryce. "All of us came from very different worlds—from popular music, from movies, and from musical theater—and so we were all very apprehensive."

Madonna looks back on her first day in the studio with a shudder. "I had to sing 'Don't Cry For Me Argentina' in front of Andrew Lloyd Webber," she says. "I was a complete mess and was sobbing afterward. I thought I had done a terrible job."

Moving toward lensing the song for

the film, she says, she found herself "petrified. There's such an enormous amount of expectation for that moment."

But Parker says the singer valiantly rose to the challenge. "The hardest work that anyone had to do was obviously by Madonna. She had the lion's share of the piece, singing as she does on almost every track. Many of the songs were comfortably within her range, but much of the score was in a range where her voice had never ventured before. Also, she was determined to sing the score as it was written and not cheat in any way."

To accomplish that, Madonna worked with vocal coach Joan Lader prior to the recording. The training increased her confidence in approaching the unusual material.

"Because the entire movie is sung instead of spoken, it has an operatic quality, which inspires over-the-top delivery," she says. "I was going after something much more naturalistic. We had to make an intimate, emotional connection at the same time that we were acting and trying to hit our notes. It was an experience that I think has had a real impact on the other aspects of my singing."

Madonna notes that in the course of her vocal training, she wrote "One More Chance" and "You'll See." "If you listen to those songs, you can hear how I was trying to absorb and utilize what I was learning for the recording of 'Evita,'" she says.

Madonna and Parker agree that one of the standout songs of the film and soundtrack is the song that was not a part of the original score, "You Must Love Me." The idea for the song was born from the way Parker reorganized the final portion of the show for the screen in hopes of reuniting Webber and Rice to create a more succinct new song.

"Getting the two of them in a room to collaborate after all of these years wasn't easy, but they finally succumbed," he says. "Madonna loves this song the most. She sings it so beautifully, it becomes hers. And hers alone."

ITALIAN GOV'T APPROVES ANTI-PIRACY PROPOSALS

(Continued from page 8)

To help retailers differentiate between legal and illegal product, SIAE will develop a stamp to identify legitimate releases. In addition, a centralized structure to coordinate anti-piracy activity and intelligence will be established. Another measure announced by Veltroni will ensure that copyright material published on CD-ROMs is subject to approval by SIAE.

In May, a representative for the Italian government announced a series of penal measures against the producers of pirated audio-visual material that will be included in the new bill. These include making the purchasing of pirate product a crime and granting authorities the right to sequester the personal property and assets of those found guilty of producing illegal product. This is in addition to the confiscation of pirate product and reproduction equipment,

already sanctioned under Italian law.

Maximum fines and sentences for those found guilty of counterfeiting have yet to be revealed by the government, but 50% of the revenue collected through the fines will go toward financing public information campaigns.

The same bill will ratify European Commission directives that extend protection of authors' rights in Italy from 25 to 50 years and outlaw the production and sale of live bootleg recordings, previously legal in Italy. These measures have been in force since June 1995 through a governmental decree that has to be renewed every 90 days; the measures will enter the statute books until approved by Parliament.

Further legislation to stimulate Italy's music industry and culture should be ready by February, says

Veltroni, explaining that the new law will include measures to help lower the price of CDs and to introduce more extensive music education facilities in schools. To help fund the latter, Veltroni has proposed a 0.75% tax on all revenues collected by SIAE; representatives of the body were unavailable for comment at press time.

On the question of pricing, Veltroni commented, "In the same way that we managed to convince the film industry to lower the price of cinema tickets, our objective is to do the same for the price of CDs." The high price of new CDs in Italy (\$23.50-\$25.40) relative to other developed markets has been the source of heated debate between record companies, retailers, and the public recently.

Veltroni added that the government will support efforts by the French government in the European Parliament to have recorded music recognized as a cultural artifact, qualifying music product for a reduced sales tax (called IVA in Italy) from 16% to 4%, in line with the reduced levy already applied to books here.

Leading music-industry decision-makers, artists, and composers will be invited to a government-organized convention Monday (21) in Rome to meet with national and local political leaders to discuss further measures to encourage the development and awareness of music as culture. Veltroni said the government will also be looking at initiatives to promote live music. Commenting on the lack of suitable live-music venues in Italy, he said, "Dusty sports arenas and one-off outdoor venues are not sufficient space for live music to flourish. We need appropriate venues, something along the lines of the magnificent setting that can be seen at the end of [the movie] 'The Blues Brothers.'"

To coincide with Veltroni's comments at the Salone Della Musica, several of Italy's leading composers released a petition backing calls by the SIAE for the cancellation of a clause that exempts nonprofit organizations from copyright payments (Billboard, Oct. 19).

Currently in effect as a temporary decree, the authors called on the government to remove the clause before the proposed bill is presented to Parliament for ratification. Authors who signed the petition included Raoul Casadei, Lucio Dalla, Francesco Micalizzi, Ennio Morricone, and Gino Paoli.

MULTIMEDIA HURDLE CLEARED FOR NII BILLS

(Continued from page 8)

fair use within the Copyright Act.

Lawmakers are expected to revisit the NII bills, which bring copyright protection into the digital age, when the 105th Congress convenes in January. Other contentious user/owner issues remain (Billboard, Sept. 14).

Government officials, copyright owners, and educational organizations threw their support behind the new Educational Multimedia Fair Use Guidelines after two years of discussion and negotiation. The Recording Industry Assn. of America, ASCAP, BMI, the Music Publishers Assn. of the United States, and the Motion Picture Assn. of America were among 21 copyright owner groups within the Creative Incentive Coalition (CIC) to endorse the new agreement. The CIC also includes software groups and book publishers.

The agreement, adopted by the Subcommittee on Court and Intellectual Property, affects students, scholars, and educators in American schools.

The pact will rely on congressional approval rather than creating amendments to the Copyright Act. It gives educators a degree of certainty that multimedia projects using portions of copyrighted works allowed within the guidelines will not be perceived as an infringement of the Copyright Act. The pact allows that permission for use will not be required in such cases.

The guidelines give students, scholars, and teachers exemptions for the fair use of portions of copyrighted works. There are time, portion, copying,

and distribution limitations in the pact.

For example, the agreement allows for "up to 10%, but in no event more than 30 seconds, of the music and lyrics from an individual musical work . . . whether the musical work is embodied in copies, or audio, or audiovisual works." The pact also makes clear that "any alterations to a musical work shall not change its basic melody or the fundamental character of the work."

Educators and students will not be allowed to make more than two copies of such multimedia projects, and distribution is limited. The projects must have only a two-year lifespan, and educators must seek permission from copyright owners for duplication of such projects.

There is also a cautionary note in the agreement about downloading material from the Internet. The agreement notes that "there is a mix of works protected by copyright and works in the public domain on the network. Access to the Internet does not automatically mean that these works can be reproduced and reused without permission or royalty payment."

It also cautions that "some copyrighted works may have been posted to the Internet without authorization of the copyright holder."

The Copyright Office and the Patent and Trademark Office also endorsed the agreement. The guidelines were drafted under the auspices of the Consortium of College and University Media Centers.

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 305 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 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Contains 100 rows of song data.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Contains 20 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.

- Vertical list of song titles and artists from the Hot 100 A-Z chart, including entries like 'ALL I SEE', 'ALWAYS BE MY BABY', 'ASCENSION (DON'T EVER WONDER)', etc.

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/PROMOTION LABEL). Contains 100 rows of song data with sales figures.

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

- Vertical list of song titles and artists from the Hot 100 Singles Sales chart, including entries like 'STEELO', 'TWISTED', 'UN-BREAK MY HEART', etc.

BILLBOARD NAMES MUSIC VIDEO AWARDS NOMINEES

(Continued from page 1)

The awards will be presented Nov. 9 at the close of the 18th annual Billboard Music Video Conference at the Crown Plaza Parc Fifty Five Hotel in San Francisco. The ceremony will be hosted by Reprise recording act Barenaked Ladies, one of the most popular acts to emerge from Canada. The modern rock quartet has an enhanced CD, "Rock Spectacle," due Nov. 19 on Reprise.

Foo Fighters snagged three nominations for their Capitol clip "Big Me," which places the group in the midst of a commercial for the mock breath-freshening candy Footos. The video, which parodies ads for real-life product Mentos, is up for best alternative/modern rock clip, best new artist alternative/modern rock clip, and Maximum Vision clip. Director Jesse Peretz of X-Ray Productions was also nominated for his work on the video.

The Presidents Of The United States Of America also received three nominations, for their Columbia clips "Lump" and "Peaches." Both reflect the band's off-center sense of humor and visual style. "Lump" is up for best pop/rock clip and best new-artist pop/rock clip, while "Peaches" competes in the best new-artist alternative/modern rock category.

Two-time nominees are Alanis Morissette, the Fugees, Busta Rhymes, Crucial Conflict, Joan Osborne, Nada Surf, eels, de Talk, Marilyn Manson, LeAnn Rimes, Robert Miles, Korn, and James Carter.

In addition, more than 75 local and regional programmers will compete for best local/regional show honors. Regional programmers are defined as those who serve a specific region or multiple regions without broad national coverage for their clip shows.

Winners will be determined at the conference, as each attendee is eligible to vote during the three-day event.

The 1996 awards cover nine musical genres: pop/rock, contemporary Christian, jazz/AC, rap, hard rock/metal, dance, country, R&B/urban, and alternative/modern rock. Additionally, there are two annual special awards: the Maximum Vision Award, which recognizes the clip that best advances an act's career, and the best director honor.

Five clips are nominated for Maximum Vision: Crucial Conflict's "Hay," de Talk's "Jesus Freak," Foo Fighters' "Big Me," Marilyn Manson's "Sweet Dreams," and Nada Surf's "Popular." Last year's winner was TLC's "Waterfalls."

The Maximum Vision nominees were chosen by a panel of Billboard editors from among the nominated clips. The same panel selected the five nominees for best director.

The artist nominees were selected in

a multistage process. First, more than 100 major and independent labels were invited to submit lists of clips for consideration. Videos released between Sept. 1, 1995, and Aug. 31, 1996, were eligible in only one genre, although artists' names could be submitted in any applicable category.

In the next stage, the names of potential nominees in the nine genres were submitted to separate nominating panels, comprising music video programmers, independent promoters, producers, and media experts in those specific areas.

The Billboard Music Video Conference and Awards runs Nov. 7-9 and includes a complete schedule of music video and multimedia topics. This year's keynote speaker is MTV and M2 president Judy McGrath, who will discuss the changing role of music video in cable programming.

For additional conference information, contact Maureen Ryan at 212-536-5002.

Following is a complete list of nominees:

BEST DIRECTOR

Kevin Bray, for Me'Shell Ndegéocello's "Leviticus: Faggot" (DNA Films); Jonathan Dayton and Valerie Faris for Smashing Pumpkins' "Tonight, Tonight" and "1979" (Dayton/Faris); Geoff Moore for Newsboys' "Take Me To Your Leader" and Jewel's "Who Will Save Your Soul" (Palomar Pictures); Jesse Peretz for Foo Fighters' "Big Me" (X-Ray Productions); Mark Romanek for eels' "Novocaine For The Soul" (Satellite Films); Hype Williams for R. Kelly Featuring Ronald Isley's "Down Low (Nobody Has To Know)," Busta Rhymes' "Woo-Hah! Got You All In Check," and 2Pac Featuring Dr. Dre's "California Love" (Big Dog Films).

POP/ROCK

Best clip: Alanis Morissette, "Ironie" (Maverick/Reprise); Presidents Of The United States Of America, "Lump" (Columbia); Smashing Pumpkins, "Tonight, Tonight" (Virgin); Green Day, "Walking Contradiction" (Reprise); Joan Osborne, "One Of Us" (Blue Gorilla/Mercury).

Best new-artist clip: Deep Blue Something, "Breakfast At Tiffany's" (Interscope); Alanis Morissette, "Ironie" (Maverick/Reprise); No Doubt, "Just A Girl" (Trauma/Interscope); Joan Osborne, "One Of Us" (Blue Gorilla/Mercury); Presidents Of The United States Of America, "Lump" (Columbia).

CONTEMPORARY CHRISTIAN

Best clip: 4Him, "The Message" (Benson Music Group); Bob Carlisle, "Butterfly Kisses" (Benson Music

Group); Steven Curtis Chapman, "Lord Of The Dance" (Sparrow); de Talk, "Jesus Freak" (Forefront); Newsboys, "Take Me To Your Leader" (Star Song).

Best new-artist clip: Big Tent Revival, "Something 'Bout Jesus" (Forefront); Grammatrain, "Believe" (Forefront); Jeff Silvey, "Little Bit Of Faith" (Brentwood Music); Third Day, "Consuming Fire" (Reunion); Jaci Velasquez, "Un Lugar Celestial" (Myrrh).



RAP

Best clip: 2Pac Featuring Dr. Dre, "California Love" (Death Row/Interscope); Bone Thugs-N-Harmony, "The Crossroads" (Ruthless/Relativity); Busta Rhymes, "Woo-Hah! Got You All In Check" (Elektra Entertainment); Fugees, "Ready Or Not" (Ruffhouse/Columbia); Nas Featuring Lauryn Hill, "If I Ruled The World" (Columbia).

Best new-artist clip: Bahamadia, "True Honey Buns" (EMI); Busta Rhymes, "Woo-Hah! Got You All In Check" (Elektra Entertainment); Crucial Conflict, "Hay" (Pallas/Universal); Lost Boyz, "Music Makes Me High" (Universal); Tha Dogg Pound, "New York, New York" (Death Row/Interscope/Priority).

JAZZ/AC

Best clip: James Carter, "FreeReggaeHiBop" (Atlantic); Herbie Hancock, "The Melody" (Hancock Music); Elvin Jones, "Elvin Jones: Jazz Machine" (V.I.E.W. Video Inc.); Tito Puente & India, "Jazzin'" (TROPJAZZ/RMM); Hilton Ruiz, "Mambo For Vibes" (TROPJAZZ/RMM).

Best new-artist clip: James Carter, "FreeReggaeHiBop" (Atlantic); Groove Collective, "Lift Off" (Giant Step/Impulse/GRP); Diana Krall, "Hit That Jive Jack" (Impulse/GRP); Maysa, "Sexy" (Blue Thumb/GRP); Philosopher Kings, "Charms" (Columbia).

HARD ROCK/METAL

Best clip: Alice In Chains, "Again" (Columbia); Marilyn Manson, "Sweet Dreams" (Nothing/Interscope); Metallica, "Until It Sleeps" (Elektra Entertainment); Rage Against The Machine, "Bulls On Parade" (Epic); Stone Temple Pilots, "Big Bang Baby" (Atlantic).

Best new-artist clip: Deftones, "7 Words" (Maverick/Warner Bros.); Korn, "Clown" (Immortal/Epic); Korn, "Shoots And Ladders" (Immortal/Epic); Prick, "Animal" (Nothing/Interscope); Thermadore, "Amerasian" (Atlantic).

DANCE

Best clip: Tori Amos, "Professional Widow" (Atlantic); Everything But The Girl, "Missing" (Atlantic); George Michael, "Fastlove" (DreamWorks/Geffen); Robert Miles, "Children" (deConstruction/Arista); Todd Terry Presents Martha Wash & Jocelyn Brown, "Keep On Jumpin'" (Logie).

Best new-artist clip: Bucketheads, "Got Myself Together" (Atlantic); Robert Miles, "Children" (deConstruction/Arista); No Mercy, "Where Do You Go" (Arista); Planet Soul, "Feel The Music" (Strictly Rhythm); Kristine W., "One More Try" (RCA).

COUNTRY

Best clip: Brooks & Dunn, "My Maria" (Arista/Nashville); Wade Hayes, "What I Meant To Say" (Columbia); Collin Raye, "I Think About You" (Epic/Nashville); LeAnn Rimes, "Blue" (Curb); George Strait, "Check Yes Or No" (MCA/Nashville).

Best new-artist clip: Jeff Carson, "The Car" (Curb); Deana Carter, "Strawberry Wine" (Capitol/Nashville); LoneStar, "No News" (BNA); LeAnn Rimes, "Blue" (Curb); Kevin Sharp, "Nobody Knows" (Asylum).

R&B/URBAN

Best clip: Blackstreet Featuring Dr. Dre, "No Diggity" (Interscope);

Toni Braxton, "You're Makin' Me High" (LaFace/Arista); Fugees, "Killing Me Softly" (Ruffhouse/Columbia); R. Kelly Featuring Ronald Isley, "Down Low (Nobody Has To Know)" (Jive); Me'Shell Ndegéocello, "Leviticus: Faggot" (Maverick/Warner Bros.).

Best new-artist clip: D'Angelo, "Me And Those Dreamin' Eyes Of Mine" (EMI); Deborah Cox, "Sentimental" (Arista); For Real, "Like I Do" (Rowdy/Arista); Maxwell, "Ascension (Don't Ever Wonder)" (Columbia); Tony Rich, "Nobody Knows" (LaFace/Arista).

ALTERNATIVE/MODERN ROCK

Best clip: 311, "Down" (Capricorn/Mercury); Beck, "Where It's At" (DGC/Geffen); eels, "Novocaine For The Soul" (DreamWorks/Geffen); Foo Fighters, "Big Me" (Capitol); Smashing Pumpkins, "1979" (Virgin).

Best new-artist clip: eels, "Novocaine For The Soul" (DreamWorks/Geffen); Foo Fighters, "Big Me" (Capitol); Garbage, "Stupid Girl" (Almo Sounds/Geffen); Nada Surf, "Popular" (Elektra); Presidents Of The United States Of America, "Peaches" (Columbia).

Assistance in preparing this article was provided by Gina van der Vliet in Los Angeles.

CLASSIC ALBUMS GET MULTIMEDIA TREATMENT

(Continued from page 1)

when the series debuts internationally in 1997.

Each episode of "Classic Albums," which will air on VH1 in the U.S. and on BBC 1 in the U.K., will look at the stories behind the creation of a specific album through interviews with the original artists, studio musicians, engineers, and producers. In addition, many episodes will contain unaired archival footage of the featured musicians.

Five episodes of the ambitious series have been completed, and three more are in production. The completed episodes feature Paul Simon's Grammy-winning 1986 set "Graceland," Stevie Wonder's Grammy-winning 1976 two-disc "Songs In The Key Of Life," Jimi Hendrix's 1968 album "Electric Ladyland," the Grateful Dead's 1970 album "American Beauty," and the self-titled 1969 album by the Band.

"Classic Albums," which has been in development for the past three years, is produced by London-based Isis Pro-

ductions and Netherlands-based Daniel Television in co-production with the BBC, VH1, NCRV (Dutch National TV), and distributor Castle Communications. The show is executive-produced by Daniel Television's Bous de

Jong and Isis Productions' Nick de Grunwald.

"This will look at how some of the most important albums of all time were made, so that our viewers can

find out what was going on in the artists' minds at the time they made these recordings," says VH1 president John Sykes.

The series is expected to be picked up by PBS after its initial two-year run on VH1. In addition to airing in the U.K. on the BBC, "Classic Albums" will likely debut in May 1997 in the Netherlands on NCRV. Plans are under way to produce region-specific episodes of the series for albums that made a major impact only in select territories.

(Continued on page 99)



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CLASSIC ALBUMS

(Continued from page 95)

During the production of the series, some of the participating musicians revisit songs for the first time in many years. For example, Wonder performed his chart-topping single "I Wish" with some of the original musicians exclusively for the documentary series.

Wonder says that "Classic Albums" has allowed him an outlet through which to offer insight on the stories behind the making of "Songs In The Key Of Life."

"You never realize how good you feel about [your work] until you are done with it," says Wonder, who adds that he can be one of the worst critics of his own music.

"When you are so close to the project, you can have second thoughts about things and question yourself, but at a certain point, you have to let go."

Wonder compares "Classic Albums" to the Beatles' recently released "Anthology" series.

"This allows the public to really hear how songs evolve, because a lot of people don't really get a sense of what is going on," he says. "It is like a painter [who is] painting his work of art. Fortunately, I have been able to re-create chronologically the time and space to show how I got from one place to the next."

"Classic Albums" will also offer viewers an opportunity to analyze parts of their favorite songs, to uncover intricate details that are often missed with a casual listen, according to de Jong.

For example, one episode of the series reveals that Wonder's album track "Pastime Paradise" contains hidden Hare Krishna-influenced bell melodies, while the groove behind Wonder's No. 1 single "I Wish" was taken from an unreleased track called "We're Rollin'."

The idea for the series was spawned from the positive response to the Isis Productions documentary "The Making Of Sgt. Pepper," which won the Grand Prix Award at international music trade show MIDEM.

"I remember the thrill of hearing John Lennon singing on his own without any other backing sounds," says Isis' de Grunwald. "It brought back memories of what that the song meant to me and to a very wide audience when it was first released."

"Classic Albums" audio releases based on the albums featured in the series will be released throughout 1997, in conjunction with the labels that own the rights to the albums, according to de Jong. The album releases will include specially remixed and repackaged versions of "Classic Albums" titles and may feature unreleased material taken from the original studio sessions.

A home video series that contains additional content not featured in the TV version is expected to be released in 1997. Distribution deals have not been finalized.

In addition, "Classic Albums" is slated to be a syndicated radio program that will debut simultaneously with the television series. Each episode of the radio series will contain music and expanded content not featured on the television series.

A book about the making of "Classic Albums" is due in 1997.

Isis and Daniel Television are working on the development of enhanced CDs, DVD-ROMs, and World Wide Web sites that will follow the initial television broadcast of the series.

The multimedia releases are expected to utilize technology developed by several partners, including the Hotz Corp. (Billboard, Aug. 31).

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CHAVEZ REDEEMS GUITAR ROCK AS SMART ROCK

(Continued from page 10)

winning, Pixie-ish album track "Pentagram Ring," two non-LP songs, and both sides of the debut single.

Last year, Chavez was declared best local band by New York Press after numerous packed shows at East Village clubs like Brownies and the Mercury Lounge. The group also toured the Midwest with drone-rockers Bardo Pond as well as the South and Europe with indie-rock heroes Guided By Voices.

This year, Chavez contributed a frightening rendition of "Little Twelve-toes" to the Lava/Atlantic "Schoolhouse Rock Rocks!" compilation and donated a track to a Columbia benefit album for North American activist Leonard Peltier that is due next spring. But the band hasn't played live in a while, particularly outside New York. Recording the new album took time, but the band members' outside projects took longer: Masciarelli went to Hollywood to second-unit direct a film, Lo scored dance pieces for John Jasperse, Tarver worked on independent TV spots, and Sweeney played bass on tour with Guided By Voices.

Full-on roadwork does loom large in Chavez's future, though, with Matador tying the initial promotion for "Ride The Fader" to the band's November/December tour dates. Significantly, the trek includes Chavez's first string of shows west of the Mississippi, with the group playing Nov. 16-25 in California and the Northwest with San Francisco's Fuck.

Due to its perceived boutique nature, "Ride The Fader" is not going through Capitol as part of Matador's marketing deal with the major. According to Matador co-president Chris Lombardi, promotion for the album will be

patient and indie-oriented at the start. Initial efforts will include servicing vinyl LPs to college stations in the band's tour markets, as well as placing co-op ads with indie retailers in the same areas.

In January, Matador will ship the CD of "Ride The Fader" to the label's full college radio list and certain modern rock outlets. A video for "Unreal Is Here," directed by Tarver and Masciarelli, will go to MTV at the beginning of the year. Also, in a Matador first, the label will service a pro-CD of "Unreal Is Here" to active-rock stations around the same time.

"There's a lot of challenges in getting the record on modern rock because, well, Chavez isn't Local H," Lombardi says. "Active rock is open to heavier stuff and seems more open, period, right now."

One modern rock station that took a chance on Chavez from the start was KITS (Live 105) San Francisco, which programmed the group's meta-rock manifesto "Break Up Your Band" on its weekly new-music show "Transmitter Adjustment" and included the song in its night rotation for several weeks.

"Our market allows us to be more adventurous than most," says KITS music director Aaron Axelson. "But now, more than a year ago maybe, a Chavez record has a better chance."

One aspect of "Ride The Fader" that should appeal to programmers is the band's decision to situate Sweeney's vocals higher in the mix than they were on the more opaque "Gone Glimmering." Hot alt-rock knob twiddler Bryce Goggin (Pavement) recorded two of the new tracks, including "Unreal Is Here." John Agnello (Dinosaur Jr)

helped the balance of the album.

But more than airplay, the selling of "Ride The Fader" depends on Chavez taking its live-wire act beyond the band's East Coast enclave. Béla Koe-Krompecher, co-owner/buyer at Used Kids Records in Columbus, Ohio, says Chavez's three local '95 shows helped the store sell more than 100 copies of "Gone Glimmering." He adds that his customers seem drawn more and more to a "serious" style of rock exemplified by Chavez.

Prior to its West Coast dates, Chavez opens for the Chills Nov. 1 at

Boston's Middle East. The band plays Nov. 2 at Maxwell's in Hoboken, N.J., and then travels to Philadelphia and Washington, D.C. November dates in the South and Midwest are also planned. Sweeney is in the midst of a European press tour; the band plans to play in the U.K. and on the Continent in January prior to more U.S. shows in February and early spring. Chavez's gigs are booked by the New York-based Vertigo. (The band manages itself; its

songs are published by Fist of Tarver [BMI] and All Time Lo [ASCAP].)

Although always skeptical of "America's fastest growing sport," as Tarver has dubbed the post-Nirvana alternative rock explosion, Chavez is up for the challenge of cultivating a broader following, according to Sweeney. "If we're going to be risking our lives driving city to city, we might as well be successful at this," he says. "If the people wanna rock, we aim to satisfy."



by Geoff Mayfield

POWER STATION

(Continued from page 12)

Adds Thompson, "I was told when we were doing this that we were going to have some problems [commercially]. We just made a great album for ourselves, and at the end of the day, we hope the public likes it."

Andy Taylor says, "What's new about what's out now? Nothing. It's like a bad version of the '60s."

Nevertheless, the problems alluded to by Thompson have been pointed up in the U.K. by an indifferent reaction to "She Can Rock It." Released Sept. 30 and backed by a live performance on the BBC's "Top Of The Pops," the single made little headway at radio or retail.

The "Top Of The Pops" appearance didn't help, according to HMV head of rock and pop Jonathan Rees, who adds, "In fairness to Chrysalis, there wasn't ever a hard sell on the album."

Chrysalis U.K. managing director Mark Collen replies of the album's launch, "If you call a showcase at the Hanover Grand [in London Sept. 17], national press advertising, and a point-of-sale campaign low-key, then it's low-key." Among press coverage, he cites a substantial feature in the Sunday Times magazine section.

"The problem, and it's no surprise or secret," continues Collen, "is where they fit in terms of format, because they're not post-Britpop. Do I foresee a multimillion-selling record? Possibly not, but it depends on how you're trying to judge these things. I judge them on musical merit."

National commercial rock outlet Virgin Radio has "She Can Rock It" on its "spot" playlist, which of late has afforded it roughly one play per day. Head of music Trevor White says of the album, "I think they've all drawn on their influences really well and come up with a very professional product. Whether it's still relevant in 1996 I don't know, but that's not to say it isn't a good piece of work."

The band is taking a hands-on approach to the album's promotion and starts touring in Japan in December. "If the public gets hip to it, it's going to keep us busy for the next 18 months, and I can't think of anything I'd like to do more than play this stuff every night," says Palmer.

By contrast, when the group toured in 1985, Palmer declined to take part, preferring to pursue a solo career. (Michael Des Barres took his place onstage.)

This time, says Palmer, his next solo project can wait. "I've got 10 tracks cut for a record I'm going to bring out; it's called 'R&B.' But it's going to sit on the shelf [for now]."

Andy Taylor sounds a final defiant note. "Through all the hurdles, I really love what we've done," he says. "You can keep hold of that while Rome burns; then, when the fire goes out, you get on with it."

MELLOW MADNESS: With Marilyn Manson scoring the Hot Shot Debut (No. 3, 132,000 units), Nirvana hanging in the top five (No. 4, 93,000 units), Alanis Morissette continuing her forever-long residence in the top 10 (No. 6, 81,500 units), and a hearty rebound by No Doubt (16-7, on a 22% gain), the top of The Billboard 200 has a decidedly rock flavor. But the adult-leaning Celine Dion and Kenny G are the ones who hold court over this rowdy bunch, as the former bounces back to the No. 1 slot, and the latter moves into the runner-up position (4-2, a 26% gain) on the strength of a Greatest Gainer performance.

Dion's 7% gain, which builds her weekly sum to more than 136,000 units, marks a return to form for the Canadian songbird. Last week was the first time in a dozen weeks that "Falling Into You" did not show a gain over the prior week. Meanwhile, sax star Kenny G, who benefits from a value-added offering at Target Stores, starts to flex the sort of muscle predicted last week in this column when he debuted with almost 106,000 units.

The three top sellers are pretty much bunched together, with less than 5,000 units separating Marilyn Manson from the chart-topping Dion. A 2% gap stands between Kenny G (133,000 units) and the top, while the Mansonites trail him by a mere 1% margin.

ROCK PILES: While the nature of big rock albums is such that we expect Marilyn Manson to experience a large second-week decline—as illustrated by the 41% drop that last week's chart topper, Nirvana, sees this week and by the 60% unit plunge that pushes Tool down 2-16—its debut this week is still an accomplishment to behold. Last year, MM's previous album never ranked higher than No. 31 in 35 chart weeks. In its fattest sales week, it sold 31,000 units... "Don't Speak" is the locomotive that has pulled No Doubt back into The Billboard 200's top 10. The song is winning friends at radio, particularly modern rock stations (31-17 on Modern Rock Tracks), and it is a featured clip in heavy rotation at MTV.

NEXT: The next Billboard 200 will give you a read on the Counting Crows, whose first album debuted on the Heatseekers chart exactly three years ago. The CD and cassette versions of the new Crows set hit stores Oct. 15, and it is a contender, but not a cinch, to top the big chart. Close behind will be—to the surprise of some—Phish, and early retail action suggests a big debut for the new Korn. Phish's highest rank so far is No. 18, set last year by a live album, but the new one seems destined for the top 10. Korn's 1995 album peaked at No. 72 earlier this year.

The chart will be peppered with action the week after next, when Tuesday (22) releases by Van Halen, Journey, Ice Cube's Westside Connection, Mary Chapin Carpenter, and Phil Collins hit the list.

AFTERGLOW: We're still seeing the residual effects of the Oct. 2 Country Music Assn. (CMA) Awards telecast. Figure that CMA exposure and/or the related country sales campaigns that stores hold in conjunction with the awards show have a lot to do with Billboard 200 bullets scored by George Strait (26-20), Brooks & Dunn (31-28), Deana Carter (56-37), Bryan White (82-56), Patty Loveless (108-86), Trace Adkins (135-116), Tim McGraw (175-157), and Vince Gill (197-169).

THAT THING TOM DID: While the progress made on the Hot 100 Singles chart by the Wonders' "That Thing You Do!" pretty much mirrors the movement the song makes in the Tom Hanks' movie, the film's soundtrack is absolutely exploding. It debuted two weeks ago at No. 181, a week before the film's debut (although that tracking week was the same one in which the movie had sneak previews on approximately 1,000 screens). Last week, as the movie debuted at No. 3 on the box office chart, the album scored The Billboard 200's largest percentage gain and rocketed to No. 41. This week, as the film slides to No. 5 on the box office list, the soundtrack soars another 20 places and wins its second consecutive Pacesetter award, with a whopping 83% gain in unit sales. Funny thing is, this collection of ersatz '60s fare is selling far better than any of the anthologies of real '60s hits populating your record store.

BEGINNING TO LOOK: Even before Halloween, Christmas albums have started to adorn The Billboard 200. Michael Bolton entered last week (137-102), and this week Jimmy Buffett trims the tree at No. 125.

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PARALLEL IMPORT FIGHT RAGES IN HONG KONG

(Continued from page 1)

Kong government's plans to redraw the territory's copyright laws before British rule expires June 30, 1997.

According to J.C. Giouw, International Federation of the Phonographic Industry (IFPI) regional director in Asia, the proposed bill is Hong Kong's first intellectual property rights bill, and with the handing over of Hong Kong to China, "it is important that we get this into law; otherwise, Hong Kong will be left with no IPR [intellectual property rights] bill whatsoever."

Under British rule, Hong Kong's IPR legislation has been covered by the U.K. Copyright Act of 1956. As part of efforts to update and redraw these laws for post-British rule, the new bill is aiming for an outright ban on unlicensed imports.

A special committee of the Hong Kong Legislative Council (Legco) meets early next month to define the bill and plan its advancement into law.

Under existing statutes, parallel imports are technically illegal in Hong Kong. However, experts say the laws are weak and make prosecution difficult for copyright owners.

The parallel imports issue has not been confined to Hong Kong, which is a relatively small music market, worth \$145 million at retail. Singapore opted to make the practice legitimate in the mid-'80s, much to the consternation of the record industry there. Malaysia has more recently placed selective restrictions on such imports, which remain commonplace. Taiwan remains a sore spot for some music retailers, which complain of having no recourse in an over-regulated market plagued with low "fill rates" from suppliers.

While record companies are generally in favor of the Hong Kong bill, because they say it will help them protect their copyrights and execute their marketing plans, retailers are unhappy with the proposed legislation, because it lumps parallel imports into the same category as pirated product.

"Record companies should have the right to protect their copyright in every country," says David Gilchrist, marketing VP for Southeast Asia at Warner Music International, "and Hong Kong is no exception." EMI Music Asia president Lachie Rutherford adds, "There should be an absolute ban on parallel imports into Hong Kong."

Philip Kung, HMV's managing director in the greater China region, responds, "If the intent is to battle piracy, we are 100% in support of the major labels' efforts through [IFPI], the Composers and Authors Society of Hong Kong, and any associated body. However, given the attempt to place

infringing copyright, or parallel imports, in a category as bad as pirated product, we cannot support this."

John McLellan, a partner at the law firm of Haldanes, which has been retained by the territory's retail lobby, says, "Parallel importation currently exists as a gray area in Hong Kong. The major record companies would like to see that turn black and white."

FIRST DRAFT

According to IFPI's Giouw, the bill is in the draft stages and will be published Nov. 14. After a draft is published, a month for public comment follows, and, Giouw says, the organization will explain the details of the proposed legislation to its members and advocate whatever changes are necessary.

Once the bill arrives at Legco, the council will decide if it wants to form a committee to examine it. Then there is a first and second reading, followed by the committee stage and a resumption, whereupon the bill becomes law.

Stephen Selby, director of the intellectual property department of the Hong Kong government, is adamant that this can be accomplished well before the territory's handover to China, by which time all current loopholes will have been fully plugged.

Giouw appears optimistic that IFPI members' rights will be "basically enshrined," but he is concerned "that there are different views in government on parallel imports and the right to control them."

EMI's Rutherford says that in conjunction with a parallel imports ban, there should be "plenty of scope to make agreements that will give retailers access to foreign product."

Rutherford says that he and other senior industry executives, including PolyGram Far East president Norman Cheng, have been actively lobbying. "Given that you've got the biggest retail and manufacturing pirate base in the world across the border, to weaken parallel import legislation at this stage is not only short-sighted, I can't believe that anyone in business here could possibly advocate it."

Giouw says that IFPI's views are shared by the Hong Kong Film Industry Coalition for Copyright Protection, whose members include the Motion Picture Industry Assn. (the Hong Kong film body), the Motion Picture Assn. of America, the Hong Kong Video Industry Assn., and the Hong Kong Theatres Assn. Giouw adds, "We hope to get more groups to express their views and to drum up public and media support." He also claims that the Music Retailers Assn., representing

local independent merchants, is supportive. "The reason they happen to share our view is that they will have more recordings to sell. If [record companies] are weakened and have to depend on more international product, then they will have less to sell."

Major retailers such as HMV, Tower, and KPS fear a world in which pirated works and copyright infringements are considered one and the same. "All along, there has been an argument of what constitutes an infringing copy," says Kung. "There has now been a lot of lobbying to include parallel imports as pirated products... My stance is to try to refocus all the collective resources and attention on actual pirated goods."

Tokyo-based Keith Cahoon, managing director of Tower Records Far East, says, "Equating parallel imports with piracy is completely outrageous. When we're talking about major labels, [revenues] end up in the same pocket. It's just a matter of territories."

Cahoon notes that many of the multinational affiliates in Asia "are on quotas, and that seems to be a high priority for them. Say there's a new Mariah Carey album coming out, and in Singapore your quota is to sell 15,000 or 20,000 [units]. People are very concerned about hitting their quotas."

"Piracy is taking money out of the artists' pocket, the labels' pocket," adds Cahoon. "Parallel imports do not."

Record companies contend that import controls are needed to maintain finely balanced marketing strategies. The right to protect copyrights is necessary, according to Warner Music's Gilchrist, "so they can develop local and regional repertoire as well as international repertoire. They can't do that if imports are flowing from all around the world. It undermines our whole marketing strategy."

At Tower and HMV, deep catalog is central to the consumer offering, and merchants argue that without imports, such depth is not available.

"Stone Temple Pilots is one I used to fight Warner about," says Tower's Cahoon. "WEA tells us, 'Chinese people don't like this kind of music.' And then when we have customers coming in and asking us for it, those customers never think, 'Oh, WEA has lousy distribution,' they think that Tower has a lousy store. So it's embarrassing."

Cahoon notes that he is used to doing business in America and Japan, "where salespeople come around and say, 'Please sell my product.' In Asia, I go around to salespeople and [label] managing directors and say, 'Please sell us your product.'"

At MCA's Asia-Pacific operations headquarters in Hong Kong, outgoing senior VP Greg Rogers (see story, page 49) says the company, like other majors, is giving retailers access to that product—although not always on the terms that the retailers wish.

"I know that MCA imports thousands of titles from its U.S. and European catalogs," says Rogers. "We allow people to order from the breadth of our catalog. Their beef is that they have to pay more at wholesale. But we can't even compete among our subsidiaries in that respect. This is not the scale of country that can withstand the kind of price pressure that a lot of other countries can."

As an example, Rogers says, "If they ask me for five Rosana albums from Spain, I'll get them," referring to one of MCA's popular Spanish artists. "But not today and not in 48 hours. If they can't get the new Nirvana album [from their local label affiliate], that will make

me mad. I'll go out of my way to make sure they get it."

According to Rogers, parallel imports don't make money for Hong Kong companies. "If they're not making money, they're not going to spend on local repertoire. How will Hong Kong companies exploit their Hong Kong product in China? Say band X is becoming very well known here, and you grant a license to produce cassettes or CDs in China. Then they are re-imported at a price that is one-fifth that of Hong Kong. You lose your chance of exploiting that artist abroad, and the A&R development of the market is stifled."

HMV's Kung says retailers would rather not import. "But realistically, there will not come a day when we do not need to, if we want to fulfill the full demands of our customers. If what [manufacturers] are proposing is that by law parallel importation will be illegal overnight, then overnight they will have created a monopoly situation."

Rutherford, who is a colleague of Kung in that EMI and HMV are both part of the EMI Group, feels that multinational labels can work with retailers to overcome the problem. "I've talked with multinationals who are willing to enter into a scheme wherein the legitimate retailers in Hong Kong are supported if, for one, they'll support our core catalog, and two, with product outside that catalog, they come to us and order it."

EFFORTS AT COMPROMISE

Mike Inman, president of Virgin Retail Asia-Pacific, suggests that the major record companies' view is based on their view of smaller markets, "where they're so underdeveloped for international music, where demand hasn't been there before."

Virgin has not yet opened offices in Asian markets outside Japan, despite a number of joint ventures in the region, a fact that Inman attributes, in part, to supply.

"We haven't been able to get going in some of these markets, because we thrive and pride ourselves on wide range," he says. "The suppliers in these territories don't have either the ability or the inclination to supply us with the product we're demanding. It's a bit of a lost opportunity on the suppliers' side in some of these markets. It's a lot of hard work, but they could use the retailers as a test market by helping to supply them with product they wouldn't normally stock."

Warner's Gilchrist says the label is implementing an "indent system," so

that catalog titles from elsewhere—including an expanded American selection—can be ordered from the company's European distribution center in Alsdorf, Germany. A new Warner arrangement with KPS stipulates that anything the record company releases locally will not be imported by the retailer, a development that Gilchrist calls "a very big step forward."

Cahoon apparently does not think an indent system can work. "Say we're in Singapore, and we want to order something really exotic like [titles by] Bob Dylan or Miles Davis, which Sony doesn't carry. They say, 'Well, you don't have to import it, because we'll import it for you.' Then we'll give them an order and wait for one to two months, and get between 30% and 70% fill, which is not very efficient for the retailer."

Kung takes heart from some manufacturers' efforts to find a compromise. "There are at least two [majors] who have cooperated with us, for what we have internally branded an 'import-conversion program.' They have their salespeople come into our store. We draw up a list of label A product; they look at ones they can fulfill with proper supply. They have been successful with 50%-60% fill rates. I'd say this firmly indicates that we do not want to parallel import if they meet our request."

According to Kung, two labels have made "great progress," and the retailer is working with a third label. "This is all our initiative; we open our books to them. To be fair, the labels operate on a much different indicator: the smaller the number of titles, the more profitable they are."

Industry sources contend that EMI is not one of the companies with which HMV is working on such an accommodation. Says Rutherford, "What we're prepared to do is supply our core catalog—which is about as big as it is in the U.K.—and we would expect our customers to support that. We are perfectly willing to enter into an agreement wherein we make product outside that catalog available to them—we just want to know about it when they need it. We'd be prepared to reach an accommodation to that effect."

Tower's Cahoon concludes: "In less than a year, Hong Kong will be part of China, and you can't parallel-import to China. It's a setback for the whole entertainment business if [the ban on parallel importation] goes into Hong Kong. And if it goes into Hong Kong, then the labels will probably try to spread it to the other territories in southeast Asia."

SONY, PHILIPS TEAM ON DSD EFFORT

(Continued from page 8)

(Billboard, March 16 and June 29). They have unanimously hailed the technology as a significant step in the right direction and made suggestions for improvements in its sound quality.

Label executives have also heard early demonstrations of DSD, and they have responded favorably to its flexibility, since it allows users to convert audio to a digital data stream that can be accessed at various levels of resolution depending on their needs. For instance, a publishing client scouting for songs may not require the same level of resolution as a mastering engineer putting the finishing touches on an album. Similarly, audio transmitted over the Internet could be processed at levels that permit good sound repro-

duction without taking more bandwidth than is necessary.

Although he was not available to comment on the Sony-Philips agreement, Capitol Studios creative director Michael Frondelli has been an early supporter of the DSD concept, saying it would fulfill the Capitol-EMI labels' production and archiving needs and pave the way for electronic distribution of music.

Indeed, Kawakami says DSD "grew out of Sony Music's need to address our archiving problems and also what to do every day in our own studios in terms of production."

Both Kawakami and van Hooren say it's far too early to discuss specific DSD-related products, or even a timetable for their introduction.

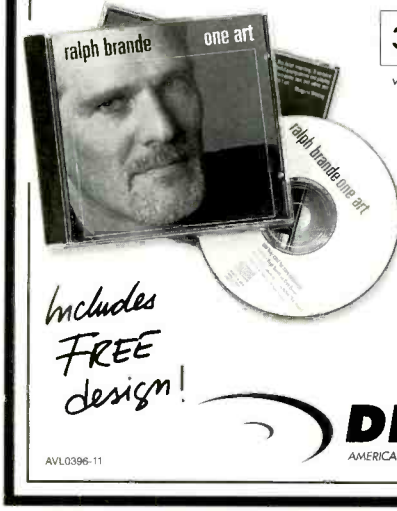
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Top Stars To Judge Musician's 'Best Unsigned Band' Competition

Tori Amos, Joe Satriani, Bob Mould, Vince Gill, and Buddy Guy have been confirmed as judges for the 1997 Musician Magazine Best Unsigned Band Competition. Open to all unsigned bands and artists of every genre, this is a great opportunity for local and regional acts to secure national recognition and have their music heard by people in the music industry. Deadline for all entries is December 31, 1996. Interested bands and artists can receive information, rules and an entry form by calling Musician's toll-free hotline at 1-888-BUB-2WIN.

Musician's Best Unsigned Band (BUB) Competition attracts thousands of entries from bands and artists spanning the globe. Bands are judged on a 2-song cassette



of their best material.

After a preliminary round of screening by editors and writers of major music publications, 12 BUB winners will be chosen by our panel of artist-judges. The panel includes platinum recording artist Tori Amos, guitar god Joe Satriani, alternative rock veteran Bob Mould, country artist Vince Gill, and blues legend and Billboard Century Award winner Buddy Guy.

Winning bands will be featured in Musician magazine and appear on Musician's "Best of the BUB's" CD, manufactured by Atlantic Records and serviced to all of our major and indie label A&R contacts. The top winner will also receive equipment from JBL Professional and Lexicon.

Billboard Unveils Updated 'Guide To Home Recording'

The world of home audio recording has exploded as a primary source of music creativity in the '90s. From part-time musicians to full-fledged pros, everyone is investing in recording equipment to prepare rough demos and even broadcast-quality finished masters. Home recording setups are now of such high quality and so inexpensive that, as one successful producer has stated, "Without them, you just can't compete."

The Billboard Guide to Home Recording, now updated and revised, is the complete reference on home recording equipment, technology and techniques. Designed for practical

use by amateur musicians and working professionals alike, this do-it-yourself guide begins with the simplest possible system and explains the appropriate equipment and recording techniques. The book then proceeds through increasingly sophisticated setups, always focusing on the creative possibilities they allow.

This revised edition includes updated information on digital recorders, digital video, how to use DAT machines as mix-down decks, the increasing role of computers, sequencers, MIDI, inexpensive microphones and more. For more information, call 1-800-451-1741.



UPCOMING CONCERTS

Thursday, Oct. 24	Lonnie Brooks/Michael Grange
Thursday, Oct. 31	Royal Crown Revue
Friday, Nov. 1	Keiko Matsui
Friday, Nov. 8	Dave Wakeling/Mobtown
Saturday, Nov. 9	Ronny Jordan
Thursday, Nov. 14	Kristine W
Friday, Nov. 15	Marshall Crenshaw/Victor Delorenz
Sunday, Nov. 17	Alex D'Grassi
Sunday, Nov. 24	The Stranglers

Billboard Live, 9039 W. Sunset Blvd., West Hollywood, Calif.; call 310-246-3030 for details.

Billboard Music Video Conference & Awards
Crowne Plaza Parc Fifty Five Hotel, San Francisco • Nov. 7-9, 1996

Billboard Music Awards
Las Vegas • Dec. 4, 1996

International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-30, 1997

Fourth Annual Dance Music Summit
Chicago Marriot, downtown Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997

For more information, contact Maureen Ryan at 212-536-5002.

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Debuts Heat Up The Hot 100

FOUR SINGLES CRASH ONTO the Hot 100 in the top half of the chart. Leading the charge is Babyface's remake of Shalamar's "This Is For The Lover In You." The Epic single, featuring LL Cool J and former Shalamar members Howard Hewett, Jody Watley, and Jeffrey Daniels, enters at No. 8. It is the first time the song has charted on the Hot 100; the original version went to No. 17 on Hot R&B Singles in 1981 but never crossed over.

"This Is" is the highest-debuting Babyface single by far, besting the No. 69 entry of "Someone To Love" in 1995. It's the fifth Babyface single to make the top 10 since the writer/producer started his solo career with "It's No Crime" in 1989; the highest-charting Babyface single to date is "When Can I See You," a No. 4 hit in 1994. "This Is" should surpass that in short order.

The second-highest entry of the week is "When You Love A Woman" by Journey. Debuting at No. 17, the Columbia single returns the group to the chart for the first time since 1993, when a 1980 recording of "Lights" made a slight impression. Discounting that, this is the first Journey hit since "Why Can't This Night Go On Forever" in 1987.

Also debuting in the top 30 is Toni Braxton's "Un-Break My Heart" (LaFace), at No. 22. It's the second-highest debut of Braxton's career; her last single, "You're Makin' Me High"/"Let It Flow," entered at No. 7.

The fourth artist to debut in the top 50 is Phil Collins, making a noteworthy return with "Dance Into The Light" (Face Value/Atlantic). The last time a Collins single entered the Hot 100 was three years ago this week, when "Both Sides Of The Story" made its debut.

LASTING HIGH: Kevin Martin of Atlanta observes that Toni Braxton has made chart history with her two-sided hit "You're Makin' Me High"/"Let It Flow." The LaFace

single had 20 weeks in the top 10 of the Hot 100, making it the longest consecutive run in the top 10 for a single that debuted there. The previous record was set by Mariah Carey and Boyz II Men's "One Sweet Day," which debuted at No. 1 and remained in the top 10 for 19 weeks.

FIT FOR A QUEEN: The second charting single from the "High School High" soundtrack will set a record if it climbs higher than No. 30. The Braids' hip-hop cover of Queen's "Bohemian Rhapsody" is holding at No. 55 with a bullet, but if it reaches No. 29 on the Hot 100, it will be the most successful remake of a charting Queen song. Right now, that honor falls to "Somebody To Love," updated by George Michael with the surviving members of Queen in 1993. That tribute to the late Freddie Mercury peaked at No.

30. The other Queen remake to chart was "We Will Rock You" by Warrant. Both Kazutomo Ikeda of Tokyo and Eric Colley of Bluefield, W.Va., sent E-mails noting that the Warrant single peaked at No. 83 in 1992. One could make a case for "Ice Ice Baby" by Vanilla Ice, but that No. 1 single from 1990 sampled the bassline from "Under Pressure" by Queen and David Bowie and doesn't count as a remake.

The first single from "High School High" was "So Many Ways" by the Braxtons.

WORD'S WORTH: Just a few months after Take That went to No. 1 in the U.K. with a remake of the Bee Gees' "How Deep Is Your Love," Irish band Boyzone enters the British singles sales chart at the top with a cover of the Bee Gees' "Words." The original version went to No. 8 for the brothers Gibb in 1968. "Words" isn't the first cover for Boyzone; it recently had a top five hit with its interpretation of Cat Stevens' "Father And Son."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	497,874,000	524,457,000 (UP 5.3%)
ALBUMS	423,497,000	432,046,000 (UP 2%)
SINGLES	74,377,000	92,412,000 (UP 24.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	273,492,000	309,388,000 (UP 13.1%)
CASSETTE	149,384,000	121,554,000 (DN 18.6%)
OTHER	621,000	1,104,000 (UP 77.8%)

OVERALL UNIT SALES THIS WEEK

12,420,000

LAST WEEK

12,688,000

CHANGE

DOWN 2.1%

THIS WEEK 1995

12,483,000

CHANGE

DOWN 0.5%

ALBUM SALES THIS WEEK

10,064,000

LAST WEEK

10,362,000

CHANGE

DOWN 2.9%

THIS WEEK 1995

10,514,000

CHANGE

DOWN 4.3%

SINGLES SALES THIS WEEK

2,355,000

LAST WEEK

2,326,000

CHANGE

UP 1.5%

THIS WEEK 1995

1,968,000

CHANGE

UP 19.7%

TOTAL YEAR-TO-DATE CD ALBUM SALES BY STORE TYPE

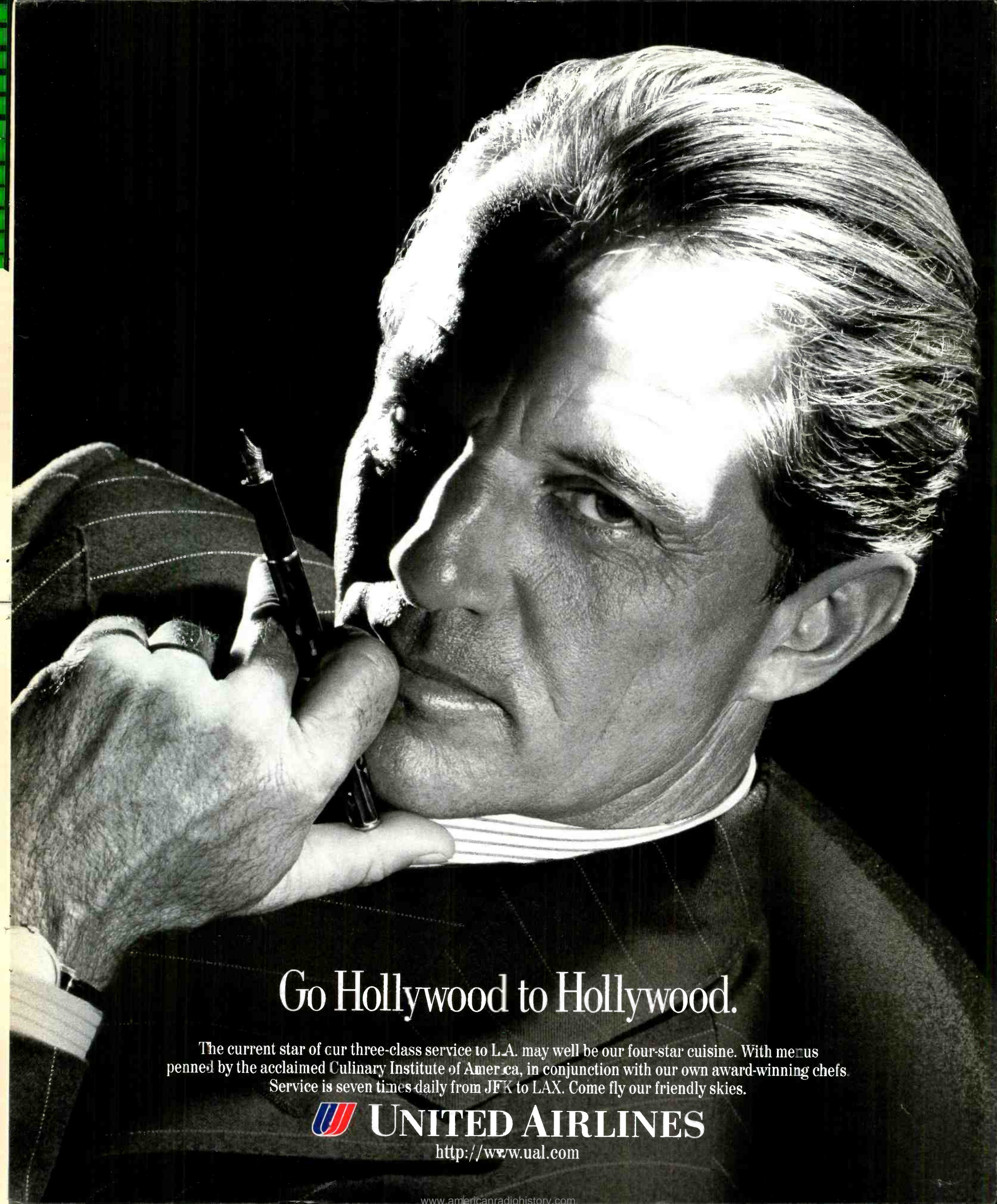
	1995	1996	CHANGE
MAJOR CHAIN	139,256,000	154,824,000	UP 11.2%
CHAIN	43,088,000	51,125,000	UP 18.6%
INDEPENDENT	37,581,000	41,597,000	UP 10.7%
MASS MERCHANTS	53,567,000	61,841,000	UP 15.4%

ROUNDED FIGURES

FOR WEEK ENDING 10/13/96

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY





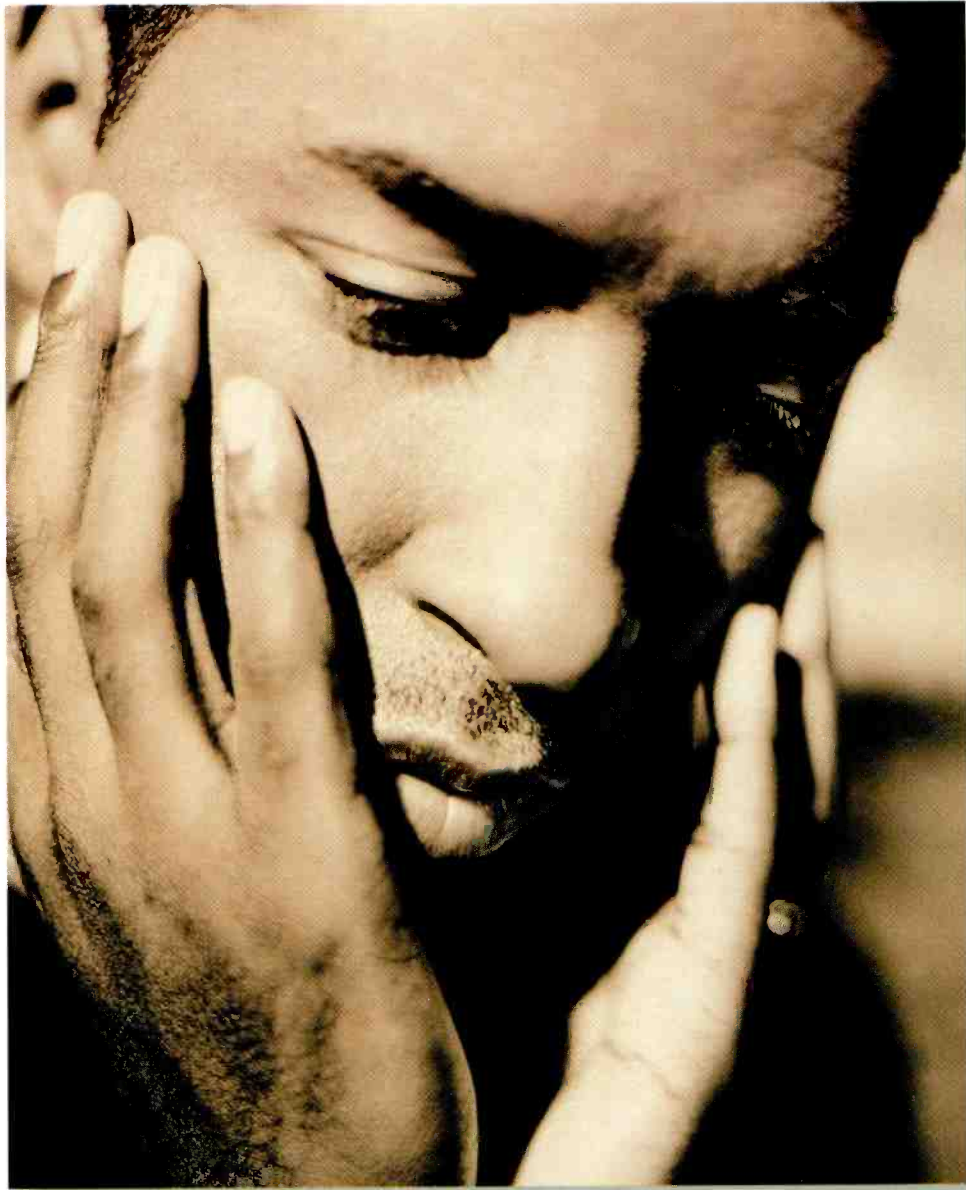
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OCTOBER 29



The Day
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Produced by Babyface for ECAF Productions, Inc.
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