

Billboard

\$5.50 (U.S.), \$6.50 (CAN.), £4.50 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

#BXNCCUR ***** 3-DIGIT 908
#90807GEE374EM002# B1032198 1 126 0140
MONTY GREENLY
3740 ELM AVE APT A
LONG BEACH CA 90807

IN MUSIC NEWS



Montgomery's Atlantic Set Is Early Radio Fave
PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 21, 1996

THE WORLD RETAIL CLIMATE: CRISIS & CLARITY

In U.S., Retail Pain Reverberates At Labels

BY ED CHRISTMAN and DON JEFFREY

NEW YORK—With two retail chains that once accounted for nearly 10% of the U.S. music market in bankruptcy and others in peril, music manufacturers are now feeling the pain as well.

In addition to Camelot Music and Warehouse Entertainment, Peaches Entertainment, Kemp Mill Music, and Almor Playtime have filed for bankruptcy protection in the past 18 months. (Kemp Mill has since successfully reorganized and is no longer operating under Chapter 11.) Other chains have had to ask for extra time in meeting payments, while some, like One-Stop Music House, are experiencing cash-flow problems.

This continuing crisis at music retail is forcing chains to significantly cut back on purchases of new product from labels—especially releases by developing artists—and to return slow-selling recordings back to the manufacturers
(Continued on page 81)

Rise Of Mass Merchants A Common Global Theme

This article was prepared by Jeff Clark-Meads and Adam White in London, with international bureau reports from Germany, the U.K., France, Italy, Japan, and Australia.

A Billboard survey of top international markets suggests that independent music retailers—who are widely regarded as crucial to the development of new artists—face greater threats than ever from competitors for whom music is only one part of business. Yet the pressure is not coming from the overseas equivalents of such U.S.

merchants as Best Buy and Circuit City, but from supermarkets, discount
(Continued on page 80)

Returns? In Asia, One Key Concern Is Supply

This article was prepared by Adam White in London and Geoff Burpee in Hong Kong.

HONG KONG—Literally and metaphorically, the music markets of Asia are a long way from their equivalents in North America and Europe.

If you are a U.S. retailer concerned about profitability, think about the 7%-12% margins that prevail in Taiwan. "That's all that's allowed, even if you're selling at a relatively high price," says Garrie Roman, managing director of the Hong Kong-based KPS chain, which operates music and video outlets there and in Taiwan.
(Continued on page 82)

New Pricing, High Returns Define Canada Retail '96

BY LARRY LeBLANC

TORONTO—Facing decreasing sales, cutthroat competition, and tight margins, the Canadian music industry is closely mirroring business trends seen in the U.S. in the past year.

Many sources estimate that returns rates in 1996 have nearly doubled, to 25%-35% of product shipped. According to the Canadian Recording Industry Assn. (CRIA), total units shipped through July 1996 are down 9% to 27.4 million from 30 million in the same period in 1995, while net sales dropped 6% during the same period from \$303.5 million to \$285.1 million Canadian.
(Continued on page 82)

ADVERTISEMENTS

NO LIMIT RECORDS
WE GOT THAT GOLD FLAVOR
OVER 500,000 SOLD

MASTER P
ICE CREAM MAN
THE ALBUM

EXECUTIVE PRODUCER: MASTER P

FRANK ZAPPA

LÄTHER

At last. Lätther, the way Zappa intended it. 3 CDs. 3 hours. 4 stomachs. Includes extra material. In stores September 24.

RYKO FZ REP

Arwork © 1996 The Zappa Family Trust. FZ, Zappa, Frank Zappa and the "Moosebush" are marks belonging to The Zappa Family Trust. All rights reserved. www.zappa.com © 1996 Synchris

MUSIC TO MY EARS



MCA's B.B. King Inspires Primitive Radio Gods With 'How Blue Can You Get?'

SEE PAGE 3

At 25, McCartney's MPL Is A Top Indie Publisher

BY IRV LICHTMAN

NEW YORK—It began as a company formed by Paul McCartney to contain his post-Beatles copyrights and engage in record production, but MPL Communications Inc. has evolved into a giant music-publishing operation, with a worldwide ranking among the top five privately owned independents.

So vast are MPL's holdings in the major catalogs it has acquired

over the past 25 years—1996 is its silver anniversary—that it was easy for it to create a five-CD promotional package, "MPL 25th Anniversary Collection," due in October. The anniversary package, which will not be made available at retail, drew from 25,000 songs published by MPL as part of 14 catalogs it has purchased over the years.

The CD is designed to promote MPL's holdings to label executives, film editors,
(Continued on page 41)



McCARTNEY



BILLBOARD EXCLUSIVE

Billboard/Airplay Monitor Radio Awards Bestowed

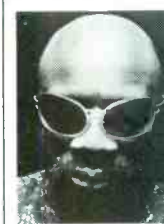
BY CHUCK TAYLOR

NEW YORK—Paying homage to Ange Pitou's adage that "nothing succeeds like success," three radio sta-



tions in varying formats carried home five trophies each at the 1996 Billboard/Airplay Monitor Radio Awards.

AC/adult top 40 WPLJ New York,
(Continued on page 69)



Isaac Hayes: I'm No Dole Man
PAGE 12

Industry Mourns Monroe
PAGE 6

3 8 >

0 09281 02552 8

JERU THE DAMAJA
WRATH OF THE MATH
IN STORES OCT. 15

PRYDAY

Feel The Love Tonight

Elton John Love Songs

MCACD-11481

A Collection Of #1 Classics

Can You Feel The Love Tonight

The One

Sacrifice

Daniel

Someone Saved My Life Tonight

Your Song

Don't Let The Sun Go Down On Me

Believe

Blue Eyes

Sorry Seems To Be The Hardest Word

Blessed

Candle In The Wind (Live)

Circle Of Life

Plus 2 New Songs

You Can Make History (Young Again)

Video Now On 

&

No Valentines

Album In Stores September 24th

MCA

Management: John Reid

Get AMPed: http://www.mca.com/mca_records



No. 1 IN BILLBOARD		PG. No.
VOLUME 108 • NO. 38		
TOP ALBUMS	• THE BILLBOARD 200 • ★ NO CODE • PEARL JAM • EPIC	86
	CLASSICAL ★ IMMORTAL BELOVED • SOUNDTRACK • SONY CLASSICAL	38
	CLASSICAL CROSSOVER ★ SUMMON THE HEROES JOHN WILLIAMS & BOSTON POPS ORCHESTRA • SONY CLASSICAL	38
	COUNTRY ★ BLUE • LEANN RIMES • CURB	33
	HEATSEEKERS ★ CALM BEFORE THE STORM • PAUL BRANDT • REPRISE	20
	JAZZ ★ LEAVING LAS VEGAS • SOUNDTRACK • PANGAEA	37
	JAZZ / CONTEMPORARY ★ THAT'S RIGHT • GEORGE BENSON • GRP	37
	NEW AGE ★ THE MEMORY OF TREES • ENYA • REPRISE	40
	POP CATALOG ★ LEGEND • BOB MARLEY AND THE WAILERS • TUFF GONG	56
	R&B ★ ATLIENS • OUTKAST • LAFACE	23
HOT SINGLES	• THE HOT 100 • ★ MACARENA (BAYSIDE BOYS MIX) • LOS DEL RIO • RCA	84
	ADULT CONTEMPORARY ★ CHANGE THE WORLD • ERIC CLAPTON • REPRISE	74
	ADULT TOP 40 ★ CHANGE THE WORLD • ERIC CLAPTON • REPRISE	74
	COUNTRY ★ SO MUCH FOR PRETENDING • BRYAN WHITE • ASYLUM	35
	DANCE / CLUB PLAY ★ KILLING ME SOFTLY WITH HIS SONG ROBERTA FLACK • ATLANTIC	31
	DANCE / MAXI-SINGLES SALES ★ FIRED UP! • FUNKY GREEN DOGS • TWISTED	31
	LATIN ★ QUE PENA ME DAS • MARCO ANTONIO SOLIS • FONOVISA	39
	R&B ★ TWISTED • KEITH SWEAT • ELEKTRA	26
	RAP ★ LOUNGIN • LL COOL J • DEF JAM	28
	ROCK / MAINSTREAM ROCK TRACKS ★ BURDEN IN MY HAND • SOUNDGARDEN • A&M	75
TOP VIDEOS	ROCK / MODERN ROCK TRACKS ★ DOWN • 311 • CAPRICORN	75
	• TOP VIDEO SALES • ★ ALADDIN AND THE KING OF THIEVES BUENA VISTA HOME VIDEO	60
	KID VIDEO ★ ALADDIN AND THE KING OF THIEVES BUENA VISTA HOME VIDEO	62
	LASERDISCS ★ BROKEN ARROW • IMAGE ENTERTAINMENT	62
	RENTALS ★ EXECUTIVE DECISION • WARNER HOME VIDEO	61

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS	
BLUES ★ A TRIBUTE TO STEVIE RAY VAUGHAN • VARIOUS ARTISTS • EPIC	
CONTEMPORARY CHRISTIAN ★ SIGNS OF LIFE • STEVEN CURTIS CHAPMAN • SPARROW	
GOSPEL ★ WATCHA LOOKIN' 4 KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC	
KID AUDIO ★ THE HUNCHBACK OF NOTRE DAME • READ-ALONG • WALT DISNEY	
THE BILLBOARD LATIN 50 ★ MACARENA NON STOP • LOS DEL RIO • ARIOLA	
MUSIC VIDEO ★ THE BEATLES ANTHOLOGY THE BEATLES • TURNER HOME VIDEO	
REGGAE ★ MAN WITH THE FUN • MAXI PRIEST • VIRGIN	
WORLD MUSIC ★ THE BEST OF THE GIPSY KINGS • GIPSY KINGS • NONESUCH	

Sharing & Self-Discovery: B.B. King's Blues

How blue can anybody get in comparison to B.B. King? It's a question as old as the man's incomparable career, which took wing as far back as the spring of 1943, when 17-year-old tractor-driver Riley B. King began moonlighting as a musician, hurrying away from a cotton plantation in Indianola, Miss., to either sing live gospel with the Famous Saint John Gospel Singers on WGRM in nearby Greenwood or strum the Delta blues on local street corners.

It's often thought that we find our true paths in life while in dramatic flight from the ordinary world we disdain, yet self-discovery may also occur via one physical doorsill we dare to cross in order to stand in the presence of a dilemma no distance can erase.

On the evening he stepped into an Indianola juke joint called Jones' Night Stop to see a chitlin-circuit stint by jump-swing bandleader Louis Jordan, the semi-orphaned King was greeted with a sophistication of style, manner, music, and mobility that challenged any concept of contentment he'd ever considered. So great was King's sense of anxious hunger for the world Jordan represented that he would later revamp one of Jordan's R&B-tinged standards as a personal anthem. That song, "How Blue Can You Get?," is the title track of King's current two-CD concert performance anthology, subtitled "Classic Live Performances 1964 To 1994" (MCA), as well as the cornerstone of two of his finest previous albums, "B.B. King: Live At The Regal" (ABC-Paramount, 1965) and "B.B. King: Live In Cook County Jail" (ABC-Paramount, 1971), both of which have since been reissued on CD by MCA.

Strangely enough, King's self-revelatory rendition of "How Blue Can You Get?" is best known in 1996 as a lyric fragment culled from the "Cook County Jail" album for use by Primitive Radio Gods as the abiding hook in "Standing Outside A Broken Phone Booth With Money In My Hand," a recent No. 1 Modern Rock Tracks hit. If you've heard that Ergo/Columbia Records act's alternapop pastiche, you've been instilled with its fluctuatingly sampled refrain: "I've been downhearted, babe, I've been down, I've been downhearted babe/Ever since the day, ever since the day we met."

But if you listen to B.B. King as he explains the foundations of his 50-year affinity for the full song, you apprehend the personal surrender to its deeper message that makes this raging shard of electric blues so agelessly absorbing.

"I heard Louis Jordan do it first," King recalls, "and then I got myself an album with his version so I could learn it, but he played it much different from the way I do it, because I wanted it more raw than swinging. I also thought the words were great, especially the verses with the man talking to his woman: 'I bought you a brand-new Ford. You said, 'I want a Cadillac.' I bought you a \$10 dinner. You said, 'Thanks for the snack.' I let you live in my penthouse. You said it was just a shack. I gave you seven children, and now you wanna give 'em back!'"

Written by Jane and Leonard Feather, the latter the London-born jazz critic and lyricist, "How Blue Can You Get?" was initially cut by "Blues Boy" King in the '50s in an unissued session for Modern Records. In 1963, he taped a fresh interpretation as a single for ABC-Paramount, and it climbed to No. 97 on the Hot 100 in March 1964. But it was King's turbulent exposition of the remorseful blues song on "Live At The Regal"—one of the best concert blues albums of all time—that became the approach he reprised on "Cook County Jail."

"It was a freezing-cold November day [Nov. 21, 1964] when we recorded that record in Chicago," says producer/arranger Johnny

Pate, "and frankly, the engineer, Ronnie Steele, did a helluva job of capturing B.B.'s great rapport with the fans, who had braved the elements for the two shows he did that day. It came about solely because we were so eager to get his performances at that time documented.

"I knew B. was on the road and planning to hit the Regal, which was one of the most important theaters on the R&B and blues circuit. I was based in Chicago at the time, so I discussed the idea with the Regal's manager, Ken Bluett, and then got two WVON DJs, Pervis Spann and E. Rodney Jones, to heat up the audience and introduce the shows. So when B. came out, they were ready for him."

"The crowd really liked the story told in 'How Blue Can You Get?'" King concurs, "and I think I was lucky to get such a good, responding audience back then because, well, let's just say that my following wasn't nothing like it is today, and Johnny Pate was terrific in organizing it all. So by the time I did the 'Cook County' record in 1970 [produced by Bill Szymczyk], I knew that 'How Blue Can You Get?' worked well onstage. In the second instance, Winston Moore had just been made the first black director of corrections at the jail, and he asked if I'd come play for the 'residents,' as he called them. There were a lot of young black men in that facility who used to be held there a long time without trials, and they definitely needed some diversion; the publicity the record got led to some changes in the local prison system. Since then, I've played in 42 other prisons and gotten deep satisfaction from those experiences."

And how satisfying has the exposure via the Primitive Radio Gods track been? "Well," says King, "they were very nice to ask permission to use 'How Blue,' and I'm happy for them that it's worked out so well. But I've never actually heard that record.

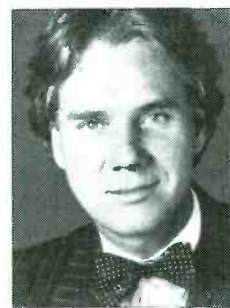
"I don't always listen to rock'n'roll," he says, "but a really fun example for me of this kind of crossover happened back in 1986, when I met U2 after one of my shows in Dublin. I knew about them from the album 'The Joshua Tree.' In this case, I was the one asking for something, saying to Bono, 'Sometime, would you write a song for me?' He called me a year later with 'When Love Comes To Town,' and the first time we did it together, at a show in Fort Worth, Texas, 40,000 people gave us a standing ovation."

For King, the fact that the blues provides a platform for unlikely encounters and artistic alliances only ratifies his youthful belief back in Indianola that music held the power to expand the social contract.

"Socially speaking, it bonds people," he says. "Like that Willie Nelson tune 'Always On My Mind.' Whenever I hear it, I think of my children or the lady I care about or my parents." Born on Sept. 16, 1925, near Itta Bena, Miss., to sharecroppers Albert and Nora Ella King, Riley was 4 when his mother and father separated. Thereafter, the child was shuttled between extended family, friends, and employers, including a principled white tenant farmer named Flake Cartledge who never inflicted on Riley the racist injustices of the region.

"I lost my birth mother when I was about 9," says King, "and eight years ago, I lost my second mother, Ada Lee King, who was married to my dad for 52 years. A favorite of the songs I do is 'A Mother's Love,' which is a sentimental ballad. I'm gonna be 71 in a week, and I'm just realizing how funny it is that my 2-3 most favorite songs aren't blues! Meantime, my guitar sound was influenced by the jazz horns of Lester Young, Bobby Hackett, and Johnny Hodges. I wanted my guitar to flow and to sing, to make it prolong my feelings, like all my favorite music did. So I guess maybe that's why I'm always grateful for the impact that the songs of others have on me, and vice versa."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

REGGAE FROM SONS OF MARLEY

Bob Marley's sons Julian and Damian Jr. Gong extend their musical family's legacy with two new albums on Tuff Gong. See album reviews. **Page 63**

BOWIE ON THE NET

You won't be able to find the new David Bowie single at the record store. "Telling Lies," a jungle bass dance track, is exclusive to the Internet's World Wide Web and will not be released commercially to retail or radio. Enter*Active editor Brett Atwood has the story. **Page 58**

BPI COMMUNICATIONS • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1996 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the last week in December. One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$265.00. Continental Europe 215 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Printed in the U.S.A.

COMMENTARY	4	MERCHANTS & MARKETING	51
ARTISTS & MUSIC	9	Retail Track	54
Executive Turntable	10	Declarations Of Independents	55
The Beat	12	The Reel Thing	56
Continental Drift	18	The Enter*Active File	58
Popular Uprisings	20	Home Video	59
R&B	22	Shelf Talk	60
The Rap Column	28	Child's Play	61
Boxscore	29	REVIEWS & PREVIEWS	63
Dance Trax	30	PROGRAMMING	73
Country	32	The Modern Age	75
Jazz/Blue Notes	36	Vox Jox	77
Classical/Keeping Score	38	Music Video	78
Latin Notas	39	FEATURES	
Songwriters & Publishers	41	Update/Lifelines	50
Studio Action	42	Hot 100 Singles Spotlight	85
INTERNATIONAL	44	Between The Bullets	88
Canada	47	Market Watch	90
Hits Of The World	48	CLASSIFIED	66
Global Music Pulse	49	REAL ESTATE	68
		HOMEFRONT	90

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: SUSAN NUNZIATA

Deputy Editor: Irv Lichtman

News Editor: Marilyn A. Gillen

Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director

Bureau Chiefs: Craig Rosen (L.A.), Chet Flippo (Nashville),

Bill Holland (Washington), John Lannert (Caribbean and Latin America)

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Copy Chief: Bruce Janicke

Copy Editors: Carolyn Horwitz, Elizabeth Renaud, Carl Rosen

Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)

Senior Writers: Chris Morris (L.A.), Bradley Bamberger (N.Y.)

R&B Music: J.R. Reynolds, Editor (L.A.)

Country Music/Nashville: Deborah Evans Price, Associate Editor

Dance Music: Larry Flick, Editor (N.Y.)

Pro Audio/Technology: Paul Verna, Editor (N.Y.)

Retail: Don Jeffrey, Associate Editor (N.Y.)

Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)

Radio: Chuck Taylor, Editor (N.Y.)

Music Video/Enter*Active: Brett Atwood, Editor (L.A.)

Heatseekers Features Editor: Doug Reece (L.A.)

Staff Reporter: Terri Horak (N.Y.)

Administrative/Research Assistant: Shawnee Smith (N.Y.)

Special Correspondent: Jim Bessman

Contributors: Catherine Applefeld Olson, Fred Bronson,

Lisa Collins, Larry LeBlanc, Jim Macnie, Moira McCormick,

David Nathan, Havelock Nelson, David Sprague, Phyllis Stark, Heidi Waleson

International Editor in Chief: ADAM WHITE

International Deputy Editor: Thom Duffy

International Music Editor: Dominic Pride

European News Editor: Jeff Clark-Meads

German Bureau Chief: Wolfgang Spahr

Japan Bureau Chief: Steve McClure

Far East Bureau Chief: Geoff Burpee

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS

Director of Charts: Geoff Mayfield (L.A.)

Chart Managers: Anthony Colombo (Mainstream Rock/New Age/

World Music), Ricardo Companioni (Dance), Datu Faison (Hot R&B

Singles/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/

Adult Top 40/Jazz/Blues/Studio Action), Wade Jessen (Country/Contemporary

Christian), John Lannert (Latin), Mark Marone (Modern Rock), Geoff Mayfield

(Billboard 200/Heatseekers/Catalog), Theda Sandiford-Waller (Hot 100

Singles/Top R&B Albums), Marc Zubatkin (Video/Classical/Kid Audio)

Chart Production Manager: Michael Cusson

Assistant Chart Production Manager: Alex Vitoulis

Archive Research Supervisor: Silvio Pietrolungo

Administrative Assistants: Joe Berinato (N.Y.), Jan Marie Perry (L.A.),

Mary DeCroce (Nashville)

SALES

Associate Publisher/U.S.: JIM BELOFF

National Advertising Manager Video/Interactive: Jodie Francisco

New York: Kara DioGuardi, Pat Jennings, Ken Karp, Ken Piotrowski,

Deborah Robinson

Nashville: Lee Ann Photoglo

L.A.: Dan Dodd, Robin Friedman, Lezlie Stein

Advertising Coordinators: Erica Bengtson, Alyse Zigman

Advertising Assistants: Hollie Adams, Evelyn Aszodi, Fred Dahlqvist,

Phyllis Demo

Classified (N.Y.): Jeff Serrette

Associate Publisher/Intl.: GENE SMITH

Europe: Christine Chinetti (London), Catherine Flintoff

Asia-Pacific/Australia: Amanda Guest, 011-613-9824-8260/8263 (fax)

Tokyo: Tokuro Akiyama, 044-433-4067

Milan: Lidia Bonguardo, 39+(0)362+54.44.24

Paris: Francois Millet, 33-1-4549-2933

Latin America/Miami: Angela Rodriguez, 305-441-7976

Mexico: Daisy Ducret 213-525-2307

MARKETING

Director of Marketing: ELISSA TOMASETTI

Promotion Art Director: Tony Santo

Promotion Coordinator: Gayle Lashin

Senior Designer: Melissa Subatch

Special Events Manager: Maureen Ryan

Publicist/Special Events: Michele Jacangelo

Circulation Manager: Jeanne Jamini

European Circulation Manager: Sue Dowman (London)

Tradeshow Manager/Circulation: Adam Waldman

Group Sales Manager: Jeff Somerstein

Circulation Promotion Account Manager: Trish Daly Low

PRODUCTION

Director: MARIE R. GOMBERT

Advertising Production Manager: John Wallace

Associate Advertising Production Manager: Lydia Mikulko

Advertising Production Coordinator: Cindee Weiss

Editorial Production Manager: Terrence C. Sanders

Associate Editorial Production Manager: Drew Wheeler

Specials Production Editor: Marcia Repinski

Assistant Specials Production Editor: Marc Giaquinto

Systems/Technology Supervisor: Barry Bishin

Composition Technicians: Susan Chicola, Maria Manlicic, Anthony T. Stallings

Directories Production Manager: Len Durham

ADMINISTRATION

Directories Publisher: Ron Willman

Distribution Director: Edward Skiba

Online Sales Manager: Sam D. Bell

Web Site Designer: David Wertheimer

Billing: Debbie Liptzer

Assistant to the Publisher: Susan Mazo

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York
1515 Broadway
N.Y., NY 10036
212-764-7300
edit fax 212-536-5358
sales fax 212-536-5055

Washington, D.C.
733 15th St. N.W.
Wash., D.C. 20005
202-783-3282
fax 202-737-3833

Nashville
49 Music Square W.
Nashville, TN 37203
615-321-4290
fax 615-320-0454

Los Angeles
5055 Wilshire Blvd.
Los Angeles, CA 90036
213-525-2300
fax 213-525-2394/2395

London
3rd Floor
23 Ridgmount St.
London WC1E 7AH
44-171-323-6686
fax: 44-171-323-2314/2316

Tokyo
10th Floor No. 103
Sogo-Hirakawacho Bldg., 4-12
Hirakawacho 1-chome,
Chiyoda-ku, Tokyo 102, Japan
3-3262-7246
fax 3-3262-7247

BILLBOARD ONLINE: <http://www.billboard-online.com>
212-536-1402, sbell@billboard-online.com

PRESIDENT: HOWARD LANDER
Senior VP/General Counsel: Georgina Challis
Vice Presidents: Michael Ellis, Karen Oertley,
Adam White
Director of Strategic Development: Ken Schlager
Business Manager: Joellen Sommer

Billboard Music Group

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036

Commentary

New Classical Music Can Expand Audience

BY PETER GELB

My earliest memories of classical music are from when I was 5, going to sleep with my transistor radio tucked under my pillow, tuned in to the Victor Borge program on WQXR New York. I'll never forget Borge's stirring description of Tchaikovsky's "1812 Overture," how he explained that the performance included real cannons being fired and that the notes represented an actual battle. That was an exciting and emotional listening experience, one that has always stayed with me.

I don't think there are enough experiences like that in classical music today, and it's no wonder. How can we expect listeners to be spontaneously moved when they're hearing the same music over and over again, when they are offered incomprehensible, emotionally empty new music that they're supposed to enjoy, according to music critics and the writers of program notes on their local concert subscription series?

Listening to the kind of new music that most orchestras and concert series feel comfortable about programming is, to my mind, rather like the story of the emperor's new clothes: You know there's nothing there, but you're afraid to admit it. Instead, you go home feeling inadequate about your ability to appreciate genius. Or worse, convinced that the only classical music worth listening to ended with Stravinsky, or maybe Shostakovich.

Well, I'm convinced that this isn't right and that the classical music industry, the record labels, the radio stations, the concert series, the symphony orchestras, and the opera companies can and must do something about it. We have the ability to transform the classical music landscape, to provide the circumstances that will stimulate and return true creativity to the world of classical music.

We can and should continue to act as curators of the greatest classical music from Bach and before through this century, but we should also understand that a whole new realm of accessible and emotionally compelling classical music is absolutely possible and is now being composed. It's up to us to understand that, after 50 years of being bludgeoned by inaccessible new music, the tides of new music are changing.

As the millennium approaches, classical music can once again move forward boldly and creatively and acquire larger audiences than ever before. Of course, if we listen to some music critics and academics, none of this will be possible. Many classical music critics seem to resent and be suspicious of popular success, as if the very notion invalidates the artistic process. But we require the courage to move on in spite of them. In the classical record business, we're in the process of making profound changes in the way we conceive, produce, and market our records. Unfortunately, the changes that we are making are taking us further away from the programming currently heard on commercial classical radio.

A quick glance at Billboard's Top Classical Albums chart for a week in May will indicate how much the classical record business has changed: The No. 1 record is our soundtrack to "Immortal Beloved"; No. 2, "Chant"; No. 3, the second 3 Tenors album; No. 4, "Chant II"; No. 5, the first 3 Tenors album. Where's Mozart, Wagner, or Brahms? The answer is that they're being performed in the concert halls and on the radio, but our consumers want something new and different.

By exclusively programming dead composers, most commercial classical radio stations have become the equivalent of "golden oldies" pop programmers, which I can well understand, given the unappealing music of the recent past. But now that new classical music is being created, music that's accessible and appealing, it's time for radio to open up its programming policies to embrace what the public is eager to hear. If radio doesn't, it will be consigning itself to a limited audience with no possibility for expansion.

How many classical stations, besides public



'We're not going to sit by and accept the idea that one must have a Ph.D. to listen to new music'

Peter Gelb is president of Sony Classical.

radio, would program Michael Nyman's "The Piano," which sold 644,000 copies in this country alone, or Philip Glass' score for "Beauty And The Beast"? Do they not think their listeners would like the opportunity to hear a new and current classical hit like John Williams' theme for this summer's Olympic Games or our recording of young jazz great Marcus Roberts' improvisational breakthrough recording of "Rhapsody In Blue"?

Well, that's what classical music record collectors are listening to today, not Brahms or Beethoven (with the exception of "Immortal Beloved"). And since classical radio is not playing this music, we have had to turn to college radio and alternative radio formats; that is, in addition to public radio. And it's an effective strategy. We expect to have at least 10 new records this year that will sell more than 100,000 copies each in the U.S. alone. We'd like classical radio stations to grow with us.

Nobody wants to buy yet another recording of Beethoven's Fifth Symphony, at least not at top prices—the indestructible CD fixed that for us. And I completely understand why, with a few notable exceptions, even the most discerning listeners can't tell the difference between a new recording of the Vienna Philharmonic playing Beethoven's Fifth and the Berlin Philharmonic playing the same piece.

On the other hand, if you listen to a new recording of Pavarotti or Domingo or Kathy Battle or Cecilia Bartoli, even a casual listener can recognize their voices within seconds. That's because they have beautiful and distinctive musical personalities. When they're successful, they connect with us in a profound and intimate way. That's what great performance art is about.

And that's what we're trying to do to stimulate the classical record business. We're trying to make records that feature new and accessible music by its champions, like Yo-Yo Ma. Or we're trying to make familiar music sound fresh, like in our recording of Mozart piano concerti by Chick Corea and Bobby McFerrin.

We're trying to capture the spirit of world events with recordings like "Summon The Heroes." We're in the process of planning musical events and recordings to coincide with the 1997 takeover of Hong Kong, the next

Papal Jubilee, and the year 2000.

And though there's less music education in schools than ever before, we're attempting to win young fans for classical music by producing our "Marsalis On Music" TV programs on PBS and our HBO "Composers Series."

I think it's important to understand what made the classical music of the past so appealing and to recognize when things started going wrong. Until the middle of this century, composers seemed interested in reaching our hearts and souls, as well as our minds, understanding that great art has to move us emotionally. Composers tried to relate in comprehensible musical language their feelings about nature, love, war. When they were successful, their compositions had transcendental power.

For some reason, around the time of World War II, accessible new music, for the most part, stopped being composed and performed. New classical music suddenly became complex, abstract, and extremely limited in appeal. And a wall was built around those composers that deflected criticism.

But in recent years, composers with a new vision of emotional expressiveness, composers who are not afraid to write a melody that can be listened to, have begun to be discovered. Composers like the Estonian Arvo Pärt, the American John Adams, and the British neospiritualist John Tavener, as well as fresh voices like Wynton Marsalis, could not be repressed forever.

We're trying to uncover and encourage other original composition voices to write for our late-20th-century world and to bring them together with the leading classical music interpreters. We're actively looking into the world of film music. Some critics sneer at film music, yet some of the greatest composers of this century, including Shostakovich, Prokofiev, Britten, and Sibelius, composed for the movies, and there are outstanding composers working in film today.

Classical music should once again take its place in the vanguard of the listening experience, and we're trying to accomplish that in the record business today. We're not going to sit by and accept the idea that one must have a Ph.D. to listen to new music. New music can be both artistic and accessible. I'm convinced it is possible to maintain the character and integrity of classical music while broadening its scope and appeal at the same time. But to do so requires us to reach out and experiment.

There is an unfortunate view in today's critical circles, however, that stymies such efforts: the view that commercial and artistic successes are separate and distinct and that marketing somehow sullies the creative process. Well, we've got news for the critics and academics: Great musical endeavors and thoughtful marketing can co-exist harmoniously.

Artistic savvy begins with compelling artistic ideas, and the best marketing successes are driven by brilliant and accessible artistic concepts. Of course, not every idea can be successful, and not every artistic/marketing concept will succeed. Ultimately, much depends on the taste of the public.

The fact is that true greatness in art cannot be denied. The truly gifted artists and composers will always find their way to the top, will always find their audience. It's up to us to expedite their journey.

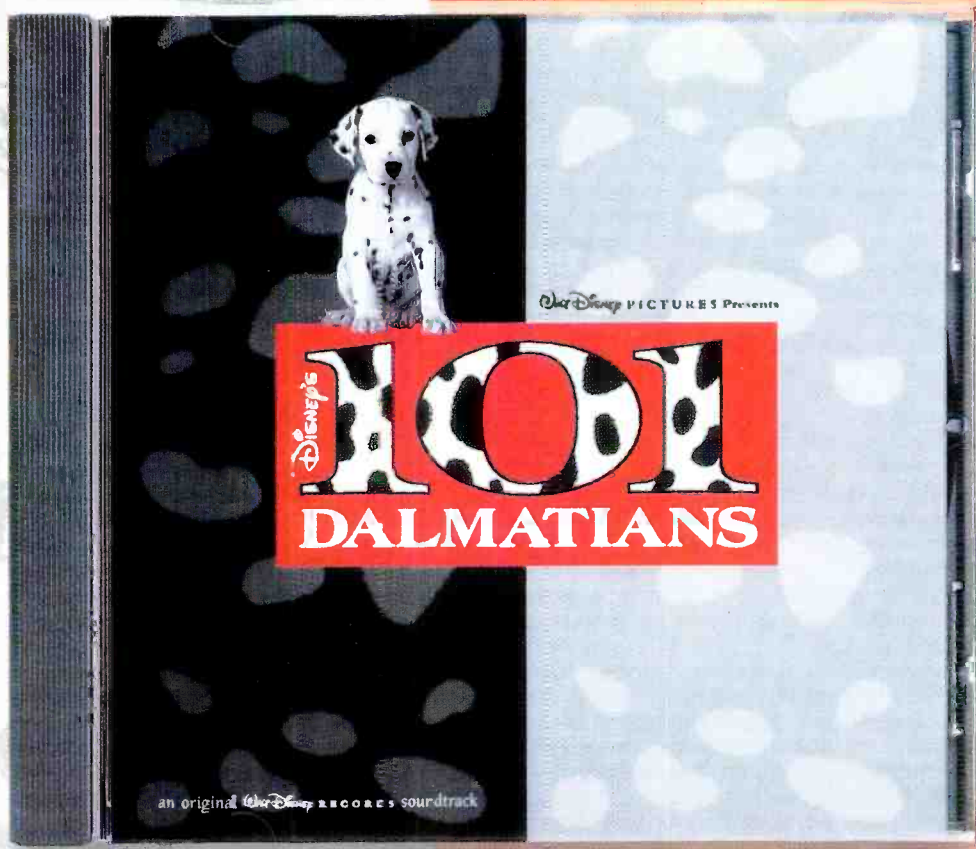
Adapted from a speech delivered by Peter Gelb May 3 at the annual meeting of the Classical Radio Programmers Assn. in New York.

Walt Disney RECORDS

presents

101 DALMATIANS

An Audio Event A Breed Apart.



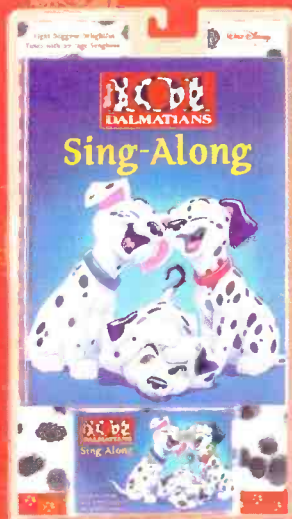
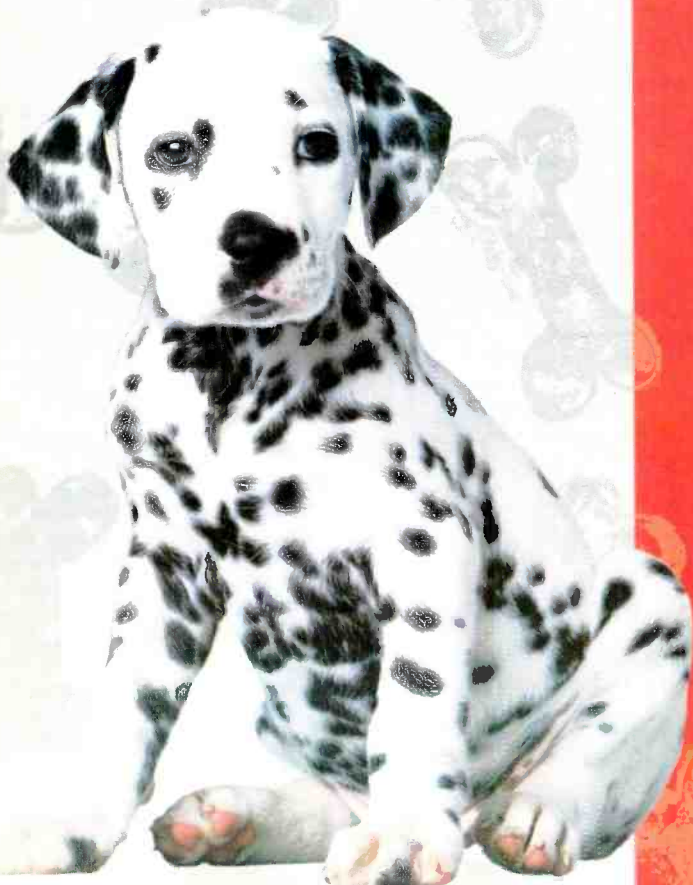
Let consumers relive the film magic with this 101% sophisticated music album backed by 101% marketing support.

🦷 Nationwide Consumer Print Advertising.

🦷 Radio, Airline, and In-Theater Airplay.

🦷 Exclusive Cassette Player and Rebate Offers with Circulation over 80 million!

Children can relive all the fun and humor of the live-action film with 101 Dalmatians audio products. Striking, coordinated packaging encourages consumers to collect and enjoy the entire 101 Dalmatians audio series.



© Disney Printed in the U.S.A.

share the music of **Disney**
at our website: <http://www.disney.com/DisneyRecords>



Enhanced CDs Shifting To 'Multisession' Format

■ BY BRETT ATWOOD

LOS ANGELES—After a rocky start, enhanced CDs (ECD) are getting a much-needed second wind from labels that say they intend to stick by the format, which adds multimedia content, such as music videos, song lyrics, and artist discographies, to a conventional audio CD.

Some multimedia executives in the music industry say that the incompatibility issues that have plagued the fledgling format since its debut are being resolved, as the majority of major labels move to adopt the "multisession" technical format for the production of ECDs.

Significantly, several major companies, including Warner Music Group and EMI, have shifted development away from another technical standard, known as pre-gap, in favor of multisession ECDs. Sony Music, MCA, A&M, and Rykodisc are among the companies that have already released multisession ECD titles.

"Sony adopted the multisession/Book format because we thought it worked best for the consumer," says Fred Ehrlich, senior VP/GM of new technology and business development for Sony Music Entertainment, which brands its ECD releases with the CD EXTRA logo. "We are pleased that others in the industry are converting to this standard."

RIAA Increases Drug-Program Participation

■ BY DOUG REECE

LOS ANGELES—Following its semi-annual meeting in New York, the Recording Industry Assn. of America (RIAA) announced Sept. 9 that it plans to intensify its involvement in industry substance-abuse programs by establishing a three-year, \$2 million grant for the Musicians' Assistance Program (MAP).

MAP, which was founded by musician and former addict Buddy Arnold, will use the funds to bolster existing outreach, intervention, detoxification, and residential treatment programs. MAP typically assists music-industry professionals who lack appropriate insurance or financial resources.

Arnold says that the money will also help MAP add an 800-number hot line and staff. Meanwhile, he is seeking funds to create a MAP "sober-living" halfway house.

RIAA president Hilary Rosen, who will speak at a Sept. 19 congressional hearing on the re-emergence of heroin in the U.S., says that MAP's reputation and existing operations made it an ideal candidate for the grant.

"We didn't want to reinvent the wheel," she says. "MAP and Buddy Arnold have been doing a significant amount of work for a long time, and the consensus was that they were doing an exceptional job and deserved our support."

Other industry anti-drug efforts, such as the National Academy of Recording Arts and Sciences' (NARAS) MusiCares program, have also assisted MAP (Billboard, July 6).

NARAS president Michael Greene
(Continued on page 68)

The shift to multisession is no surprise to Lars Murray, director of new media at Rykodisc. The label has been a firm supporter of the multisession ECD since July 1995, when it released Sugar's "Besides" in the format.

"[Multisession] puts the music first," says Murray. "It plays on all audio players, which is obviously important to the music industry. There have been some concerns about whether the audio on pre-gap discs would play on all CD
(Continued on page 68)



Sweat Success. Elektra Records artist Keith Sweat and label executives recently celebrated the platinum sales certification of Sweat's latest release. The self-titled album debuted at No. 1 on Billboard's Top R&B Albums chart and remains close to the top more than 10 weeks after its release. On the Hot R&B Singles chart, in a rare twist, the single "Twisted" returns to No. 1 this week. Pictured, from left, are Gary Casson, executive VP of administration; Greg Thompson, senior VP of promotion; Alan Voss, executive VP/GM; Sweat; Sylvia Rhone, chairman; Marvin McIntyre, manager; Richard Nash, senior VP of urban music promotion; and Steve Kleinberg, senior VP of marketing.

House Of Blues Label Shifts Private's 50% Stake Goes To Platinum

■ BY CHRIS MORRIS

LOS ANGELES—House of Blues Music Co. has established a joint partnership with Chicago-based Platinum Entertainment Inc., which has purchased Private Music's 50% interest in the 2-year-old blues and gospel label.

Distribution of House of Blues releases will now shift from BMG, which handled albums from its wholly owned Private imprint, to PolyGram, which moves Platinum's product.

Platinum previously licensed the House of Blues name for a pair of two-CD compilations, "Essential Blues" (which made it into the top five of Billboard's Top Blues Albums chart) and "Essential Blues 2" (which stood at No. 14 on the biweekly chart for the week ending Sept. 14).

"Those two were successful, and I think they were well done," says Platinum Entertainment chairman/CEO Steve Devick. "They did a good job of showing what the House of Blues label can do."

HOB Entertainment Inc. CEO Isaac Tigrett, who founded the House of Blues label in 1994 to complement the activities of his high-profile blues-themed nightclubs/restaurants, says that "strategy shifts" at Private and Devick's ongoing interest in working with House of Blues led to the present deal.

"It just happened that Steve Devick had been dealing with us on the compilations," Tigrett says. "He was very familiar with the company... I think they really thought through where they want to be and how we fit in with

Industry Mourns Father Of Bluegrass Artists, Fans Pay Tribute To Bill Monroe

■ BY CHET FLIPPO

NASHVILLE—Country music lost one of its strongest pillars and bluegrass music lost its founding father when Bill Monroe died Sept. 9 in Springfield, Tenn., four days shy of his 85th birthday.

In a long career that gave birth to bluegrass, Monroe influenced such performers as Elvis Presley, Buddy Holly, and Bill Haley. Every prominent bluegrass musician was a graduate of his

Blue Grass Boys, and he played for U.S. presidents.

On the morning of Sept. 11, his body lay in state for visitation in the Ryman Auditorium, former home of the Grand Ole Opry, where he had performed many times, and hundreds of people filed past the casket, which was partially filled with quarters. (Monroe always carried quarters with him and gave a quarter to every child he met.)



MONROE

The casket was closed for the memorial service that followed at 10 a.m., and more than 2,000 Grand Ole Opry cast members, musicians, politicians, music-industry members, and others honored the inventor of bluegrass. It became a bluegrass celebration, with Vince Gill, Ricky Skaggs, Ralph Stanley, Alison Krauss, Patty Loveless, Emmylou Harris, Connie Smith, and Marty Stuart among those paying musical tribute to their mentor.

The burial was Sept. 12 at the family plot in Rosine (Ky.) Cemetery.

Monroe died in a nursing home in

Springfield, where he had been for several months after a stroke last year. He made his last appearance at the Grand Ole Opry March 15.

Skaggs was a close friend and pupil of Monroe, and he told Billboard, "The last two or three times I went to see him, he wasn't playing [mandolin] anymore. Before, he would get his mandolin out and play a song or two and then put it back down. I saw him last Friday and tried to get him to play a tune for me, and he didn't want to. I really think he got tired and was ready to go."

William Smith Monroe was born to James Buchanan Monroe and Melissa Vandiver Monroe Sept. 13, 1911, on a farm in Jerusalem Ridge, Ky., near Rosine. He learned hard work on the farm that lasted throughout his life; he plowed his farm in Goodlettsville with a team of mules until late in his life.

As a child, Monroe learned music from his mother and his uncle Pen Vandiver, about whom he later wrote the bluegrass classic "Uncle Pen." He was very shy, primarily because of a crossed eye, and quit school after sixth grade.

When he was 18, he joined his brothers Birch and Charlie in Chicago, where they had moved in search of
(Continued on page 79)

A&M Nashville A Victim Of Country Label Growth

■ BY DEBORAH EVANS PRICE and CHET FLIPPO

NASHVILLE—The first casualty of the recent rapid proliferation of new labels here is A&M Records Nashville, which ceased operations and closed its doors Sept. 4.

Top executives of other labels based here caution that the closure should not be viewed as a sign of bad times for the country music business. Rather, they cite a shallow executive pool, growing competition, and the high cost of doing business in any musical genre as possible reasons for the decision.

A&M Nashville pointed to the first explanation in announcing the closure. Citing an inability to find effective leadership for the fledgling Nashville operation, Al Cafaro, chairman of parent company A&M Records, issued a short statement that noted the increased level of competition in the field.

"Without strong creative leadership, the level of investment needed to be competitive in today's crowded country music marketplace made no sense," the statement said. "Continuing the

search, treading water so to speak, would be a disservice to the artists on the label and would imperil the success of current projects, such as Toby Keith. They will be better serviced by [Mercury Nashville president] Luke Lewis and his team."

Lewis says that Mercury, which, like A&M, is part of the PolyGram family, will initially "ensure that Keith maintains the momentum generated by his latest album, 'Blue Moon,' and current single, 'A Woman's Touch.' We will then assess the entire roster and make our decision regarding each individual act, based on what's best for all involved."

Other artists affected include Chely Wright, Mark Luna, 4Runner, Davis Daniel, and the Moffats. Nineteen A&M staff workers lost their jobs in the closing.

A&M Nashville had a short, hesitant history. It has been without a leader since Harold Shedd resigned in May. The company was formed in 1994 as Polydor Nashville, with Shedd as president. It became A&M Nashville in March of this year, and the No. 2 man at the label, VP/GM Steve Miller, left, to be followed by Shedd in May.

A&M Nashville's only significant chart success has been with Keith, whose single "A Woman's Touch" is No. 18 on the Billboard Hot Country Singles & Tracks chart. His album "Blue Moon" is No. 37 on the Top Country Albums chart.

Other label executives in Nashville say that the small executive talent pool in the city was the dominant factor in the label's move to shut down, downplaying recent articles in the consumer press that paint a bleak future for the country music industry. Citing figures that show a 10% drop in country sales for the first six months of this year over the same period last year and a decline in country radio listenership, some
(Continued on page 79)

Dr. Dre Sues Indie Label Triple X

■ BY CHRIS MORRIS

LOS ANGELES—Rapper/producer Dr. Dre (real name: Andre Young) and Interscope Records have filed a federal suit against L.A.-based independent label Triple X Records in an effort to take an album containing early material by Dre out of the marketplace.

Triple X attorney Evan Cohen claims that the parties reached an out-of-court settlement regarding the package, "First Round Knock Out," in May and that the lawsuit is designed to drive Triple X out of business.

The suit, filed Aug. 21 in U.S. District Court in L.A., seeks a permanent

injunction prohibiting the sale or distribution of the album and calling for the destruction of all copies of the album, the payment of trebled actual damages to be determined at trial, punitive damages to be determined, and legal costs.

In the past, Dre recorded for the Interscope-distributed imprint Death Row Records; earlier this year, the artist split with his partner in the label, Marion "Suge" Knight, and established his own label, Aftermath Records, which is also moved through Interscope.

In their suit, Young and Interscope allege that Triple X and co-defendant
(Continued on page 88)

THE PREMIERE SINGLE

“Just When I Needed You Most”

FROM DOLLY PARTON'S
NEW ALBUM *“TREASURES”*



(RTE/C - 53041)

IN STORES
SEPTEMBER 24

PRODUCED BY
STEVE BUCKINGHAM


RISING TIDE


BLUE EYE

Hold on
to the bone,
and all the
dogs will
follow

traditional
Irish proverb

Kinks To The Bone

You're A WELL RESPECTED MAN, a DEDICATED FOLLOWER OF FASHION, an APEMAN, you're TIRED OF WAITING for a STATE OF CONFUSION, lazing on a SUNNY AFTERNOON. So COME DANCING, ALL DAY AND ALL OF THE NIGHT, with the KINKS TO THE BONE; they really got you now. They got you so you don't know what you're doing.



7243 8 37303 2 2

To The Bone - A double CD collection of newly recorded, acoustic and electric versions of timeless Kinks - including: "Tired Of Waiting", "You Really Got Me", "Come Dancing" and many more.

Plus two brand new tracks:

Animal & To The Bone

In stores October 15th.



the
Kink
Label

EMD
EMI MUSIC DISTRIBUTION

Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Atlantic's Montgomery Finds What He Does Best

■ BY CHET FLIPPO

NASHVILLE—John Michael Montgomery has taken a musical departure with his new album, "What I Do The Best," and it has paid off with an immediate embrace by country radio.

Normally conservative KSCS Dallas was one of the stations to jump on the lead single, "Ain't Got Nothin' On Us," which leans toward Texas swing. The single reached radio Aug. 19, with an official airplay date of Aug. 26. Broadcast Data Systems logged its first detections Aug. 25 and has reported 4,367 spins through Sept. 6.

KSCS music director Linda O'Brian says, "It's country, he's a star, and it's got tempo. The song does the job."

The fact that the album, due Sept. 24

on Atlantic, is tinged with far more traditional country than his previous three efforts is a source of pride to Montgomery, who acknowledges that it was also a bit of a risk.

"I decided to do some different things in staying away from the slickness that we've had on previous albums. It worked before, but you don't want the same kind of music and the same musicians every time. Using a different producer, we came in at a different angle this time."

Montgomery took a year off from touring to rethink his direction. During that time, he and his wife had their first child, and he says that the sabbatical was good for his music as well as his personal life.

"The real problem," he says, "is in trying to stay creative while you tour. To be creative while you're touring

(Continued on page 79)



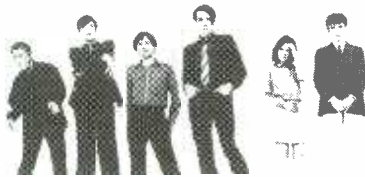
MONTGOMERY



Pulp Nabs '96 Mercury Music Prize In U.K.

■ BY PAUL SEXTON

LONDON—Pulp, the group that took



PULP

some 15 years to become million-unit sellers in the U.K., crowned the achievements of its "Different Class" album Sept. 10 when the record won the 1996 Mercury Music Prize.

The title is awarded by a panel of 10 music critics to the album deemed record of the year. Sponsored by telecommunications company Mercury, the prize celebrates the best music re-

(Continued on page 85)



4AD's Heidi Berry Spawns A 'Miracle'

■ BY PAUL SEXTON

LONDON—Boston-born Heidi Berry, a London resident since childhood, is back on U.S. record-store shelves with "Miracle," her new 4AD album, released stateside Sept. 10. It's the follow-up to the self-titled 1993 set that

(Continued on page 79)



BERRY

Cardigans Wrap Up U.S. Radio Pushes Swedish Mercury Act

■ BY CRAIG ROSEN

LOS ANGELES—With a catchy blend of pop, jazz, and lounge music and a surprising hard rock influence, Sweden's the Cardigans are primed for success in the U.S. "First Band On The Moon," their U.S. major-label debut, is due Tuesday (17) on Mercury.

The quintet initially gained notice in the U.S. earlier this year with "Life," which was licensed to Chicago-based independent Minty Fresh from PolyGram-affiliated Stockholm/Trampoline Records. The album, which has sold more than



CARDIGANS

30,000 copies, according to SoundScan, reached No. 3 in June on the Northeast Regional Roundup of acts bubbling under the Heatseekers chart.

Mercury chairman/CEO (U.S.) (Continued on page 89)

Atlantic's 'Crossroads' Set Offers Best Of VH1 Show

■ BY PAUL VERNA

NEW YORK—Tapping into their obvious strengths, Atlantic Records and VH1 are teaming to release a compila-

Melissa Etheridge with Joan Osborne, Edwin McCain with Darius Rucker, k.d. lang, Son Volt, Goo Goo Dolls, Del Amitri, Deep Blue Something, Pete Dinklage & the Sinners, Tori Amos, and



OSBORNE



GOO GOO DOLLS

tion of recordings from the cable channel's nightly "Crossroads" program, which features intimate performances and interviews with emerging and established artists.

Titled simply "Crossroads," the collection features previously unreleased live recordings by Blues Traveler,

Jewel. The release—which is scheduled to hit the street Oct. 1—also contains album versions of the Gin Blossoms. (Continued on page 85)

Carpenter Finds Her 'Place' Columbia Artist Balances Art, Commerce

■ BY DEBORAH EVANS PRICE

NASHVILLE—There's a fine line between art and commerce, and few artists navigate that treacherous terrain more successfully than Mary Chapin Carpenter. The five-time Grammy winner once again demonstrates that prowess on her Oct. 22 Columbia release, "A Place In The World."

"She has this artistic desire to grow and expand all the time," says Sony Music Nashville executive

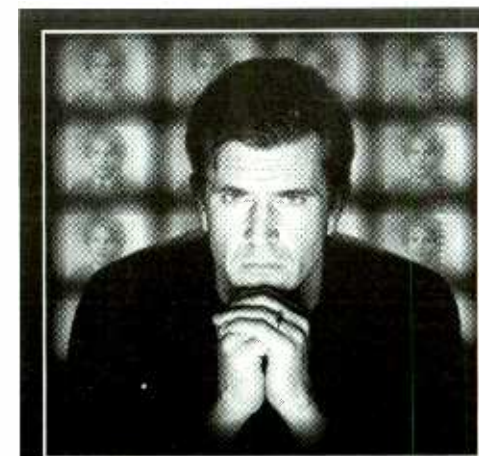
VP/GM Allen Butler. "Then, as her record label, we always have to be cognizant of the fact that we have to have commercial music that we can get played on the radio. Sometimes, creatively, we're not on the same plain together, but what's fun about it is at the end of the project, everybody seems to have gotten what they want."

"We're all mutually excited about what she created here, which is a great piece of music artistically for her and a great piece of music commercially for us," Butler adds. "The blend of the two is almost perfect, and Chapin is one of the few artists I know that can pull that off."

(Continued on page 34)



CARPENTER



RANSOM

Film Directed by Ron Howard Stars Mel Gibson

IN STORES OCTOBER 22 MOVIE OPENS NOVEMBER 8

<http://www.hollywoodrec.com>



© 1996 Hollywood Records

Dana McCoy's Vision Is 'Taking Shape' N.Y. Artist's Crave Album Project Builds Audience

■ BY TERRI HORAK

NEW YORK—With the album "Taking Shape" by Crave, singer/composer/group leader Dana McCoy has turned a homespun idea into her own multifaceted company, New York-based Featherweight Productions, which is releasing the set.

"In the beginning, I thought, 'OK, I don't know how, but I'm going to do this. Then people just started joining in, and the album started to take on a life of its own,'" McCoy says.

McCoy began the project at home, writing and working with samples, and eventually performed at her early gigs using a DAT player with co-producer/guitar player Jeff Coplan.

"There were no live players until I started recording for the CD, and I had no idea I would have a live band [assembled] when it was all done," she says.

The album features a mix of electronic and acoustic music. Since it was recorded, McCoy has acquired a full



band, complete with tin whistle, cello, and accordion—ideal instruments to capture the project's many moods.

"It's not that I can't [front] a rock band, but I think it's more enjoyable, and my voice comes out more naturally and freely, in this other [acoustic] format. As far as a category to describe Crave, the best I could do is 'adventure music,'" McCoy says.

But while her creativity is expansive, her lyrics are direct and poetic. Drawing on influences ranging from David Bowie to Igor Stravinsky, Crave has a style that's accessible to many.

"Taking Shape" has been in circulation among McCoy's friends and industry figures since March (Billboard, April 13) and has already garnered her a number of high-profile fans, including actor/friend Harvey Keitel.

"If there's one talent I have, it's to draw amazing people. As an artist that has no deal and no management, I'm sort of blown away by some of the opportunities that are coming up," McCoy says.

Industry supporters include MTV Networks chief Tom Freston and director Chuck Fishbein, who is shooting the video for the song "Sleeping In America," which will wrap in October.

McCoy says she was particularly flattered to meet actor/talk-show host Rosie O'Donnell at a Crave showcase at *(Continued on page 68)*

Guardian's Borrowers Lend Heat To Triple-A

■ BY LARRY FLICK

NEW YORK—With their increasingly prominent first Guardian single, "Beautiful Struggle," the Borrowers are off to a successful start in their quest to inject fresh musical twists into the pop mainstream.



Building from a familiar foundation of jangly guitars and infectious pop hooks, the Austin, Texas-based band fills its self-titled collection with acoustic-rooted tunes that are infused with traditional folk, classical, and funk elements, as well as assorted cultural flavors that range from Middle Eastern to Celtic. It adds up to an intriguing sound that has begun to draw the support of



THE BORROWERS

triple-A radio programmers across the country.

"The song complements what we're currently playing on the station," says Mike Mullaney, music *(Continued on page 88)*

Susan Ashton Answers Her 'Call' On Sparrow Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—Though it has been three years since the release of her last studio album, Susan Ashton has been anything but idle. She opened for Garth Brooks on his 1994 European tour, recorded a highly acclaimed trio album with fellow contemporary Christian singer/songwriters Margaret Becker and Christine Dente, and has been touring the U.S. with Gary Chapman. She has also appeared on two compilation



ASHTON

albums: "Amazing Grace: A Country Salute To Gospel" and "Come Together: America Salutes The Beatles."

Amid the flurry of activity, she took time to record her new Sparrow album, "A Distant Call," due Oct. 1. "It's never taken me this long to make a record before," Ashton admits. "It was consistently being done over the past year, and at times, it sort of felt like birthing an elephant. I thought it was never going to come out."

"But now that I've had a few weeks *(Continued on page 89)*



Bridge Taps Library Of Congress Treasures

■ BY TERRI HORAK

NEW YORK—With the release of the fifth volume in its Great Performances from the Library of Congress series, Bridge Records continues to issue historic performances of classical repertoire by some of this century's greatest musicians.

Volume 5, culled from recitals at the Library of Congress in 1940-1955, features the Budapest String Quartet with Mieczyslaw Horszowski on piano, playing Haydn's "The Lark" Quartet, No. 5; Quartet in D major, Op. 76, No. 5; and the "Rondo All'Ongarese" as well as Beethoven's Quartet in E-flat major, Op. 16.

"The Budapest String Quartet went largely unrecorded during the years of World War II, so these live concert performances are precious documents of the group during one of its peak peri-

ods," says Becky Starobin, managing director of Bridge.

Distributed by Koch International, the Bridge/Library of Congress series features two other discs by the Budapest String Quartet, including an album of Brahms and Schubert quintets with pianist George Szell and an album of Rachmaninoff quartets and the Trio Élégiaque, Op. 9, with pianist Artur Balsam.

Also released as part of the series are two recital albums by violinist Nathan Milstein and a recording of the 1981 Library of Congress concert held for composer Aaron Copland's 81st birthday.

Although much of the repertoire in the Bridge series has been recorded in latter days—much like the renowned

Library of Congress recordings of original blues and jazz greats released in recent years—these albums have generated enthusiasm because they afford fans the chance to hear master musicians play live.

"The 1940 Haydn 'Lark' Quartet is from the Budapest's first program as the official 'quartet in residence' at the Library of Congress—and were they ever hot," Starobin says. "The unanimity of the ensemble and go-for-broke tempos are incredibly visceral. There is a totally different aura than that of a studio performance."

Jim Svejda, producer of the nationally syndicated public radio program "The Record Shelf," echoes Starobin's ardor for the intimacy, immediacy, and high caliber of musicianship on the Library of Congress recordings.

"The performances are infinitely superior to anything going on today," Svejda says. "Generally speaking, *(Continued on page 88)*



EXECUTIVE TURNTABLE

RECORD COMPANIES. Sheryl Gold is promoted to VP of business and legal affairs for MCA Music Entertainment Group in Universal City, Calif. She was director of business and legal affairs.

Windham Hill/High Street Records in Beverly Hills, Calif., names Nancy Farbman VP of international and Patrick Clifford VP of A&R for High Street Records. They were, respectively, VP of international for BMG U.K. and VP of A&R for Capitol Records.

Sony Music Entertainment in New York promotes Ken Citron to VP of distribution and logistic systems and names Steven Kessler director of policy. They were, respectively, director of distribution and logistic systems and an attorney with the National Labor Relations Board.

Mike Bergin is named national VP of promotion for Twisted Records in Universal City, Calif. He was VP of



GOLD



FARBMAN



CLIFFORD



CITRON



KESSLER



BERGIN



PHILLIPS



GREENAWAY

regional promotion for Caliber Records.

Art Phillips is named national director, adult alternative/college promotion, for RCA Records in Los Angeles. He was national sales manager for Billboard's Top 40 and Rock Airplay Monitor.

Anderson "Osman" Broussard III is promoted to director of video production at Priority Records in Hollywood, Calif. He was video production coordinator.

Karen Walker is promoted to art director at A&M Records in Holly-

wood. She was a designer in the creative services department.

Gregg Mariuz is named national director of field promotion for Discovery Records in Chicago. He was in secondary and top 40 promotion for Jeff McClusky & Associates.

Chad Schultz is promoted to Southwest regional promotion manager for Mercury Nashville. He was national Gavin promotion coordinator.

Higher Octave Music in Malibu, Calif., names Jo Ann Klass manager of artist development. She was the

smooth jazz promoter at Groov Marketing.

All American Music Group in Santa Monica, Calif., names Bruce "Haji B." Saidi and Bret "Epic" Mazur creative directors. They were, respectively, studio engineer, producer, and re-mixer for All American and an independent producer.

PUBLISHING. Roger Greenaway is appointed senior VP of international for ASCAP in New York and London. He was VP/U.K. and European director of operations for ASCAP.

Trevor Gale is named director of urban and R&B music in the writer/publisher relations department at SESAC in New York. He was CEO of Gale Warnings Production Co.

Tracy Anderson is appointed creative coordinator at Quincy Jones Music Publishing in Los Angeles. She was head of her own firm, Monarch Entertainment.

Rodney Hatfield is named director of marketing for Spring Hill Music Group in Nashville. He was national advertising director at Shout! Magazine.

view reality in terms of music

Twenty seven years ago, composer Edgar Froese wanted the simplest thing in the world: to describe his view of reality in terms of music. Since their embarkment,

Tangerine Dream

have enticed and inspired the imaginations of listeners worldwide with musical illustration and ceaseless need for experimentation.

So, to a band that defies definition, from the label group redefining music, Castle Communications welcomes Tangerine Dream, and invites you to view the reality of their new album,

Goblins' Club.



Also available from Tangerine Dream:

Book Of Dreams
Electronic Meditation
Alpha Centauri
Zeit
Atem
Green Desert
Poland
Le Parc
Underwater Sunlight
Pergamon
Tyger
Live Miles

All CDs digitally remastered with restored packaging and comprehensive new sleeve notes from Edgar Froese.

Goblins' Club
the new Tangerine Dream

CASTLE
communications (U.S.), Inc.



Sequel Records, a division of Castle Communications (US), Inc.,
352 Park Avenue South, New York, NY 10010 USA

<http://www.castleus.com>

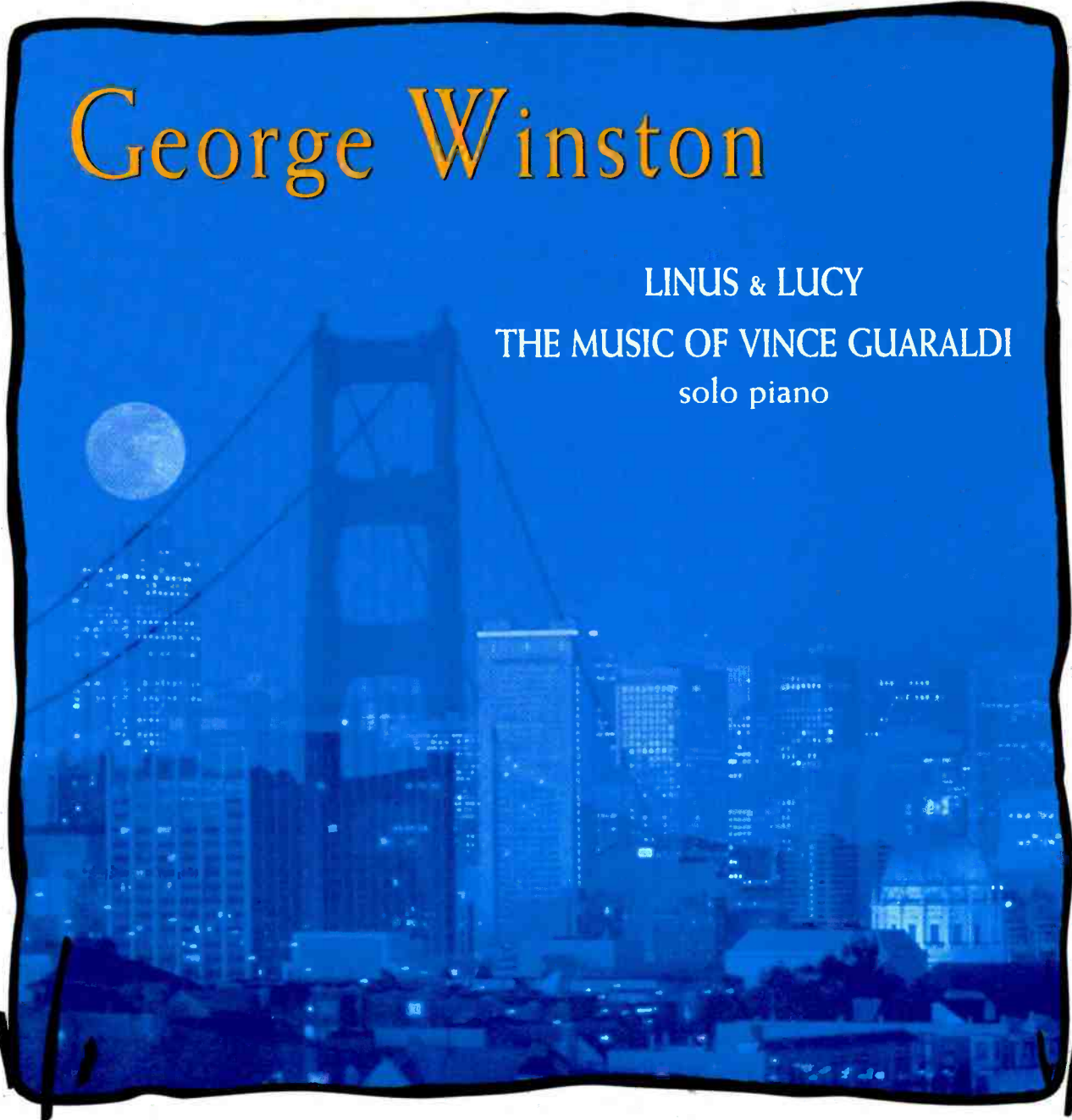


When! Recordings is a division of Castle Communications PLC,
Leatherhead Road, Chessington, Surrey KT9 2NY England

AFTER SELLING OVER GEORGE WINSTON IS STILL

George Winston

LINUS & LUCY
THE MUSIC OF VINCE GUARALDI
solo piano



GEORGE WINSTON
PLAYS THE MUSIC OF VINCE GUARALDI
INCLUDING "CAST YOUR FATE TO THE WIND",
PEANUTS MUSIC AND MORE.



PEANUTS® UFS, INC.

11 MILLION ALBUMS, PLAYING FOR PEANUTS

GEORGE WINSTON

SEPTEMBER 17TH

LIVE GUEST
APPEARANCES ON



AND OTHER KEY MORNING, TALK,
ENTERTAINMENT AND NEWS
PROGRAMS

MAJOR TELEVISION
CAMPAIGN



GEORGE WINSTON
SPECIAL ON



TELEVISION
AIRING DECEMBER 1-15

MAJOR NATIONAL AND
LOCAL PRINT
CAMPAIGN

THE
NEW YORKER

Entertainment

UtneReader

The New York Times

San
Francisco Chronicle

The Los Angeles Times

"CAST YOUR FATE
TO THE WIND"

RADIO SINGLE
PROMOTED AT ALL
ADULT FORMATS



©1996 Windham Hill Records

WORLDWIDE
TOUR THROUGHOUT
1996-1997



Steve Uving



BMG ENTERTAINMENT
NORTH AMERICA

FOR A SNEAK PREVIEW
CALL 1-800-444-MUSIC (EXT. 400)

GEORGE WINSTON 7CD BOX SET
COMPLETE SOLO PIANO RECORDINGS 1972-1996
COMING OCTOBER 29TH

BMG
DISTRIBUTION

AstroPuppees Launched On HighTone With Debut Set, 'You Win The Bride'

BY JIM BESSMAN

NEW YORK—For a label known for roots music and artists like Dave Alvin and Dale Watson, a pop act would seem an anomaly. But astroPuppees' signing with HighTone Records—which will release the band's debut album, "You Win The Bride," Oct. 29—is a natural for both parties.

"It just seems like the right thing," says Kelley Ryan, who single-handedly conceived the act and album and is now forming a band to join her and friend Maureen Serrao. Ryan wrote or co-wrote all the songs (except the cover of Stealers Wheel's "Stuck In The Middle With You"), played most of the instruments, and produced the home-made album, which her publisher (and former employer) Bug Music brought to HighTone.

"Obviously, it's a little outside of what we normally put out, but it's always been our A&R policy to put out stuff we like," says HighTone managing director Larry Sloven, who points out that HighTone started in blues, then branched out into country without any plans to expand. There was no goal to go to pop either, he adds, but when astroPuppees' tape came its way, the label liked it as much as its bedrock product.

"When it first came in, everybody in the office listened and said it was great and contemporary," says Sloven, who admits that he is not particularly hip to what's happening at contemporary radio. Then again, he adds, "not everybody here is a gigantic roots fan—but everyone loves this record—which I guess is a good sign."

Indeed, astroPuppees has its charms—the name being but one.

"I did the whole thing mostly myself in my little 8-track studio at home," says Ryan, who's been writing songs since age 12. "Maureen had worked with me at Bug and we became buddies, and she started coming over and adding stuff and it started to sound more like a band. We called it astroPuppees because there was already a band called Puppies, and we like dogs and space!"

"You Win The Bride" is mostly



ASTROPUPPEES

Ryan on guitars as well as bass, vocals, and drums. Serrao, who co-wrote five of the 15 tracks, is the most prominent accompanist, on bass and vocals. The most notable sideman, though, is Don Dixon; although he appears on only two tracks, he engineered the album and is another link with Bug Music, where Ryan worked for 10 years after moving to Los Angeles from Portland, Ore.

"I was the original Kelly Girl at Bug," says Ryan, laughing at her unintended pun. "I wrote the newsletter, made tapes, sent out pictures, but I was more and more in the closet as a songwriter since there were so many great writers at Bug, like Don Dixon, Sam Phillips, T Bone Burnett, Marshall Crenshaw, Del Shannon, and Shoes. So I was kind of discouraged."

But Ryan, who played solo at clubs like the Improv and the Troubadour, did make her "little tapes" and "came out of the closet" enough to submit them to people she respected. This included Shoes, who featured her song "It's Not Christmas" on its 1991 Black Vinyl Records Christmas compilation "Yuletune." (That album also showcased songs by Dixon and Marti Jones, Material Issue, Matthew Sweet, and the Madison, Wis.-band Spooner, out of which emerged Garbage's Butch Vig and Duke Erikson.)

Inspired by such company, Ryan went back to her basement studio

to write more songs. With her sister Teri singing backup, Serrao on bass and backup vocals, drummer Dan McCarroll of the Grays, and Michael Penn, Ryan played "one awesome Christmas gig in 1994."

Then about a year ago, Ryan and Serrao became frustrated with the music business. Serrao split Bug for a baking school in San Francisco, while Ryan left for a cooking school in Ireland. "I fed the chickens and cooked and took my guitar out into the middle of nowhere like when I was a kid," says Ryan, who grew up across from a field and barn in the little town of Albany, outside Portland. "Or I'd play in pubs where no one cared about CDs."

She returned to the U.S. last January and came up with two new songs, which she forwarded to Dixon, her longtime "spiritual supporter." Then Serrao started "making noises" to get back with astroPuppees.

"I'd made 100 tapes that Dixon mixed and sent them out with handwritten titles to mid-sized record companies and a few big ones," says Ryan. "Then Bug sent it to HighTone, and they liked it a lot."

HighTone's idea now is to work the poppy lead track, "Underdog," at commercial alternative and college radio formats, starting around Oct. 1.

Sloven notes that HighTone's in-house promotion staff will be augmented by indie promoters. "Obviously, we'll hire different indie promotion people than those we use on roots product," he says. "We've rarely promoted a record at commercial alternative, though we did once with a Dick Dale track. But college radio isn't a total departure for us."

Ryan is reviewing reels to pick a video director to film a clip for "Underdog." Also on the visual end, Ryan picked cutting-edge graphic artist Eric Ruffing to design the "You Win The Bride" album cover, having liked his previous work on a CD cover for indie label act Gingersol.

"No matter how many people I talk to for advice, it all comes down to me in the end," says Ryan. "My decisions are based on if it feels good, instead of if it's the grooviest [choice]. When HighTone's offer came in, people said I shouldn't take the first thing and should get a bidding war going. But I'm a bad business person. I've been around enough to see friends get a lot of money upfront and then get dropped, but I want to make records and not futz around. HighTone loved the record and is letting me be, so it feels so good with them."

While "You Win The Bride" is "basically me—Captain Nemo—with friends," Ryan says that now that Serrao is back in town and on board, astroPuppees are "evolving" into a full band. "We weren't signed on the basis of being a live thing," she says, "but we're looking for a drummer because we want to play live anyway."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BOWIE, MD.: Hailing from this busy, multicultural Washington, D.C., suburb, the members of **Blue Miracle** know a thing or two about diversity. Their musical style has been labeled everything from soul to funk to "Little Feat on steroids." "We don't spend much time trying to figure out where we fit in style-wise," says vocalist/percussionist **Steve Cyphers**. "But I guess we're right in there with that whole rock'n'soul [movement]." Formed in 1990, Blue Miracle developed its fan base (there are 9,000 names on its mailing list) by playing weekly gigs in any Baltimore and D.C. club that would book it. By 1994, the band's touring schedule had exploded; it now averages 250 dates per year. Along the way, the quintet has opened for the likes of **Blues Traveler**, **Hootie & the Blowfish**, **the Byrds**, **Col. Bruce Hampton & the Aquarium Rescue Unit**, and **Digable Planets**. In late '94, the band—which, in addition to Cyphers, comprises guitarist **John Arthur**, drummer **Ryan Wick**, bassist **Kevin O'Brien**, and keyboardist/vocalist **Jon Gillespie**—entered the studio with producer **Johnny Sandlin**, best known for his work with the **Allman Brothers**, **Widespread Panic**, and **Jupiter Coyote**. The result, "Blue Miracle," released on Atlanta indie Autonomous Records, is a delicious blending of funky R&B, blue-eyed '70s soul, and energetic rock guitars. "Blue Miracle" has sold more than 5,000 units and has seen widespread airplay on WWDC Washington, D.C.; WBZU Richmond, Va.; WRFX Charlotte, N.C.; WERS Boston; and WOUI Chicago. "We're taking on a new role this summer," Cyphers says, reflecting on the band's decision to tone down its touring schedule. "We're really into writing." That writing is for the band's as-yet-untitled second effort, which Blue Miracle hopes to complete this fall. Contact **Todd Miller** at 410-793-3893. **J. DOUG GILL**

MILWAUKEE: Somebody at WCBR Chicago must like Milwaukee's **Solomon Grundy's**. The station recently added "Trolley" from the new, self-released CD "The Andy Bucket"; it previously played "Chesapeake" from the band's 1994 debut on Milwaukee's Don't Records. Maybe WCBR's programmers share the quartet's love for classic pop/rock. "Trolley" sweeps along on urgent guitar crescendos and an insinuating melody. **Adam Gillette's** vocals are the band's most distinctive element. His lyrics probe the vagaries of postmodern romance with disarming candor: Since debuting four years ago, Solomon Grundy's have performed their originals at Milwaukee's leading rock clubs, including Shank Hall, the Globe, and the Unicorn, and at such major festivals as Summerfest. They have also played a Midwest circuit that includes Chicago; Minneapolis; Des Moines, Iowa; and Omaha, Neb.; as well as college towns throughout Wisconsin. They have opened shows in Milwaukee for **the Mekons** and **Cake**. In addition to WCBR, the Grundy's are receiving airplay on college stations WMSE Milwaukee and WEST Oshkosh, Wis. As for the peculiar apostrophe near the end of their name, Gillette explains: "It's a rock'n'roll thing to intentionally screw up your band name—like the Beatles, for example." Contact Gillette at 414-289-0516. **DAVE LUHRSEN**



SOLOMON GRUNDY'S

MINNEAPOLIS: 12 Rods are the kind of guys who were dog meat for the bullies in their high school. Sporting thick, retro black eyeglasses (which have landed them an endorsement deal with an eyewear company), 12 Rods display a high-voltage stage presence and a hell-bent pop edge, bringing the fate of the nerd full circle. Transplants from Oxford, Ohio, the band can thank a self-released cassette "A Very Special Christmas" and album "gay?" for making them winners of the annual local music poll sponsored by alternative weekly City Pages.



12 RODS

The trio has surfaced on playlists at Minneapolis' KREV and KUOM-AM. These savvy studio wizards and musicians, brothers **Ev** and **Ryan Olcott** (synthesizers/vocals/guitars) and drummer **Christopher McGuire**, all started playing as teens and have generated scads of material within the last few years. "Gay?" released in January, features complicated rhythms, XTC-derivative pop, and mesmerizing sound wash-

es that have allowed the young outfit to sell 500 copies by word-of-mouth alone. McGuire is booking a tour that will take 12 Rods from Minneapolis to Boston starting this month. And the music has reached the ears of A&R reps: "We had a few different people come out and talk to us," McGuire says. "It's not really a question of [label] size, it's, 'Are things going to go down as they say they are? Are we going to have total freedom?' God, our lives will improve if we just have enough time to get to the art. That and, you know, time to hang out with girls." Contact McGuire at 612-623-0866 or www.triplo.com/12RODS. **VICKI GILMER**

Serious Storage

Imagine 800 to 2,400 CDs in 3 feet.



The Look of Leather
CAN-AM
The Strength of Steel

Please call for a catalog on CAN-AM modular storage cabinets and home entertainment centers. 800-387-9790 or fax 905-475-1154

Play It For All It's Worth.

Tap the star power of
TNN: The Nashville Network,
home of the most popular
music in America.

**TNN provides maximum
exposure to an intensely
loyal audience. TNN
viewers don't just love
country, they live it — its
music, its lifestyles, its
values. We link the stars
with America's biggest
advertisers, and when
our viewers see and learn
about their favorite artist,
they buy their records.
It's the power of country,
and it's worth its weight
in gold records on
TNN: The Nashville Network.**

TNN
THE NASHVILLE NETWORK®
We are Country™

A GAYLORD ENTERTAINMENT COMPANY

© 1996 Group W Satellite Communications. THE NASHVILLE NETWORK, TNN and the TNN logos are registered service marks, and WE ARE COUNTRY is a service mark, of FLMC, Inc., a Gaylord Entertainment Company

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

ARTIST TITLE
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)

SEPTEMBER 21, 1996

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	13	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	NO. 1 CALM BEFORE THE STORM
2	1	11	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
3	3	4	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98)	SO MANY WAYS
4	4	4	EELS DREAMWORKS 50001/GEFFEN (5.98/8.98)	BEAUTIFUL FREAK
5	5	30	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
6	22	3	DAVE KOZ CAPITOL 32798 (10.98/15.98)	OFF THE BEATEN PATH
7	6	4	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
8	18	5	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
9	11	8	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
10	12	6	MISTA EASTWEST 61912/EEG (10.98/15.98)	MISTA
11	9	14	ENRIQUE IGLESIAS FONOVISIA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
12	10	44	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
13	7	2	LES CLAYPOOL AND THE HOLY MACKEREL INTERSCOPE 90085 (10.98/16.98)	HIGHBALL WITH THE DEVIL
14	16	22	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
15	19	5	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
16	15	11	4HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
17	17	2	A+ KEDAR 53005*/UNIVERSAL (10.98/16.98)	THE LATCH-KEY CHILD
18	14	14	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
19	1	1	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?
20	8	3	SEBADOH SUB POP 370* (10.98/15.98)	HARMACY
21	28	7	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
22	27	5	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98)	TIDAL
23	13	24	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
24	41	2	FUN LOVIN' CRIMINALS CAPITOL 35703 (7.98/12.98)	COME FIND YOURSELF
25	20	11	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD

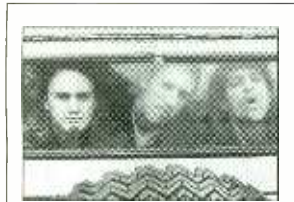
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1996 Billboard/BPI Communications.

26	21	7	PFR VIREO 51550 (9.98/14.98)	THEM
27	23	17	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
28	29	3	ANN NESBY PERSPECTIVE 549022/A&M (10.98/15.98)	I'M HERE FOR YOU
29	44	2	LINA SANTIAGO GROOVE NATION 53008*/UNIVERSAL (10.98/15.98)	FEELS SO GOOD
30	24	14	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
31	35	12	HORACE BROWN MOTOWN 530625* (10.98/16.98)	HORACE BROWN
32	31	6	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE
33	26	11	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98)	DUST
34	—	3	PETER WHITE COLUMBIA 67730 (10.98 EQ/16.98)	CARAVAN OF DREAMS
35	25	12	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98)	REGRETFULLY YOURS
36	37	17	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
37	36	15	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
38	32	4	GINA THOMPSON MERCURY 532060 (8.98 EQ/12.98)	NOBODY DOES IT BETTER
39	34	12	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98)	BETTER DAYS AHEAD
40	43	12	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
41	33	9	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
42	30	10	BOB CARLISLE DIADEM 9691/BENSON (10.98/14.98)	SHADES OF GRACE
43	38	4	BLAHZAY BLAHZAY FADER 124093*/MERCURY (9.98 EQ/15.98)	BLAH, BLAH, BLAH
44	39	10	JACI VELASQUEZ MYRRH 6995/WORD (7.98/11.98)	HEAVENLY PLACE
45	47	46	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
46	40	8	THE WHY STORE WAY COOL MUSIC 11420/MCA (7.98/12.98)	THE WHY STORE
47	50	12	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
48	46	14	PATTI ROTHBERG EMI 36834 (10.98/15.98)	BETWEEN THE 1 AND THE 9
49	—	43	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
50	—	4	KRISTINE W CHAMPION 66842*/RCA (10.98/15.98)	LAND OF THE LIVING

POPULAR • UPRISINGS™

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

BEANTOWN BOUND: Driven by radio play of "Bound For The Floor" on Boston stations WBCN, WAAF, and WFNX, Island Records rock act **Local H** is experiencing a considerable boom in the region.



Mooving Up. "Sacred Cow," the second album from Luaka Bop/Warner Bros. recording act Geggy Tah, is No. 22 on the North Central Regional Roundup this week. Early support comes from modern rock stations WKQX (Q101) Chicago and WFNX Boston, which are playing the act's single "Whoever You Are" in heavy rotation. MTV moved the clip from light rotation to Buzz Bin status last week. The band will play a series of dates with Barenaked Ladies beginning Thursday (19) at the Orpheum Theatre in Boston.

"As Good As Dead," the second album from the Zion, Ill.-based twosome, is at No. 1 on the Northeast Regional Roundup for

a second week. The album was released April 16.

Modern rock WFNX PD **Bill Glasser** says that the song, which was serviced to modern rock stations July 15 and to mainstream rock July 22, is generating top five phones.

However, the track took a while to catch on with listeners. "'Bound' just wasn't an immediate reaction record, but we stuck with it, and it built steadily," Glasser says.

According to **Lori Rischer**, Island's local promotions manager, Northeast, airplay combined with time buys that tagged retailers Newbury Comics and Strawberries have pushed the single.

"Once we got radio to believe in it, everything else just followed naturally," says Rischer. "Boston stores went from selling 14 to 572 units per week within five weeks."

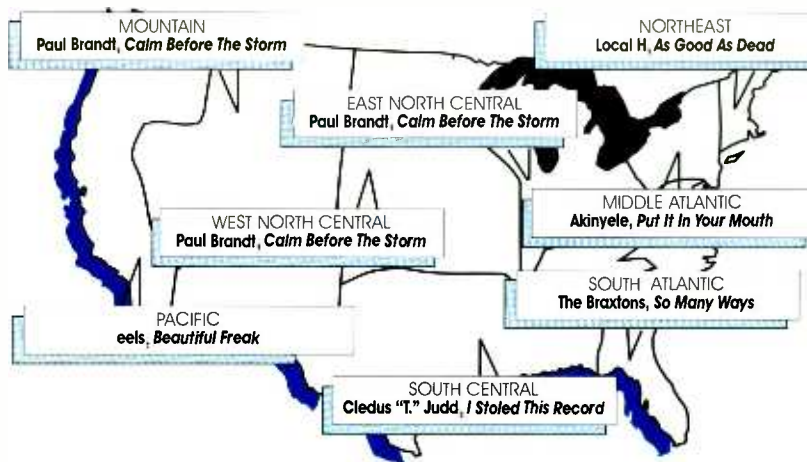
David Wentworth, a buyer at the 13-store, Allston, Mass.-based Newbury Comics, says the band is No. 15 on the store's sales charts this week, "100% because of radio."

Boston stations embraced the band's first sin-



Power Forward. MoJazz bassist/Phoenix Suns star **Wayman Tisdale** is No. 20 on the East North Central Regional Roundup this week with his sophomore effort, "In The Zone." The multitalented player covers classic grooves "Summer Breeze" and "You Are My Starship" and shows his stuff on original material, such as the album's infectious title track. Tisdale performs at L.A.'s House of Blues on Tuesday (17).

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

- PACIFIC**
1. Eels *Beautiful Freak*
 2. Lina Santiago *Feels So Good*
 3. The Braxtons *So Many Ways*
 4. Dave Koz *Off The Beaten Path*
 5. Enrique Iglesias *Enrique Iglesias*
 6. Fiona Apple *Tidal*
 7. Les Claypool And The Holy Mackerel *Highball With The Devil*
 8. Fun Lovin' Criminals *Come Find Yourself*
 9. Paul Brandt *Calm Before The Storm*
 10. Republica *Republica*

- SOUTH CENTRAL**
1. Cledus "T." Judd *I Stole This Record*
 2. James Bonamy *What I Live To Do*
 3. Paul Brandt *Calm Before The Storm*
 4. Los Palominos *Duele El Amor*
 5. Jennifer Y Los Jeltz *Dulzura*
 6. Kenny Chesney *Me And You*
 7. Deana Carter *Did I Shave My Legs For This?*
 8. Ricochet *Ricochet*
 9. U.N.L.V. *Uptown 4 Life*
 10. Trace Adkins *Dreamin' Out Loud*

gle, "High-Fiving MF," when it was serviced to rock radio March 25.

Still, the expletive-flavored, highly edited track wasn't picked up at many stations.

Local H, which played on the May 3X5 tour (Popular Uprisings, May 4), will open for **Tracy Bonham** Saturday-Wednesday (14-18), followed by several East Coast club dates through Sept. 29.

AXE MAN: "220," the first electric instrumental album by guitar virtuoso/Christian artist **Phil Keaggy** in 10 years, has sold more than 400 units since its Sept. 3 release, according to SoundScan.

Keaggy, whose career began with the late '60s/early '70s rock act **Glass Harp**, is signed to Sparrow Records.

Leigh Ann Hardie, director of artist development at Sparrow, says that the label has primed sales by concentrating on a mainstream, guitar-enthusiast audience.

"We've done some advertising in magazines such as *Guitar Player*, and we're hoping to form an alliance with Gibson for a

promotional tour."

The label will give away 10,000 sampler copies of Keaggy's music at specialized events like the **Guitar Gods** tour, which features **Joe Satriani** and **Eric Johnson**.



Look Out. Vanguard Records released **Driving Blind's** eponymous debut album Aug. 20. Made up of Canadians **Bil Ringgenberg** and **Andrew Frank**, the duo, formerly known as **Monkey Walk**, is making inroads at radio stations **CIDR** Detroit, **WYEP** Pittsburgh, and **KINK** Portland, Ore., with its song "Fly," which has not been officially serviced. The band, which will begin touring in October, will be featured at Tower Records listening posts through October.

The tape contains a track from the album, a bootleg provided by one of Keaggy's fans, and a 12-minute studio outtake jam session.

ascap takes the stress out of a broken neck

ASCAP is proud to be the first and only performing rights organization to make available low-cost instrument insurance --exclusively to its members-- covering musical instruments, equipment, computers and software against theft, loss and insurable damage. Even your valuable charts and arrangements are covered. And only ASCAP offers its members a credit union which features a host of financial services such as free checking accounts, low interest loans and direct deposit of royalty checks. Membership in ASCAP helps make being a songwriter stress-free.

It pays to belong to ASCAP



American Society of Composers,
Authors and Publishers

New York
212.621.6000

Nashville
615.742.5000

Los Angeles
213.883.1000

Chicago
312.472.1157

London
011.44.171.439.0909

Puerto Rico
809.725.1688

e-mail address: info@ascap.com • world wide web: <http://www.ascap.com>

Arista Acts Top Lady Of Soul Awards Women Honored In Nine Music Categories

BY J.R. REYNOLDS

LOS ANGELES—It was an Arista kind of evening at the second Soul Train Lady of Soul Awards, as four of the nine trophies issued went to Bad Boy vocalist Faith Evans and LaFace act TLC. Those acts led all winners by garnering two awards each.

Bad Boy and LaFace are distributed through Arista.

The Lady of Soul Awards honor the achievements of women in nine music categories. The two-hour program was taped live for syndication through Tribune Entertainment Sept. 9 at the Santa Monica Civic Center in Los Angeles.

Evans' self-titled debut album was named R&B solo album of the year. The hip-hopper was also named best new artist.

TLC's Lisa "Left Eye" Lopes and Marqueze M. Ethridge, along with Patrick L. Brown, Rico Bernard Wade,

Relativity's M.O.P. Takes A Shot With 'Firing Squad'

BY SHAWNEE SMITH

NEW YORK—With critical acclaim surpassing actual sales of "To The Death," M.O.P.'s 1994 debut Select album, the Brooklyn duo hopes Relativity, its new label, will have the marketing savvy to bring the creative and business elements together when it releases "Firing Squad," the act's sophomore set, Oct. 22.



M.O.P.

"Our music isn't the kind you're gonna hear on the radio all day long," says group member Billy Danze. "Our music is more for the streets. Select [Records] couldn't understand that, so we had to find a record company who did."

Relativity senior VP Alan Grunblatt says he had no problem understanding M.O.P.'s needs when the label signed the group in April. "The thing about M.O.P. is their lyrical flow," he says. "They have incredible hooks. They're [thematically] hard enough to appeal to hip-hop kids all over. We're looking

and Raymond Ameer Murray, received the award for composer of the year for the TLC single "Waterfalls," which



TLC

was also named best R&B group single.

In addition to the nine category honors, two special awards were presented. Mercury vocalist Vanessa Williams received the Lena Horne Award for outstanding career achievement, which was presented by Arnold Schwarzenegger. The vocalist also received a special videotaped con-

gratulations by Horne.

The Entertainer of the Year Award was presented to Atlantic singer Brandy, who stars in the Fox television comedy "Moesha," by the Rev. Jesse Jackson.

The fast-paced awards show was hosted by rapper Queen Latifah, R&B artist Peabo Bryson, and supermodel Veronica Webb; it featured stage performances by an eclectic range of artists, including Toni Braxton, Salt-N-Pepa, SWV, Kirk Franklin & the

(Continued on page 29)



Intriguingly Shai. Universal/GRG act Intrigue greets MCA recording act Shai during a Tower Records visit in Honolulu. The Brooklyn, N.Y.-based Intrigue, whose debut album is titled "Acoustic Soul," opened for Shai during a concert there earlier this year. Pictured, from left, are Shai's Marc Gay, Intrigue's Audley Wiggan Jr. and Jaeson Harper, Shai's Garfield Bright, Intrigue's Anthony Harper, and Shai's Carl Martin and Darnell Van Rensalier.

James Brown Set: 40 Years Of Cold Sweat; Compilation Spotlights Dr. Dre's Label

OCTOBER MADNESS: Fall is shaping up to be a busy time around the biz. Here's a look at events and releases coming down the way.

Polydor/Chronicles is celebrating heritage R&B artist **James Brown's** fourth decade in the entertainment industry with the Oct. 8 worldwide release of "JB40: 40th Anniversary Collection."

The two-disc, 40-track anthology follows Brown's humble beginnings as one of the pioneers of soul music, all the way through the meatiest part of his mind-boggling career.

In addition to featuring all of the artist's No. 1 R&B singles and the original single versions of selected tracks, the collection includes the full album-length versions of "Cold Sweat," "Say It Loud—I'm Black And I'm Proud," "Sex Machine," and "The Payback."

The international sets will feature three tracks that will not appear on the domestic release.

The label plans to issue an in-store poster featuring graphics of Brown and a run-down of the artist's catalog.

A 12-inch EP is being planned for release. It includes a special anniversary mega-mix of various favorites, produced by Salaam Remi. The B-side will feature "The Payback."

"JB 40" is packaged with a foldout booklet that contains an essay by **Cliff White**, recognized for his long-time journalistic work on Brown. By the way, Internet surfers should be on the lookout for Brown's soon-to-be World Wide Web site, which includes photos and a discography. The address is pending.

MOVING FORWARD: The first project coming out on **Dr. Dre's** new Interscope-distributed Aftermath label is "Dr. Dre Presents The Aftermath," a compilation album consisting of new artists and producer teams working exclusively for the label.

The rap/R&B set is due in stores Oct. 15. Some of the acts on the album are vocalist **RC**, rapper **RBX**, R&B female trio **Hands On**, female vocalist **Kim Summer-son**, and rapper **King Tee**.

The first single is "East Coast/West Coast Killas," which features a rap collective consisting of **RBX**, **KRS-ONE**, **B-Real**, and **Nas**, who recorded under the moniker **Group Therapy**. The second single is "Been There Done That," performed by Dre, who also produces the track with **Bud'a**.

"Been There Done That" is the only track on which Dre, who serves as the album's executive producer, performs.

Still no word on when Dre will drop his own album.

"He's focusing on launching his label and developing new acts," says Aftermath marketing director **Tash-ion Macon**.

SPIRITUAL UPLIFT: On Oct. 29, Sparrow/EMI is releasing "BeBe & CeCe: Greatest Hits." The best-of set includes 12 of the brother/sister duo's most popular tunes, including "I'll Take You There" with **Mavis Staples**, "Addictive Love," "Celebrate New Life" (featuring **Whitney Houston**), and "I.O.U. Me."

In addition to the favorites, the pair recorded two new songs, "Feels Like Heaven (With You)" and "Up Where We Belong."

Incidentally, the Grammy-winning twosome performed "Up Where We Belong" in 1985 with the **PTL Singers**, which gained the attention of Sparrow executives. The label signed the pair soon after.

"Feels Like Heaven," the first single from the set, is scheduled to be serviced to radio in late October, preceded by a videoclip.

HERE'S THE RAP: Rap Sheet will hold its third annual conference. "A Unified Hip-Hop Nation III," Oct. 23-26 at the Hollywood Roosevelt Hotel in Los Angeles.

In addition to offering topical seminars regarding issues affecting the rap business, the conference will feature workshops designed to help registrants improve their business skills in such areas as publishing, publicity, marketing, and promotion. There will also be a meeting that allows aspiring artists to show their musical wares via demo tapes.

This conference is recommended for serious-minded hip-hop heads who want to learn the business.

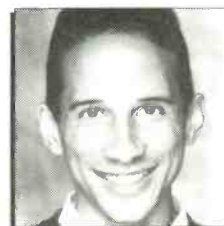
BESLA UPDATE: The Black Entertainment and Sports Lawyers Assn. will hold its 16th annual conference Oct. 30-Nov. 3 at the Marriott CasaMagna Hotel in Puerto Vallarta, Mexico.

This year's conference co-chairs are **Monique Reid Berryhill** and **C. Lamont Smith**. Mercury recording artist **Will Downing** will provide entertainment at the conference's annual gala banquet.

DOWN THE PIKE: The National Assn. of Jazz is planning to host a conference April 2-5 at the Long Beach Sheraton, which will be capped by a jazz awards program at the Terrace Theater, also in Long Beach, Calif.

According to organizers, confirmed entertainment for the evening includes **Stanley Turrentine** and **Ram-**

(Continued on page 29)



by J. R. Reynolds

Billboard TOP R&B ALBUMS

SEPTEMBER 21, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	63	3	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98) 2 weeks at No. 1	ATLIENS	1
2	2	2	11	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
★★★ Hot Shot Debut ★★★						
(3)	NEW		1	DO OR DIE RAP-A-LOT/NOO TRYBE 42058*/VIRGIN (10.98/15.98)	PICTURE THIS	3
4	3	1	11	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
5	4	—	2	AALIYAH BLACKGROUND 92715*/AG (10.98/16.98)	ONE IN A MILLION	4
6	6	4	12	TONI BRAXTON ▲ LAFACE 26020*/ARISTA (10.98/16.98)	SECRETS	1
7	5	—	2	112 BAD BOY 73009*/ARISTA (10.98/15.98)	112	5
8	10	8	23	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	8
9	9	11	17	THE ISLEY BROTHERS ● T-NECK 524214*/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
10	8	5	6	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
11	7	3	6	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
12	12	9	14	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
13	15	10	30	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
(14)	NEW		1	DRU DOWN RELATIVITY 1531* (10.98/15.98)	CAN YOU FEEL ME	14
15	13	7	12	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
16	14	6	3	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
★★★ Greatest Gainer ★★★						
(17)	23	18	60	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
18	16	15	13	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
(19)	21	21	20	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
20	11	—	2	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
21	20	14	15	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
22	19	12	14	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	1
23	17	—	2	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
24	18	20	10	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
25	22	13	5	FACEMOB INTERFACE/RAP-A-LOT 41336*/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	6
(26)	NEW		1	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
27	25	23	43	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
28	24	19	6	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	5
29	26	16	4	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	15
30	29	24	16	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
31	31	22	31	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
32	28	17	4	CASE SPOILED ROTTEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE	7
33	32	29	42	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	4
34	27	25	4	AKINYELE 200 11142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
35	30	26	20	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
(36)	35	28	11	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
37	33	30	21	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
38	39	37	62	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
39	34	27	4	THE BRAXTONS ATLANTIC 82875*/AG (10.98/15.98) HS	SO MANY WAYS	26
40	37	31	49	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
(41)	NEW		1	SOUNDTRACK MCA SOUNDTRACKS 11498/MCA (10.98/17.98)	BULLETPROOF	41
42	42	39	15	ANN NESBY PERSPECTIVE 549022 (10.98/14.98) HS	I'M HERE FOR YOU	39
43	36	—	2	A+ KEDAR 53005*/UNIVERSAL (10.98/16.98) HS	THE LATCH-KEY CHILD	36
44	38	40	6	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	33
45	41	34	13	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
(46)	47	41	14	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
47	44	35	60	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
48	40	32	16	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4

49	48	46	12	HORACE BROWN MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN	18
50	45	42	11	ME'SHELL NDEGEOCELLO MAVERICK/REPRISE 46033*/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
51	46	47	17	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
52	50	43	30	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
(53)	60	64	7	DAZZ BAND LUCKY 010 (10.98/14.98)	UNDER THE STREETLIGHTS	53
54	52	45	24	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
(55)	69	55	10	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	20
56	54	44	34	THE TONY RICH PROJECT ▲ LAFACE 26022*/ARISTA (10.98/15.98)	WORDS	18
57	43	33	11	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	4
58	61	54	44	QUINCY JONES ● QWEST 45875*/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
(59)	64	53	6	MISTA EASTWEST 61912*/EEG (10.98/15.98) HS	MISTA	37
60	53	48	3	MARVALESS AWOL 7200 (9.98/14.98)	WICKED	48
61	51	62	58	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
62	58	51	19	CELLY CEL SICK WID' IT 41577*/JIVE (10.98/16.98)	KILLA KALI	4
63	68	50	11	TEVIN CAMPBELL QWEST 46003*/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	11
64	65	57	43	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
65	49	36	4	GINA THOMPSON MERCURY 532060 (8.98 EQ/12.98) HS	NOBODY DOES IT BETTER	36
66	66	58	9	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	43
★★★ Pacesetter ★★★						
(67)	83	77	92	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
68	63	71	79	MYSTIKAL BIG BOY 41581*/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
69	57	70	52	SOLO ● PERSPECTIVE 549017*/A&M (10.98/16.98)	SOLO	8
70	62	59	17	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
71	56	52	5	THE 2 LIVE CREW LIL' JOE 215* (10.98/15.98)	SHAKE A LIL' SOMETHIN'...	33
(72)	73	60	9	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	31
73	59	38	4	BLAHZAY BLAHZAY FADER 124093*/MERCURY (9.98 EQ/15.98) HS	BLAH, BLAH, BLAH	34
74	71	56	12	NORMAN BROWN MOJAZZ 530545*/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	31
75	55	—	2	SIR MIX-A-LOT RHYME CARTEL/AMERICAN 43081*/WARNER BROS. (10.98/16.98)	RETURN OF THE BUMPASAUROS	55
76	76	69	96	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
77	77	73	45	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
78	74	72	60	JODECI ▲ MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
(79)	82	68	8	SADAT X LOUD 66922*/RCA (10.98/15.98)	WILD COWBOYS	13
80	70	49	5	NINE PROFILE 1469* (10.98/15.98)	CLOUD 9	45
(81)	94	—	2	VARIOUS ARTISTS BRUTAL 50590*/PRIORITY (9.98/15.98) Y>S<P CLICK PRESENTS: YOUNG SOUTHERN PLAYAZ VOL. 1		81
82	79	78	112	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
83	78	66	3	WAYMAN TISDALE MOJAZZ 530696*/MOTOWN	IN THE ZONE	66
84	75	75	25	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
85	72	61	24	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
(86)	100	—	2	U.N.L.V. CASH MONEY 9609 (10.98/15.98)	UPTOWN 4 LIFE	86
(87)	RE-ENTRY		7	11/5 DOGGDAY 3200 (9.98/15.98) HS	A-1 YOLA	33
(88)	90	90	48	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
89	84	76	44	GOODIE MOB ● LAFACE 26018*/ARISTA (10.98/15.98)	SOUL FOOD	8
(90)	89	81	70	2PAC ▲ DEATH ROW/INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
(91)	RE-ENTRY		43	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
(92)	93	—	56	TRU NO LIMIT 53983*/PRIORITY (10.98/16.98) HS	TRUE	25
93	87	85	45	EIGHTBALL & MJG ● SUAVE HOUSE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
94	81	79	136	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
(95)	RE-ENTRY		85	MARY J. BLIGE ▲ MCA 11156* (10.98/15.98)	MY LIFE	1
(96)	95	83	11	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46060 (9.98/15.98)	SOMETHIN' FOR THE PEOPLE	66
(97)	RE-ENTRY		45	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
(98)	RE-ENTRY		28	SOUNDTRACK ● JAC-MAC 46134*/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
(99)	NEW		1	BLACKSTREET INTERSCOPE 90071 (10.98/16.98)	ANOTHER LEVEL	99
(100)	RE-ENTRY		3	RONNY JORDAN 4TH & B WAY 531060*/ISLAND (9.98/15.98)	LIGHT TO DARK	87

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

UPCOMING

Billboard



CHARLES AZNAVOUR- 50TH ANNIVERSARY

Issue Date: Oct. 12

Ad Close: Sept. 17

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

Contact:

Francois Millet
331-4549-2933
Gene Smith
212-536-5001



A TRIBUTE TO ANDREW LLOYD WEBBER

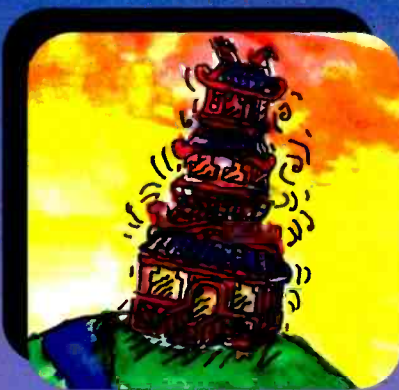
Issue Date: Oct. 19

Ad Close: Sept. 24

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

Contact:

Pat Rod Jennings
212-536-5136



ASIA PACIFIC IV

Issue Date: Oct 26

Ad Close: Oct. 1

Continuing its editorial commitment to Asia Pacific's mega-market, **Billboard's** October 26 issue will contain our fourth "magazine within a magazine" on the region. Our spotlight takes a final look for 1996 at the Asian Pacific market, with coverage on the most recent events, trends, Western acts experiencing success and Asia/Pacific acts breaking in both the homeland and abroad. Don't miss this opportunity to align your company with the market that keeps growing and growing!

Contact:

Amanda Guest
613-9824-8260
Gene Smith
212-536-5001



HEALTH & FITNESS/ SPECIAL INTEREST

Issue Date: Oct. 26

Ad Close: Sept. 27

Billboard's Special Interest/Fitness Spotlight is set to run in the October 26th issue. This annual review will report on products in the current tight-waisted fitness market as well as the promotion surrounding the category. Other topics will include television programming as a generator of titles, hot prospects in Japanese animation, new sports video titles and annual year-to-date charts with recaps of both Recreational Sports and Health and Fitness video charts.

Contact:

Jodie Francisco
213-525-2304

Illustration © Ed Reynolds 1996

Reach Billboard's 200,000

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'NO DIGGITY' by Blackstreet and 'YOU'RE MAKIN' ME HIGH' by Toni Braxton.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

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

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

Table listing R&B singles A-Z with columns for rank, title, and artist. Includes entries like 'ALL I SEE' by Shanell and 'GOOD LOVE' by Johnnie Taylor.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists top-selling R&B singles like 'NO. 1' by Keith Sweat and 'GOOD LOVE' by Johnnie Taylor.

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

Table listing R&B singles with columns for rank, title, and artist. Includes entries like 'SEXUALITY (IF YOU TAKE YOUR LOVE)' by Erika and 'SHAKE A LIL' SOMETHIN'...' by J. Lo.

Gridiron Kicks Off With 'NFL Jams'

EXECUTIVES AT fledgling New York indie Gridiron Records (distribution to be handled through the Alliance Entertainment Group) are hoping to score a touchdown with the compilation "NFL Jams," the label's first release. The collection is scheduled to ship in late October or early November.

The set features creative collaborations between musically gifted pro football players and established hip-hop MCs or singers.

Songs for the album are now being tracked, and Gridiron president Rick Garson promises that he "would not be making a novelty record" and that the album consists of "real songs, real music, not football songs."

Most of the artists will produce their own tracks.

The confirmed lineup so far includes the Pharcyde with Rocket Ismail from the Los Angeles Raiders; Flip with Lamont Warren from the Indianapolis Colts; Luke with Derek Thomas from the Kansas City Chiefs and O.J. McDuffie from the Miami Dolphins; Donnell Jones with Robert Brooks from the Green Bay Packers; Ghostface Killer with Ricky Watters from the Philadelphia Eagles; Method Man with Andre Rison from the Jacksonville Jaguars; Warren G with Willie McGinest from the New England Patriots; Blackstreet with Esera Tuaolo from the Minnesota Vikings; and E-40 with William Floyd from the San Francisco 49ers.

Garson says the idea for the compilation came from the synergy that is forming between sports stars and musical performers.

"All the athletes wanted to be entertainers," he says, "and all the entertainers wanted to be athletes." He further observes that many of the athletes on the album "had other talents and were serious. I would see a lot of them hanging out, and I said, 'There's a project here.'"

According to Garson, putting "NFL Jams" together was "an experience—but a good one." He says it took two years to pull together the loose threads for the project, even though "90% of the artists we talked to said yes right away."

Garson feels that much of their enthusiasm stemmed from the fact that "they understand the marketing potential of the record."

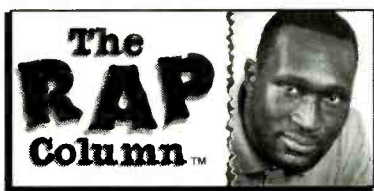
"Mainly," he adds, "it's gonna help broaden their bases by providing them with exposure they would not get otherwise."

"NFL Jams" will be sold in record chains and at nontraditional retail outlets, including stadiums, NFL merchandise stores, bookstores, toy stores, sporting-goods stores, drugstores, and supermarkets.

With the National Football League as his promotional partner, Garson plans to run clips for the album's singles on the giant Diamondvision screens at stadiums. In addition, the videos will air during pregame shows and will be in rotation at national video outlets.

"We're planning several specials, including a 'making of' promo for MTV," Garson reveals.

Although "NFL Jams" is not a benefit record, a portion of the proceeds will go to charity organizations, such as Stop the Violence, Garson says.



by Havelock Nelson

KOOL BREEZE: DJ Kool, the latest great practitioner of go-go, has been picked up by American Recordings.

After being signed and nurtured by Baltimore-based CLR Records, the artist received radio and retail action in Miami, Philadelphia, the Carolinas, Chicago, and the Baltimore/Washington, D.C., area. The label has sold 39,000 units of "20 Minute Workout," the artist's first EP, and 48,000 copies of "Let Me Clear My Throat," the full-length follow-up, according to SoundScan.

Now, says American director of A&R Dino Paredes, the plan is to help the artist punch a higher floor:

"CLR did a fantastic job developing Kool," says Paredes, adding that support from DJs in New York, Miami, and Philly, among other places, was a key factor in helping him develop to this point. Most notably, WQHT New York DJ Funkmaster Flex included the track "20 Minute Workout" in his landmark mix-tape project "Funkmaster Flex Presents 60 Minutes Of Funk" (Loud/RCA), which sold 225,000 units, according to SoundScan.

"We're now gonna work together on marketing and promotion," says Paredes, referring to CLR.

Flex is completing a remix of "Let Me Clear My Throat," the floor-filling bouncer that has been tormenting bodies on the East Coast for months. The recontextualization will feature rappers Biz Markie, Busta Rhymes, and Doug E. Fresh and is scheduled to ship next month. The record will be re-serviced to mix shows, a videoclip will be lensed by director Kate Miller, and DJ Kool will embark on an extensive performance tour. "He wants to hit markets he hasn't hit before," says

Paredes. "He wants to build."

TVT Records, in conjunction with VP Records, will release Bounty Killer's "My Xperience" Tuesday (17). The album features four hip-hop cuts alongside jumpy Jamaican jammies.

The hip-hop joints that feature Raekwon, Busta Rhymes, and the Fugees are smoking and should be checked out. Chris Thomas, TVT's director of promotions, says the company is planning a massive awareness campaign to formally introduce Bounty to casual U.S. listeners.

To do so, they'll be using a videoclip and a television and radio advertising campaign. (The radio spots were produced by WQHT's Red Alert.) Thomas says, "We're not trying to cross Bounty over. We're just emphasizing his crossover appeal."

AT PRESS TIME, Tupac Shakur, who records for Death Row Records as 2Pac, was in critical condition after being shot Sept. 7. Reportedly, after the incident, one of his lungs had to be removed.

Having just witnessed the Mike Tyson/Bruce Seldon heavyweight bout, the rapper was in the passenger seat of a luxury car heading toward an after-party at Club 662 when bullets were fired from a nearby vehicle. One bullet fragment grazed Death Row president Marion "Suge" Knight, who was driving.

In the wake of the incident, folks have been speculating off the record about what might have prompted the attack. Police have not identified any suspects in the shooting.

What this latest Tupac saga does point to is the need for better management and mentoring in the record business.

Too often, artists are stroked and indulged and are not admonished if their actions fall out of line. This breeds an arrogance that can be dangerous. 2Pac has been involved in numerous negative incidents since his career began, and I feel that had he been the beneficiary of level-minded

(Continued on next page)



Aural Arithmetic. Jeru The Damaja and producer DJ Premier put the finishing touches on "Wrath Of The Math," Jeru's sophomore Payday Records set, due Oct. 15.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	12	LOUNGIN ▲ (C) (D) (T) DEF JAM 575062/MERCURY	LL COOL J 4 weeks at No. 1
2	2	3	23	PO PIMP (C) (D) RAP-A-LOT: NOO TRYBE 38559/VIRGIN	DO OR DIE (FEATURING TWISTA)
3	3	2	9	ELEVATORS (ME & YOU) (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	OUTKAST
4	5	5	28	C'MON N' RIDE IT (THE TRAIN) ▲ (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	QUAD CITY DJ'S
5	4	4	15	HOW DO U WANT IT/CALIFORNIA LOVE ▲ ² (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO)
6	6	7	8	ALL I SEE (C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	A+
7	7	6	7	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (C) (T) BIG BEAT 98045/AG	RZA FEAT. METHOD MAN & CAPPADONNA
				*** GREATEST GAINER ***	
8	9	21	3	CAN'T KNOCK THE HUSTLE (C) (T) FREEZE/ROC-A-FELLA 53242/PRIORITY	JAY-Z FEAT. MARY J. BLIGE
9	8	8	5	DIRTY SOUTH (C) (D) (M) (T) (X) LAFACE 24173/ARISTA	GOODIE MOB
10	NEW ▶		1	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (C) (D) INTERSCOPE 97008	WARREN G FEAT. ADINA HOWARD
11	15	11	7	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	THE 2 LIVE CREW
12	12	9	5	GETTIN' IT (C) DANGEROUS 42409/JIVE	TOO SHORT FEAT. PARLIAMENT FUNKADELIC
13	10	13	3	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (T) (X) LAFACE 24157/ARISTA	SOUTHSYDE B.O.I.Z
14	14	15	11	PAPARAZZI (C) (D) (T) LOUD 64565/RCA	XZIBIT
15	11	10	11	IT'S A PARTY (C) (D) (T) ELEKTRA 64268/EEG	BUSTA RHYMES FEAT. ZHANE
16	16	16	5	CAN YOU FEEL ME (C) (D) (T) RELATIVITY 1567	DRU DOWN
17	13	12	19	HAY ● (C) (D) (T) PALLAS 56008/UNIVERSAL	CRUCIAL CONFLICT
18	17	14	12	CLONES/SECTION (C) (T) (X) DGC 19402/GEFFEN	THE ROOTS
19	18	17	28	AIN'T NO NIGGA/DEAD PRESIDENTS ● (M) (T) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY	JAY-Z FEAT. FOXXY BROWN
20	NEW ▶		1	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	WESTSIDE CONNECTION
21	22	18	4	ILLEGAL LIFE (M) (T) (X) PENALTY 0177*/TOMMY BOY	CAPONE-N-NOREAGA
22	20	19	33	GET MONEY ▲ (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
23	23	20	16	HANG EM' HIGH (C) (D) (T) LOUD 64561/RCA	SADAT X
24	NEW ▶		1	NO (C) (D) (T) MERCURY 578416	CHUCK D
25	27	24	8	ANYTHING GOES (C) (T) PRIORITY 53219	RAS KASS
26	28	25	7	NO MORE TEARS (C) (D) (T) NO LIMIT 53237/PRIORITY	MASTER P FEAT. SILKK & MO B. DICK
27	21	22	17	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") ● (C) (D) (T) TOMMY BOY 7731/ISLAND	COOLIO
28	25	26	6	UNTIL THE DAY (C) (T) MCA 55199	NONCHALANT
29	29	36	9	A LIL' SOME'EM SOME'EM (C) (T) (X) CHRYSALIS 58575/EMI	RAPPIN' 4-TAY
30	24	23	29	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") ● (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEAT. XSCAPE
31	31	35	9	FREAK OF THE WEEK (C) (D) (X) SALMON 372	DJ POLO FEAT. RON JEREMY
32	33	27	6	JUMP ON IT (C) (D) (T) (V) (X) RHYME CARTEL/AMERICAN 17626/WARNER BROS.	SIR MIX-A-LOT
33	30	29	15	BOOM BIDDY BYE BYE (C) (T) RUFFHOUSE 78339/COLUMBIA	CYPRESS HILL
34	38	34	8	100 SPOKES (C) (T) (X) TOMMY BOY 7739	ABOVE THE LAW
35	36	31	4	KEEP RUNNING BACK (C) (D) (T) SO SO DEF 78325/COLUMBIA	WHODINI
36	32	28	13	I CONFESS (C) (D) (T) (V) CHRYSALIS 58437/EMI	BAHAMADIA
37	41	33	22	TRES DELINQUENTES (C) (D) (T) PMP/LOUD 64526/RCA	DELINQUENT HABITS
38	26	30	23	SCARRD (FROM "EDDIE") (C) (T) LUTHER CAMPBELL 164000	LUKE
39	40	37	29	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW ▲ (C) (M) (T) (X) ELEKTRA 64335/EEG	BUSTA RHYMES
40	44	48	3	WHERE YA LOVE AT? (C) (D) (T) SUAVE HOUSE 1562/RELATIVITY	MR. MIKE FEAT. CHRISTION
41	35	38	11	SHOT CALLIN' & BIG BALLIN' (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 97005/INTERSCOPE	THE WHORIDAS
42	34	39	26	RENEE (FROM "DON'T BE A MENACE...") ● (C) (D) (M) (T) ISLAND 854584	LOST BOYZ
43	RE-ENTRY		4	KREEP (C) (T) (X) AMERICAN 17625/WARNER BROS.	CHINO XL
44	45	42	6	SHE SAID (C) (D) (T) DELICIOUS VINYL 97006/INTERSCOPE	THE PHARCYDE
45	49	—	15	WHERE I'M FROM (FROM "BULLETPROOF") (C) (D) (M) (T) (X) MCA 55096	PASSION
46	39	41	31	5 O'CLOCK ● (C) (M) (T) (X) MCA 55075	NONCHALANT
47	37	32	17	OPERATION LOCKDOWN/DA WIGGY (C) (T) DUCK DOWN 53232/PRIORITY	HELTAH SKELTAH
48	50	—	2	MACK DADDY (C) (T) (X) KRUNCH 201/RIP-IT	DISCO AND THE CITY BOYZ
49	43	—	2	KEEP IT REAL (C) (D) (T) RUTHLESS 6339/RELATIVITY	MC REN
50	42	46	6	KNOCK KNOCK (M) (T) (X) CLR 5220*	SAM "THE BEAST"

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



DATU FAISON'S RHYTHM SECTION

THE LOVE DOCTOR: After a two-year vacation from the recording studio, **Luther Vandross** is back with a new album and a new look. His first single, "Your Secret Love" (LV/Epic), makes a grand entry, earning Hot Shot Debut honors on the Hot R&B Singles chart at No. 11. The single is the highest debut in Vandross' career; his former record-holder was his duet with **Mariah Carey** of "Endless Love," which debuted at No. 26 in September 1994. In addition to making a strong impact on Hot R&B Singles, the single hits a home run on the sales side, landing at No. 9 on Hot R&B Singles Sales. Further, "Your Secret Love" moves 20-16 on Hot R&B Airplay, with 90 monitored stations spinning the title. PD **Cliff Winston** of KJLH Los Angeles says, "It was an out-of-the-box smash. Some records go into power rotation and burn quickly, but a record like Luther's can remain in power and experience very little burn even over a long period of time." Vandross' 11th solo album, "Your Secret Love," hits retail Oct. 1.

HERE COMES THE CAVALRY: While the titles at the top of the chart begin to fizzle, its going to be jump ball to see who becomes the next king or queen of Hot R&B Singles. The most likely contender, **Aaliyah's** "If Your Girl Only Knew" (Blackground/Atlantic), moves 7-5, thanks to increases in sales and airplay. Aaliyah jumps 6-5 on Hot R&B Singles Sales and 10-9 on Hot R&B Airplay.

Meanwhile, "Last Night" by **Babyface** protégé act **Az Yet** (LaFace/Arista) makes a power move 10-7 on Hot R&B Singles. The single enjoyed 8% growth in total points, moving 15-11 on Hot R&B Airplay and 8-6 on Hot R&B Singles Sales, with the sales jump coming from a 5% spike at R&B core stores.

Rounding out the pack, **SWV's** "Use Your Heart" (RCA) holds steady at No. 9 with a radio picture that continues to build. The single moves 9-6 on Hot R&B Airplay, with a 23% increase in audience points, but falls 11-12 on Hot R&B Singles Sales.

GAINING GROUND: After debuting one week early due to retail anxiety (manifested in street-date violations), **Johnny Gill's** "Let's Get The Mood Right" (Motown) takes a 31-21 leap on Hot R&B Singles as the first full week of sales points kicks in. Gill's big move was enough to capture the Greatest Gainer/Sales trophy, with sales at R&B core stores almost triple those of last week. The strong increase also pushes the title 60-19 on Hot R&B Singles Sales, while 87 monitored stations place the title at No. 26 on Hot R&B Airplay. To push the upcoming album, the label is planning a radio promotion in 19 markets in which \$1,000 shopping sprees will be awarded to area listeners. In addition, it is planning a promotion with Blockbuster Music in which a lucky Gill fan can win the grand prize of a Mercedes-Benz. Gill's album "Let's Get The Mood Right" streets Oct. 8.

While some records aren't lucky enough to win one Greatest Gainer/Airplay award, **Whitney Houston's** "Why Does It Hurt So Bad" (Arista) earns a second at No. 24. (The track won its first airplay nod in the Aug. 24 issue.) The increase in radio points at 82 monitored stations was enough to move the title 29-27 on Hot R&B Airplay, although the sales attrition at retail prevents the record from reaching a higher rank on Hot R&B Singles.

LADY OF SOUL AWARDS

(Continued from page 22)

Family, the Isley Brothers, and Cassandra Wilson.

"This was a particularly special occasion for me," said Blue Note's Wilson, who came away with the award for best jazz album. "Being honored on this show and being able to perform for this audience does a lot for promoting jazz to the mainstream community."

Although many journalists asked award winners and presenters for their thoughts on the recent attack on rapper 2Pac and Death Row president/CEO Marion "Suge" Knight (see the Rap Column, page 28), only New Edition member Bobby Brown expressed concern for the matter on-stage, wishing the rapper well.

The Soul Train Lady of Soul Awards were produced by Don Cornelius and directed by Ron De Moraes. George Duke was the show's musical director.

Here is a complete list of the winners:

Best R&B/soul single—solo: Mary J. Blige, "Not Gon' Cry."

Best R&B/soul single—group, band, or duo: TLC, "Waterfalls."

Best R&B/soul album of the year—solo: Faith Evans, "Faith."

THE RAP COLUMN

(Continued from preceding page)

council early on, he would have made the decision to be reflective and centered and to turn his life around. He would've begun making a few deposits in the karma bank and building bonds of love, not inspiring apparent hate.

We do wish him a speedy recovery, but we hope that the violence in his personal life will end.

Mouth Almighty Records will be releasing a new **Last Poets** long-player next year, in time for Black History Month. The Mercury-connected imprint is represented by the erudite yet down spoken-word set "Flippin' The Script: Rap Meets Poetry." Expand yo' mind and get to it. Like **Kool Kim** says before his track "What I Got Is Gonna Last": "Fuck everything else and dig what I'm sayin'." Aight! There's a promo-only 12-inch of selected poems and snippets (emotional exclamations) available for mix-tape jocks and DJs.

The threesome **Do Or Die** is ridin' its souped-up Cadi coupe out of the South Chicago ghetto, into listeners' hearts, and up the charts. The group's sweet, sticky, soulful single "Po Pimp" (Rap-A-Lot/Noo Trybe) is cruising on the Hot R&B Singles and Hot Rap Singles lists. Do Or Die's album is out now.

THE RHYTHM & THE BLUES

(Continued from page 22)

sey Lewis.

The conference and awards program is being produced by Rainbow Productions president **Al Williams**. Rainbow is the outfit that has produced the very popular Long Beach Jazz Festival for the last 10 years.

Amplification: Last week's item on University Records failed to mention that the label has a production deal with **Bill Stephney's** Step-Sun, which has distributed product from University's act **Pure Soul** through Interscope.

Best R&B/soul album of the year—group, band, or duo: Xscape, "Off The Hook."

Best R&B/soul or rap new artist: Faith Evans, "Soon As I Get Home."

Best R&B/soul or rap music video: MC Lyte Featuring Xscape, "Keep On, Keepin' On."

Best jazz album: Cassandra Wilson, "New Moon Daughter."

Best gospel album: Yolanda Adams, "More Than A Melody."

R&B/soul composer of the year: Patrick L. Brown, Rico Wade, Raymond Murray, Lisa Lopes, Marqueze Ethridge, "Waterfalls" by TLC.

M.O.P. TAKES A SHOT WITH 'FIRING SQUAD'

(Continued from page 22)

us and move forward," says Danze, whose partner is Lil' Fame.

However, don't expect all of the tracks on "Firing Squad" to be easy listening. Danze and Fame co-produced the album with DJ Premier (Gang Starr, Jeru, and Group Home) and Big Jazz.

Lazy Laze of Blaze Communications, who books concerts for M.O.P., says "Firing Squad" sounds better musically than the duo's debut set. "To The Death" went in one direction because it had one producer," he says.

"This album shows diversity."

In November, M.O.P. will begin a Best of the Underground tour with labelmate PMD and other acts. The latter performers were not confirmed at press time.

"We're taking them to colleges across the country," says Grunblatt. "They'll appeal to the hardcore hip-hop kids and the crossover white kids. Rap is a multiracial genre, and it's a mistake not to market it as such."

The self-managed group's music is published by Blind Man Bluff Music.

amusement business		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS	George I. Lewis Arena Cumberland County Civic Center Portland, Maine	Aug. 27-31	\$720.108 Gross Record \$18	40,684 live sellouts	Varnell Enterprises
JAMES TAYLOR	Chastain Park Amphitheatre Atlanta	Aug. 22-24	\$693.333 \$36.50/\$33.50/ \$22.50	21,000 three sellouts	Concert Promotions/ Southern Promotions
ALANIS MORISSETTE K'S CHOICE	World Music Theatre Tinley Park, Ill.	Sept. 1	\$580,560 \$25/\$20	28,446 sellout	Tinley Park Jam Corp. Nederlander Organization
KISS STABBING WESTWARD	Tacoma Dome Tacoma, Wash.	Aug. 31	\$576,015 \$45/\$29.50	15,260 16,479	MCA Concerts NW
ALANIS MORISSETTE RADIOHEAD	Hersheypark Stadium Hershey, Pa.	Aug. 26	\$555,325 \$25	22,213 25,000	Electric Factory Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND	Virginia Beach Amphitheatre Virginia Beach, Va.	Aug. 14	\$543,564 \$36/\$23.75	20,000 sellout	Cellar Door
STING COWBOY JUNKIES	Irvine Meadows Amphitheatre Irvine, Calif.	Aug. 30	\$532,745 \$75/\$50/\$35/\$22.50	13,331 15,416	Avalon Attractions
KISS CAROLINE SPINE STABBING WESTWARD	America West Arena Phoenix	Aug. 21	\$520,566 \$45/\$42.85/\$31.05/ \$29.45	14,185 sellout	Evening Star Prods.
H.O.R.D.E. TOUR: BLUES TRAVELER LENNY KRAVITZ, NEIL YOUNG, KING CRIMSON, RUSTED ROOT, SON VOLT, OTHERS	Hersheypark Stadium Hershey, Pa.	Aug. 23	\$499,831 \$37.50/\$22.50	15,262 25,000	Electric Factory Concerts
KISS STABBING WESTWARD	Rose Garden Portland, Ore.	Aug. 30	\$482,417 \$45/\$29.50	13,633 14,262	MCA Concerts NW

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-321-0878. For research information and pricing, call Marie Ratliff, (615)-321-4295.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	NO CHUCK D	(MERCURY)	14	15	2	MACK DADDY	DISCO AND THE CITY BOYZ (KRUNCH/RIP/IT)
2	—	1	LOVE LIKE MINE	ZAKIYA (DVB/A&M)	15	6	3	KEEP IT REAL	MC REN (RUTHLESS/RELATIVITY)
3	1	2	THE LOVE SONG	BUSH BABEES (WARNER BROS.)	16	20	5	HUMPIN BUMPIN	CODE 3 (OUTBURST/DEF. JAM/MERCURY)
4	3	9	FREAK OF THE WEEK	DJ POLO FEATURING RON JEREMY (SALMON)	17	18	9	IT AIN'T RIGHT	OTR CLIQUE (ALL NET)
5	—	1	NEW WORLD ORDER	CURTIS MAYFIELD (WARNER BROS.)	18	17	19	SUMMER MADNESS	JERALD DAEMYON (GRP)
6	2	8	KNOCK KNOCK	SAM "THE BEAST" (CLR)	19	23	9	DO YO' THANG	AL TARIQ (KOOL FASH) (CORRECT)
7	10	6	PIECE OF CLAY	MARVIN GAYE (REPRISE/WARNER BROS.)	20	11	17	TO DA BEAT CH'ALL	MC BREED (WRAP/CHIBAN)
8	16	2	FORGET ME NOTS	RANDY CRAWFORD (BLUEMOON/ATLANTIC)	21	—	1	STOMP	QUAD, QUEST FOR THE EAST OF STOMP THE FEW PRODUCTIONS (QUEST/WARNER BROS.)
9	4	11	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL)	22	—	1	FED UP	HOUSE OF PAIN (TOMMY BOY)
10	5	8	KREEP	CHINO XL (AMERICAN/WARNER BROS.)	23	24	3	CITI NEVER SLEEPS	T-ROC FEATURING MISS JONES (PROFILE)
11	—	1	SUMMER SWIM	GEORGE CLINTON & THE P-FUNK ALLSTARS (550 MUSIC/EPIC)	24	—	1	GIVE ME A LITTLE MORE TIME	GABRIELLE (GO! DISCS/LONDON/ISLAND)
12	8	6	SHE SAID	THE PH-ARCZYDE (DELICIOUS VINYL/INTERSCOPE)	25	9	4	LET IT OUT	SKOOTA (POPULAR/CRITIQUE)
13	21	13	INTIMATE THOUGHTS	RENAIZZANCE (ALL NET)					

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

RuPaul Leaves Camp Behind On New Rhino Set

IT'S HIS TURN: RuPaul's demeanor dramatically changes whenever the topic of conversation shifts to music. His smooth, gamine poise quickly gives way to an animated, wide-eyed vigor that hints at a youth spent glued to the radio. He often peppers tales from the road with details of obscure goodies plucked from local record racks, and the mere mention of a favorite artist often has him leaping out of his seat to do a cute, on-point impersonation.



RUPAUL

Given such intense passion, it is hard to believe that three years have lapsed between his breakthrough recording, "Supermodel Of The World," and its forthcoming Rhino follow-up, "Foxy Lady."

The huge gap in time also seems tough to comprehend because he has not spent a moment out of the public eye. In his astonishing rise to the level of pop cultural icon, RuPaul has proved to be a master of playing the media—perpetually popping up on television, in movies, and on Las Vegas concert stages. In examining his journey from his "Supermodel" home of Tommy Boy Records (from which he amicably split in 1994) to Rhino, he shrugs and simply chalks the shift up to a need to take his time and find "the right home for an



by Larry Flick

artist like me. It was a long process to go through, but it was necessary. It's important for an artist to be on a label that understands what he or she is trying to accomplish and communicate through the music."

For RuPaul, that goal is apparently multilayered. By now, everyone has heard his Hallmark-style "everybody say love" signature rap, which saturates the surface of "Foxy Lady," particularly on the track "A Little Bit Of Love," wherein those words are belted like an eye-glazing mantra. But with a little investigation and empathetic interpretation, there is far more to consume here than a handful of positive refrains and the springy dance beats of a battalion of producers, including **Richard "Humpty" Vission, Pete Lorimer, Welcome, and Eric Kupper.**

Taken literally, the songs "Happy" and "Celebrate" read like secret road maps to personal validation and freedom for kids locked in shyness and insecurity, while "Snapshot" is a carefully phrased essay on the rigors of RuPaul's life under the magnifying glass of public scrutiny. Listen closely to the lines "I want you to remember me for being who I want to be" and "living in Hollywood can be such a trip," and you will hear a voice devoid of the playful innocence and camp displayed on "Supermodel." Here, the singer proudly wears the markings of a survivor who has seen the darker side of the proverbial runway.

"I certainly love the life that I live," he says, settling into one of two white sofas within his surprisingly simple yet perfectly stylish New York apartment. "This is what I've chosen to do, and I feel nothing but fortunate for all that I have. But I have learned some important lessons over the past three years; for example, the fact that the world is not quite ready to deal with me singing

direct love songs just yet. It's just too uncomfortable for some people to deal with at this point in time. That was a truly disappointing realization for me. But my time will come."

He did manage to sneak one ballad onto "Foxy Lady," though. The gorgeous "Falling," produced by R&B veteran **Nick Martinelli**, displays the romantic, soulful flair that we always knew RuPaul had. It is the one moment on the album during which it is impossible to envision him swathed in sequins, blond wig, and lipstick. In fact, this is a downright manly moment, and that is potentially threatening to a lot of people, since the man in question is openly gay.

"I just had to get that song on the album," he says. "I'm as proud of my performance on it as I have been of anything I've ever done. It's the direction I'd like to eventually go in. In fact, I can see myself, in about five years, putting everything aside and forming a band. You have to know when to push the buttons."

Speaking of that, he gets in a few subversive licks on what initially seems like a disposable cover of **Diana Ross'** "Work That Body." In what could have been a field day of high-pitched female mannerisms, he stomps through the song in a full-bodied baritone. And while it sounds bizarre to hear him warble "we're the hottest girls in town" in such a deep range, it makes a wonderfully liberating statement for every gay man (and there are millions) who has vamped along to the music of queer icons like **La Ross.**

Back in RuPaul's abode, he is enjoying the chance to show off his impressive CD collection and to rattle on about faves like **Cher.** ("You know, I try to emulate her a lot when I sing," he says with a telling giggle.) It's a rare quiet moment in a life that includes a daily air shift on local radio station **WKUT**, an impending chat show for **VH1**, and a fall club tour in support of "Foxy Lady."

"Honey, it's all about covering your bases," he says with a smile and sigh. "There are times when this is such a tough business to be in—especially if you came to it with the purity of a fan. That's why it's so important to me to sometimes just pull back and go CD-shopping or hang out here and make a tape of some favorite songs. It brings me back to the music. It energizes me."

With that, RuPaul bounds from the sofa. There's just enough time to hit a few shops before dinner. "I need to get a copy of that new **Irene Cara** single," he says, the passion of a lifelong fan showing in his eyes. "And you never know what else you'll find going through the racks. Let's go."

WHY BOTHER? That is precisely what we thought while watching the recent MTV Video Music Awards. It was gratifying to see a dance music category among the show's vast array of alterna-rock and rap back-slapping, and it was even nice to see real dance hits like **Everything But The Girl's** "Missing" and **La Bouche's** "Be My Lover" recognized with nominations. But it was all a big, fat waste of time when the winner was the hip-hop-root-



The Land Of Kristine W. On the eve of the release of her first full-length album, "Land Of The Living," RCA/Champion diva Kristine W. performed at the Virgin Megastore in New York. The show included her recent No. 1 club smash "One More Try" and the album's title tune, which will be issued this month in a two-record package sporting remixes by Rollo and the Deep Dish Productions posse. Co-sponsored by **WKUT** New York, the gig was a stop on a U.S. club and promotional tour that should keep the artist on the road through the end of the year. Pictured, from left, are **Geary Tanner**, VP of promotion, RCA; **Shari Segalini**, director of national single sales, RCA; **David Fitch**, VP of sales, RCA; **Kristine W.**; **Elise Kolesky**, VP of field markets, RCA; **Bob Anderson**, senior director of sales, RCA; and **Jon Wheat**, marketing coordinator, Virgin Megastore.

ed "1-2-3-4 (Sumpin' New)" by **Coolio.** With all due respect to **Coolio** (of whom we are a big fan), what's the point of a dance music category when the award is handed to a nondance act? And our memory tells us that this is the third year in a row that this has happened. Sometimes, for citizens of clubland, mainstream life feels like a perpetual game of two steps forward, three steps back.

MOVIN' ON UP: How amusing is it that clubland has started to invade daytime talk shows? First, **Oprah Winfrey** gives lessons in the Macarena and hosts **Quad City DJ's.** Now, **Jenny Jones** is diving into dance waters with an upcoming show that will feature performances by **Quad City DJ's, Love Tribe, Amber, No Mercy, and the Outhere Brothers.** The show made the most of its Chicago location by utilizing the mixing skills of local legend **Maurice Joshua** and the impeccable fashion sense of **200 Proof Productions** president **Connie Varvitsiotis** for a romp through cutting-edge clubland gear. We cannot imagine what will happen next. Can a **Ricki Lake** runway contest be far behind?

Up-and-coming producer **Cevin Fisher** shows a few new ways to present a house beat on "Drum Trax," a four-cut EP that we predict will fast become a priceless DJ mixing tool. Latin and techno flavors pepper grooves that will appeal to fans of soul-infused basslines. Dive into the vigorous "Bush Dance" and "Demon Seed." Available on the Deep Blue-distributed **ESP-Sun Records.**

"Seven Days And One Week" by **B.B.E.**—easily one of the cutest and most difficult to locate imports of this season—has been picked up by Positi-

va Records in the U.K. Originally issued on the French Triangle label in March, this collaborative effort from French technomeister **Emmanuel Top** and Italian production trio **Bruno, Sanchioni & Quartier** has become one of the most coveted turntable items in recent months. No word yet on whether **Positiva** will commission new mixes of the track, though the label has begun grooming the act for eventual pop consumption by filming a videoclip in New York.

Speaking of **Top**, he will take his first stateside bow Oct. 22 with "Asterooid," a compelling acid journey on

(Continued on next page)

HIP HOP FREESTYLE CLUB HOUSE TECHNO

CLUBHOUSE TRIBAL CLASSICS R&B

We Are The **12" VINYL SINGLE SOURCE** HARDHOUSE JUNGLE BREAKBEATS ACID

- Over 600 Major / Independent 12" Labels
- Current and Catalog 12" / LP's
- Computerized Inventory
- Same Day Shipping
- Weekly New Release Mailer / Specials
- Monthly Catalog
- Knowledgeable Sales Force
- Excellent Service

VINYL ACCESSORIES
Record Bags - Slip Mats - Stanton Products

CALL FOR OUR NEW STORE PACKET

UNIQUE MUSIC CORP.
Tel.# (516) 294-5905 ext. 420
Tel.# (800) 294-5901 Outside NYS Fax# (516) 294-1644

PROGRESSIVE TRANCE DANCE DANCEHALL

Billboard. **HOT Dance Breakouts**

SEPTEMBER 21, 1996
CLUB PLAY

- IN THE SPRINGTIME OF HIS VOODOO TORI AMOS ATLANTIC
- CAN I GET A WITNESS ANN NESBY PERSPECTIVE
- GIVE ME A LITTLE MORE TIME GABRIELLE LONDON
- FIRE UP! FUNKY GREEN DOGS TWISTED
- QUE TAL AMERICA A MAN CALLED ADAM PRESCRIPTION

MAXI-SINGLES SALES

- FED UP HOUSE OF PAIN TOMMY BOY
- NO CHUCK D MERCURY
- I GOT SOMEBODY ELSE CHANGING FACES SPOILED ROTTEN
- GOOD LOVE JOHNNIE TAYLOR MALACO
- IF IT MAKES YOU HAPPY SHERYL CROW A&M

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	2	5	6	KILLING ME SOFTLY WITH HIS SONG ATLANTIC 85501 1 week at No. 1	ROBERTA FLACK
2	4	7	8	YOU'LL BE MINE (PARTY TIME) EPIC 78379	◆ GLORIA ESTEFAN
3	1	1	10	YOU GOT TO PRAY EIGHT BALL 99	JOI CARDWELL
4	3	2	10	STAND UP DV8 120085/A&M	LOVE TRIBE
5	6	10	8	STUPID GIRL ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
6	8	12	7	WON'T GIVE UP MY MUSIC JELLYBEAN 2513	PULSE FEAT. ANTOINETTE ROBERSON
7	11	14	7	GIVE ME STRENGTH PERFECTO/KINETIC PROMO/REPRISE	JON OF THE PLEASED WIMMIN
8	12	15	6	BAD MAN JUNK DOG 01/CHAMPION	◆ SISTER BLISS
9	14	21	5	KEEP ON JUMPIN' FFRREEDOM 001/ULTRA	◆ LISA MARIE EXPERIENCE
10	18	25	4	TWO TO TANGO KRASNOW 55241/MCA	◆ VANESSA DAOU
11	5	3	12	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
12	15	19	18	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 13214	◆ WHITNEY HOUSTON
13	16	17	25	SUPERNATURE PURE 2252	CERRONE
14	19	20	6	ONLY YOU KING STREET 1044	KIMARA LOVELACE
15	7	4	11	IF MADONNA CALLS GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
16	22	29	4	STOMP QWEST 43766/WARNER BROS	QUINCY JONES FEAT. THE CAST OF STOMP/THE YES/NO PRODUCTIONS
17	9	6	12	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12463	◆ REEL 2 REAL
18	13	13	9	WALKING ON SUNSHINE VESTRY 023/STRICTLY RHYTHM	THE JAH BOYZ FEAT. IAN STARR AND CHARLIE CASANOVA
19	17	16	9	WOMBO LOMBO MANGO 531042/ISLAND	◆ ANGELIQUE KIDJO
20	23	27	6	DOWN WITH THIS MCA 55157	◆ CHARISSE ARRINGTON
★★★ Power Pick ★★★					
21	25	40	19	WHERE LOVE LIVES '96 LOGIC 59051	◆ ALISON LIMERICK
22	10	8	12	YOU'RE MAKIN' ME HIGH LAFACE 24161/ARISTA	◆ TONI BRAXTON
23	20	11	12	WE GOTTA LOVE PULSE-8 IMPORT	KYM SIMS
24	28	41	3	JUST BE GOOD TO ME ARISTA 13235	DEBORAH COX
25	31	49	3	WHO IS HE AND WHAT IS HE TO YOU MAVERICK PROMO/REPRISE	◆ ME'SHELL NDEGECELLO
26	33	45	3	BRAND NEW DAY PERFECTO/KINETIC 43750/REPRISE	MINDS OF MEN
27	24	23	7	PARADISE MOONSHINE MUSIC 88433	GYPSY QUEENS
28	32	39	5	IT DOESN'T MATTER MAXI 2040	SHAY JONES
29	39	43	4	HOW HOW CLUB ZONE IMPORT	YELLOW
30	37	42	4	AW YEAH STRICTLY RHYTHM 12454	CHUPACABRA
31	21	9	12	KEEP ON JUMPIN' LOGIC 59054	◆ MARTHA WASH & JOCELYN BROWN
★★★ Hot Shot Debut ★★★					
32	NEW		1	NO FRILLS LOVE GEFEN 22219	◆ JENNIFER HOLLIDAY
33	34	33	6	BACK TO THE WORLD QWEST PROMO/WARNER BROS.	◆ TEVIN CAMPBELL
34	27	26	10	KEEP PUSHIN' MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
35	36	38	5	DON'T TURN YOUR BACK ON ME JELLYBEAN 2512	DARRYL D'BONNEAU
36	44	—	2	HIT ME OFF MCA 55224	◆ NEW EDITION
37	46	—	2	SURVIVE EMOTIVE 788	SAUNDRA MARQUEZ
38	26	22	11	STAY OUT ALL NIGHT CUTTING 369	DOCTOR LOVE FEATURING MIKO
39	29	30	9	RHYTHM OF LOVE DIGITAL DUNGEON 1211	NATIVE WARRIOR
40	48	—	2	I AIN'T GOT TIME SUB-URBAN 25	NEXT PHASE
41	35	28	11	CRY INDIA POPULAR 26004	◆ UMBOZA
42	NEW		1	DESCARGA RAMBUNCTIOUS 0002/RAM	LATIN EXPRESS
43	NEW		1	KEEP ON DANCIN' JELLYBEAN 2514	SHADES OF RHAPSODY
44	38	36	9	LONG TRAIN RUNNIN' (WITHOUT LOVE) AUREUS 1601	NICOLE
45	40	37	5	PEREZOSA ARIOLA 37818/BMG LATIN	EL GENERAL
46	NEW		1	THAT SOUND SFP 9605	E-N
47	NEW		1	SNAPSHOT RHINO 76032/ATLANTIC	◆ RUPAUL
48	45	44	4	OH HOW I CRY A&M 516371	◆ BRIGID BODEN
49	43	35	7	I IS WHAT I AM G-ZONE/GEE STREET INDEPENDENT 531052/ISLAND	MOVEMENT UNDERGROUND
50	NEW		1	I HAVE NO FEAR NOTORIOUS 103	LE MONDE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
★★★ No. 1/GREATEST GAINER ★★★					
1	21	—	2	FIRE UP! (T) (X) TWISTED 55221/MCA 1 week at No. 1	FUNKY GREEN DOGS
2	2	2	16	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
3	3	3	12	WHERE DO YOU GO (M) (T) (X) ARISTA 13226	◆ NO MERCY
4	6	4	15	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
5	1	1	4	HIT ME OFF (M) (T) (X) MCA 55224	◆ NEW EDITION
6	8	5	21	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/AG	◆ QUAD CITY DJ'S
7	9	6	4	IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND 95644/AG	◆ AALIYAH
8	5	11	13	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
9	11	8	15	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 24161/ARISTA	◆ TONI BRAXTON
★★★ Hot Shot Debut ★★★					
10	NEW		1	SHAKE THAT BODY (T) (X) COLUMBIA 78388	ROBI-ROB'S CLUBWORLD
11	4	—	2	CAN'T KNOCK THE HUSTLE (T) FREEZE/ROC-A-FELLA 53242/PRIORITY	◆ JAY-Z FEAT. MARY J. BLIGE
12	12	7	11	KEEP ON JUMPIN' (T) (X) LOGIC 59054	◆ MARTHA WASH & JOCELYN BROWN
13	10	9	6	ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365	◆ MAXWELL
14	15	25	10	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	TORI AMOS
15	45	—	2	I DON'T NEED YOUR LOVE (T) UPSTAIRS 0120	ANGELINA
16	29	15	12	MACARENA (T) ARIOLA 41143/BMG LATIN	LOS DEL RIO
17	19	13	7	WHY DOES IT HURT SO BAD? I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (M) (T) (X) ARISTA 13214	◆ WHITNEY HOUSTON
18	16	—	2	STEELO (T) BIV 10 860557/MOTOWN	◆ 702
19	14	16	12	LOUNGIN (T) DEF JAM 575063/MERCURY	◆ LL COOL J
20	38	45	5	I LOVE YOU ALWAYS FOREVER (T) (X) ATLANTIC 78550/AG	◆ DONNA LEWIS
21	17	10	8	ELEVATORS (ME & YOU) (M) (T) (X) LAFACE 24178/ARISTA	◆ OUTKAST
22	7	12	12	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
23	40	—	2	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	◆ AZ YET
24	30	—	2	KEEP PUSHIN' (T) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
25	13	14	3	THINGS WE DO FOR LOVE (M) (T) (X) MOTOWN 860569	◆ HORACE BROWN
26	24	17	14	IF MADONNA CALLS (T) (X) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
27	NEW		1	KILLING ME SOFTLY (T) (X) MAX 2017	B.T.F.
28	20	24	19	CHILDREN (M) (T) (X) ARISTA 13007	◆ ROBERT MILES
29	31	34	8	STAND UP (T) DV8 120085/A&M	LOVE TRIBE
30	18	20	4	ILLEGAL LIFE (M) (T) (X) PENALTY 0177/TOMMY BOY	CAPONE-N-NOREAGA
31	22	—	2	SUPERSTAR (T) (X) PRA 578471/MERCURY	◆ CHARM FARM
32	36	31	15	ONE BY ONE (T) (X) REPRISE 43643	◆ CHER
33	RE-ENTRY		10	DO YOU MISS ME (T) (X) CLASSIFIED 0227	JOCELYN ENRIQUEZ
34	44	33	28	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	◆ JAY-Z FEAT. FOXY BROWN
35	25	18	12	THE THINGS THAT YOU DO (T) MERCURY 578159	◆ GINA THOMPSON
36	27	23	6	WU-WEAR: THE GARMENT RENAISSANCE (T) BIG BEAT 95658/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
37	26	—	2	ART OF FACTS (T) BIG BEAT 95642/AG	ARTIFACTS
38	34	27	8	IN DE GHETTO (T) MERCURY 578029	BAD YARD CLUB FEATURING CRYSTAL WATERS
39	RE-ENTRY		4	STUPID GIRL (T) ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
40	35	19	4	YOU'LL BE MINE (PARTY TIME) (T) (X) EPIC 78379	◆ GLORIA ESTEFAN
41	41	30	8	MOVIN' ON (T) (X) A&M 581657	◆ CECE PENISTON
42	NEW		1	TWO TO TANGO (T) (X) KRASNOW 55241/MCA	◆ VANESSA DAOU
43	32	21	5	IT'S A PARTY (T) ELEKTRA 66023/EEG	◆ BUSTA RHYMES FEATURING ZHANE
44	RE-ENTRY		12	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 322	SANDY B.
45	48	28	5	WHERE DO WE GO FROM HERE/JUST BE GOOD TO ME (M) (T) (X) ARISTA 13235	◆ DEBORAH COX
46	23	22	15	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	◆ AMBER
47	RE-ENTRY		5	THAT GIRL (T) VIRGIN 38550	◆ MAXI PRIEST FEATURING SHAGGY
48	39	—	2	E-BOW THE LETTER (T) (X) WARNER BROS. 43763	◆ R.E.M.
49	RE-ENTRY		8	ARE YOU READY FOR SOME MORE? (T) (X) STRICTLY RHYTHM 12463	◆ REEL 2 REAL
50	RE-ENTRY		8	WHERE LOVE LIVES '96 (T) (X) LOGIC 59051	◆ ALISON LIMERICK

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

NovaMute. Proudly wearing the influence of eternally tripped-out genius **Bill Laswell**, Top carefully weaves cerebral ambient melodies into a fairly aggressive, wholly accessible rhythm base. The set standout is the title cut, a 16-minute epic with a dizzying amount of twists and turns. Essential to the ears of serious electronic music aficionados.

At long last, **Eve Gallagher** has returned with a fresh recording. The longtime **Boy George** protégé takes on the **Santa Esmeralda** chestnut "Don't Let Me Be Misun-

derstood," flexing her smoky contralto vocal range amid a flurry of flamenco guitars and handbag-swinging house beats. **John Themis'** original version sticks fairly close to the original disco-era arrangement, while three intriguing new U.K. production teams—**Q Continuum**, **Marsha K. & 6ft. Harvey**, and the **Cotton Club**—have a crack at deconstructing and rebuilding the track to fit up-to-the-minute underground trends. Wisely, Gallagher is rarely far from the focal point of any remix. A winning 12-incher from the

lads at **More Protein U.K.** that we hear will lead to a full-length disc early next year.

Former **Glo-Worm** singer **Pauline Taylor** takes her first solo steps with "Constantly Waiting," a brilliant **Rollo** and **Matty** production that aims to blur the lines between the rock and dance genres. In its original recording, the song rises from a subtle acoustic/vocal base, allowing Taylor and her beautifully crafted melody to swell into a crashing rhythmic climax. A batch of remixes—handled by **Rollo**, **Matty**,

Sister Bliss, **Angel Moraes**, and **Rhythm Masters**—swerve around trance, house, and hi-NRG vibes. Particularly striking is **Matty's** interpretation, which blossoms from an a cappella opening into a swirling beat that is coated with acoustic guitars and strobing synths. Imaginative to the hilt and easily one of the best singles to land on our desk in months.

PARTING GLANCES: **Lenny Gray**, manager and co-owner of the **Discotech** Remix Service, died Aug.

27 of complications from AIDS. He was 40.

Gray was a highly respected club DJ, spinning for more than 13 years at the popular **Badlands** in Washington, D.C. He made the transition to **Discotech** in 1992, which went on to become one of dance music's leading remix outlets. **Discotech** president **John W. Moffet** has assumed the managerial responsibilities of the company, and longtime **Discotech** associate and turntable artist **Ross Wilson** has been named producer.

Tracy Byrd Straddles Old And New

MCA Nashville Set Melds Traditional, Modern Styles

BY CHET FLIPPO

NASHVILLE—On the eve of his fourth MCA Nashville album release, Tracy Byrd continues to walk a fine line between traditional and modern country music.

The hardest part these days, says the 30-year-old Texan, is finding the right songs. "Between myself, Tony Brown [producer/MCA Nashville president], and Larry Willoughby [MCA Nashville senior director of A&R], we must have listened to more than 2,000 songs for this album," he says.

What they finally came up with for the new set, "Big Love," due Oct. 22, is a mix of traditional and current, dance

hall shuffle and traditional Texas swing, plus an old Gary U.S. Bonds song once recorded by Johnny Paycheck.

"One of the big problems," says Byrd, "is that they're not writing

much traditional country these days. It's hard for me to find what I want. I've gotten kind of lazy at my writing. I'm gonna start writing more so I can get songs in the vein that I want. I'm happy I've got Mark Nesler in my band, because he knows what I like and how to write it. And then I've got first dibs on his songs."

Byrd says his emphasis is on wedding the traditional country sound with a current sensibility. He admits it's a delicate balance. "But," he says, "Alan Jackson has pretty much proved that it works."

Adds Brown, "If Tracy and I had our druthers, we'd lean more toward traditional, but, especially for a young artist, you've got to keep one foot in contemporary. I keep hearing that country's pendulum is swinging back toward retro music, and maybe it is."

Brown credits the LeAnn Rimes single "Blue" with opening the door for traditional country to pop back up.

"I mean, we're charting in Billboard now with George Jones, and I heard him on WSIX today and didn't recognize him at first, because it's been so long since I heard him on radio," says Brown.

The Paycheck song, Brown says, is a sleeper smash. "I've always liked

that song, and Tracy's first hit ['Some-one To Give My Love To'] was a Paycheck song," he says. "Neither one of us realized it was a Gary U.S. Bonds song [co-written with Jerry Williams]. But Tracy sounds best singing material like that or stuff for his Marty Robbins sound."

Scott Borchetta, MCA Nashville senior VP of national promotion, says that in addition to country outlets, the label will pursue outdoor publications; he cites Byrd's interest in the outdoors and the bass-fishing tournaments he sponsors in Texas. Radio promotions will be built around the tournaments, and TNN is planning a Byrd special, to be aired after the first of the year. There will also be win-it-before-you-can-buy-it contests for the album.

Borchetta says an upcoming fall tour will be a big part of the Byrd campaign. "He'll go out on a co-headlining tour with Tracy Lawrence. They'll call it the T'n'T tour, and they'll go out for 30 dates or so, beginning in October. That will allow tremendous exposure." Ricochet will also be on the tour.

MCA Nashville chairman Bruce Hinton notes that Byrd's live appearances continue to stoke a growing career. "Through intensive touring," says Hinton, "he's become a seasoned performer. He was out there learning with Reba McEntire and Brooks & Dunn. He's got one of the best stage shows out there."

"Tracy's sales have been consistent for the whole year," says Jerry Adams, senior VP of music purchasing for Handleman. "We sold about 300,000 [units] on 'No Ordinary Man.' 'Love Lessons' was not quite as successful, but there was an overlap there. If the work ethic has anything to do with it, this'll hit, because nobody works harder."

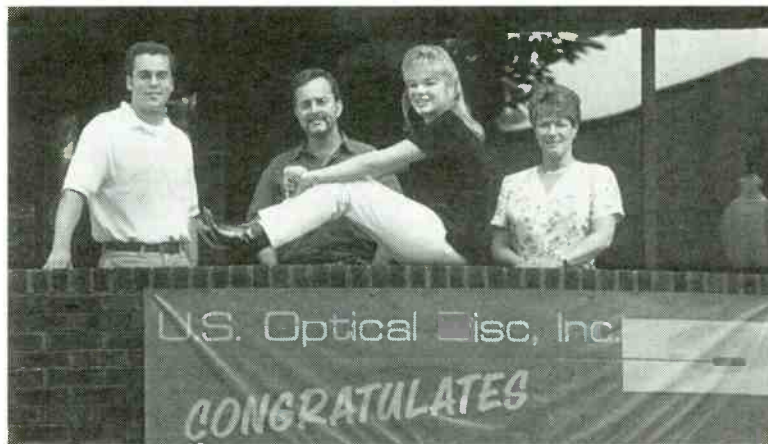
The label has extensive marketing plans in the works; they include a one-shot slick, four-color magazine titled Big Love. It is being sent out in a sealed red plastic sleeve, reminiscent of "adult" magazines behind the counter in convenience stores. Besides the marketing campaign, the magazine contains a Byrd poster; a feature story on his bass-fishing mania, and a breakout of his SoundScan sales in various regions of the U.S.

Dave Weigand, MCA Nashville VP of sales and marketing, says the cam-

paign is multifaceted. "We'll have cassette singles and CD singles for retail next week, with the original version and a dance mix. Since Tracy is very popular in the dance clubs, we'll service 400 of them. We'll have contests around the single. We'll also have ads on Delta Airlines' in-flight program for November and December; reaching an estimated 80,000 flights during the holiday season."

Other elements of the merchandising campaign include two-sided posters at retail and in-store-play copies of the album to go to 4,000 SoundScan-reporting stores.

(Continued on page 34)



CD Congratulations. Curb artist LeAnn Rimes, whose debut CD is pushing sales of 750,000 units, was honored recently by CD manufacturer U.S. Optical Disc at its Music Row office. Shown, from left, are Curb Records marketing director Brad Holliday, U.S. Optical Disc regional manager Jack Miller, Rimes, and U.S. Optical Disc sales and marketing director Susan DeRoy.



BYRD

Music Row Mourns Bill Monroe; Castle/Gridiron Scores On 'NFL Country'

FAREWELL DADDY BLUEGRASS: Music Row came to a virtual standstill honoring fallen bluegrass patriarch **Bill Monroe** (see story, page 6). The Station Inn, one of Monroe's favorite haunts, is normally dark on Monday nights, but it opened Sept. 9 for an impromptu tribute to the late "Daddy Bluegrass," who died that day at age 84. Musicians ranging from **Doc Watson** to **Ronnie McCoury** dropped in to share memories and sing Monroe's songs. As soon as the news flashed, radio station WSM went to a non-stop Monroe tribute for the two days leading up to the memorial service. **Ricky Skaggs** stopped by the station, **Marty Stuart** called from the road, and numerous other musicians phoned with Monroe stories. **Vince Gill** performed a personal tribute to Monroe at a Sept. 9 fund-raising concert at the Grand Ole Opry House for Belmont University's music programs. Gill had not been scheduled to perform, but he showed up, mandolin in hand, to sing an emotional version of "Go Rest High On That Mountain." At the Canadian Country Music Awards show that night, **Prairie Oyster's John Pallen** dedicated his group's award (for group of the year) to Monroe (see story, page 47).

I met Monroe years ago backstage at New York's Carnegie Hall after one of his stellar performances there. To my surprise, he invited me out to dinner with him and some of his friends. At my suggestion, we went to Shun Lee Cafe, my favorite Chinese restaurant in New York. Monroe announced that the chicken hadn't been fried enough and asked the waitress for some bread. She was astonished and told him that they had no bread, only rice. He acted disgusted and turned to me with his usual imperial manner. "Son," he said, "What kind of restaurant did you bring me to where they don't even have any bread?" I was horrified. Then, he winked.

'BLUE,' THE ALBUM by LeAnn Rimes, has sold 750,000 copies, and the single of the title track has sold more than 375,000 copies, according to SoundScan. Rimes, **Dolly Parton**, and **Alan Jackson** will perform at the 30th annual Country Music Assn. Awards show Oct. 2. In addition, **Wynonna** will sing a duet with **Michael Bolton**... The National Football League is branching into music. NFL Properties and the NFL Players Assn. have teamed with Castle/Gridiron Records to issue a duet album called "NFL Country." Due in October, the album pairs **Toby Keith** with the Dallas Cowboys' **Troy Aikman**; **John Anderson** with the Kansas City Chiefs' **Mike Young**;

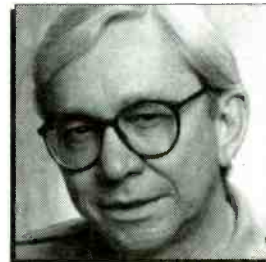
Jamie Warren with the Buffalo Bills' **Steve Tasker** and **Chris Mohr**; **Steve Azar** with the Green Bay Packers' **Brett Favre**; **Doug Supernaw** with the Cowboys' **Herschel Walker**; **Merle Haggard** with the Miami Dolphins' **Tim Irwin**; **Lari White** with the Minnesota Vikings' **Esera Tuaolo**; and **Glen Campbell** with the Pittsburgh Steelers' **Terry Bradshaw**. Besides going to retail, the album will be sold at stadiums and sporting-goods stores, as well as NFL outlets Sears and JC Penney.

On Aug. 27, Hollywood Records and ABC Sports released a compilation called "ABC's Monday Night Football Official Party Album." Country songs include **Hank Williams Jr.'s** "Are You Ready For Some Football" and **Johnny Paycheck's** "Take This Job And Shove It"...

Deana Carter unveiled a unique in-store technique at Tower Records here Sept. 3. After an acoustic set before 250 people, the Capitol artist stepped barefoot into a vat of strawberries and began stomping them, as a logical tie-in to her single "Strawberry Wine." In the crowd was fan **Vince Gill**.

STARSTRUCK Entertainment held an open house Sept. 4 for its new headquarters at 40 Music Square West. Hosts **Reba McEntire** and her husband/business partner, **Narvel Blackstock**, welcomed more than 1,000 visitors for a tour of the 27,000-square-foot complex and a party. Attending acts included **Terri Clark**, **Trace Adkins**, and **4Runner**. The place is about as hi-tech as they come, with two recording studios designed by U.K. firm Harris Grant Associates. Two albums have been recorded there: McEntire's next MCA Nashville set, due Nov. 5, and **Barry Manilow's** next Arista album. The basement is a party room with lasers, virtual-reality games, and other cyber bells and whistles.

Roy Perry of Step One Records is in critical condition in Hermitage, Tenn., after a heart attack. Cards can be sent care of the label, 1300 Division St., Nashville, Tenn. 37203; fax 615-255-6282... Farm Journal, the largest agricultural magazine, has named **Billy Montana's** "Clean Mind And Dirty Hands" the farm song of the year... **Suzu Bogguss** was named spokeswoman for Tennessee's child-passenger safety campaign, which educates about child car seats, air bags, and seat belts... **Johnny Cash** will receive the Kennedy Center Honor in a White House ceremony Dec. 8... **Blake Mevis Music** and **Lapis Management** have joined forces as production/management company **Blake Mevis Music and Lapis Management**. A current project is Atlantic artist **Mila Mason**.



by Chet Flippo



Dunn Deal. Brooks & Dunn were plied with platinum awards as they celebrated their fifth year in the music business. The Recording Industry Assn. of America (RIAA) presented the duo with a special award representing more than 14 million units in sales. Shown, from left, are Arista Nashville VP of promotion and artist development Jack Weston, manager Bob Titley, Ronnie Dunn, RIAA president/COO Hilary Rosen, Kix Brooks, band manager Clarence Spalding, and Arista VP of sales and marketing Mike Dungan.

Billboard TOP COUNTRY ALBUMS

SEPTEMBER 21, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	9	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	1
2	2	2	83	SHANIA TWAIN ▲ ⁷ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
3	8	—	2	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
4	3	3	20	GEORGE STRAIT ▲ MCA 11428 (10.98/15.98)	BLUE CLEAR SKY	1
5	5	5	19	MINDY MCCREADY ● BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
6	4	4	21	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
7	7	—	2	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
8	6	—	2	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
9	9	6	46	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
10	11	8	91	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
11	12	9	42	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
12	21	19	3	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
13	10	7	4	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
14	15	12	33	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
15	13	11	12	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
16	14	13	15	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
17	17	16	13	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	15
18	16	17	12	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
19	19	15	24	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
20	18	14	14	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
21	23	21	18	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
22	24	18	51	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
23	25	24	55	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
24	20	20	3	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS	20
25	26	23	54	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
26	22	10	4	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
27	34	36	42	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
28	27	22	30	RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	14
★ ★ ★ PACESETTER ★ ★ ★						
29	39	43	52	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
30	38	38	9	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	30
31	40	37	30	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
32	29	29	8	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
33	32	30	11	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	30
34	28	25	60	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
35	35	32	129	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
36	36	33	22	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	30	27	11	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
38	37	31	21	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
39	43	45	33	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
40	NEW	—	1	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	40
41	31	26	4	GEORGE JONES MCA 11478 (10.98/15.98)	I LIVED TO TELL IT ALL	26
42	33	28	57	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
43	47	55	11	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	43
44	42	40	208	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
45	46	39	118	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
46	45	42	16	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
47	41	35	52	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
48	49	44	83	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
49	51	46	95	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
50	44	34	14	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13
51	48	41	112	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
52	52	47	118	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
53	53	53	154	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
54	50	48	64	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
55	54	50	76	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
56	55	51	52	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
57	62	64	46	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
58	59	59	102	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
59	58	52	14	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
60	RE-ENTRY	9	9	CONFEDERATE RAILROAD ATLANTIC 82911/AG (10.98/15.98)	GREATEST HITS	60
61	57	57	50	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
62	63	56	47	CLAY WALKER ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
63	64	63	265	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
64	61	60	34	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
65	56	54	14	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20
66	71	69	14	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	63
67	68	65	49	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
68	60	49	31	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
69	67	62	69	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
70	65	58	139	JEFF FOXWORTHY ▲ ³ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
71	66	68	20	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
72	70	72	3	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98)	MARK WILLS	70
73	73	66	12	JEFF FOXWORTHY LAUGHING HYENA 2009 (10.98/16.98)	LIVE	53
74	NEW	—	1	MICHELLE WRIGHT ARISTA 18815 (10.98/15.98)	FOR ME IT'S YOU	74
75	69	67	22	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39

○ 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 multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

SEPTEMBER 21, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁹ MCA 12* (7.98/12.98)	12 GREATEST HITS	279
2	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	91
3	5	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	78
4	4	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	60
5	3	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	258
6	9	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	104
7	6	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	275
8	8	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	277
9	7	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	277
10	11	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	273
11	10	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	44
12	12	BILLY RAY CYRUS ▲ ⁹ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	69
13	17	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	5

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	TOBY KEITH ▲ MERCURY NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	22
15	13	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	10
16	14	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	129
17	19	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	90
18	22	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	39
19	15	WAYLON JENNINGS ▲ ³ RCA 8506 (7.98/11.98)	GREATEST HITS	142
20	23	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	21
21	—	WYNONNA ▲ ⁴ CURB 10529/MCA (10.98/15.98)	WYNONNA	34
22	18	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	41
23	—	CHRIS LEDOUX CAPITOL NASHVILLE 28458 (10.98/15.98)	BEST OF CHRIS LEDOUX	6
24	25	MERLE HAGGARD EPIC 66772/SONY (5.98 EQ/9.98)	SUPER HITS, VOLUME 2	2
25	21	DWIGHT YOAKAM ▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	35

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

COUNTRY CORNER



by Wade Jessen

PASSAGES: Bill Monroe, known internationally as the father of bluegrass, died Sept. 9 in Springfield, Tenn. Inducted into the Country Music Hall of Fame in 1970, Monroe received the Grammy Lifetime Achievement Award in 1993. Although Monroe's body of recorded work is enormous, he reached Billboard's singles charts just nine times between 1946 and 1959. His 1946 song "Kentucky Waltz" peaked at No. 3 on Billboard's Most Played Juke Box Folk Records, the only weekly country chart published at that time. Later that year, "Footprints In The Snow" peaked at No. 5 on that chart. Monroe's early solo hits were on Columbia; in 1958, he inked a recording contract with Decca. Although the Nashville division of Decca was swallowed by parent company MCA in 1973, Monroe's contract remained intact until his death. Since 1939, Monroe had been a mainstay at "The Grand Ole Opry," the flagship broadcast at WSM Nashville.

CLOSE SHAVE: With Hot Shot Debut honors, Deana Carter opens at No. 40 on Top Country Albums with her debut set, "Did I Shave My Legs For This?" (Capitol Nashville). It moves more than 4,500 units. Walt Wilson, executive VP/GM at the label, says he's pleased by the debut and that he felt it coming, based on the early retail activity for the single "Strawberry Wine" and the positive feedback the song has generated at country radio. With 2,000 units, "Strawberry Wine" entered Top Country Singles Sales at No. 15 in the Aug. 31 issue. This week, it exceeds 4,000 pieces, rising 6-5 on that chart, while airplay gains push it 43-40 on Hot Country Singles & Tracks.

Carter's album is also the week's highest debut on the Heatseekers chart, where it enters at No. 19.

WHAT'S UP, DOC? On Top Country Albums, our Greatest Gainer and Pacesetter trophies will be delivered to the Nashville address of Warner Bros. Records. Jeff Foxworthy's "Crank It Up—The Music Album" is the Greatest Gainer, rising 8-3 with a 14,000-unit increase. Foxworthy's unit gain is also the largest on The Billboard 200, where the title leaps 56-21. Vic Farace, senior VP at Warner Bros., says NBC is airing promo spots for "The Jeff Foxworthy Show," slated to premier on that network Sept. 23. Farace says Foxworthy's albums rely heavily on visibility at retail. "It isn't like you have this big single hitting at radio, so there's a bit of a delay between the release time and the time when most consumers become aware that we have a new album," says Farace. "We know that Jeff's consumer base is more likely to shop at racked accounts, like Wal-Mart, and it simply takes longer for those sales to show up."

Meanwhile, Travis Tritt's "Greatest Hits—From The Beginning" increases 33% to win the Pacesetter award, rising 39-29 on Top Country Albums. Neal Spielberg, sales VP at Warner/Reprise in Nashville, says that Tritt's awareness at the account level was heightened after a series of recent retail visits accompanied by his new producer, Don Was. Tritt and Was co-produced Tritt's new set, "The Restless Kind," which holds at No. 7 on Top Country Albums. Spielberg adds that his label encouraged merchants to display the hits set with the new one.

PICKING UP THE PIECES: Contrary to an item in last week's column, the only A&M Nashville artist who has been transferred to PolyGram's Mercury Nashville roster so far is Toby Keith (No. 17 on Hot Country Singles & Tracks, No. 38 on Top Country Albums). The other A&M Nashville acts, including 4Runner, have not yet been assigned to other labels.

MARY CHAPIN CARPENTER FINDS HER 'PLACE'

(Continued from page 9)

Balancing art and commerce has been a successful combination for Carpenter ever since she first cracked the top 20 on Billboard's Hot Country Singles & Tracks chart in July 1989 with "How Do." Nine of her 18 subsequent singles have landed in Billboard's top 10, including "Never Had It So Good," "Down At The Twist And Shout," "I Feel Lucky," "He Thinks He'll Keep Her," "Passionate Kisses," and the No. 1 "Shut Up And Kiss Me."

The first single from her new album, "Let Me Into Your Heart," will be released Sept. 23, and has already been getting exposure via inclusion in the new Kevin Costner movie "Tin Cup." "I like it," KMLE Phoenix PD Jeff Garrison says of the single. "I think after a long layoff [her last single release was in July 1995] country radio is really wanting to put Mary Chapin back on the map. She brought a lot of people to country when she came out."

Garrison says Carpenter is one of country's most recognizable voices, and he's eager to get her back on the airwaves. "It's good to hear an established artist come out with new product because it seems we've gone more to a song-by-song format," he says. "So I look forward to hearing good things from Mary Chapin."

Carpenter is hoping radio will appreciate what she delivers on "A Place In The World," her sixth Columbia album, but she says that radio is not the driving force for her when she is creating her music. "I try not to make radio the first thing I think about," she says. "But obviously, I think about radio. I have to. It's something I have to address sometimes, but it can't rule what you are feeling or writing about when you go into the studio. It can't create or dictate."

Carpenter's previous album, "Stones In The Road," debuted in the No. 1 position on Billboard's Top Country Albums the week of Oct. 22, 1994, and remained there for five weeks. It won the Grammy for best country album. Carpenter says that success didn't add any extra pressure during the making of the new album—at least none that she was aware of at the time.

"That was a cool thing that happened [with the last album], but I certainly know it can't happen all the time," she says. "and I wouldn't... judge a record that way."

When creating an album, Carpenter says she chooses to look inside for inspi-

ration, not outside for gratification from the last record, to fuel her creative juices.

Carpenter has been performing several songs from the new album on her summer tour, including "Hero In Your Own Hometown," "I Want To Be Your

COLUMBIA

Girlfriend," "Sudden Gift Of Fate," "Keeping The Faith," and "Let Me Into Your Heart." "The audiences have been great," she says. "I'm somewhat shy about playing new stuff before people have had a chance to hear it."

"I think I've had more fun this summer on the road than I've ever had," she adds. "I've been playing with Kim Richey and Trisha Yearwood, and the shows have been incredible."

During the latter part of September, Carpenter will be touring Europe with Lyle Lovett. "We will be going to Switzerland for a festival and then to the U.K.," she says.

Carpenter is managed by Boorman Entertainment and is booked by the William Morris Agency.

Butler says Carpenter's new album will be simultaneously released in the U.S. and internationally. When Carpenter returns from her European dates, she'll begin heavy promotion of "A Place In The World" in the U.S.

Sony Music Nashville senior VP sales/marketing Mike Kraski says the label plans a two-pronged approach to marketing the album. "The first is to hit the mainstream country consumer, and we're going to do that with the traditional vehicles—country radio airplay and a video for the first single," he says. "Beyond that, [we plan] to get everyone in the industry excited about the project... In the month of October, we're going to be doing a number of market visits where Chapin will spend a little time with our partners in retail, radio, and media, just to tell them about the project and present the music."

Kraski says that from the beginning of November through the middle of December, the primary focus will be on the media. "Chapin has always tended to be a favorite of the critical media and the mainstream media," he says, "and that's how we're going to drive a lot of impressions, not only to country music fans but to those fans of Chapin's who don't necessarily listen to country radio

or watch CMT."

According to Kraski, there will be an aggressive consumer advertising campaign to mainstream publications and less-than-mainstream video outlets. Butler says the label also plans to advertise in alternative newspapers in various cities. There will also be "win it before you can buy it" contests at radio and a world-premiere syndicated radio special coinciding with the album's launch.

Kraski says retail will also get a strong push via listening posts and point-of-purchase materials, including a large card designed for retail bins. "We want to bombard people with impressions that here, finally, is the long-awaited follow-up to 'Stones In The Road,'" Kraski says. "We've been out here on the road meeting with the accounts, and there is a great deal of enthusiasm for the release. As soon as people hear the album, they are flipping over it."

Jerry Adams, senior VP of music purchasing for rackjobber Handleman, says he likes what he's heard of the new album. "I love the single," he says. "And I really enjoyed 'Keeping The Faith.'" Adams feels press attention, combined with Carpenter's reputation and enthusiastic fan base, will make for strong sales out of the box.

In addition to her new album, fans can look for an upcoming children's book, "Dreamland," due Sept. 30 from HarperCollins. Proceeds from the book will be donated to the Institute For Intercultural Understanding, which provides education, assistance, and support to children and adults globally. The book, written by Carpenter, was inspired by her song "Dreamland," which she contributed to a 1992 children's album and video collection.

TRACY BYRD

(Continued from page 32)

The first single from the album, the title song, went to radio Sept. 9. KNIX Phoenix music director Buddy Owens is optimistic about the release. "He's very popular here, it sounds good, and reaction is good. He's got a good following in this market," he says.

Byrd is booked by the William Morris Agency in Nashville and is managed by Ritter/Carter Management of Beaumont, Texas. His publishing is with Evadale Music/BMI.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 48 4 TO 1 IN ATLANTA (Tom Collins, BMI/Brownsouth, BMI) WBM
- 29 AIN'T GOT NOTHIN' ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robinsons, ASCAP)
- 60 ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby* Dumplin', BMI/Blue Sky Rider, BMI) WBM
- 63 ARE WE IN TROUBLE NOW (Chariscourt Ltd., PRS/Aimo, ASCAP) HL
- 11 BELIEVE ME BABY (I LIED) (Mighty Nice, BMI/Wait No More, BMI/PolyGram Int'l, ASCAP/Juann, ASCAP) HL
- 71 BETTIN' FOREVER ON YOU (Sony/ATV Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) HL/WBM
- 52 BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI) HL
- 65 BIG LOVE (Warner Chappell, BMI)
- 53 BLUE (Trio, BMI/Fort Knox, BMI) WBM/HL
- 12 CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM
- 31 CHANGE MY MIND (Zomba, ASCAP/Bull's Creek, BMI) WBM
- 67 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI)
- 44 EVERY LIGHT IN THE HOUSE (Irving, BMI/Cotler Bay, BMI) WBM
- 49 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Parnell, BMI) HL
- 46 GOODNIGHT SWEETHEART (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thankamillion, BMI) HL
- 3 GUYS DO IT ALL THE TIME (QMP, ASCAP/Teapot, ASCAP/Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP)
- 47 HER MAN (Irving, BMI/Cotler Bay, BMI) WBM
- 34 HOME AIN'T WHERE HIS HEART IS (ANYMORE) (Loon Echo, ASCAP/Zomba, ASCAP) WBM
- 69 HONKY TONK SONG (Dixie Stars, ASCAP/Sixteen Stars, BMI)
- 58 HURT ME (Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Rockin'R, BMI/Sony/ATV Tree, BMI) HL/WBM
- 18 I AM THAT MAN (Warner-Tamerlane, BMI/Constant Pressure, BMI/Acutf-Rose, BMI) WBM
- 37 I CAN STILL MAKE CHEYENNE (O-Tex, BMI/Hit Street, BMI) HL
- 5 I DON'T THINK I WILL (Sydney Erin, BMI) WBM
- 14 I DO (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
- 45 I JUST MIGHT BE (Jerry Taylor, BMI)
- 62 I NEVER STOPPED LOVIN' YOU (Murray, BMI/Top Of The Levy, BMI/Zomba, BMI) WBM
- 38 IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP) HL
- 41 IT'S ALL IN YOUR HEAD (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM
- 21 IT'S LONELY OUT THERE (Little Big Town, BMI/American Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI)
- 9 IT'S MIDNIGHT CINDERELLA (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WBM/HL
- 7 JACOB'S LADDER (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM
- 2 LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP) HL
- 23 LIKE THE RAIN (Blumenthal, BMI) WBM
- 4 LIVING IN A MOMENT (Pat Price, BMI/Sydney Erin, BMI)
- 30 LONELY TOO LONG (Bash, ASCAP/Cottermo, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL
- 36 LOVE IS STRONGER THAN PRIDE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Sydney Erin, BMI) WBM
- 20 LOVE REMAINS (Sony/ATV Tree, BMI) HL
- 57 LOVE YOU BACK (Little Big Town, BMI/American Made, BMI/Aimo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 24 THE MAKER SAID TAKE HER (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI) WBM/HL
- 51 MAMA DON'T GET DRESSED UP FOR NOTHING (Sony/ATV LLC, BMI/Buttalo Prairie, BMI/Showbizly, BMI/Don Cook, BMI)
- 25 ME AND YOU (Acutf-Rose, BMI/Songs Of Rayman, BMI/EMI, BMI) WBM
- 28 MORE THAN YOU'LL EVER KNOW (Post Oak, BMI) HL
- 54 MY ANGEL IS HERE (Sony/ATV Songs, BMI/Sony Music UK, PRS/Longitude, BMI/Windswept Pacific, BMI) HL/WBM
- 35 NO ONE NEEDS TO KNOW (Loon Echo, BMI/Zomba, ASCAP) WBM
- 64 NO WAY OUT (Careers-BMG, BMI/EMI April,

- ASCAP/House Of Bram, ASCAP)
- 33 ON A GOOD NIGHT (Sony/ATV Tree, BMI/Terilee, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 75 ONCE I WAS THE LIGHT OF YOUR LIFE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
- 39 ONLY ON DAYS THAT END IN Y (Of Music, ASCAP)
- 22 THE ROAD YOU LEAVE BEHIND (Old Desperados, ASCAP/N2 D, ASCAP)
- 27 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 6 SHE NEVER LETS IT GO TO HER HEART (Great Cumberland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM
- 56 SHE'S GETTIN' THERE (Travelin' Zoo, ASCAP/Telly Larc, ASCAP/John & Justin, ASCAP/Club Zoo, BMI/Lee Greenwood, BMI/Bambi Smithers, BMI)
- 66 SILVER TONGUE AND GOLDPLATED LIES (Jimmie Skinner, BMI)
- 73 A SIMPLE I LOVE YOU (Warner-Tamerlane, BMI) WBM
- 1 SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Glen Campbell, BMI/New Court, BMI/Hayes Street, ASCAP) WBM
- 15 STARS OVER TEXAS (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL
- 40 STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Gat Broad, BMI/Georgian Hills, BMI) WBM
- 55 SUDDENLY SINGLE (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony/ATV Tree, BMI) WBM/HL
- 50 SWINGIN' DOORS (Sony/ATV Tree, BMI/Careers-BMG, BMI/Electric Mule, BMI) HL
- 59 THANKS TO YOU (Warner-Tamerlane, BMI/Marty Party,

- BMI/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL/WBM
- 8 THAT GIRL'S BEEN SPYIN' ON ME (Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BMI/Hamstein Cumberland, BMI) HL/WBM
- 43 THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Olivia, ASCAP/Famous, ASCAP) HL
- 68 THAT WAS HIM (THIS IS NOW) (What About Vern, ASCAP/Firststars, ASCAP/Aimo, ASCAP/Bugle, ASCAP/Coburn, BMI) WBM
- 32 THEN YOU CAN TELL ME GOODBYE (Acutf-Rose, BMI) WBM
- 70 TRAIL OF TEARS (PolyGram Int'l, BMI/Sly Dog, BMI) HL
- 16 VIDALIA (EMI Blackwood, BMI/Ly Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 74 WE ALL GET LUCKY SOMETIMES (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Stone Angel, ASCAP)
- 42 WHAT WILL YOU DO WITH M-E (Cro-Jo, BMI/Dennis Morgan, BMI) WBM
- 26 WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Olivieri, ASCAP/Cut-Write, BMI/C.S.A., BMI)
- 61 WHY CAN'T YOU (EMI Blackwood, BMI/B Rit B Rock, BMI/Nic Kim R, BMI) HL
- 17 A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/Tokeco, BMI/Zomba, ASCAP) WBM/HL
- 13 WORLDS APART (Benefit, BMI/Little Big Town, BMI/American Made, BMI) WBM
- 72 WRONG PLACE, WRONG TIME (Millhouse, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 10 YOU CAN'T LOSE ME (Big Tractor, ASCAP/WB, ASCAP/Kicking Bird, BMI/Thomahawk, BMI) WBM
- 19 YOU'RE NOT IN KANSAS ANYMORE (Coburn, BMI/Bro 'N Sis, BMI)

Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 157 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

SEPTEMBER 21, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				*** No. 1 ***		
1	5	8	13	SO MUCH FOR PRETENDING B.J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	1
2	2	4	17	LEARNING AS YOU GO S. BUCKINGHAM, D. JOHNSON (L. BOONE, B. LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	2
3	1	3	16	GUYS DO IT ALL THE TIME D. MALLOY, N. WILSON (B. WHITESIDE, K. TRIBBLE)	◆ MINDY MCCREADY (C) (D) (V) BNA 64575	1
4	7	9	13	LIVING IN A MOMENT D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	4
5	3	2	20	I DON'T THINK I WILL D. JOHNSON (D. JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	2
6	4	1	14	SHE NEVER LETS IT GO TO HER HEART J. STROUD, B. GALLIMORE (T. SHAPIRO, C. WATERS)	TIM MCGRAW CURB ALBUM CUT	1
7	10	12	16	JACOB'S LADDER C. CHAMBERLAIN, K. STEGALL (T. MARTIN, C. SWEAT, B. SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	7
8	12	11	15	THAT GIRL'S BEEN SPYIN' ON ME T. SHAPIRO (M. T. BARNES, T. SHAPIRO)	BILLY DEAN (C) (D) (V) CAPITOL NASHVILLE 58563	8
9	6	5	32	IT'S MIDNIGHT CINDERELLA A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	5
10	13	13	11	YOU CAN'T LOSE ME S. HENDRICKS, F. HILL (T. BRUCE, T. MCHUGH)	◆ FAITH HILL WARNER BROS. ALBUM CUT	10
11	14	15	11	BELIEVE ME BABY (I LIED) G. FUNDIS (K. RICHEY, ANGELO, L. GOTTLIEB)	◆ TRISHA YEARWOOD (V) MCA 55211	11
12	9	7	19	CARRIED AWAY T. BROWN, G. STRAIT (S. BOGARD, J. STEVENS)	GEORGE STRAIT (V) MCA 55204	1
13	19	17	10	WORLDS APART T. BROWN (V. GILL, B. DIPIERO)	◆ VINCE GILL (V) MCA 55213	13
14	20	23	16	I DO J. LEO (P. BRANDT)	◆ PAUL BRANDT (C) (D) (V) REPRISE 17616	14
15	21	22	9	STARS OVER TEXAS T. LAWRENCE, F. ANDERSON (L. BOONE, P. NELSON, T. LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	15
16	17	19	9	VIDALIA K. STEGALL (T. NICHOLS, M.D. SANDERS)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	16
17	18	18	11	A WOMAN'S TOUCH N. LARKIN, T. KEITH (T. KEITH, W. PERRY)	TOBY KEITH (V) MERCURY NASHVILLE 581714	17
18	11	6	18	I AM THAT MAN D. COOK, K. BROOKS, R. DUNN (T. MCBRIDE, M. POWELL)	◆ BROOKS & DUNN (C) (V) ARISTA 13018	2
19	16	16	12	YOU'RE NOT IN KANSAS ANYMORE B. GALLIMORE, T. MCGRAW (Z. TURNER, T. NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	16
				*** AIRPOWER ***		
20	22	21	11	LOVE REMAINS J. HOGGS, E. SEAY, P. WORLEY (T. DOUGLAS, J. DADDARIO)	COLLIN RAYE (V) EPIC 78348	20
21	15	14	16	IT'S LONELY OUT THERE P. TILLIS (B. DIPIERO, P. TILLIS)	PAM TILLIS (V) ARISTA 10505	14
				*** AIRPOWER ***		
22	23	29	8	THE ROAD YOU LEAVE BEHIND T. BROWN (D. L. MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55205	22
23	29	42	3	LIKE THE RAIN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64603	23
24	26	30	10	THE MAKER SAID TAKE HER E. GORDY, JR., ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA (V) RCA 64588	24
25	25	27	10	ME AND YOU B. BECKETT (S. EWING, R. HERNDON)	◆ KENNY CHESNEY (C) (V) BNA 64589	25
26	24	28	14	WHOLE LOTTA GONE J. SLATE, J. DIFFIE (M. OLIVERIUS, B. BURNS)	JOE DIFFIE (V) EPIC 78333	24
27	8	10	18	RUNNIN' AWAY WITH MY HEART D. COOK, W. WILSON (M. BRIT, S. HOGIN, M.D. SANDERS)	LONESTAR (V) BNA 64549	8
28	30	35	9	MORE THAN YOU'LL EVER KNOW D. WAS, T. TRITT (T. TRITT)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	28
29	38	—	2	AIN'T GOT NOTHIN' ON US C. PETOCZ (W. MOBLEY, J. ROBINSON)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 82947	29
30	32	40	5	LONELY TOO LONG E. GORDY, JR. (M. LAWLER, B. RICE, S. RICE)	◆ PATTY LOVELESS (V) EPIC 78371	30
31	33	37	9	CHANGE MY MIND C. HOWARD (J. BLUME, A. J. MASTERS)	◆ JOHN BERRY (C) (D) (V) CAPITOL NASHVILLE 58577	31
32	27	20	19	THEN YOU CAN TELL ME GOODBYE B. BECKETT (J. D. LOUDERMILK)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 87053/AG	4
33	28	24	20	ON A GOOD NIGHT D. COOK (P. NELSON, D. COOK, L. BOONE)	◆ WADE HAYES (C) (D) (V) COLUMBIA 78312	2
34	35	38	7	HOME AIN'T WHERE HIS HEART IS (ANYMORE) R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	34
35	31	32	20	NO ONE NEEDS TO KNOW R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	1
36	39	43	6	LOVE IS STRONGER THAN PRIDE R. CHANCEY, E. SEAY (R. BOWLES, D. JOHNSON)	◆ RICOCHET (V) COLUMBIA 78098	36
37	49	64	5	I CAN STILL MAKE CHEYENNE T. BROWN, G. STRAIT (A. BARKER, E. WOOLSEY)	GEORGE STRAIT (V) MCA 55248	37
38	40	41	7	IRRESISTIBLE YOU J. STROUD, B. GALLIMORE (B. LAWSON)	TY ENGLAND (C) (V) RCA 64598	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	36	31	18	ONLY ON DAYS THAT END IN "Y" J. STROUD (R. FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	5
40	43	47	6	STRAWBERRY WINE C. FARREN (M. BERG, G. HARRISON)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	40
41	44	52	5	IT'S ALL IN YOUR HEAD M. D. CLUTE, T. DUBOIS, DIAMOND RIO (T. MARTIN, V. STEPHENSON, R. WILSON)	DIAMOND RIO (V) ARISTA 13019	41
42	42	44	8	WHAT WILL YOU DO WITH ME R. PENNINGTON, WESTERN FLYER (C. MARTIN, R. TIGER)	WESTERN FLYER (C) STEP ONE 507	42
43	46	48	6	THAT'S ENOUGH OF THAT B. MEVIS (M. D. SANDERS, R. ALBRIGHT, L. SILVER)	◆ MILA MASON (C) (V) ATLANTIC 87047	43
44	47	50	5	EVERY LIGHT IN THE HOUSE S. HENDRICKS (K. ROBBINS)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	44
45	50	54	7	I JUST MIGHT BE J. STROUD (J. MOFFAT)	LORRIE MORGAN (C) (V) BNA 64608	45
46	52	49	8	GOODNIGHT SWEETHEART P. MCMACKIN (K. WILLIAMS, L. D. LEWIS, R. BOUDREAU)	◆ DAVID KERSH (C) (D) (V) BNA 76990	46
47	53	56	5	HER MAN M. WRIGHT (B. HILL, K. ROBBINS)	◆ GARY ALLAN (V) DECCA 55227	47
48	41	25	18	4 TO 1 IN ATLANTA T. BROWN (B. KENNER, L. RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	21
49	48	39	19	GIVIN' WATER TO A DROWNING MAN S. HENDRICKS, L. PARNELL (G. NICHOLSON, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 10503	12
50	56	61	4	SWINGIN' DOORS M. MCBRIDE, P. WORLEY, E. SEAY (C. HARTFORD, B. BOYD, J. FOSTER)	MARTINA MCBRIDE (C) (D) (V) RCA 64610	50
51	74	—	2	MAMA DON'T GET DRESSED UP FOR NOTHING D. COOK, K. BROOKS, R. DUNN (K. BROOKS, R. DUNN, D. COOK)	◆ BROOKS & DUNN (C) (V) ARISTA 13043	51
52	45	34	15	BIG GUITAR M. BRIGHT (H. PAUL, H. GROSS)	◆ BLACKHAWK (C) (V) ARISTA 13017	17
53	54	51	18	BLUE W. RIMES (B. MACK)	◆ LEANN RIMES (C) (D) (V) CURB 76959	10
54	57	63	4	MY ANGEL IS HERE T. BROWN (L. L. L. LAWRIE, M. S. CAWLEY)	WYNONNA (V) CURB 55232/MCA	54
55	37	36	11	SUDDENLY SINGLE K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	TERRI CLARK (V) MERCURY NASHVILLE 578280	34
56	55	59	6	SHE'S GETTIN' THERE M. A. MILLER, M. MCANALLY (M. A. MILLER, S. EMERICK, M. C. POTTS, J. NORTHROP)	SAWYER BROWN (C) (D) (V) CURB 76987	55
57	61	70	3	LOVE YOU BACK M. WRIGHT (B. DIPIERO, C. WISEMAN)	◆ RHETT AKINS (V) DECCA 55223	57
58	51	46	9	HURT ME W. C. RIMES (D. ALLEN, R. VAN HOY, B. BRADDOCK)	LEANN RIMES CURB ALBUM CUT	43
59	59	62	6	THANKS TO YOU T. BROWN, J. NIEBANK (M. STUART, G. NICHOLSON)	◆ MARTY STUART (V) MCA 55226	59
60	64	66	3	ANOTHER YOU, ANOTHER ME R. CROWELL, B. SEALS (T. SEALS, W. JENNINGS)	◆ BRADY SEALS (C) (D) (V) REPRISE 17615	60
61	63	53	12	WHY CAN'T YOU E. GORDY, JR. (L. STEWART, R. C. BANNON)	◆ LARRY STEWART (C) (V) COLUMBIA 78307	46
62	62	57	12	I NEVER STOPPED LOVIN' YOU J. THOMAS (S. AZAR, J. BLUME)	◆ STEVE AZAR (C) RIVER NORTH 163013	50
63	58	45	15	ARE WE IN TROUBLE NOW K. LEHNING (M. KNOPFLER)	◆ RANDY TRAVIS (V) WARNER BROS. 17619	24
64	71	—	2	NO WAY OUT T. BRUCE, S. HENDRICKS (M. HUMMON, D. SCOTT)	◆ SUZY BOGGUSS (C) (V) CAPITOL NASHVILLE 58590	64
				*** Hot Shot Debut ***		
65	NEW ►	1	1	BIG LOVE T. BROWN (M. CLARK, J. STEVENS)	◆ TRACY BYRD (C) (D) (V) MCA 55230	65
66	67	71	4	SILVER TONGUE AND GOLDPLATED LIES K. T. OSLIN, R. WILL (U. D. HUTCHISON)	◆ K. T. OSLIN (C) (D) (V) BNA 64600	66
67	NEW ►	1	1	CHEROKEE BOOGIE J. NUYENS, M. JANAS (M. MULLICAN, C. W. REDBIRD)	◆ BR5-49 (V) ARISTA 13039	67
68	60	55	12	THAT WAS HIM (THIS IS NOW) B. CANNON, L. SHELL (V. RUST, K. URBAN)	4 RUNNER (C) (V) A&M NASHVILLE 581650	54
69	75	—	2	HONKY TONK SONG N. WILSON, B. CANNON (B. YATES, F. J. MEYERS)	◆ GEORGE JONES (V) MCA 55228	69
70	69	72	4	TRAIL OF TEARS T. SHELTON, B. R. CYRUS (B. R. CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY NASHVILLE 578304	69
71	RE-ENTRY	4	4	BETTIN' FOREVER ON YOU J. STROUD, K. BEAMISH (P. NELSON, T. SHAPIRO)	◆ TONY TOLIVER (C) (V) CURB 56040/RISING TIDE	71
72	70	67	19	WRONG PLACE, WRONG TIME T. BROWN (J. STEWART, S. MILLER)	MARK CHESNUTT (V) DECCA 55198	37
73	72	75	4	A SIMPLE I LOVE YOU B. SCHNEE, K. LEHNING (R. SHARP, K. BROOKS)	MANDY BARNETT ASYLUM ALBUM CUT	72
74	NEW ►	1	1	WE ALL GET LUCKY SOMETIMES S. HENDRICKS, L. PARNELL (G. NICHOLSON, J. SCOTT)	LEE ROY PARNELL (V) CAREER 13044	74
75	68	68	9	ONCE I WAS THE LIGHT OF YOUR LIFE T. WILKES, P. WORLEY (H. PRESTWOOD)	STEPHANIE BENTLEY (V) EPIC 78336	60

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	14	BLUE CURB 76959 14 weeks at No. 1	LEANN RIMES
2	2	2	8	GUYS DO IT ALL THE TIME BNA 64575/RCA	MINDY MCCREADY
3	4	5	9	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
4	3	3	14	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
5	6	11	4	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
6	9	8	6	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
7	5	4	13	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
8	7	9	7	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
9	8	6	10	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
10	11	10	8	LIVING IN A MOMENT EPIC 78334/SONY	TY HERNDON
11	10	7	24	MY MARIA ARISTA 12993	BROOKS & DUNN
12	14	13	5	ME AND YOU BNA 64589/RCA	KENNY CHESNEY
13	12	12	12	I AM THAT MAN ARISTA 13018	BROOKS & DUNN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	14	11	JACOB'S LADDER MERCURY NASHVILLE 578004	MARK WILLS
15	15	16	7	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
16	23	23	4	THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563	BILLY DEAN
17	18	—	2	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
18	16	15	28	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
19	20	21	57	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
20	24	—	2	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
21	19	22	30	HOME AIN'T WHERE HIS HEART IS (ANYMORE)/YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
22	17	18	18	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
23	21	17	20	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
24	NEW ►	1	1	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
25	25	20	17	ON A GOOD NIGHT COLUMBIA 78312/SONY	WADE HAYES

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. © 1996, Billboard/BPI Communications and SoundScan, Inc.

"Give me a naked soul
and a mature mind.
You can be grounded
yet still be free.
With a swing.
In the groove.
Playing jazz.
Playing music."

— Joshua Redman

Joshua Redman has earned a well-deserved reputation as perhaps the most extraordinary saxophonist to emerge in the 90's. Joshua expands his musical scope and embraces areas beyond the traditional boundaries of jazz. "The Groove" — the underlying musical force that flows across all genres — is the focus of Joshua's compositional and musical approach.



CATCH REDMAN ON TOUR
SEPTEMBER '96 THROUGH MARCH '97.
Management: The Jazz Tree

On Warner Bros. Jazz CD's
www.warnerbros.com
1-800-950-5273

JOSHUA REDMAN
tenor, alto & soprano saxophones; Peter Bernstein, guitar; Peter Martin, piano; Christopher Thomas, bass; Brian Blade, drums; Produced by Matt Pierson. Also from Joshua Redman: WISH, MOODSWING, SPIRIT OF THE GROOVE

Artists & Music

New Singles Set Offers Evidence Of Sun Ra's Talents As Doo-Wop Arranger

WE KNOW HIM as a jazz composer, keyboardist, bandleader, and theorist, but another of Sun Ra's many personae—doo-wop arranger—will be revealed when the Evidence label releases the two-disc set "Sun Ra: The Singles" on Sept. 30.

"And the unbelievable thing is, he's great at it," says Jerry Gordon, Evidence VP. "The vocal groups sound sharp."

Evidence has made a priority of reissuing the recordings Ra made for his indie Saturn label. The Evidence catalog boasts 15 CDs of the bandleader's Saturn work; several offer two original titles on one disc. The compilation of Ra's 45s is a feather in Evidence's cap, because their rarity is legendary. Some records were pressed in lots of 50 and sold only at gigs by Ra's Arkestra.

"It was always part of the plan to bring this out," says Gordon, "but it took a long time because the old ones were too old and the new ones were all over the place." The recordings stretch from 1954 to '82.

When Gordon owned Third Street Jazz and Rock in Philadelphia, Ra and associates would stop by the store to offer some of the 45s for retail sales. "Of course, they turned into a bit of a mystery, the way they always did," Gordon recalls. "They'd bring in a box of singles and say, 'I don't know if we should sell you these; these are dangerous. Sell them only to certain people—people that can handle the strong stuff.' It was one big cosmic piece of humor."

Evidence used the Internet to corral missing records. Ra devotees converse and debate over Arkestra issues. It took three years to get all the titles in place. Only 13 master tapes were found for 49 tunes, and the tracks have been spruced up with Sonic Solutions' NoNoise System. The double disc will list for \$29.

One of the key cuts is the blues tune "I'm Gonna Unmask The Batman." I'll never forget watching two zealots literally shove each other to buy the last copy of the 45 at a mid-'80s Boston show. There are two versions of it on "Sun Ra: The Singles"; one has an appearance by Buddy Guy on guitar.

Other titles are "Teenager's Letter Of Promises," "Great Balls Of Fire," "Message To Earthman," "Muck Muck," and Muddy Waters' "She's My Baby." My fave doo-wop cut is "Daddy's Gonna Tell You No Lies," sung by the Cosmic Rays and arranged by Ra.

WILSON & BENSON: It's revealing to pick a record and steadily monitor it. We've made several mentions of Cassandra Wilson's Blue Note disc "New Moon Daughter," but as its sales approach 300,000 copies worldwide (104,000 in the U.S., according to SoundScan), an update seems in order.



by Jim Macnie

Wilson ended the summer with a charming performance in Newport, R.I., Aug. 31. She shared the bill with George Benson, whose "That's Right" is a steady mover (34,000 units since its release July 30, according to SoundScan). The audience lost it over Benson's pop tunes and gave a deserved laugh for his dead-on take of Nat "King" Cole's "Unforgettable" (adding Natalie Cole's falsetto lines for good measure and more yucks). And he played some very heavy guitar lines. Please, George, a guitar trio disc some-

time soon.

The event was capped by Benson's post-gig impromptu arrival at the tiny Red Parrot club on Newport's wharf. Tenor saxophonist Willie Love, an old pal from the guitarist's native Pittsburgh, was playing. Benson joined in a jam with vocals on "This Masquerade" and a couple of other tunes. Because the windows were open and the bandstand was virtually on the street, passers-by had their own Benson concert to tell friends about. By the time he was done, the scene was wild.

Benson's upcoming dates include a West Coast run, which starts with the guitarist receiving a star on the Hollywood Walk of Fame on Thursday (19); a show at Los Angeles' Universal Amphitheater takes place Friday (20). The Wilson tour hits the Concord (Calif.) Pavilion Sept. 29.

ESC 63651

JOE ZAWINUL
MY PEOPLE

Joe Zawinul returns with *My People*, his first album in nearly four years. Featuring the extraordinary talents of Salif Keita, Alex Acuña, Trilok Gurtu, Thania Sanchez and many more, critics are calling *My People* "a ground-breaking collection of jazz and world music melodies and rhythms."

Escapade Music 739 EAST ELM STREET CONSHOHOCKEN, PA 19428 TEL: 610-625-9696 FAX: 610-625-7327
C/O ERA MEDIEN GMBH · MOUSONSTR. 12 D-60316 FRANKFURT · PH: ++49-69-9434240 · FAX: ++49-69-94340423

MY PEOPLE
JOE ZAWINUL

Have you visited
Billboard Online
yet?
On the Internet at
<http://www.billboard-online.com>

GINGER BAKER TRIO

(Continued from 12)

Jazz Quintet. That's how Jerry got involved. He lives in Denver."

As before, the group essays a combination of originals (published by Ginger Baker Music [ASCAP], Liberation Music [BMI], and Friz-Tone Music [BMI]) and standards. The covers have a unique bop flavor: The trio performs "Au Privave" by Charlie Parker and "Bemsha Swing" by Thelonious Monk (whose "Straight No Chaser" was performed on "Going Back Home").

"I love Monk," Baker says. "I just always loved all the things he [did], and it's nice to do Monk things. He's somebody we all know, and we have a ball with him."

Perhaps the most striking track on the album is "The Day The Sun Come Out," a furious improvised duet by Frisell and Baker that should sit fine with fans of Baker's work in Cream and Blind Faith. Frisell plays so ferociously that at times it sounds as if his work is overdubbed, but Baker says, "There's no overdubbing there . . . That was just Bill. It was just one take."

Unfortunately, the frenetic recording and touring schedules of Frisell, who is signed to Nonesuch, and Haden, whose Quartet West is with Verve, make a tour in support of the album unlikely.

"It's virtually impossible," Baker says. "Charlie and Bill are so busy with their own things that it's very, very difficult to get it together like that."

However, this may not be terrible news for the notoriously sedentary Baker, who confesses, "I hate touring, I really do. I've never done much."

Without a tour, Atlantic will attempt to capitalize on the positive response to "Going Back Home," Beauvais says.

The trio's first album, he says, "received an enormous amount of press acclaim—a five-star review in Down Beat, four-star review in Rolling Stone, jazz album of the year for CD Review, and so forth. An enormous amount of great press, and a very, very good run at college radio . . . There were some very decent sales on the first album; it SoundScanned a little less than 30,000, but we cleared maybe 35,000 or 36,000 the last time I looked. I hope we can take it one notch higher on this one."

Beauvais says the campaign for "Falling Off The Roof" will be "press-driven and very radio-driven also, because we had a very good run with NPR radio the last time around, and college radio and jazz radio . . . We're working the whole record at all three formats."

He adds that the record will be worked to mainstream as well as jazz press. "It's a two-pronged attack, which we don't do very often on jazz records, but we think this has a much broader appeal than your average jazz record," Beauvais says.

Atlantic plans some retail programs, and ads will be placed in jazz publications and in such musician-oriented publications as Musician and Modern Drummer.

Though nothing is finalized, Baker says that he has a novel promotional device, playing on his love of polo, in the works.

"We're doing a video [for the track 'Vino Vecchio'] of all the polo we've been playing," the drummer says. "A friend of mine has been filming everything, and we're about to start editing it."

Billboard®

SEPTEMBER 21, 1996

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
No. 1				
1	1	44	SOUNDTRACK PANGAEA 36071/CAPITOL	16 weeks at No. 1 LEAVING LAS VEGAS
2	2	18	SOUNDTRACK VERVE 529554	KANSAS CITY
3	NEW		MILES DAVIS & GIL EVANS LEGACY 67397/COLUMBIA	THE COMPLETE COLUMBIA STUDIO RECORDINGS
4	5	26	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
5	3	27	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MDDN DAUGHTER
6	4	142	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
7	6	27	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
8	7	27	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
9	9	4	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
10	10	67	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
11	8	15	BOB JAMES TRIO WARNER BROS. 45956	STRAIGHT UP
12	11	115	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
13	16	35	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
14	21	20	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
15	13	11	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
16	18	148	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
17	14	9	TITO PUENTE/INDIA WITH THE COUNT BASIE ORCHESTRA TROPJAZZ 82032/RMM	JAZZIN'
18	15	73	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
19	19	5	DAVE BRUBECK LEGACY 64615/COLUMBIA	THIS IS JAZZ 3
20	23	45	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
21	24	17	MILES DAVIS WARNER BROS. 46032	LIVE AROUND THE WORLD
22	12	14	JAMES CARTER ATLANTIC JAZZ 82908/AG	CONVERSIN' WITH THE ELDERS
23	25	11	KENNY GARRETT WARNER BROS. 46209	PURSUANCE: THE MUSIC OF JOHN COLTRANE
24	22	13	CHARLIE WATTS POINTBLANK 41695/VIRGIN	LONG AGO & FAR AWAY
25	17	12	ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS

TOP CONTEMPORARY JAZZ ALBUMS™

No. 1				
1	1	6	GEORGE BENSON GRP 9823	6 weeks at No. 1 THAT'S RIGHT
2	2	197	KENNY G ▲ ¹⁰ ARISTA 18646	BREATHLESS
3	3	3	DAVE KOZ CAPITOL 32798 HS	OFF THE BEATEN PATH
4	4	39	QUINCY JONES ● QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
5	7	7	PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS
6	5	12	NORMAN BROWN MOJAZZ 530545/MOTOWN HS	BETTER DAYS AHEAD
7	10	2	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
8	6	26	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
9	8	4	WAYMAN TISDALE MOJAZZ 530696/MOTOWN	IN THE ZONE
10	9	3	ART PORTER VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME
11	11	44	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
12	12	12	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
13	13	48	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
14	15	42	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
15	19	4	RONNY JORDAN 4TH & B'WAY 531060/ISLAND	LIGHT TO DARK
16	22	20	SPYRO GYRA GRP 9842	HEART OF THE NIGHT
17	16	21	DOC POWELL DISCOVERY 77037	LAID BACK
18	20	20	HERB ALPERT ALMO SOUNDS 80005/GEFFEN	SECOND WIND
19	21	6	HIROSHIMA QWEST 46234/WARNER BROS.	URBAN WORLD MUSIC
20	18	12	JEFF LORBER VERVE FORECAST 531555/VERVE	STATE OF GRACE
21	24	28	RUSS FREEMAN & THE RIPPINGTONS GRP 9835	BRAVE NEW WORLD
22	23	40	JERALD DAEMYON GRP 9829 HS	THINKING ABOUT YOU
23	RE-ENTRY		RAMSEY LEWIS GRP 9843	BETWEEN THE KEYS
24	RE-ENTRY		WILL DOWNING MERCURY 528755	MOODS
25	RE-ENTRY		GEORGE HOWARD GRP 9839 HS	ATTITUDE ADJUSTMENT

○ 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. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Bob James + Kirk Whalum

Their long-awaited collaboration is here.

JOINED AT THE HIP

Personnel:

Bob James, keyboards

Kirk Whalum, saxophones

Chris Walker, bass

Billy Kilson, drums

Also features:

Jeff Golub, guitars and Hilary James, vocals.

Produced by Bob James

Kirk Whalum Management: Earl Cole, Cole Classic Management

Bob James Management: Peter Paul, Tappan Zee Productions

www.wbjazz.com © 1996 Warner Bros. Records Inc.

Kirk Whalum appears courtesy of Columbia Records

Jeff Golub appears courtesy of Mesa/Blue Moon Recordings



Artists & Music

TOP CLASSICAL 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 (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	91	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED 51 weeks at No. 1
2	3	313	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
3	2	17	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
4	4	106	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
5	6	131	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT
6	5	14	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
7	7	3	VARIOUS ARTISTS SONY CLASSICAL 62616 (9.98 EQ/15.98)	MORE IMMORTAL BELOVED
8	8	47	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
9	NEW▶		CECILIA BARTOLI ERATO 14074-2 (15.97)	MOZART ARIAS
10	10	22	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE
11	9	17	BERLIN PHILHARMONIC (KARAJAN) DG 49515 (10.98 EQ/16.98)	ADAGIO II
12	RE-ENTRY		ROBERTO ALAGNA/ANGELA GHEORGHIU EMI CLASSICS 56117 (10.98/15.98)	DUETS & ARIAS
13	NEW▶		VARIOUS ARTISTS LONDON 452500 (10.98 EQ/16.98)	EXILE ON CLASSICAL STREET
14	12	51	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) HS	A PORTRAIT
15	14	20	VARIOUS ARTISTS LONDON 44800 (10.98 EQ/16.98)	THE ULTIMATE WEDDING ALBUM

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	19	JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 62592 (9.98 EQ/15.98)	SUMMON THE HEROES 16 weeks at No. 1
2	2	3	VARIOUS ARTISTS NONESUCH 79400 (10.98/16.98)	LEONARD BERNSTEIN'S NEW YORK
3	3	33	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
4	5	6	MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)	SYMPHONIC ELVIS
5	4	48	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
6	6	23	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA LONDON 52100 (10.98 EQ/16.98)	
7	7	20	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
8	8	42	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
9	9	10	PLACIDO DOMINGO SONY CLASSICAL 62625 (9.98 EQ/15.98)	BAJO EL CIELO ESPANOL
10	10	68	VANESSA-MAE ANGEL 55089 (10.98/15.98) HS	THE VIOLIN PLAYER
11	12	72	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
12	11	20	ROYAL SCOTTISH NAT. ORCH. (MCNEELY) VARESE SARABANDE 5700 (10.98/16.98)	STAR WARS: SHADOWS OF THE EMPIRE
13	13	137	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
14	15	13	MARCUS ROBERTS SONY CLASSICAL 68488 (9.98 EQ/15.98)	PORTRAITS IN BLUE
15	14	66	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	10	VARIOUS ARTISTS PILZ RECORDS 49084 (5.99)	ROMANTIC PIANO MUSIC 2 weeks at No. 1
2	4	13	VARIOUS ARTISTS PILZ RECORDS 49050 (13.99)	BEETHOVEN: PIANO SONATAS (BOX SET)
3	8	9	VARIOUS ARTISTS PILZ RECORDS 449075 (5.99)	MOZART: ARIAS
4	2	102	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
5	NEW▶		VARIOUS ARTISTS PILZ RECORDS 49065 (3.99)	MOZART: SYMPHONY NO. 38
6	RE-ENTRY		VARIOUS ARTISTS RCA VICTOR 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED
7	14	6	VARIOUS ARTISTS PILZ RECORDS 449063 (5.99)	HANDEL: MUSIC FOR FIREWORKS, WATER MUSIC
8	10	10	VARIOUS ARTISTS PILZ RECORDS 449074 (5.99)	MOZART: REQUIEM
9	RE-ENTRY		AMSTERDAM PHILHARMONIC ORCH. (JOO) DIGITAL MASTERWORKS 71822 (4.98)	MAHLER: SYMPHONY NO. 1
10	15	74	VARIOUS ARTISTS RCA VICTOR 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
11	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 449052 (5.99)	BEETHOVEN: SYMPHONY NO. 9
12	9	26	VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND
13	NEW▶		VARIOUS ARTISTS PILZ RECORDS 49073 (3.99)	MOZART: VIOLIN CONCERTO NO. 5
14	NEW▶		VARIOUS ARTISTS PILZ RECORDS 49088 (6.99)	BAROQUE FESTIVAL: VOLS. 1 & 2
15	RE-ENTRY		SYMPHONY ORCH. BADEN-BADEN (NELSSON) DIGITAL MASTERWORKS 71844 (4.98)	TCHAIKOVSKY: SYMPHONY NO. 5

● 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. **HS** indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications and SoundScan, Inc.

Family Circle Has Music In Mind For Its Female Readers Via RCA Victor Series

LADIES FIRST: Here's a new thought in the search for CD market niches: women. RCA Victor and Family Circle magazine (both Bertelsmann companies) have teamed to create and market the Family Circle Collection, a midprice (\$9.99) CD series targeted specifically at the magazine's 27 million readers. Those readers represent 1 in 4 of all American women—and older women tend not to buy CDs in record stores. Sixty-five percent of the readers are married; they have a median age of 45 and a median family income of less than \$40,000 per year.



"That's middle America," says Lisa Cooperstein, director of books and licensing for Family Circle, who developed the series with Deborah Morgan, marketing consultant for BMG Classics.

The CDs, compiled from BMG's vast back catalog, are lifestyle discs with a feminine slant. The first 10 titles, released in August, include "Weekday Soothers," "Dinner Specials," and "Best Ever Piano Favorites," with liner notes drawn from Family Circle editorial content (recipes with "Dinner Specials," for example). The difference between these titles and similar series from the PolyGram labels (as well as BMG's own popular Greatest Hits and Basic 100 series) is the editorial connection: The series is intended to add music to the lives of female Family Circle readers too intimidated to choose classical music in the traditional manner.

"The goal of the magazine is to create happier, better, simpler lives for women," Cooperstein says. "It's all about simplifying complex issues—such as walking into a record store and not knowing whether to choose Beethoven or Vivaldi. These women want music and to have their children exposed to it, but they aren't that educated about music. The compilations do it for them."

The music is pegged to the magazine's editorial categories—romance, fitness, family, recipes, etc., with "feminine" artwork designed to encourage women to collect them all.

Readers will be offered much encouragement to collect the titles. The Tuesday (17) issue of the magazine carries an editorial from editor in chief Susan Ungaro about her family and music, pitching the series. More references to the series will be sprinkled through the editorial content in the next two years. Family Circle readers have the highest reader-response rate of any U.S. magazine.

RCA is also putting big marketing money behind this licensing deal: A 30-



by Heidi Waleson

second television spot featuring Ungaro will run on such shows as "CBS This Morning," "Oprah," and "Martha Stewart's Living," and there will be promotional events in malls around the country. Prime retail outlets will be such mass merchants as Kmart and Wal-Mart. Cooperstein is also hoping to get the series into grocery and drug outlets that carry the magazine but have not traditionally carried music. Ten more titles, including "Weekend Starter" and "Music For A Bad Hair Day," will be out by Christmas, and the series is intended to continue for five years.

HAPPENINGS IN FRANCE And Thereabouts: The September 1996 issue of Gramophone reports that Harmonia Mundi has found a unique solution to the disappearance of classical retail outlets in France (the number has dropped from 2,300 to 250 in

10 years). In cities with no major retailers, the company has opened a total of 24 boutiques that sell Harmonia Mundi records and those of the labels it distributes in France.

Writes Gramophone editor James Jolley, "For a good many serious collectors, I suspect the ambience of the Harmonia Mundi boutiques (no music from other departments breaking through, and only the gentle rustle of pages being turned in the book department disturb the calm) would more than compensate for the reduced stock."

In July, Naxos recorded the venerable 92-year-old French conductor Manuel Rosenthal leading the Orchestre Philharmonique de Monte Carlo in Rosenthal's two ballets based on the music of Jacques Offenbach: "Gaité Parisienne," orchestrated by Rosenthal in 1938, and "Offenbachiana," an arrangement dating from 1953. The disc is scheduled for U.S. release in 1997.

Naxos' sister label, Marco Polo, is also releasing a disc devoted to the music of Rosenthal, who studied composition with Ravel. It includes a concerto, songs, and other works performed by the Orchestra Symphonique Et Lyrique De Nancy conducted by Jérôme Kaltenbach with soprano Catherine Dubose.

Billboard®

BIG EIGHT

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$145
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$55
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$55
- 6. NEW! The Power Book September 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75
- 7. BOOK BUY!** The Power Book September Edition AND The Power Book March 1997 Edition—\$119 (order March '97 edition now & save more than 20% and beat '97 price increase!)—mails in March '97
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$65
- 8. SALE! International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. (1994 Edition) \$50 \$40

Mail in this ad with check or money order or call today!
For fast service call: 1-800-223-7524 or 1-800-344-7119.
In NY call (212) 536-5174. In NJ call (908) 363-4156.
Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add \$5 per directory for shipping (\$12 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.
 All sales are final. BDZZ3078

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
*** No. 1 ***					
1	1	1	10	MARCO ANTONIO SOLIS FONOVISIA	QUE PENNA ME DAS M.A. SOLIS (M.A. SOLIS)
2	2	4	8	ENRIQUE IGLESIAS FONOVISIA	NO LLORES POR MI R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
3	3	2	6	LUIS MIGUEL WEA LATINA	DAME L. MIGUEL, K. CIERIAN (A. LERNER, K. CIERIAN)
4	4	3	8	CRISTIAN FONOVISIA	NO PUEDO ARRANCARTE DE MI D. FREIBERG (M.A. JIMENEZ)
5	5	5	10	LA MAFIA SONY	MEJORES QUE ELLA M. LICHTENBERGER JR. (A. LARRINAGA)
6	6	6	6	BANDA MAGUEY FONOVISIA	TU ETERNO ENAMORADO E. SOLANO (E. SOLANO)
7	7	16	3	LOS MISMOS EMI LATIN	ME ESTA DOLIENDO DEJARTE LOS MISMOS (E. CORTES)
8	16	—	2	LOS TIGRES DEL NORTE FONOVISIA	CUESTION OLVIDADA E. HERNANDEZ (G. VALDES)
*** AIRPOWER ***					
9	34	—	2	BRONCO FONOVISIA	ADIOS, ADIOS AMOR NOT LISTED (F. BRYANT, B. BRYANT)
10	8	9	9	ANA BARBARA FONOVISIA	NO LLORARE J. AVENDANO, L. UHRIS (T. GOAD)
*** AIRPOWER ***					
11	20	26	3	VICENTE FERNANDEZ FONOVISIA	AQUI, EL QUE MANDA SOY YO PRAMIREZ (V. FERNANDEZ)
*** AIRPOWER ***					
12	18	—	2	LOS FUGITIVOS POLYGRAM LATINO	PERMITEME SER R. MOTTA (C. DISCIBNO)
13	13	15	4	EDDIE GONZALEZ SONY	EL DISGUSTO T. GONZALEZ, H. FLORES (C. REYNA)
14	11	18	3	JERRY RIVERA SONY	LOCO DE AMOR S. GEORGE (M. LAUREN)
15	10	20	6	EROS RAMAZZOTTI ARISTA/BMG	ESTRELLA GEMELA E. RAMAZZOTTI (E. RAMAZZOTTI, V. TOSETTO, M. LAVERZIO, A. COGLIATI)
16	9	11	7	LOS TUCANES DE TIJUANA EMI LATIN	PORQUE ME ENAMORE DE TI J. NIEVES (ZUNZA (M. QUINTERO LARA)
17	15	28	3	EDNITA NAZARIO EMI LATIN	ATADA A TU VOLCAN K. PORTER (F. CEARA)
18	12	10	7	PAUL ANKA & JUAN GABRIEL GLOBE/SONY	MI PUEBLO H. GATICA, JUAN GABRIEL, R. PEREZ (PANKA)
19	35	24	7	GARY HOBBS EMI LATIN	BUSCANDO UN AMOR G. VELASQUEZ (G. HOBBS)
20	29	30	5	RAUL HERNANDEZ FONOVISIA	AMOR PRISIONERO R. HERNANDEZ (P. VARGAS)
21	28	34	4	TIRANOS DEL NORTE FONOVISIA	EL LIBRO DE LOS DIOS J. MARTINEZ (J. A. ESPINOSA)
22	33	27	3	LOS PALOMINOS SONY	DUELE EL AMOR M. LICHTENBERGER JR. (J. SEBASTIAN)
23	22	22	5	EZEQUIEL PENA FONOVISIA	QUE TE QUIERAN MAS QUE YO M.A. SOLIS (M.A. SOLIS)
24	17	14	21	INTOCABLE EMI LATIN	NO TE VAYAS J. L. AYALA (G. ABREGO)
25	26	19	8	MARCOS LLUNAS POLYGRAM LATINO	VIDA P. MANAVELO (S. DAVINCI, F. DELPRETE)
26	NEW	1	1	BOBBY PULIDO EMI LATIN	ENSENAME E. ELIZONDO (B. PULIDO)
27	27	21	5	FRANCO DE VITA SONY	FUERA DE ESTE MUNDO F. DE VITA, P. PALMER (F. DE VITA)
28	NEW	1	1	EXTERMINADOR FONOVISIA	EL CHUPACABRAS II U. VALENZIA (M. FIGUERERO, R. PALOMAR)
29	30	33	4	GUARDIANES DEL AMOR ARISTA/BMG	EL PERRO EL GATO Y YO NOT LISTED (A. PASTOR)
30	21	29	3	MARISELA ARISTA/BMG	UN AMOR EN EL OLVIDO E. ELIZONDO (V. FRANCO)
31	NEW	1	1	PEDRO FERNANDEZ POLYGRAM LATINO	SIEMPRE TE AMARE H. PATRON (J. GUADALUPE ESPARZA)
32	37	—	2	DAVID FONOVISIA	MI PRIMER AMOR A. ANGEL ALBA (A. ANGEL ALBA)
33	40	—	2	INTOCABLE EMI LATIN	LLEVAME CONTIGO J. L. AYALA (M.A. PEREZ)
34	RE-ENTRY	14	14	JENNIFER Y LOS JETZ EMI LATIN	VEN A MI A. QUINTANILLA JR., B. MOORE (J. E. CUESTA)
35	14	7	6	BRONCO FONOVISIA	TODO CON ELLA NOT LISTED (R. DAMIAN)
36	39	—	2	AMANDA MIGUEL KAREN	A WAME UNA VEZ MAS C. VERDAGUER (D. VERDAGUER, ANAHI)
37	NEW	1	1	EMILIO EMI LATIN	QUEDATE R. MORALES, M. MORALES, B. NAVA RA (R. NAVAIRA, M. MORALES)
38	23	—	2	EMMANUEL POLYGRAM LATINO	AMOR TOTAL M. ALEJANDRO (M. ALEJANDRO)
39	RE-ENTRY	2	2	DOMINGO QUINONES RMM	SOY C. SOTO, D. QUINONES (J. FERNANDEZ)
40	31	31	5	BANDA ZETA FONOVISIA	EL CARINO QUE PERDI ZE LUIS (R. MONHA)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

Soloist Solís Displays Youthful Verve

SOLÍS GETS FIERY: They don't come any nicer than Marco Antonio Solís, the white-hot singer/songwriter/producer who is as personable as he is talented.

The former creative force of the phenomenally prosperous pop ballad group Los Bukis has performed his first showcase as a solo artist, and he is pleased with the results.

He should be. Playing before 400 appreciative industry folk Aug. 21 at Caesars Palace in Las Vegas, Solís turned a spirited set of tunes, the bulk of which consisted of songs from his likable new album "En Pleno Vuelo."

Some of the "En Pleno Vuelo" songs—such as his chart-topping smash on Hot Latin Tracks "Qué Pena Me Das" and a tribute to his native Mexican state of Michoacán titled "Pirekua Michoacana"—were sung more than once.

Though primarily known as a reserved balladeer, Solís revealed a hitherto unseen verve during his performance. Unlike his concerts with Los Bukis, Solís displayed a loose, relaxed stage persona as a soloist. The honey-voiced romantic sang with incendiary passion, rather than a vulnerable yearning. Solís attributed his vigor onstage to the six members of his backing band, all in their 20s.

"I believe tonight that they gave my music a new spirit and made it more



by John Lannert

energetic," said Solís, who remained buoyant after his set. "The guys are excellent musicians, but apart from their professionalism, they have a lot of heart and confidence. We have been getting to know each other, and now we are really meshing well together."

Part of the reason the fit has been so smooth for Solís and his supporting crew is that three of the band members—Victor Aguilar (drums), Rodolfo Luviano (keyboards), and Fidel Arreygue (bass)—were players in the final incarnation of Los Bukis, whose name changed several years ago to Marco Antonio Solís Y Los Bukis. These three musicians, in turn, recruited

ed three more bandmates: Salomon Loyo (keyboards), Fabián Pérez (guitar), and Emilio García (percussion).

Not surprisingly, Solís' youthful backup band recalled a young version of his old colleagues, especially when they performed vintage Los Bukis tunes, such as "Una Mujer Como Tú."

"All of the musicians very much respect the work of my ex-bandmates," acknowledges Solís—not to mention the onstage movements and gestures. Solís cracked a warm laugh when asked if Arreygue's loopy dance steps, which looked suspiciously similar to those of his predecessor, were deliberately inserted into the show.

Nevertheless, this band is different from Los Bukis because Solís is more animated than ever. His album sports more musical pop than usual, too. Moreover, the record has more of a contemporary feel than past efforts.

"What I am doing is mixing my songwriting experience with the youth of the guys in the band," said Solís, who

(Continued on next page)

TODO EN MUSICA LATINA

TANGO - FOLKLORE - ROCK ARGENTINO
MERENGUE - CUMBIA - SALSA

Catálogo gratis.
Ofertas todos los meses.
Envios a todas partes del mundo.

distribuidora belgrano norte s.r.l.
Zabala 3941. Capital Federal (1427). Buenos Aires. Argentina.
Teléfonos: (54-1) 555-6100/6200 Fax: 555-6400.

MANHATTAN LATIN MUSIC CENTER

LATIN CLUB

Distribuidora One Stop

TIENE LOS MEJORES PRECIOS EN EL MERCADO
SI LO CONSIGUES A MENOS NOSOTROS SE LO IGUALAMOS

VENGAN Y COMPAREN

DOS CENTRICOS New York Miami
LOCALES PARA Tel: (212) 563-4508 Tel: (305) 591-7684
SERVIRLE A USTED..... Fax: (212) 563-4847 Fax: (305) 477-0789
Toll Free 1-800-746-4609

H.L. DISTRIBUTORS, INC.

LA DISTRIBUIDORA MAS GRANDE Y MAS COMPLETA EN MUSICA LATINA EN EL MUNDO

SIN DUDA, SIMPLEMENTE LA MEJOR!

Discos Compactos • Videolaser • Cassettes • Accesorios Y MUCHO MAS!

LLAMENOS HOY!
1-800-780-7712

6940 S.W. 12 Street Miami, FL 33144 • Local: (305) 262-7711 • Fax: (305) 261-6143

NOTAS

(Continued from preceding page)

won in the categories of producer and songwriter of the year at Billboard's third Latin Music Awards in May.

Solis expects his current supporting ensemble to last at least as long as Los Bukis—20 years. Indeed, according to Solis, Los Bukis split up because they had previously agreed that if the band lasted 20 years, they would part ways. Solis recalled that the split was difficult because the group was doing well at the end; its last three albums were certified gold in the U.S.—an achievement no other Latino band has come close to approaching.

"Some people thought I left the band," said Solis, "but it wasn't so. We had thought that after 20 years we would retire. But when the time came, we all said it was time go on to other things."

Solis' former bandmates founded a new band on EMI Latin called **Los Mismos**. Solis wished them well during and after the show.

An extensive promotional tour of the album in Latin America is slated for later this year. Solis says there will be no concert tour until after he cuts his sophomore album.

Solis is jazzed about recording a Portuguese-language album soon. He hopes to cut an English-language, country-oriented record in 1997.

"I want my music to . . . reach new and different places while maintaining its essence and simplicity," he says.

ARGENTINA'S NOVELTY SMASH: Just two months after its release, "Tropimatch" by actor **Sergio "El Lobizón Del Oeste"** has become an unqualified hit. The BMG Argentina record has rung up sales of 190,000 units in a country where platinum awards are handed out for records that sell 60,000 copies.

Fueling the sales activity is "Marta," the lead single. "Marta" took life as part of an inside joke on a sketch featured on the successful, bloopers-style television show "Videomatch." Sergio "El Lobizón Del Oeste," who composes cheeky tunes in the tropical-based *bañanta* rhythm for the show, wrote "Marta."

Soon, Argentine soccer teams began adopting the ditty as their own, and BMG quickly struck a deal with the program's host/producer **Marcelo Tinelli** to release an album. Cut in a few days with Sergio "El Lobizón Del Oeste," the album was rush-released and became an out-of-the-box smash.

While most think of the album as a one-shot hit, Sergio has begun performing live dates in discos and clubs

throughout Argentina. This is not the first time Tinelli has hit the big time with a novelty tune. Two years ago, he and sidekick **Pablo Granados** scored a major hit with "Bombacha Veloz."

REGIONAL ROUNDUP: Condolences go out to the family and friends of **Rodrigo Péreznájera**, label manager of PolyGram Mexico, who died Sept. 7 in a car accident in Mexico City. He was 26.

Péreznájera was the host of "Cronos," an oldies show on radio station X H O F - F M (Radio Órbita) Mexico City. "Cronos" featured only vintage English-language songs . . . Sir George/Sony is expected to drop "Electric Lady," the label premiere by **Nora Nora**, Sept. 24. Nora Nora is **Nora Shoji**, who formerly was known simply as Nora, the—pardon the pun—electrifying lead singer of Japanese salsa act **Orquesta De La Luz**.

Sony Colombia has given **Shakira** its diamond prism award for hitting the million-unit sales mark in Latin America with her smash album "Pies Descalzos" . . . The renowned "Woman Of Fire," WEA Latina's **Olga Tañón**, returns to the stage Friday (20) after a seven-month absence due to the birth of her daughter **Gabriela**. Her show at the Roberto Clemente Stadium in San Juan, Puerto Rico, will highlight tracks from her latest set, "Nuevos Senderos," as well as tunes from an upcoming all-merengue production . . . BMG Argentina rock act **Soda Stereo** is booked to play Sept. 27 in Santiago, Chile. Set to play Santiago Oct. 29 is angst-be-mine

Grammy winner **Alanis Morissette**.

After appearing to cuddle up to Mexican television network TV Azteca, Ariola/BMG pop/rocker **Gloria Trevi** did an about-face and inked a six-year deal with Azteca archrival Televisa. The accord includes prominent roles in telenovelas and movies, as well as her current slot as co-host of contest program "Xe-Tú Remix" with **Claudio Yarto**, a member of PolyGram Mexico rap/dance act **Caló**.

ARGENTINA NOTAS: Dates have been added to the "Gira Gaucha" of EMI Argentina band **Los Enanitos Verdes**. The trek, which began Aug. 8 in Los Angeles, is scheduled to stop in Venezuela, Colombia, Argentina, and Spain . . . August was a special month for BMG Argentina singer/songwriter **Alejandro Lerner**, who last year put a halt to his solo career after a successful 70-date Argentinian tour. Lerner decided to spend more time composing for, recording, and producing other artists. He contributed "Dáme" to **Luis Miguel's** strong-selling album "Nada Es Igual" (WEA Latina) and provided songwriting assistance on **Paul Anka's** Globo/Sony album "Duets." In addition, Lerner coached **Celine Dion** for her Spanish-language album and composed Spanish lyrics for several **Lionel Richie** songs. Lerner begins recording his next album in December.

Patricio Rey Y Sus Redonditos De Ricota, a cult band with a low profile and surprisingly high popularity, has released a new album through Distribuidora Belgrano Norte, "Luzbelito,"

which has been certified platinum. The band, lead by singer **Indio Solari** and guitarist **Skay Beilinson**, rarely performs live, and each concert summons fans as if it were a **Grateful Dead** show.

CHART NOTES: In a review of **Luis Miguel's** "Nada Es Igual . . ." (WEA Latina) in the Aug. 31 issue, I wrote that the album would enjoy strong sales out of the box. Then, when "Nada Es Igual . . ." debuted on The Billboard 200 at No. 43 two weeks ago, I stepped out on a limb a little further by saying it might be the blockbuster of the season.

Now, both the album and I are backpedaling in a hurry. "Nada Es Igual . . ." plummeted 67-88 on The Billboard 200 this week, falling behind **Los Del Río's** "Macarena Non Stop" (Ariola/BMG), which rose 75-72 with a bullet. This week's sales of "Nada Es Igual . . ." have cratered by more than 52%, compared with the number of copies sold during its first week of release. All I can say is, "Heeeyyy, Macarena, aahh-ouch!"

In the meantime, **Marco Antonio Solís** remains comfortably perched atop Hot Latin Tracks for the ninth consecutive week with "Qué Pena Me Das" (Fonovisa). The aching love song is just three weeks short of setting an all-time record for consecutive weeks at No. 1 on the chart.

Assistance in preparing this column was provided by **Marcelo Fernández Bitar** in Buenos Aires, **Teresa Aguilera** in Mexico City, **Pedro Ruz Gutiérrez** in San Juan, and **Pablo Márquez** in Santiago.

Billboard

SEPTEMBER 21, 1996

Top New Age Albums™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★				
1	1	40	THE MEMORY OF TREES ▲ ² REPRISE 46106/WARNER BROS.	ENYA
2	2	250	SHEPHERD MOONS ▲ ⁵ REPRISE 26775/WARNER BROS.	ENYA
3	3	130	LIVE AT THE ACROPOLIS ▲ ³ PRIVATE MUSIC 82116	YANNI
4	4	72	BY HEART WINDHAM HILL 11164 [RS]	JIM BRICKMAN
5	5	14	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
6	8	80	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
7	6	11	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
8	7	19	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
9	10	328	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	9	178	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
11	13	98	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
12	11	20	SACRED ROAD NARADA 64010 [RS]	DAVID LANZ
13	12	26	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
14	17	6	CROSSROADS REAL MUSIC 3673	NICHOLAS GUNN
15	15	14	LIVE AT RED ROCKS (COLLECTORS EDITION) GTSP 531865	JOHN TESH
16	16	5	LORIE LINE LIVE! TIME LINE 12	LORIE LINE
17	14	13	HIGHER OCTAVE MUSIC EVOLUTION: 1986-1996 HIGHER OCTAVE 7086	VARIOUS ARTISTS
18	18	29	A THOUSAND PICTURES HIGHER OCTAVE 7084 [RS]	CRAIG CHAQUICO
19	19	28	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
20	20	48	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
21	21	122	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
22	NEW	▶	THE BEST NEW AGE VOLUME 2 PRIORITY 50933	VARIOUS ARTISTS
23	NEW	▶	RUBIA BAJA 528/TSR	ARMIK
24	25	10	GIUITAR FINGERSTYLE NARADA 61056	VARIOUS ARTISTS
25	RE-ENTRY		TEMPEST NARADA 63035	JESSE COOK

▲ 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.

EMI Chile Breaks Out Los Prisioneros

■ BY PABLO MÁRQUEZ

SANTIAGO, Chile—With their July release "Ni Por La Razón, Ni Por La Fuerza," Los Prisioneros, the most important act from Chile's '80s rock movement, have returned to make history more than five years after splitting up.

The trio's two-CD retrospective on EMI Chile set a domestic sales record by selling more than 50,000 units in the first three weeks after hitting retail July 12. That tally earned the album a double-platinum award (50,000 units). The record is now nearing 100,000 units, an impressive sales feat considering that the band did not reunite to support the album.

Not since the release of "Multitudes" by Los Prisioneros' esteemed labelmate Illapu has there been such a furor for a record at Chilean retail. "Multitudes" sold 40,000 units in its first four weeks of release in 1995.

While EMI A&R director Carlos Fonseca says that Los Prisioneros' latest album is only one of several key releases for the label this year, he stresses that the project is clearly one of the most important for EMI.

"What is certain is that 'Ni Por La Razón, Ni Por La Fuerza' has taken more time for us to work [than other records], but that probably, it will become the biggest seller of all," says Fonseca. The CD retails for \$25; the cassette is \$9.

A longtime manager of Los Prisioneros who helmed the band from its formation in the mid-'80s to several months before the group's breakup in

1991, Fonseca is a close friend of the three band members: Jorge González (lead vocals), Claudio Narea (guitar), and Miguel Tapia (drums). Earlier this year, Fonseca sent González, who is now studying sound engineering in New York, a tape of unreleased material from EMI's archives.

González became enamored of the songs, and he pitched the idea of a compilation to Fonseca, who eventually oversaw the project. The band members and Fonseca gathered songs and photos from their personal collections for inclusion on the album.

González then took the recordings to Masterdisc in New York, where he assembled the material. A fourth member of Los Prisioneros, Cecilia Aguayo, who replaced Narea, did not participate in the making of the record.

"Ni Por La Razón, Ni Por La Fuerza," which contains 23 of the band's previously released songs, also features new versions of old songs. A case in point is the record's lead single, "Lo Estamos Pasando Muy Bien," a new version of a song that appeared on the band's 1987 album "La Cultura De La Basura."

In addition to containing more than 2½ hours of music, the package boasts approximately 40 previously unreleased photographs, plus artwork produced by Marco González, Jorge's brother. Each song sports liner notes from the band members.

Much of the unreleased material consists of tunes recorded by the bandmates when they were members of other acts, such as Los Pseudopil-

los and Gus Gusano Y Los Apestosos.

The album will be released in other countries in a special edition that will boast 23 of the band's biggest hits and two previously unreleased songs. The record is expected to ship in September and October in Mexico, the U.S., Spain, Peru, Ecuador, Bolivia, Colombia, and Venezuela.

During their career, Los Prisioneros have sold more than 700,000 units in Chile. A band that garnered a huge following for its socio-politically sensitive rock paeans, it still sells about 1,500 units per week, with sales split 50/50 between CDs and cassettes. In 1995, EMI released the band's entire catalog on CD. The label plans to release a video documenting the group's career later this year.

The former bandmates of Los Prisioneros have offered little support for the latest record. Narea, in fact, is a member of another group, Profetas Y Frenéticos. Tapia and Aguayo are bandmates in Jardín Secreto.

Narea acknowledged that Los Prisioneros, whose sly verse against Chile's military regime in the '80s galvanized many of the country's youth, had run out of gas by 1990.

While he points out that "each of us had gotten tired" as band members, Narea adds that it was healthy to close the final chapter of the group's history with a record "where there is humor. There is nostalgia, for sure, but not because we did the same thing all over again. It was our best way of saying goodbye and that we had a good time in our career."

Songwriters & Publishers

ARTISTS & MUSIC

Zomba Profits From 'Group' Approach

One-Stop Setup Benefits Company's Publishing Arm

BY IRV LICHTMAN

NEW YORK—Music publishing plays a critical role in the multilevel structure of Los Angeles-based Zomba Music Services, which is regarded as a "one-stop" for the Zomba Group of Companies in servicing the film and TV field.

Neil Portnow, VP of operations for the Zomba Group of Companies, says, "Unlike most publishing companies that have a 'film and TV' person or small staff, Zomba's publishing companies—Zomba Enterprises (ASCAP) and Zomba Songs (BMI)—are also handled under the overall Zomba

Music Services umbrella, which means that they wind up being exposed to a larger potential number of film and television clients." Portnow has guided the fortunes of Zomba Music Services since its inception in 1989.

"For example," he adds, "while in the process of discussing an opportunity for an act on our Jive Records label, one of our Zomba Music Services staffers would be trained to inquire

about other possible music needs, thereby uncovering an otherwise unknown opportunity for the publishing company or its writers.

"In one case several years back, Zomba Music Services was hired to music-supervise a one-hour network television drama with the intention of using recording artists from the Jive and Silvertone labels," Portnow continues. "In putting this together, we found out that there was a need to create an urban-oriented theme song for the show, and as a result, the show turned to one of Zomba Publishing's writers, who had no relation to the

(Continued on page 50)



PORTNOW

MPL EVOLVES INTO PUBLISHING GIANT

(Continued from page 1)

ad agencies, and other industry executives. Besides highlighting McCartney's works, 19 songs in all, the set has a total of 81 tracks by the songs' original hitmakers. It travels tunefully through the years, with CDs devoted to pop standards, Broadway hits, and hits divided into decades, starting in the '20s.

Over the years, McCartney's works, some 325 of which are in the MPL catalog, have been joined at MPL by other giants of the pop song form, including Harold Arlen, Johnny Mercer, Frank Loesser, Sammy Cahn, Jule Styne, Hoagy Carmichael, Jerry Herman, Harry Warren, Mack Gordon, Jelly Roll Morton, E.Y. Harburg, and Charles Strouse.

McCartney's rock era contemporaries are also published through MPL and include Buddy Holly, Bob Crewe, and Bob Gaudio.

In addition to producing the promo package, MPL is also busy on a num-

ber of other fronts. There are plans to create an album of MPL favorites as performed by various jazz artists, McCartney says. In addition, McCartney will have a hand in the formation of an MPL reissue label that will license recordings of MPL songs from other recording companies to be released commercially. Details on both projects are still pending.

McCartney offers insight into why New York-based MPL Communications claimed its stake among the world's biggest independent music publishers.

"Basically," he says, "it was my father-in-law [the late entertainment lawyer Lee Eastman] who originated the idea. John [Lennon] and I were a little naive, so we didn't make good publishing deals for ourselves. We thought you couldn't own copyrights, they were just in the sky.

"When it came around to investing my Beatles money, Lee thought about

songs. Others had made outside investments [but] I told Lee I'd rather not invest in something I didn't know about. I told him if anything interesting came up to send me some songs from the catalog."

The first acquisition was Norvajak Music, which published songs by Holly, one of McCartney's favorites from early rock'n'roll.

A far bigger investment was to come later with the vast, privately owned Edwin H. Morris catalog, which was established by the legendary publisher and company namesake, the late Buddy Morris.

"They had songs like 'Stormy Weather' and 'After You've Gone,'" says McCartney. "That was enough for me. Even though [buying the company] took all the money I had at the time, it turned out to be a great investment, although it was a little frightening at the time. We also had amazing good luck. We were asked to keep funding an off-Broadway show. It was 'Annie.'"

Granted, there are great financial rewards that have come McCartney's way in building his publishing empire, but he also notes a strong sentimental attachment to the many standards his company now publishes. They were among the favorites of his father, who was a jazz musician.

"There is a certain continuity with my own father; that's the great joy of it," says McCartney. He also recalls that his daughter Mary provided her own continuity with the past when she recommended the title for a previously issued, more modest compilation of MPL's catalog of hits, "Treasury."

As for Eastman's legacy, it is his son John who continues to provide both McCartney and MPL with legal advice through his New York law firm, Eastman & Eastman. His own recommendations added mightily to McCartney's MPL's holdings when McCartney negotiated a recording contract with Columbia Records in the mid-'70s. Part of Columbia parent CBS Records Inc.'s package to induce McCartney to sign was the transfer of the company's Frank Loesser Music catalog to McCartney's company. Decades before McCartney, Loesser also formed a publishing company to publish his works and those of others whom he admired and, in some cases, had nur-

(Continued on page 43)

NO. 1 SONG CREDITS

HOT 100 SINGLES
MACARENA (BAYSIDE BOYS MIX) • A Romero Monge, R. Ruiz • SGAE/ASCAP, Rightsongs/BMI

HOT COUNTRY SINGLES & TRACKS
SO MUCH FOR PRETENDING • Bryan White, Derek George, John Tirro • Seventh Son/ASCAP, Glen Campbell/BMI, New Court/BMI, Hayes Street/ASCAP

HOT R&B SINGLES
TWISTED • Keith Sweat, Eric McCaline, Kut Klose • Keith Sweat/ASCAP, E/A/ASCAP, WB/ASCAP, Deep Sound/ASCAP, Short Dolls/BMI, Zomba/ASCAP

HOT RAP SINGLES
LOUNGIN • LL Cool J, Bernard Wright, L. White • LL Cool J/ASCAP, Screen Gems-EMI/BMI, Bernard Wright/BMI, Mohoma/BMI

HOT LATIN TRACKS
QUE PENA ME DAS • Marco Antonio Solis • Crisma/SESAC

New From ASCAP: Insurance; Long-Held Song On Carpenter Set

THEY'RE COVERED: On Sept. 5, the ASCAP board approved the establishment of the performing right group's first health and life insurance plan for its members.

Effective Jan. 1, 1997, the society, formed in 1914, will offer a health and dental policy, along with term life insurance. "We did a survey of 100 members," says John LoFrumento, ASCAP COO, "and 65% said that they'd be interested, while the remaining 35% said they were getting coverage through their spouses."

According to LoFrumento, the cost of the policies, which use CIGNA for health and dental coverage and CNA Insurance for term life, was found to be the same or lower than similar coverage by other firms in key cities, except New York, where Blue Cross and Blue Shield rates can be more competitive.

ASCAP expects to send out enrollment forms this fall and will conduct educational seminars on the plans. The society has a credit union and musical-instrument insurance in place for its members.

BMI has offered health coverage since the early '80s, says Robbin Ahrold, VP of corporate relations.

LONG HOLD: A self-titled A&M album featuring the late Karen Carpenter, already released in Europe and due in the U.S. Oct. 8, features a 17-year-old song by Molly-Ann Leikin and John Farrar. Leikin's publisher, Mike Stewart of Interworld, had agreed to give Carpenter the first crack at it; in music publishing parlance, it was "put on hold."

Leikin says Carpenter recorded the song four years after it was written. In fact, she adds, the session took place only a few days before Carpenter died in 1983 of anorexia nervosa. The song, "Remember When Lovin' Took All Night," is an uptempo number, which is unusual for Leikin, who is essentially a ballad writer.

"I couldn't write an uptempo song to save my life, but with John as a co-writer—he was one of the hottest producers at the time—it amazingly came off," she says. Ironically, Leikin was "mad" that a ballad singer like

Carpenter was recording the song, she says, but now she feels "honored" that her rendition is finally being released. "I guess if you wait long enough, it all comes around."

Leikin will speak at the Philadelphia Music Conference Oct. 31-Nov. 3, where she will discuss writing songs for TV and film. Through Hal Leonard Corp., she recently published a book titled "How To Make A Good Song A Hit Song."

AMICUS BRIEF: With arguments scheduled to be heard Sept. 12 before U.S. District Court Judge Harold Baer Jr. in New York, an amicus brief has been filed by the Songwriters Guild of America in support of the plaintiff in a case involving post-termination song rights. The court, in Fred Ahlert

MUSIC vs. Warner/Chappell Music, is being asked to decide if Ahlert is entitled to mechanical royalties from a pre-termination performance of the

1926 oldie "Bye Bye Blackbird" in a 1969 recording by Joe Cocker that appeared on the 1993 hit soundtrack album for "Sleepless In Seattle."

Warner/Chappell had issued the license for the Cocker recording. Ahlert, which acquired post-termination rights to the song in 1982 from the children of one of its authors, Mort Dixon, maintains that the performance on the album is a new use and does not fall under a U.S. Supreme Court decision, Mills vs. Snyder, that gives continuing mechanical royalty rights to the publisher that originally issued the mechanical license. Ahlert is also seeking synchronization royalties from the album.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Inc.:

1. Tori Amos, "Boys For Pele."
2. Stone Temple Pilots, "Tiny Music ... Songs From The Vatican Gift Shop" (guitar tablature).
3. "Seal."
4. Natalie Merchant, "Tigerlily."
5. AC/DC, "Ballbreaker" (guitar tab).

Words & Music



by Irv Lichtman

MPL'S TOP 25 SONGS

The following are the biggest money earners published by MPL Communications, as reported to Billboard by the company.

- | | |
|---|--|
| 1. "Unchained Melody"
Hy Zaret, Alex North | 14. "Sentimental Journey"
Ben Homer, Les Brown,
Bud Green |
| 2. "The Christmas Song"
Mel Tormé, Bob Wells | 15. "Autumn Leaves"
Johnny Mercer, Jacques
Prevert, Joseph Kosma |
| 3. "One For My Baby"
Harold Arlen, Johnny Mercer | 16. "Band On The Run"
Paul McCartney |
| 4. "Till There Was You"
Meredith Willson | 17. "Peggy Sue"
Buddy Holly, Norman Petty,
Jerry Allison |
| 5. "Baby It's Cold Outside"
Frank Loesser | 18. "Big Girls Don't Cry"
Bob Crewe, Bob Gaudio |
| 6. "Tomorrow"
Charles Strouse, Martin
Charnin | 19. "It's So Easy"
Buddy Holly, Norman Petty |
| 7. "It's Beginning To Look Like
Christmas"
Meredith Willson | 20. "Oh, Boy!"
Sonny West, Bill Tilghman,
Norman Petty |
| 8. "Live And Let Die"
Paul McCartney | 21. Ebony And Ivory
Paul McCartney, Stevie Wonder |
| 9. "Riders In The Sky"
Stan Jones | 22. "Luck Be A Lady"
Frank Loesser |
| 10. "That'll Be The Day"
Buddy Holly, Jerry Allison,
Norman Petty | 23. "I Love Lucy"
Harold Adamson, Elliot Daniel |
| 11. "My Love"
Paul McCartney | 24. "True Love Ways"
Buddy Holly, Norman Petty |
| 12. "Hello, Dolly!"
Jerry Herman | |
| 13. "Not Fade Away" | |

3M, BASF Sell Magnetic Tape Divisions Quantegy, RAKS Acquire Products, Patents

BY PAUL VERNA

NEW YORK—Quantegy Inc., the Peachtree City, Ga., company that purchased the Ampex brand last year, has acquired the assets, patents, and remaining inventory of 3M Corp.'s professional audiotape and videotape products. In a separate development, Turkish media conglomerate RAKS Holdings A.S. has signed a letter of intent to acquire the BASF Corp.'s Magnetic Media Products division.

A Quantegy statement says that the company obtains "relevant professional patents regarding tape formulations, manufacturing processes, plastics, hanger shippers, and tape-care packages" from 3M. Similarly, RAKS intends to acquire the entire BASF Magnetic Media Products division, effective Jan. 1, 1997, subject to the approval of the BASF board.

While RAKS will have rights to the BASF logo for five years and plans to aggressively market that brand, Quantegy did not acquire the 3M logo from the St. Paul, Minn.-based company.

Quantegy president/CEO Jack Kenney says, "We gain an immediate sales advantage in being able to supply 3M customers with the product they want now. This will help refine our own product-development efforts for many years to come."

Quantegy is attempting to make the 3M acquisition "transparent to 3M's customer base," according to a Quantegy statement. The statement also notes that 3M customers will "continue to be able to order 3M products through the 3M customer-service mechanism already in place."

Furthermore, Quantegy says it will honor all 3M pricing, terms, and conditions. However, invoicing functions for 3M's product line will shift to Quantegy's Peachtree headquarters.

Kenney says, "As particular 3M products are depleted from inventory,

Quantegy will manufacture a compatible product to replace it. Our goal is to take a satisfied 3M customer and turn him into a very satisfied, long-term Quantegy customer."

Steve Smith, director of audio marketing at Quantegy, adds, "Our goal is to have the marketplace believe that as these 3M customers transition to Quantegy, that 3M never went out of business."

In a letter to BASF customers, RAKS management stated that the BASF trademark and product quality will remain the same; that all existing BASF Magnetics agreements will be fulfilled; and that current BASF personnel in marketing, sales, and business management "will continue in the future and will offer the same excellent service."

RAKS expects to increase its annual sales from approximately \$270 million last year to a projected \$1.27 billion, according to the statement. Furthermore, RAKS Holdings chairman Aslan Onel projects sales volume of approximately \$2 billion by 2000.

Jürgen Langeheine, chairman of BASF's Magnetic Division management, says, "If no serious differences in the numbers presented to RAKS come up during [due diligence], and the goals of the Magnetics Division management for the future are realizable for RAKS, the takeover will result in no serious changes in the substance of BASF Magnetics GmbH [the German parent company of BASF Magnetic Media Products]."

The deals reflect increasing consol-
(Continued on next page)

Mann-Cherney Promoted To Record Plant President

Industry veteran Rose Mann-Cherney has been promoted to president of the Record Plant Recording Studios in Los Angeles, crowning a career that began when she joined the state-of-the-art facility as traffic manager 20 years ago.

In the intervening years, Mann-Cherney has served as studio manager, GM, and VP/GM, seeing the facility through most of its illustrious history.

"I've had three big birthdays here," says Mann-Cherney, revealing that she recently turned 50 in the same place where she turned 40 and 30. "This

place has been wonderful for me. My best friends are here, and I met my husband here."

Mann-Cherney is married to award-winning producer/engineer Ed Cherney, best known for his work with Bonnie Raitt, Roy Orbison, Bob Dylan, Ringo Starr, George Harrison, the Rolling Stones, Little Feat, Jackson Browne, and Jann Arden. They met in the early '80s, when Cherney worked on the soundtrack to "Fast Times At Ridgmont High" at the Record Plant.

With her new promotion, Mann-Cherney becomes one of the highest-ranking women in the recording studio business. Recently, Zoë Thrall was appointed president of Avatar Inc. in New York, the studio formerly known as the Power Station.

Record Plant chairman/CEO Rick Stevens calls Mann-Cherney "one of the most knowledgeable, respected, and successful longtime studio executives" and adds that "Record Plant is proud of her personal achievement."

Stevens and partner Tom Kirch bought Record Plant from Chrysalis Records in June 1991 and immediately embarked on a \$4 million upgrade and expansion, adding two state-of-the-art studios and a sunlit atrium to the facility's two pre-existing rooms. Since then, a fifth room upstairs has been added to serve the studio's MIDI, sound design, and mix-to-picture clientele.

Three of the studio's control rooms are equipped with Solid State Logic consoles, while the fourth contains a vintage Neve board.

Mann-Cherney says her goal is to keep the studio's momentum strong. "I want to keep everything up the way it's always been," she says. "We focus on client service and providing a technically superior facility instead of competing for rates. These days, artists and producers look for more in a facility."

"If they're visiting us from New
(Continued on next page)



MANN-CHERNEY



Country Mouse In Music City. The all-star album "Country Disney: The Best Of Country Sings The Best Of Disney," featuring Kathy Mattea, Tanya Tucker, George Jones, and others, was recorded and mixed at the Tracking Room at Masterfonics in Nashville using the studio's Solid State Logic 9000 J series console. Shown at the sessions, from left, are engineer Greg Kane, Mattea, and producer Gary Burr.

newsline...

SONY DISC MANUFACTURING (SDM) has formed several business units to address specific markets within its customer base. Under the Software Services Group—overseen by VP of sales and marketing Bob Hurley—Sony has created departments for custom CD-ROM, video games, and publishers. Those units are headed by, respectively, Cliff Brannon, Mark Hemmings, and Jim Twiggs. Other appointments in the Software Services Group include Gary Wesley to director of technical marketing and strategic planning and Muke Kukla to controller. Also in Software Services, Bob Marsh continues as GM of Sony Electronic Publishing Services in Monterey, Calif., and Steve Gunning continues as director of sales and new business development.

Under SDM's Custom Entertainment group, which is headed by VP of sales and marketing Scott Bartlett, Michael Strange serves as director of entertainment services, John Page as director of marketing services, and Eric Long as controller. Other positions within the group include Bob Fernandez, director of sales, East Coast; Jack Storti, director of sales, West Coast; and Phil Deets, manager for magnetic tape.

OPCODE SYSTEMS of Palo Alto, Calif., has announced that version 3.05 of its popular Studio Vision Pro software is fully compatible with Digidesign PCI-based digital audio workstations for Power Macintosh, including Pro Tools III, Pro Tools Project, and Pro Tools AudioMedia. Concurrent with that announcement, Opcode made several key staff appointments, including Janice Odell to corporate controller, Ken Johnson to manage Opcode's educational program, and David Zicarelli to head the company's advanced technology group.

THE FUGEES' MTV Video Music Award for best R&B video was particularly sweet for Paramus, N.J., recording facility Apres Midi, which provided offline editing services for the Columbia Records clip. Will Lucas, a 21-year-old Avid expert who is affiliated with Apres Midi, worked around the clock with video director Aswad Ayinde on the project.

THE EIGHTH ANNUAL Digital Audio & Video Workshop will be held at the Holiday Inn Select in Philadelphia Oct. 1-4. In 1995, the event offered one of the industry's first previews of DVD; this year, it will provide a forum for professionals from the broadcasting, computer, telecommunications, consumer electronics, and cable industries to exchange ideas on how to continue to integrate digital audio and video into digital television. The event is sponsored by the Consumer Electronics Manufacturers Assn. with the participation of the Consumer Electronics Society of the Institute of Electrical and Electronics Engineers.

AUDIO TECHNOLOGY company SRS Labs has made an initial public offering of 3.1 million shares of common stock at \$8 per share on the NASDAQ market, effective Aug. 8, according to a statement from the Santa Ana, Calif.-based firm. The shares are trading under the symbol SRSL. In other SRS news, the company announced that its flagship technology, Sound Retrieval System, is included in Apple's new line of Macintosh Performa 6400 series computers.

BRIEFLY: Music Annex Recording Studios in Menlo Park, Calif., has added a restored Neve 8128 console to Studio C, its main mixdown suite. The console is a 56-input, 48-bus model featuring an in-line design. It is fitted with 56 channels of Flying Faders automation . . . Summit Audio of Los Gatos, Calif., has consolidated its corporate and manufacturing facilities in a 3,000-square-foot complex near its old headquarters. The company has scored with such popular, tube-based units as the DCL-200 and TLA-100A compressor/limiters, the TPA-200B preamp, and the EQP-200A equalizer . . . Los Angeles-based acoustical design firm studio bau:ton, is finishing a large-scale project for Swell Inc., an audio and video post-production facility in Chicago. Bau:ton principals Peter Grueneisen and Peter Maurer supervised the architectural planning of the 23,000-square-foot complex and provided acoustical design for its three state-of-the-art audio post suites.

Next year's REPLItch conferences will take place March 13-15 at the Montjuic Convention Center in Barcelona, Spain; June 3-5 at the San Jose Convention Center in San Jose, Calif.; and Oct. 14-16 at the Singapore International Exhibition and Convention Centre. The conferences are sponsored by the International Recording Media Assn. and Tape/Disc Business magazine . . . Fostex is offering its Track-Manager track sheet database program free with the purchase of a Fostex CX-8 Adat, DMT-8 digital multitrack, or D-80 hard-disk recording unit . . . Adrian Carr Recording, profiled in Billboard's Jan. 6 edition, has added a Yamaha 02R digital mixing console. More important, the New York-based studio now proudly offers deluxe espresso and cappuccino, thanks to its new Rancilio Espresso bar.

3M, BASF SELL MAGNETIC TAPE DIVISIONS

(Continued from preceding page)

idation in a business that has been hurt by the proliferation of the CD and other nontape-based storage media, according to observers. On the other hand, these agreements preserve the integrity of the best-known brands in the tape industry, say sources.

Two weeks prior to its announcement of the 3M acquisition, Quantegy unveiled a new U.S. distributor marketing program and relocated its interim executive offices in Mountain View, Calif., to the Peachtree world headquarters.

In its effort to sharpen its distribution operation, Quantegy appointed Brian McCarthy to the position of

manager of distributor programs. McCarthy previously served in the Philadelphia office of distributor the Tape Co.

Quantegy manufactures and markets Ampex and Quantegy brand professional audio, video, and instrumentation media products in its Opelika, Ala., manufacturing facility.

RAKS Holdings A.S., with headquarters in Izmir, Turkey, is a diversified company with interests in blank audiotape and videotape, music and video production, music retail, electronic publishing, appliances, injection molding, and television programming.

MPL EVOLVES

(Continued from page 41)

tured to success.

Frank Loesser Music brought to MPL Loesser's Broadway and Hollywood scores, including "Guys And Dolls," "The Most Happy Fella," and "How To Succeed In Business Without Really Trying," as well as those by others that Loesser had added to his catalog. Among them were Meredith Willson, the composer of "The Music Man" and "The Unsinkable Molly Brown," whose company, Meredith Willson Music, was incorporated into Loesser's, and Richard Adler and Jerry Moss, the writers of "The Pajama Game" and "Damn Yankees."

Through other catalogs, MPL's Broadway holdings are further enhanced by the aforementioned "Annie," by Charles Strouse and Martin Charnin; Jerry Herman's "Hello, Dolly!," "Mame," and "Mack & Mabel"; and "Grease" by Warren Casey and Jim Jacobs.

As for McCartney's own works through MPL, they include "Another Day," "Band On The Run," "Live And Let Die," "No More Lonely Nights," "Silly Love Songs," and "Ebony And Ivory," which he wrote with Stevie Wonder. They are among the "McCartney Classics" selections on the anniversary package. In addition, MPL is the publisher of McCartney's

1992 "Liverpool Oratorio," which is expected to have its 100th public performance in January.

Although MPL was formed as a repository for McCartney's creations after the breakup of the Beatles, the songs on his first solo album, "McCartney," released in 1970, were not published by MPL. Because of existing commitments, they were published through ATV Music, which has the bulk of the Lennon and McCartney canon and is now owned by the music publishing partnership of Michael Jackson and Sony Music.

As for MPL's structure, the company's creative, licensing, and accounting departments are staffed by 19 in New York and nine in London. Internationally, MPL mostly utilizes EMI Music Publishing and Warner/Chappell.

"Everything eventually goes through Paul," says Bill Porricelli, VP of promotion and new product development out of New York. "He's informed; he's hands-on and very sharp."

McCartney also contributes creative ideas to make use of MPL's extensive catalog of all-time hits, which already appear on many albums, movie and TV soundtracks, and as jingles for major products and services.

MANN-CHERNEY PROMOTED TO RECORD PLANT PRESIDENT

(Continued from preceding page)

York or London, for example, they will be staying at the Peninsula, Beverly Hills Hotel, or the Mondrian, where they are used to a high caliber of service. What sets Record Plant apart from the rest is that we bring that same level of service into the studio."

Stevens says, "Rose has really been groomed for this role over the last two years. As I've been involved in other business activities, she has taken more and more responsibility for the running of Record Plant. And she has delivered. Last year was the best year

we've had since I took over."

In August 1994, Stevens, Kirch, and partner Richard d'Abo formed Digital Media Group (DMG), a company set up to acquire audio and video postproduction firms. DMG's first purchase was EFX Systems.

Stevens says, "The key to our ability to diversify into the post-production and computer businesses is to provide a financial structure to the whole operation and an overall philosophy in the teams of people within each unit. The whole concept would not work if it were

not for finding people in each unit to bring it to the next level."

The Record Plant is one of the leading recording facilities in the world, with a clientele that includes such recording stars as Barbra Streisand, Michael Jackson, Prince, Bonnie Raitt, Babyface, AC/DC, Van Halen, Celine Dion, and innumerable others. It also did the "Waiting To Exhale" soundtrack. The studio currently has projects by longtime clients David Foster, Mike Frazier, and Babyface.

PAUL VERNA

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 14, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	MACARENA (Bayside Boys Mix) Los Del Rio/ C.De Yarza, M. Triay (RCA)	HIT ME OFF New Edition/ Silky (MCA)	GUYS DO IT ALL THE TIME Mindy McCready/ D. Malloy, N. Wilson (BNA)	LOUNGIN (WHO DO YA LUV) LL Cool J/ Tone (Def Jam/Mercury)	BURDEN IN MY HAND Soundgarden/ Soundgarden (A&M)
RECORDING STUDIO(S) Engineer(s)	ESTUDIO BOLA/ BAYSIDE MUSIC (Seville, Spain/Miami) Jesus Bola/Mike Triay	LARRABEE NORTH (North Hollywood) Thom Russo	SOUNDSTAGE (Nashville) Kevin Beamish	BATTERY/ THE HIT FACTORY (New York) Mario Rodriguez/ Rich Travali	STUDIO LITHO/ BAD ANIMALS (Seattle) Adam Kasper
RECORDING CONSOLE(S)	Sony-MPX 3000/ Tascam 3500	SSL 4000G	SSL 4000E	SSL 4064G with Ultimotion/ SSL 4000G	Custom API/ SSL 4064G + Ultimotion
RECORDER(S)	Sony PCM 3324A/ Spectral Digital Workstation	Studer A827	Studer D827	Studer A800/ Studer A827	Studer 800/ Studer 827
MASTER TAPE	Sony/Hard Disc	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	BAYSIDE MUSIC (Miami) Mike Triay	LARRABEE NORTH (North Hollywood) Kevin Davis	SOUNDSTAGE (Nashville) Kevin Beamish	CHUNG KING (New York) Rich Travali	BAD ANIMALS (Seattle) Adam Kasper
CONSOLE(S)	Tascam 3500	SSL 4000G	SSL 9000J	NEVE VR72	SSL 4064G + Ultimotion
RECORDER(S)	Spectral Digital Workstation	Studer A827	Studer D827	Studer A827	AMPEX ATR 100
MASTER TAPE	Hard Disc	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	ABSOLUTE AUDIO Leon Zervos	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Tom Coyne	A&M Dave Collins
CD/CASSETTE MANUFACTURER	BMG	UNI	BMG	PDO/HTM	DADC

© 1996, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.



Butcher Brothers Get Ugly. Rock band Ugly Kid Joe worked at Butcher Brothers in Philadelphia on its upcoming project, "Motel California," the first on its Evulution imprint, which is associated with Castle Records. Shown in the back row, from left, are Dennis Rider of Rider Management, drummer Shannon Larkin, guitarist Dave Fortman, Castle president/CEO Steve Lerner, and Lorraine Ellison of Rider Management. Shown seated, from left, are Castle director of sales and marketing Derek Graham, engineer Phil Nicolo, lead singer Whitfield Crane, and guitarist Klaus Eichstadt. Crouching in front is bassist Cordell Crockett.

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
MASTER TAPE	BASF	BASF	BASF	BASF	BASF

Are we dreaming? Yes. And no.



BASF

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Virgin Retail Regroups As CEO Burke Prepares To Take Helm

Chain To Focus On 'Grounded' Stores

■ BY JEFF CLARK-MEADS

LONDON—There may be fewer Virgin stores in the international market next year, but those that remain will be built on solid ground, according to the man about to take the helm of the chain.



BURKE

"I plan," says Simon Burke, "to prune it back to a point where I think it's viable. Then it can flourish."

Burke becomes chief executive of the Virgin Retail Group's retail and cinema businesses Nov. 1 (Billboard,

Sept. 7). He says he regards the task ahead as similar to that which faced him in the U.K. eight years ago, when he took over the ailing Virgin Megastore chain.

Acknowledging that Virgin has "overreached" internationally and is not profitable in several territories in which it has stores, Burke refers to his experience in the U.K., where "I closed a lot more stores than I opened to begin with."

However, he says, the stores that remain will be solidly grounded. "This is an industry where you get big ups and downs. For a retailer, you have a task something like building a house—you must build to withstand the worst of the climate, rather than the best of it."

When expansion comes, it will not be at a reckless pace. "That is a very

flawed strategy," says Burke. Rather, he notes, "We are not running out of time. I see a great future for Virgin in international retailing, but it's important to develop the business in an orderly manner."

The chain has 26 stores in continental Europe—in France, Austria, Spain, Italy, the Netherlands, Belgium, and Greece—under the direction of London-based Alastair Kerr, managing director of Virgin Retail Europe. In the U.S., there are six Virgin outlets, including its flagship site in New York's Times Square, under the command of president/CEO Ian Duffell, who also oversees Canada and South America. Duell previously commanded the retailer's operations in Australia and Japan. The latter are now under the jurisdiction of Mike Inman, president of Virgin Retail Asia/Pacific, who is also charged with the firm's expansion elsewhere in Asia. It has, however, pulled out of Australia.

In Britain, Virgin owns a 25% stake in the chain of that name, which has more than 50 stores; the remaining 75% is held by the W H Smith Group. Burke was in charge of this division, which also includes the Our Price web. W H Smith is expected to appoint his successor in due course.

A bright spot for Burke in the Virgin international pantheon is its Times Square store, which opened this summer. "The U.S. has made a hugely successful start," he says, "and we are the only home-entertainment retailer that has managed to do that and is profitable from the word go."

Asian Expansion Plans On Hold

This story was written by Steve McClure in Tokyo and Adam White in London.

Virgin Retail has scrapped plans to open its first Megastore in Singapore in the city's prime shopping district, Orchard Road. Its Asian joint venture with Ong Beng Seng's Hotel Properties Ltd. (HPL) reportedly remains intact, but the international music chain has put expansion plans



in other markets in the region on hold.

"We're waiting to see where we take the joint venture, because we were pretty close to a [Singapore] site," says Virgin Retail Asia/Pacific president Mike Inman, "but the joint venture hasn't fallen through." The decision to hold off on opening the Orchard Road location was the result of poor local business conditions and problems with the site itself, he adds.

Virgin Retail's partnership with HPL, Virgin Megastores Asia, was established this summer. Ong's company holds a 65% stake in the venture, with the balance held by the British-owned merchant, which is part of Richard Branson's Virgin Group. At the time of the deal's announcement, the two firms were expected to open sites in Malaysia, Indonesia, Thailand, and the Philippines, in addition to Singapore.

At least one leading industry

source claims that the entire Virgin/HPL arrangement has fallen through. Calls by Billboard to HPL's corporate headquarters in Singapore were not returned.

"We need a trigger—either good sites or a lot of movement in the marketplace—to get us moving [in Singapore], and that's always been the case in these markets," says Inman. He acknowledges that Virgin Retail's expansion plans with other joint-venture partners in the rest of Asia, excluding Japan, are on hold.

"Our joint venture in Hong Kong with Wheelock [Virgin Megastores Hong Kong, a 50/50 partnership] is still in place, but looking at what's going on there, it's very difficult to justify opening. It's extremely competitive, and people are losing lots of money.

"[South] Korea is probably the most exciting potential next step, but there are so many intrinsic problems," continues Inman, citing tight import restrictions as one difficulty faced by music retailers there. Virgin Megastores Korea is another 50/50 joint venture, in this case with tape-maker Saehan Media.

"The situation is still the same in all of Asia," says Inman. "We see growth, we see expansion by Tower—they seem to be doing well in certain markets, not in all—but the priority from our point of view is probably less urgent than for our partners, who, in all cases, I think, are keen to have a Virgin store in

(Continued on page 47)

U.K. Stores To Expand Book-Selling Operation

■ BY JOHN FERGUSON

LONDON—Virgin Retail U.K. is calling for a rewrite in its book departments.

The chain has unveiled details of a major expansion into book sales, with revamped sections to be added to 20 of its stores before Christmas. The remainder of the chain is set to follow suit by May 1997. At present, the largest Virgin Megastores have book departments, but the expansion is set to propel Virgin into the ranks of the country's leading booksellers.

Rob Nichols, books product manager, says, "We have been testing different ranges of books in a number of stores, and there has been an excellent response. Through this expansion, by the end of the next financial year, we expect to be in the top 10 of book retailers."

Although music biographies continue to sell well, Virgin has also discovered great demand for "hip" or cult titles, both fiction and non-fiction. Nichols adds that the chain has tested popular culture titles, a range of travel books, gay and lesbian titles, and books that cover black interests.

Under the revamp, small Virgin stores will carry 1,000 titles; larger outlets will carry up to 6,000. The flagship store on Oxford Street, London, is expected to carry 15,000 lines, according to Nichols.

However, the traditional music (Continued on page 47)

PolyGram, Dutch Chain In Dispute

■ BY ROBERT TILLI

AMSTERDAM—The thorny issue of trans-shipments in

Europe has resulted in a breakdown of communication between the Netherlands' biggest record company and the country's largest music retail chain.

PolyGram here and the 125-store Free Record Shop are effectively not speaking to each other following Free's decision to buy PolyGram discs from outside the country.

(Continued on page 47)

HMV Back On Continent With German Plan

Europe's Largest Market Elusive For Foreign Retailers

This story was prepared by Adam White in London and Wolfgang Spahr in Hamburg.

LONDON—With a flagship store in the giant CentrO retail and leisure complex near Düsseldorf, Germany, British music retailer HMV returns to the European Continent this month for the first time since its abortive French foray five years ago.

The new, 1,500-square-meter outlet was due to have its "soft" opening Sept. 12, according to HMV Group chairman/chief executive Stuart McAllister, followed by an official unveiling six days later. The store is situated within CentrO's two-level shopping mall, which has a net sales area of approximately 70,000 square meters.

The international chain intends to expand in Germany, Europe's largest music market, at a rapid pace. "It's

important for us to gain density as quickly as we can," says McAllister. "We should be looking at putting down something like 12 stores, depending on the availability and appropriateness of sites and our own ability to manage that rollout."

The managing director of HMV Germany is Steve Knott, formerly U.K. operations director of the



chain.

McAllister has been eyeing the market for at least 18 months. The company was in talks last year with WOM (World of Music) to acquire a number of its outlets, but no deal was consummated.

McAllister puts the development costs of the CentrO store at around

\$9 million, plus \$3.75 million in inventory. "That's just our start-up. We have [additional] central and system costs, but they have to be viewed as investments spread ultimately across [all the planned HMV stores in] Germany."

The company is entering a market that has been a music retailing graveyard for fellow U.K. chain Virgin and French merchant FNAC. Both tried to establish a foothold there, most notably in Berlin, in the early '90s. FNAC pulled out of that city early last year; Virgin left town the previous June.

Yet local label executives are said to be enthusiastic about HMV's arrival because of the firm's perceived dedication to music and evidence of its determination to succeed on a global scale. "If HMV pursues its strategy of staying out of regions

(Continued on page 46)

U.K. Supermarket Grows In Music

This report was prepared by John Ferguson, retail editor of Music Monitor in London.

LONDON—Another U.K. supermarket chain is staking its claim to be in the mainstream of music retailing.

Tesco, in a radical overhaul of its music departments, has launched "top 75" album sections

in more than 300 of its stores that carry music. In addition, the retail giant is to build up a catalog range in some of its larger outlets, and in October it hopes to begin supplying sales data to the U.K. charts produced by Chart Information Network (CIN).

The Tesco initiative coincides (Continued on page 46)

**Because music business
is your business,
MIDEM is where it's
at...**

... there is always strong new music presented and always a deal to be made...

Seymour Stein - Chief Executive Officer
Elektra Entertainment Group - USA

In our business it is vital to meet people face to face. MIDEM is a great spot to prepare or finalise deals....

Henri Belolo - Chief Executive Officer
Scorpio Music - France

Here at Sony, we always license master recordings and place songs at MIDEM.

Donna Hilley - President and Chief Executive Officer
Sony/ATV Træ - USA

In a world where the music business is experiencing so many changes, technological advancement and global expansion, the importance for the industry to meet and exchange is more than obvious.

Leslie Bider - Chairman and Chief Executive Officer
Warner/Chappell Music Inc. - USA

Some deals would just not be possible without MIDEM. Besides, deals simply can't be done by fax or phone,

Cheah Mun Kit - General Manager
PonyCanyon Entertainment SDN BHD - Malaysia

Fishing at MIDEM has always been worth our while.

Michael Haentjes - Chief Executive Officer
Edel Gesellschaft Fuer Produktmarketing MBH
Germany

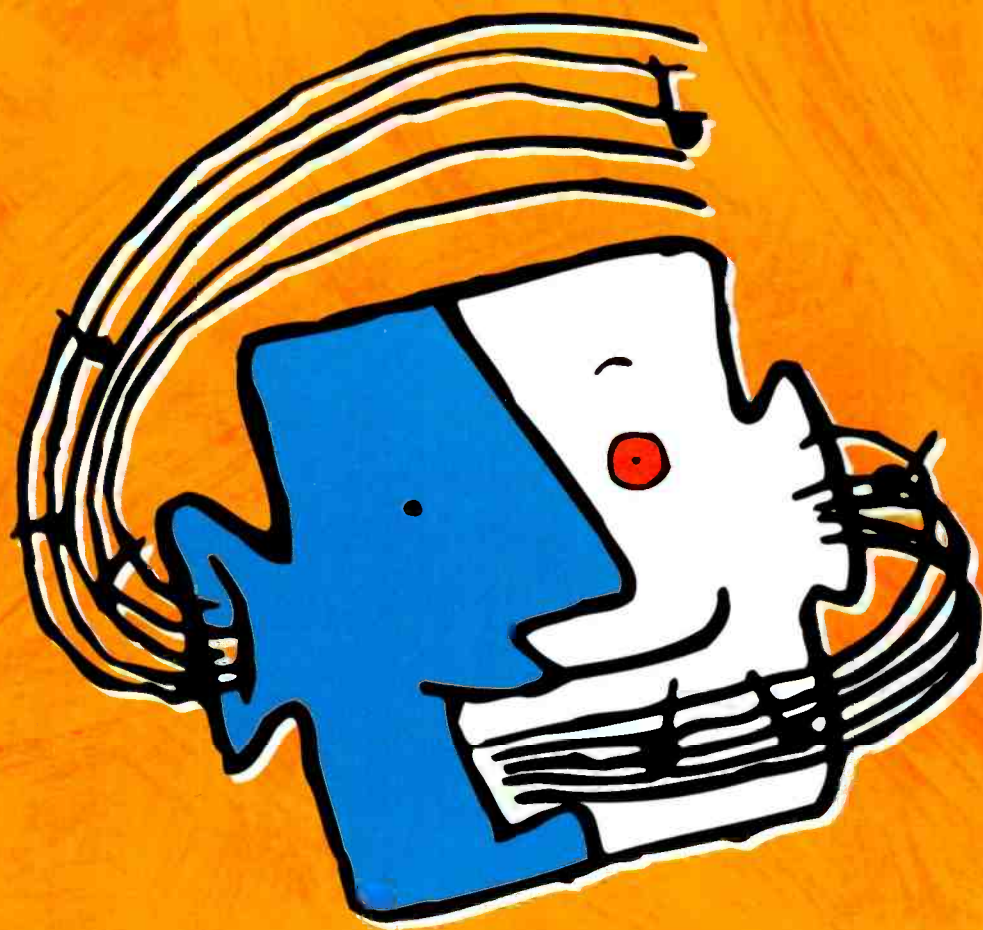
MIDEM is more than just a licensing paradise, it's also a great place to meet the artists.

Machgiel Bakker - Editor in Chief
Music & Media - Netherlands

It's the independent music convention of the world...

Michael Koch - President
Koch International - USA

Music is the keynote



Midem '97

19-23 January 1997
- Cannes



Palais des Festivals
France -

Name: _____	Position: _____
Company: _____	
Address: _____	
Tel: _____	Country: _____
	Fax: _____

FRANCE : REED MIDEM ORGANISATION LTD., BP 572, 11 RUE DU COLONEL PIERRE AVIA, 75726 PARIS CEDEX 15
TEL: 33 (1) 41 90 44 60
FAX: 33 (1) 41 90 44 50

U.K : REED MIDEM ORGANISATION LTD., 247 TOTTENHAM COURT ROAD LONDON W1P 0AU
TEL: 0171 528 0086
FAX: 0171 895 0949

U.S.A : REED MIDEM ORGANISATION INC., 475 PARK AVENUE SOUTH, 2ND FLOOR NEW YORK N.Y. 10016
TEL: 1 (212) 689 4220
FAX: 1 (212) 689 4348
Email: MIDEM@AOL.COM

JAPAN : REED MIDEM ORGANISATION REPRESENTATIVE, IRYO BUILDING 2F, 4 - 13 - 18 GINZA CHUO-KU TOKYO 104
TEL: 81 (3) 3542 3114
FAX: 81 (3) 3542 3115

GERMANY : REED MIDEM ORGANISATION REPRESENTATIVE, KULTUR & MEDIENMANAGEMENT, WILHELMSTRASSE 9 D-79379 MÜLLHEIM
TEL: 49 (0) 7631 17680
FAX: 49 (0) 7631 176823



REED MIDEM ORGANISATION
A MEMBER OF REED EXHIBITION COMPANIES

MCA Bows Millennium Classics From U.K.

Label Draws From Westminster Records Classical Catalog

BY THOM DUFFY

LONDON—MCA Music Entertainment is making a significant move into the international classical market this autumn with Millennium Classics, a line of reissued repertoire conceived and launched by MCA's international office in the U.K.

Millennium Classics draws upon the former Westminster Records catalog, which came under MCA's control with its acquisition in 1973 of ABC Records. That catalog comprises primarily material from artists who were working in Vienna in the late '40s and early '50s.

The catalog includes material by

such conductors as Hermann Scherchen and Pierre Monteux and by such performers as pianist Daniel Barenboim, soprano Teresa Stich-Randall, guitarist Julian Bream, the Vienna Konzerthaus Quartet, and the Baryll Quartet. The material includes orchestral works, chamber music, operatic performances, and solo instrumentals. The tapes of the Westminster catalog have been untouched in a climate-controlled MCA vault in Los Angeles for more than 40 years, according to the company.

Plans call for the international launch of Millennium Classics Sept. 30. Forty-five CD titles will be released, "to get the message across

that we are very serious about this market," says Meir Malinsky, VP of strategic marketing at MCA Music Entertainment International in London. While the Westminster catalog is known to classical specialists, he says, "the music is so fantastic, I would like to cross over to as large a market as possible."

Classical consultant Mark Barrett, a former marketing executive with Sony Classics, was retained by MCA to help establish a new identity for the company's activities in the classical market. Richard Ganter was subsequently named product manager of the new classical line.

The name "Millennium" was chosen as an international concept that "is going to be on everyone's tongue" in coming years, in Barrett's view. The label's bronze-colored logo—an "M" for both Millennium and MCA—suggests "bringing the past into the present" and "has the stamp of authority and permanence."

The classical market worldwide "is particularly price-sensitive now, and MCA is tackling that head on," Barrett continues. Some 70% of the Millennium Classics line will be released as the Composers Collection at a budget price, with the balance organized as the Performers Collection at a mid-price point. Distinctive packaging will help consumers identify each collection within the Millennium Classics line. Liner notes will be prepared for worldwide markets in English, German, French, and Spanish.

MCA technicians in Los Angeles transferred the repertoire to digital tapes for remastering. Further restoration was done by specialists in Hamburg using Sonic Solutions and 20-bit remastering technology. "Virtually all of this material is available here on CD for the first time," says Barrett. "It's an unusual and worthy catalog."

HMV BACK ON CONTINENT WITH GERMAN PLAN

(Continued from page 44)

where the record [retail] market is oversaturated and seeks new regions instead, it could be profitable," says Udo Lauen, sales director of WEA Records Germany, in a typical comment. He adds that HMV's international experience can provide a new stimulus to the German market.

Lauen also says that FNAC and Virgin miscalculated by paying excessive rent for prime locations in such cities as Frankfurt and Berlin and ignored the ratio between passive and active shop space. Thus, in his opinion, too little space was planned for actual selling.

"Suppliers have a healthy cynicism [about newcomers]," says McAllister, "but judging by the reactions we've seen, people are very pleased to see a company like HMV coming in. They know we're a serious partner in music terms."

For its part, HMV knows well the fate of its predecessors. "We certainly tried to study what they did and how they failed," says McAllister. "No one has a divine right to succeed in this business, whatever your name. We'll be very careful about location and the size of location, to make sure we're building optimum stores for the market we're serving. Building stores that are too big is as much a danger as building them too small."

McAllister also says that he recognizes that product sourcing is a major issue in Germany, because the price differential with other European Community markets—particularly the U.K.—has led to substantial numbers of imports. "We've been very clear with music companies that we wish to buy locally, whereas some people in the past didn't buy locally. That caused a slightly antagonistic attitude [among suppliers]. Our policy is that if product is available in the local market, then we should buy locally. If the product is not available, then we will import it ourselves."

McAllister declines to reveal trading terms in Germany. "We've had

some very interesting discussions. If we didn't believe we could obtain adequate terms within a reasonable period, we wouldn't even go there. The thing is, we have a company called HMV Germany. It's part of the German music scene and is investing a lot of money [in it]. We want it to be seen as an integral part of the local music industry. Relationships are very important."

The HMV chairman expects a strong pricing response from some competitors. "That's what they normally do," he says. "If they like anything we do, they'll copy us. Some will consider their own strategies in terms of how music retailing will be [in the long term]. There will be a provocative response from one or two people."

Fierce price-cutting by HMV's rivals in France was among the reasons the chain pulled out of that market. The U.K. company's failure there was "about location as well as price," comments McAllister. "The difference in Germany is that we're going into a location that's a very exciting shopping concept, with not only stores, but business parks, hotels, and a most beautiful leisure park." Planet Hollywood is among the other leading global entertainment brands going into Centro, he adds. There are no specialist music merchants aside from HMV, although the Karstadt department store will have this product sector represented.

HMV's opportunity to become a tenant of the Stadium Group's Centro site was apparently the result of an approach by developer Eddie Healey. The chain supported Stadium's Meadowhall development in Sheffield, England, "when things were difficult," says McAllister. Healey's subsequent involvement with the German complex prompted his call to HMV at an early stage. "Eddie came back to us and other [early Meadowhall] retailers and asked if we wanted in. We did."

Montreux Jazz Festival Swings On Its 30th Anniversary

The 30th anniversary of the Montreux Jazz Festival in Switzerland July 5-20 was highlighted by nights devoted to acts on the rosters of jazz labels, including Blue Note, Verve, and GRP. There also were concerts by such performers as Phil Collins, Simply Red, George Duke, Oscar Peterson, and Quincy Jones.



John McLaughlin was congratulated at the Montreux Jazz Festival for sales in Germany of more than 10,000 units of his latest Verve Records release, "The Promise." Shown, from left, are artist manager Christian Pegand; McLaughlin; Christian Kellersman of Verve Germany; Tim Renner, managing director, Motor Music Germany; Wulf Müller, VP of international marketing for jazz, PolyGram International; Chris Roberts, president of classics and jazz, PolyGram International; and Jean-Philippe Allard, managing director, classics and jazz, PolyGram International.



Warner Music artist Phil Collins hosted an evening of music arranged for big band in a performance fronted by Tony Bennett and conducted by Quincy Jones. Pictured, from left, are Bennett, Jones, and Collins.



GRP Records president Tommy LiPuma produced a concert showcasing artists on his label, including George Benson, the Horace Silver Septet, and the McCoy Tyner Trio. Gathered backstage, from left, are Silver, Tyner, and LiPuma.



Montreux Jazz Festival founder Claude Nobs, right, was joined by Quincy Jones at a presentation by the U.S. Postal Service of the Legends of Jazz commemorative stamp series, which is for collectors in Europe. The series was previously promoted in the U.S. via a jazz sampler compiled by Warner Bros. Records.

U.K. SUPERMARKET GROWS IN MUSIC

(Continued from page 44)

with moves by a number of British supermarket chains, including Sainsburys, Safeway, and Asda, to expand into music. Sainsburys, for example, stocks music and video titles in more than 250 of its 350 stores across the country and is also on the verge of supplying sales data to CIN.

"Our research shows that Sainsburys customers have a high ownership of video and CD players," says the retailer's music and video buyer, John Arnold. "They may have bought albums 10 years ago, and they now feel that they don't know about music. They feel alienated going into a Virgin or an HMV."

Asda, the company that first brought music to the checkout counter, generated revenues of more than \$150 million in its entertainment division for its most recent financial year. Merchandising music in 200 stores, it claims to be the fifth largest music account in the U.K. It is also the only supermarket, so far, to join the British Assn. of Record Dealers.

Of Tesco's new program, Janet Deacon, buying controller of entertainment, says, "It will be a completely new

look—new point-of-sale, new ranges. We have had a brilliant year and expect to break all our records."

However, the move looks set to intensify concern among specialist music retailers, who see supermarkets creaming off sales of major sellers, without being prepared to invest in the development of talent by racking new acts.

Tesco has 552 supermarkets; more than 300 carry music. Until now, the supermarket group has carried a mixture of top 20 and top 40 album selections, depending on the size of the store. According to Deacon, all the in-store music areas will now consist of two-bay sections, which will be stocked with Tesco's own top 75 selection—sourced through third-party distributor Entertainment U.K.—which comprises both single-artist and compilation albums.

"In the past, our ranges have been a bit inconsistent," explains Deacon, "and not really that well understood by the customers. What we are doing now is focusing on chart [product]; we are saying that chart for us should be big business, and we are going to focus on

that by investing in space and the product in our stores." In response to criticism that supermarkets do little to support new talent, she says that the new top 75 will be a lot more "adventurous" than the previous range.

In roughly 150 stores, the top 75 will be supported by a new section, "Best-sellers." Says Deacon, "The natural follow-on from full-price chart product is to provide a very credible catalog range."

Indicative of the suppliers' perspective, BMG U.K. business development manager Ed Averdieck says, "Our view on the supermarkets is that we want to encourage a new sector that is opening up. Supermarkets look as if they are growing the market, rather than cannibalizing existing sales. We are very keen to work with them."

However, PolyGram U.K. sales director Nigel Haywood adds, "When a supermarket is getting something like a 10%, 12%, sometimes even as high as a 14% market share on certain albums, you do have to wonder if it is incremental or whether they are taking it from somebody else."

ASIAN EXPANSION PLANS ON HOLD

(Continued from page 44)

their territory."

As for Singapore, the Virgin Retail executive comments, "The market has declined over the past couple of years, and it's not a big market, anyway. The site itself was good, but we couldn't get the configuration to work where we believed it would be a site worthy of our name." He cites layout and signage problems in particular. Inman adds that he and Jonathan Whitton, the company's GM for Southeast Asia, are discussing future options for Singapore.

Local industry sources say that Virgin was considering the location previously occupied by French retailer Galeries Lafayette, at Orchard Road's junction with Anguilla Park. Galeries Lafayette closed in

March. The site is a two-minute walk from Tower Records' store on Scotts Road, on the fourth floor of the Pacific Plaza shopping center.

In Japan, however, Virgin continues to expand. New stores in the cities of Niigata and Nagoya and the Tokyo suburb of Hachioji are set to bring the chain's total number of outlets to 18 over the next month. Virgin Megastores Japan, a 50-50 joint venture between Virgin Retail and department-store operator Marui, reported revenues of \$105 million for the year ending Jan. 31, projected to rise to \$130 million in the current year. The partnership opened its first store in Japan six years ago.

U.K. STORES TO EXPAND

(Continued from page 44)

areas are not to be forgotten. "We are slightly increasing the size of music biographies, and we have retained the same size on music reference and instruction," Nichols says. "But where there has been the most growth on music has been in sheet music, where we have actually doubled the size of the current offer. That has been a surprisingly successful area for us. I think it is because there isn't really anyone else on the high street selling sheet music, and it obviously complements 100% what is happening throughout the rest of the store."

As part of the book expansion, Virgin is taking spoken-word recordings out of the classical or cassette sections and centralizing them in the new-look departments, where, when possible, they will complement their respective books.

Virgin is looking to cross-promote books with other lines sold throughout the chain, too. There is a clear link between videos and books, but Nichols points out there can also be good opportunities for cross-promotions with albums. For example, Virgin is bringing together indie act Super Furry Animals with former drug dealer Howard Marks, who has a new autobiography in print. He is also featured on the cover of the band's "Fuzzy Logic" album, which contains a track called "Hanging Howard Marks."

"The promotion we are running is that if customers buy the Howard Marks book, they will get two pounds off the Super Furry Animals album," concludes Nichols. "We are looking for [cross-promotional] opportunities wherever they may be."

POLYGRAM, DUTCH CHAIN IN DISPUTE

(Continued from page 44)

Under the European Union's single market, the chain is entitled to buy records from any PolyGram affiliate—or any other legitimate wholesaler or distributor—within the EU. This phenomenon of transshipments creates huge logistical and financial problems for record companies, which remain organized on a nation-by-nation basis.

Free's commercial director, Juan da Silva, acknowledges that the chain buys stock from abroad and says of PolyGram here, "We're not on speaking terms at the moment—that's basically what's going on."

PolyGram is still fulfilling Free's orders and is delivering to stores, but the label's reps do not call at Free outlets, no special deals are being done, and no in-store artist appearances are being mounted.

PolyGram Netherlands president/CEO Theo Roos comments, "Our dispute with Free Record Shop has to do with partnership.

"We have a deal with them on various levels; for instance, running campaigns together and the in-store availability of our artists. That costs us a lot of money. So we think that if there's such a deal, one should not try to get a part of one's stock of these artists from somewhere else."

Roos reiterates the complaint of all multinational record companies that retailers undermine domestic relationships when they buy from abroad records that are available in their home country.

He states, "If Free Record Shop wants to import CDs from within the EU, then that's their decision. But in that case, they can't expect us to spend our marketing and promotion budget in their stores."

Da Silva counters, "To me, transshipments are merely a matter of the PolyGram affiliates across Europe have to sort out themselves. We are not to be blamed for buying cheaper CDs from wholesalers based in another member state.

"It appears that, in those countries, there is a PolyGram company which is hungry and sells records under the official [published price to dealers]. Apparently, both the local PolyGram office and the wholesaler make money on it; otherwise, it wouldn't happen."

Roos says he anticipates a rebuilding of relationships with Free, though Da Silva comments, "If PolyGram Holland wants the problem solved, it had better talk to its sister companies around Europe."

CCMA Honors Canadian Country

Shania Twain And Terri Clark Steal The Show

■ BY LARRY LeBLANC

TORONTO—Mercury Nashville labelmates Shania Twain and Terri Clark took three awards each, making it ladies' night at the 10th annual Canadian Country Music Awards, distributed Sept. 9 at the Jubilee Auditorium in Calgary, Alberta.

The awards ceremony, produced by the Canadian Country Music Assn. (CCMA), was broadcast live across Canada by CTV Television. The televised show, produced by Gordon James and Michael Watt and directed by Watt, will air in the U.S. Saturday (14) at 9 p.m. and 12 a.m. EDT on the Nashville Network.

This year's event was dominated by the presence of Canada's sole country superstar, 31-year-old Twain. Not only did Twain walk to the podium to pick up three awards, but there were numerous (flattering) mentions of her by other performers throughout the night. TV cameraman continually shot her reactions to other winners and other artists' performances. At one point, the show's host, Canadian actor Paul Gross ("Due South") poked fun at her ubiquitous sexy image by saying, "Imagine a Shania channel for a moment."

Sitting atop a stool with a guitar and backed by her band, Twain turned in one of the evening's top performances with her plaintive version of "Nobody Needs To Know."

To no one's surprise, Twain won the fan-voted award for entertainer of the year, presented via satellite by Capitol Nashville's Garth Brooks at what appeared to be a highly raucous Brooks concert in St. John, New Brunswick. Twain also won for female vocalist of the year and for top video, "(If You're Not In It For Love) I'm Outta Here."

"This is humbling for me," Twain said as she accepted the award for top Canadian entertainer, the final presentation of the evening. "The talent coming out of the country is amazing."

Earlier in the evening, while accepting her video award, Twain told the sold-out Jubilee Auditorium audience, "Well, I'm not outta here. I'm just getting started, I hope." While accepting the award for top female, for which she beat out Clark, Lisa Brokop, Patricia Conroy, and Michelle Wright, a visibly moved Twain said, "I'm speechless. I never thought I'd get this award again. The life of this album has been phenomenal."

Twain was the big winner at last year's CCMA presentations, where she won five awards, including top female vocalist. Her 1994 Mercury Nashville album "The Woman In Me" has sold 1.4 million units in Canada and 8 million units worldwide, according to Doug Chappell, president of Mercury/Polydor. The album is No. 23 on The Record's retail album chart for Monday (16).

If Twain dominated the CCMA Awards' closing 30 minutes, in which

her performance and awards presentations took place, the first half-hour belonged to newcomer Clark, another crowd favorite.

Hailing from nearby Medicine Hat, Alberta, Clark scored the event's sole upset, winning the first award of the evening, single of the year, for "Better Things To Do." Clark's single won against such heavy contenders as Twain's "(If You're Not In It For Love) I'm Outta Here," Paul Brandt's "My Heart Has A History," and Charlie Major's "I Do It For The Money."

"I'm so embarrassed," said a visibly unprepared Clark while accepting the award. "I really wasn't expecting to win for my single."

Clark also won for album of the year, "Terri Clark," which has reached platinum status (100,000 units) in Canada and, according to SoundScan, has sold 458,000 units in the U.S. As a newcomer, Clark also won the Vista (Rising Star) Award.

In other categories, BMG Music Canada's Major won for male vocalist of the year, his third win in a row; "My Heart Has A History," written by Reprise Nashville's Brandt and Mark D. Sanders, won as song of the year; and Prairie Oyster won the best vocal duo or group category, its fourth win in five years.

While Prairie Oysters' fiddle and mandolin player John P. Allen dedicated the band's award to American bluegrass legend Bill Monroe, who died earlier that day (see story, page 6, and Nashville Scene, page 32), pianist Joan Besen jokingly added, "This year, I'm thanking retail, so [Canadian retailer] Sam Sniderman won't yell at me after the show again."

Two veteran members of the Canadian country music community were inducted into the CCMA Hall of Honour: Larry Delaney, publisher of Country Music News in Ottawa, and singer Myrna Lorrie, best known for her 1955 hit with Buddy DeVal, "Are You Mine," which reached No. 6 on Billboard's country chart in 1955.

Although Brandt's opening performance of "My Heart Has A History" was marred by technical glitches, this year's CCMA Awards show was distinguished by the strong caliber of

performances. With 14 performances, numerous for a show of this type, the show had the air of an outdoor reunion, rather than a music-industry event.

In addition to Twain, performance highlights included Clark, Brandt, Major, Wright, Duane Steele, Prairie Oyster, Conroy, Jason McCoy, Brokop, and the Johnner Brothers.

But Brooks' appearance nearly eclipsed the show. "Check this out," the delighted, sweaty singer yelled in reference to the surging crowd in front of his St. John stage, waiting to hear the news of Canada's top entertainer. "This is the way [the crowd has] been all night. We haven't been able to control them."

MCA Nashville's Steve Warner, in Calgary, accepted for Brooks the award for top-selling album, foreign or domestic, for "Fresh Horses."

"Next to that St. John's audience, we looked like a crowd of wax statues," groused a record-industry executive who attended the Calgary show.

Following is a complete list of CCMA Award winners:

Entertainer of the year: Shania Twain (Mercury Nashville).

Female: Shania Twain (Mercury Nashville).

Male: Charlie Major (BMG Music Canada).

Group: Prairie Oyster (BMG Music Canada).

Vista (Rising Star) Award: Terry Clark (Mercury Nashville).

Album: "Terri Clark," Terri Clark (Mercury Nashville).

Single: "Better Things To Do," Terri Clark (Mercury Nashville).

Song: "My Heart Has A History," written by Paul Brandt and Mark D. Sanders, recorded by Brandt (Reprise Nashville).

Video: "(If You're Not In It For Love) I'm Outta Here," Shania Twain (Mercury Nashville).

Hall of Honour Award: Myrna Lorrie.

Industry Builder Hall of Honour Award: Larry Delaney.

Top-selling album, foreign or domestic: "Fresh Horses," Garth Brooks (Capitol Nashville).



CLARK



STEELE



TWAIN

MAPLE BRIEFS

NEW YORK-BASED TTV Records has signed a Canadian distribution deal with A&M/Island/Motown Records. The pact includes TTV's entire catalog, including recordings on its subsidiary Wax Trax! Records, Blunt Records, and TTV Soundtrax labels.

APPPOINTMENTS: At MCA Music Entertainment Canada, Ed Harris has been named director, country music marketing, and Cori Ferguson has been named manager, press and pub-

licity. At Sony Music Canada, Nat Meranda has been appointed director of Columbia Records, and Bruce Mac-tavish has been named director of Epic Records. At TMP—The Music Publisher, a subsidiary of Alliance Communications Corp., Vicki Walter has become VP of administration, and Lynda Squires-Davies has been appointed director of song-casting. Deborah Knight has been appointed public-relations manager for the SkyDome Corp. in Toronto.

HITS OF THE WORLD

© 1996, Billboard/BPI Communications



JAPAN		(Dempa Publications Inc.) 09/16/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	IS THIS LOVE	GLOBE AVE X TRAX
2	2	ANOTHER ORION	FUMIYA FUJII PONY CANYON
3	6	DENEN KOJI TAMAKI	SONY
4	3	BELOVED GLAY	POLYDOR
5	7	BODY & SOUL SPEED	TOY'S FACTORY
6	4	SWEET 19 BLUES	NAMIE AMURO AVE X TRAX
7	NEW	SWALLOWTAIL BUTTERFLY	YEN TOWN BAND EPIC
8	8	SQUALL KYOSUKE HIMURO	POLYDOR
9	NEW	NOW YOU'RE NOT HERE	SWING OUT SISTER MERCURY
10	5	CRUCIFY MY LOVE	X JAPAN EAST WEST JAPAN
ALBUMS			
1	7	HIDE PSYENCE	MCA VICTOR
2	1	T-BOLAN SINGLES	ZAIN
3	3	NAMIE AMURO SWEET 19 BLUES	AVE X TRAX
4	2	SOUTHERN ALL STARS	YOUNG LOVE VICTOR
5	NEW	PAMELAH PURE	COLUMBIA
6	NEW	DEEN I WISH	B-GRAM
7	4	CARDIGANS	FIRST BAND ON THE MOON POLYDOR
8	NEW	MIKI NAKATANI SYOKUMOTSU RENZA	FOR LIFE
9	6	SWING OUT SISTER	THE BEST OF SWING OUT SISTER MERCURY MUSIC
10	NEW	SUCHADARAPAH	GUUZEN NO ALBUM TOSHIBA-EMI

EUROCHART HOT 100		09/04/96		MUSIC & MEDIA
THIS WEEK	LAST WEEK	SINGLES		
1	2	WANNABE SPICE GIRLS	VIRGIN	
2	1	KILLING ME SOFTLY	FUGEES COLUMBIA	
3	3	MACARENA LOS DEL RIO	SERDISCO	
4	5	I CAN'T HELP MYSELF	KELLY FAMILY EMI	
5	8	SPINNING THE WHEEL	GEORGE MICHAEL VIRGIN	
6	4	WHERE DO YOU GO	NO MERCY MCI	
7	9	TIC, TIC, TAC CARRAPICHO	RCA	
8	15	VIRTUAL INSANITY	JAMIROQUAI SONY S2	
9	7	THEME FROM MISSION: IMPOSSIBLE	ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR	
10	6	FOREVER LOVE	GARY BARLOW RCA	
11	10	INSOMNIA FAITHLESS	CHEEKY	
12	11	MYSTERIOUS GIRL	PETER ANDRE FEATURING BUBBLER RANX MUSHROOM	
13	12	COCO JAMBOO	MR. PRESIDENT CLUB CULTURE/WEA	
14	14	SEVEN DAYS & ONE WEEK	B.B.E. TRIANGLE	
15	19	WHY 3T FEATURING	MICHAEL JACKSON MJJ/EPIC	
16	20	JE TE DONNE	WORLDS APART ARISTA	
17	13	LEMON TREE	FOOL'S GARDEN INTERCORD	
18	NEW	HEY DUDE	KULA SHAKER COLUMBIA	
19	16	FREEDOM	ROBBIE WILLIAMS CHRYSALIS	
20	NEW	IF I RULED THE WORLD (IMAGINE THAT)	NAS COLUMBIA	
ALBUMS				
1	1	ALANIS MORISSETTE	JAGGED LITTLE PILL MAVERICK/REPRISE	
2	2	FUGEES	THE SCORE COLUMBIA	
3	3	EROS RAMAZZOTTI	DOVE C'E MUSICA DDD	
4	NEW	PEARL JAM	NO CODE EPIC	
5	5	CELINE DION	FALLING INTO YOU EPIC/COLUMBIA	
6	4	GEORGE MICHAEL	OLDER VIRGIN	
7	6	ROBERT MILES	DREAMLAND DBX	
8	7	METALLICA	LOAD VERTIGO/MERCURY	
9	8	BACKSTREET BOYS	BACKSTREET BOYS ZOMBA/JIVE	
10	9	OASIS (WHAT'S THE STORY) MORNING GLORY?	CREATION	
11	11	PUR LIVE—DIE ZWEITE	INTERCORD	
12	10	BRYAN ADAMS	18 TIL I DIE A&M	
13	19	TYPE O NEGATIVE	OCTOBER RUST ROADRUNNER	
14	12	TINA TURNER	WILDEST DREAMS PARLOPHONE	
15	NEW	BAP AMERIKA	ELECTROLA	
16	16	CROWDED HOUSE	RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE	
17	15	DIE SCHLUMPF	ALLES BANANE! VOL. 3 EMI	
18	14	CRANBERRIES	TO THE FAITHFUL DEPARTED ISLAND	
19	17	NAS	IT WAS WRITTEN COLUMBIA	
20	18	TONI BRAXTON	SECRETS LAFACE/ARISTA	

GERMANY		09/10/96		MUSIC & MEDIA
THIS WEEK	LAST WEEK	SINGLES		
1	2	WANNABE SPICE GIRLS	VIRGIN	
2	1	I CAN'T HELP MYSELF	KELLY FAMILY EMI	
3	5	SEVEN DAYS & ONE WEEK	B.B.E. MOTOR MUSIC	
4	3	KILLING ME SOFTLY	FUGEES COLUMBIA	
5	4	WHERE DO YOU GO	NO MERCY ARIOLA	
6	6	INSOMNIA	FAITHLESS INTERCORD	
7	7	I GIVE YOU MY HEART	MR. PRESIDENT WEA	
8	10	VAMONOS	GARCIA WEA	
9	9	MYSTERIOUS GIRL	PETER ANDRE FEATURING BUBBLER RANX RCA	
10	8	THEME FROM MISSION: IMPOSSIBLE	ADAM CLAYTON & LARRY MULLEN POLYDOR	
11	12	IF I RULED THE WORLD (IMAGINE THAT)	NAS COLUMBIA	
12	18	REVOLUTION IN PARADISE	HEATH HUNTER & THE PLEAS METRONOME	
13	15	SALVA MEA	FAITHLESS INTERCORD	
14	17	FOREVER LOVE	GARY BARLOW RCA	
15	11	FADE TO GREY	MARK 'OH MOTOR MUSIC	
16	16	MISTER FEELING	MASTERBOY POLYGRAM	
17	NEW	PRAY D.J. BOBO	EASTWEST	
18	19	MILLION MILES FROM HOME	DUNE VIRGIN	
19	NEW	READY OR NOT	FUGEES COLUMBIA	
20	13	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING MCA	
ALBUMS				
1	1	PUR LIVE—DIE ZWEITE	INTERCORD	
2	2	BAP AMERIKA	EMI	
3	5	ALANIS MORISSETTE	JAGGED LITTLE PILL WEA	
4	3	EROS RAMAZZOTTI	DOVE C'E MUSICA ARIOLA	
5	4	FUGEES	THE SCORE COLUMBIA	
6	6	PEARL JAM	NO CODE EPIC	
7	NEW	PET SHOP BOYS	BILINGUAL EMI	
8	7	DIE SCHLUMPF	ALLES BANANE! VOL. 3 EMI	
9	9	WOLFGANG PETRY	ALLES ARIOLA	
10	8	BACKSTREET BOYS	BACKSTREET BOYS ZOMBA/JIVE	
11	10	TYPE O NEGATIVE	OCTOBER RUST INTERCORD	
12	13	SOUNDTRACK	TRAINSPOTTING EMI	
13	12	CELINE DION	FALLING INTO YOU SONY	
14	NEW	SNAP!	SNAP! ATTACK—THE BEST OF SNAP! ARIOLA	
15	NEW	R.E.M.	NEW ADVENTURES IN HI-FI WEA	
16	17	NAS	IT WAS WRITTEN COLUMBIA	
17	11	METALLICA	LOAD MERCURY	
18	15	MIKE OLDFIELD	VOYAGER WEA	
19	14	ROBERT MILES	DREAMLAND MOTOR MUSIC	
20	20	DIE TOTEN HOSEN	OPIUM FURS VOLK EASTWEST	

FRANCE		09/07/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	KILLING ME SOFTLY	FUGEES SONY
2	6	WANNABE SPICE GIRLS	VIRGIN
3	3	TIC, TIC, TAC CARRAPICHO	RCA
4	NEW	AICHA CHEB KHALED	BARCLAY
5	2	MACARENA LOS DEL RIO	ARIOLA
6	5	MA CARAVANE	FESTIVAL ROBLES VERSAILLES
7	4	JE TE DONNE	WORLDS APART EMI
8	7	WHERE DO YOU GO	NO MERCY BMG
9	9	SAMBOLERA MAYI SON	KHADJA NIN VOGUE
10	8	TERRE INDIGO	PHILIPPE CANDELON & BARBARA SCAFF UNE MUSIQUE
11	10	MACARENA LOS DEL MAR	BAX DANCE
12	11	PIU BELLA COSA	EROS RAMAZZOTTI ARIOLA
13	14	LES POEMES DE MICHELLE	TERI MOISE SOURCE/VIRGIN
14	12	FABLE ROBERT MILES	SONY
15	13	LEMON TREE	FOOL'S GARDEN EMI
16	19	WHY 3T FEATURING	MICHAEL JACKSON EPIC
17	17	RETURN OF THE MACK	MARK MORRISON WEA
18	15	GET DOWN (YOU'RE THE ONE FOR ME)	BACKSTREET BOYS ZOMBA/JIVE
19	NEW	SEVEN DAYS & ONE WEEK	B.B.E. VIRGIN
20	20	FASTLOVE	GEORGE MICHAEL VIRGIN
ALBUMS			
1	1	FUGEES	THE SCORE SONY
2	3	EDDY MITCHELL	MR. EDDY POLYDOR
3	2	WORLDS APART	EVERYBODY EMI
4	4	ROBERT MILES	DREAMLAND SONY
5	12	ZUCCHERO	SPRITTO DIVINO POLYDOR
6	9	CELINE DION	FALLING INTO YOU COLUMBIA
7	NEW	NENEH CHERRY	MAN VIRGIN
8	14	MAXIME LE FOSTIER	CHIENNE DE ROUTE POLYDOR
9	10	ALANIS MORISSETTE	JAGGED LITTLE PILL WEA
10	6	GENERATION DISCO	GENERATION DISCO BMG
11	5	JOHNNY HALLYDAY	LORADA TOUR MERCURY
12	8	CRANBERRIES	TO THE FAITHFUL DEPARTED ISLAND
13	15	GEORGE MICHAEL	OLDER VIRGIN
14	NEW	NAS	IT WAS WRITTEN COLUMBIA
15	13	KHADJA NIN	SAMBOLERA VOGUE
16	20	EROS RAMAZZOTTI	DOVE C'E MUSICA ARIOLA
17	11	MICHEL POLNAREFF	LIVE AT THE ROXY SONY
18	7	PEARL JAM	NO CODE EPIC
19	18	MYLENE FARMER	ANAMORPHOSEE POLYDOR
20	16	CELINE DION	D'EUX COLUMBIA

CANADA		(The Record) 09/16/96	
THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	PEARL JAM	NO CODE EPIC
2	1	TRACY CHAPMAN	NEW BEGINNING ELEKTRA
3	2	ALANIS MORISSETTE	JAGGED LITTLE PILL MAVERICK
4	5	VARIOUS ARTISTS	TRAINSPOTTING O.S.T. PREMIER
5	4	VARIOUS ARTISTS	DANCE MIX '96 QUALITY
6	6	FUGEES	THE SCORE COLUMBIA
7	3	CELINE DION	FALLING INTO YOU COLUMBIA
8	7	TONI BRAXTON	SECRETS ARISTA
9	15	VARIOUS ARTISTS	THE CROW: CITY OF ANGELS O.S.T. HOLLYWOOD
10	8	TRAGICALLY HIP	TROUBLE AT THE HENHOUSE MCA
11	9	OASIS (WHAT'S THE STORY) MORNING GLORY?	EPIC
12	10	CRANBERRIES	TO THE FAITHFUL DEPARTED ISLAND
13	12	NO DOUBT	TRAGIC KINGDOM INTERSCOPE
14	11	WHITE ZOMBIE	SUPERSEXY SWINGIN' SOUNDS GEFEN
15	17	SMASHING PUMPKINS	MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
16	13	METALLICA	LOAD ELEKTRA
17	20	MAXI PRIEST	MAN WITH THE FUN VIRGIN
18	RE	GARBAGE	GARBAGE GEFEN
19	14	A TRIBE CALLED QUEST	BEATS, RHYMES & LIFE JIVE
20	16	ROBERT MILES	DREAMLAND ARISTA

GERMANY		09/13/96	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	READY OR NOT	FUGEES COLUMBIA
2	NEW	I'M ALIVE	STRETCH & VERN PRESENT "MADDOG" FFR/LONDON
3	NEW	FLAVA	PETER ANDRE MUSHROOM
4	1	WANNABE SPICE GIRLS	VIRGIN
5	4	HEY DUDE	KULA SHAKER COLUMBIA
6	2	SPINNING THE WHEEL	GEORGE MICHAEL VIRGIN
7	3	VIRTUAL INSANITY	JAMIROQUAI SONY S2
8	NEW	ON A ROPE	ROCKET FROM THE CRYPT INTERSCOPE/ELEMENTAL
9	6	ONE TO ANOTHER	CHARLATANS BEGGARS BANQUET
10	5	I'VE GOT A LITTLE PUPPY	SMURFS EMI TV
11	NEW	ME AND YOU VERSUS THE WORLD	SPACE GUT
12	NEW	OH WHAT A NIGHT	CLOCK MEDIA/MCA
13	18	UNDIVIDED LOVE	LOUISE 1ST AVENUE/EMI
14	8	MACARENA LOS DEL RIO	RCA
15	11	HOW BIZARRE	OMC POLYDOR
16	10	WHY 3T FEATURING	MICHAEL JACKSON MJJ/EPIC
17	NEW	NOBODY'S BUSINESS	H2O FEATURING BILLIE LID-U-UP GROOVE/A&M
18	7	WE'VE GOT IT GOIN' ON	BACKSTREET BOYS ZOMBA/JIVE
19	NEW	GET UP	SUNSHINE STREET BIZARRE INC SOME BIZARRE/MERCURY
20	NEW	I WAS BROUGHT TO MY SENSES	STING A&M
ALBUMS			
1	NEW	R.E.M.	NEW ADVENTURES IN HI-FI WARNER BROS./WEA
2	6	SUEDE	COMING UP NUDE
3	1	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL MUSIC! 34 EMI/VIRGIN/POLYGRAM
4	4	ALANIS MORISSETTE	JAGGED LITTLE PILL MAVERICK/REPRISE
5	13	FUGEES	THE SCORE COLUMBIA
6	NEW	JAMIROQUAI	TRAVELLING WITHOUT MOVING SONY S2
7	5	VARIOUS ARTISTS	FRESH HITS 96 WARNER.ESP/GLOBAL TELEVISION/SONY TV
8	12	GEORGE MICHAEL	OLDER VIRGIN
9	NEW	VARIOUS ARTISTS	FANTAZIA HOUSE COLLECTION —CLUB CLASSICS 2 FANTAZIA
10	NEW	PET SHOP BOYS	BILINGUAL PARLOPHONE
11	7	SMURFS	THE SMURFS GO POP! EMI TV
12	10	OASIS (WHAT'S THE STORY) MORNING GLORY?	CREATION
13	14	NEIL DIAMOND	THE ULTIMATE COLLECTION SONY TV/MCA
14	2	VARIOUS ARTISTS	THE BEST DANCE ALBUM IN THE WORLD... EVER! 6 VIRGIN
15	9	OCEAN COLOUR SCENE	MOSELEY SHOALS MCA
16	8	CROWDED HOUSE	RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
17	17	MIKE OLDFIELD	VOYAGER WEA
18	NEW	VARIOUS ARTISTS	BOYZ OF SWING II POLYGRAM TV
19	NEW	NEW EDITION	HOME AGAIN MCA
20	11	CELINE DION	FALLING INTO YOU EPIC

GERMANY		09/13/96	
THIS WEEK	LAST WEEK	AIRPLAY	
1	1	GOOD ENOUGH	DODGY A&M
2	3	SPINNING THE WHEEL	GEORGE MICHAEL VIRGIN
3	7	VIRTUAL INSANITY	JAMIROQUAI SONY S2
4	2	I AM, I FEEL	ALISHA'S ATTIC MERCURY
5	6	HOW BIZARRE	OMC POLYDOR
6	8	SE A VIDA E (THAT'S THE WAY LIFE IS)	PET SHOP BOYS PARLOPHONE
7	4	WHY 3T FEATURING	MICHAEL JACKSON MJJ/EPIC
8	5	WANNABE SPICE GIRLS	VIRGIN
9	9	LET'S MAKE A NIGHT TO REMEMBER	BRYAN ADAMS A&M
10	15	GOODBYE HEARTBREAK	LIGHTHOUSE FAMILY WILD CARD/POLYDOR
11	11	UNDIVIDED LOVE	LOUISE 1ST AVENUE/EMI
12	10	HEAD OVER FEET	ALANIS MORISSETTE MAVERICK/REPRISE
13	13	WE'VE GOT IT GOIN' ON	BACKSTREET BOYS ZOMBA/JIVE
14	23	ME AND YOU VERSUS THE WORLD	SPACE GUT
15	NEW	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS ATLANTIC/EASTWEST
16	22	E-BOW THE LETTER	R.E.M. WARNER BROS./WEA
17	12	WOMAN NENEH CHERRY	HUT/VIRGIN
18	14	DON'T STOP MOVIN' LIVIN' JOY	UNDISCOVERED/MCA
19	37	HEY DUDE	KULA SHAKER COLUMBIA
20	21	FLAVA	PETER ANDRE MUSHROOM
21	26	ONE TO ANOTHER	CHARLATANS BEGGARS BANQUET
22	20	MACARENA LOS DEL RIO	RCA
23	18	ON STANDBY	SHED SEVEN POLYDOR
24	16	LIKE A WOMAN	TONY RICH PROJECT LAFACE/ARISTA
25	19	TUFF ACT TO FOLLOW	MNB 1ST AVENUE/COLUMBIA
26	NEW	ESCAPING	DINA CARROLL 1ST AVENUE/MERCURY
27	NEW	WE LOVE YOU	MENSWEAR LAUREL/LONDON
28	36	READY OR NOT	FUGEES COLUMBIA
29	17	WALKING ON THE MILKY WAY	OMD VIRGIN
30	38	THE GIFT	WAY OUT WEST FEATURING MISS JOANNA LAW DECONSTRUCTION
31	NEW	MARBLEHEAD JOHNSON	BLUETONES SUPERIOR QUALITY RECORDINGS/A&M
32	31	I'M ALIVE	STRETCH & VERN PRESENT "MADDOG" FFR/LONDON
33	28	IN TOO DEEP	BELINDA CARLISLE CHRYSALIS
34	NEW	THE CIRCLE	OCEAN COLOUR SCENE MCA
35	NEW	LIFE, LOVE & HAPPINESS	BRIAN KENNEDY RCA
36	NEW	UNDERGROUND	BEN FOLDS FIVE CAROLINE
37	NEW	TAKE IT EASY	LET LOOSE MERCURY
38	40	ALWAYS BE MY BABY	MARIAH CAREY COLUMBIA
39	25	FREEDOM	ROBBIE WILLIAMS CHRYSALIS
40	NEW	CHANGE THE WORLD	ERIC CLAPTON REPRISE/WEA

ITALY		09/09/96	
THIS WEEK	LAST WEEK	SINGLES	
1	4	KILLING ME SOFTLY	REGINA DO IT YOURSELF/NITELITE
2	1	WHAT GOES AROUND COMES AROUND	BOB MARLEY DANCE FACTORY/EMI
3	3	FREED FROM DESIRE	GALA DO IT YOURSELF/NITELITE
4	2	KILLING ME SOFTLY	FUGEES COLUMBIA
5	5	VIRTUAL INSANITY	JAMIROQUAI SONY S2
6	7	NEW YEAR'S DAY	GIGI D'AGOSTINO MEDIA/BXR
7	NEW	PROFESSIONAL WIDOW	TORI AMOS ATLANTIC EASTWEST
8	10	FABLE ROBERT MILES	DBX
9	NEW	LEMON DANCE	GARDEN EDEN INTERCORD
10	8	FOREVER LOVE	GARY BARLOW RCA
ALBUMS			
1	1	EROS RAMAZZOTTI	DOVE C'E MUSICA BMG
2	2	ALANIS MORISSETTE	JAGGED LITTLE PILL WARNER
3	3	ARTICOLO 31	COSI' COME' RICORDI
4	4	FUGEES	THE SCORE COLUMBIA
5	NEW	PEARL JAM	NO CODE EPIC
6	5	GEORGE MICHAEL	OLDER VIRGIN
7	10	MASSIMO DI CATALDO	ANIME EPIC
8	6	LIGABUE	BUON COMPLEANNO ELVIS WARNER
9	9	FOOL'S GARDEN	DISH OF THE DAY EMI
10	8	CLAUDIO BAGLIONI	LE ORIGINI RTI

AUSTRALIA		(Australian Record Industry Assn.) 09/15/96	
THIS WEEK	LAST WEEK	SINGLES	
1	2	MACARENA LOS DEL RIO	BMG
2	1	MACARENA LOS DEL RIO	FESTIVAL
3	6	YOU'RE MAKIN' ME HIGH	

HITS OF THE WORLD

C O N T I N U E D

NETHERLANDS (Stichting Mega Top 50) 09/04/96

THIS WEEK	LAST WEEK	SINGLES
1	1	AQUARIUS PARTY ANIMALS EDEL/ROADRUNNER
2	NEW	WANNABE SPICE GIRLS VIRGIN
3	5	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
4	2	KILLING ME SOFTLY FUGEES COLUMBIA
5	10	BANGER HART ROB DE NIJS EMI
6	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
7	9	I'M A RAVER LIPSTICK VAN
8	4	RAVE ON DJ PAUL ELSTAK MIDTOWN
9	7	MACARENA LOS DEL RIO BMG
10	6	THA CROSSROADS BONE THUGS-N-HARMONY EPIC
ALBUMS		
1	1	FRANS BAUER VOOR JOU TIPTOP
2	3	ANDREA BOCELLI BOCELLI POLYDOR
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	4	PARTY ANIMALS GOOD VIBRATIONS EDEL/ROADRUNNER
5	6	CELINE DION FALLING INTO YOU COLUMBIA
6	NEW	RENE FROGER ILLEGAL ROMEO PART 1 DINO
7	5	CAPTAIN JACK THE MISSION EMI
8	8	MARCO BORSATO ALS GEEN ANDER POLYDOR
9	9	FUGEES THE SCORE COLUMBIA
10	7	BETTE MIDLER EXPERIENCE THE DIVINE WARNER

NEW ZEALAND (RIANZ) 09/04/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	TWISTED KEITH SWEAT WARNER
2	NEW	HIT ME OFF NEW EDITION MCA
3	2	IF I RULED THE WORLD (IMAGINE THAT) NAS SONY
4	1	CHAINS DLT FEATURING CHE FU BMG
5	6	MACARENA LOS DEL RIO BMG
6	3	ZERO SMASHING PUMPKINS VIRGIN
7	NEW	HOW DO U WANT IT 2PAC FEATURING KC AND JOJO ISLAND
8	NEW	BLACKBERRY MOLASSES MISTA WARNER
9	NEW	I LIKE MONTELL JORDAN DEF JAM/POLYGRAM
10	NEW	TOUCH ME TEASE ME CASE FEATURING FOXXY BROWN DEF JAM/POLYGRAM
ALBUMS		
1	NEW	PEARL JAM NO CODE SONY
2	1	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
3	2	CELINE DION FALLING INTO YOU SONY
4	3	SOUNDTRACK TRAINSPOTTING EMI
5	4	STRAWPEOPLE VICARIOUS SONY
6	6	ROBERT MILES DREAMLAND BMG
7	5	LED ZEPPELIN REMASTERS WARNER
8	7	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
9	9	ALICE IN CHAINS UNPLUGGED SONY
10	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER

BELGIUM (Promuvi) 09/13/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	5	WANNABE SPICE GIRLS VIRGIN
3	2	BAILANDO PARADISIO DANCE DEVELOPMENT
4	3	MACARENA LOS DEL RIO RCA
5	4	TIC, TIC TAC CARRAPICHO RCA
6	6	FOREVER LOVE GARY BARLOW RCA
7	7	BANGER HART ROB DE NIJS EMI
8	NEW	NOBELPRIJS CLOUSEAU EMI
9	8	IRONIC ALANIS MORISSETTE MAVERICK/WARNER BROS
10	NEW	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER BROS.
2	2	FUGEES THE SCORE COLUMBIA
3	4	ANDREA BOCELLI BOCELLI POLYDOR
4	NEW	JEAN JACQUES GOLDMAN SINGULIER COLUMBIA
5	3	CELINE DION FALLING INTO YOU COLUMBIA
6	NEW	PEARL JAM NO CODE EPIC
7	5	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
8	NEW	ROB DE NIJS DE BAND, DE ZANGER EN HET HEISJE EMI
9	6	METALLICA LOAD MERCURY
10	8	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE

SWITZERLAND (Media Control Switzerland) 09/04/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES SONY
2	2	INSOMNIA FAITHLESS WARNER
3	3	I CAN'T HELP MYSELF KELLY FAMILY EMI
4	5	WANNABE SPICE GIRLS VIRGIN
5	4	WHERE DO YOU GO NO MERCY BMG
6	6	FOREVER LOVE GARY BARLOW BMG
7	NEW	SPRING RMB POLYGRAM
8	8	SEVEN DAYS & ONE WEEK B.B.E. POLYGRAM
9	7	MACARENA LOS DEL RIO BMG
10	10	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
ALBUMS		
1	1	FUGEES THE SCORE SONY
2	3	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	5	CELINE DION FALLING INTO YOU SONY
5	4	ROBERT MILES DREAMLAND POLYGRAM
6	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
7	6	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
8	8	BRYAN ADAMS 18 TIL I DIE POLYGRAM
9	NEW	TINA TURNER WILDEST DREAMS EMI
10	9	PUR LIVE—DIE ZWEITE WARNER

SWEDEN (GLF) 09/06/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	GYLLENE TIDER EP GYLLENE TIDER PARLOPHONE
3	6	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
4	3	KILLING ME SOFTLY FUGEES COLUMBIA
5	NEW	COCO JAMBOO MR. PRESIDENT WARNER
6	7	FREE LIKE A FLYING DEMON E-TYPE STOCKHOLM
7	4	I WON'T LET THE SUN GO DOWN ROBIN COOK STOCKHOLM
8	9	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
9	8	THA CROSSROADS BONE THUGS-N-HARMONY EPIC
10	5	TRASH SUEDE NUDE
ALBUMS		
1	NEW	PEARL JAM NO CODE EPIC
2	1	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	3	TYPE O NEGATIVE OCTOBER RUST ROADRUNNER
5	6	TONI BRAXTON SECRETS LAFACE/ARISTA
6	4	FUGEES THE SCORE COLUMBIA
7	5	NAS IT WAS WRITTEN COLUMBIA
8	7	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
9	NEW	FLESH QUARTET FIRE FIRE M&G
10	9	GEORGE MICHAEL OLDER VIRGIN

FINLAND (Seura/IFPI Finland) 09/01/96

THIS WEEK	LAST WEEK	SINGLES
1	1	TRASH SUEDE NUDE
2	2	WANNABE SPICE GIRLS VIRGIN
3	5	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE
4	8	MOVE YOUR BODY WALDO BLUE BUBBLE/BLUEBIRD
5	4	SUMMER IS CRAZY ALEXIA DANCE POOL/SONY
6	7	COCO JAMBOO MR. PRESIDENT WEA
7	3	WHO YOU ARE PEARL JAM EPIC
8	NEW	RUDE BOY LEILA K MEGA/REEL ART
9	NEW	LOVEFOOL CARDIGANS TRAMPOLINE/STOCKHOLM/POLYGRAM
10	NEW	I GIVE YOU MY HEART MR. PRESIDENT WEA
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WEA
2	2	MR. PRESIDENT WE SEE THE SAME SUN WEA
3	6	LAURA VOUTILAINEN KAKSI KARTTAA FAZER/WARNER
4	NEW	PEARL JAM NO CODE EPIC
5	4	CAPTAIN JACK THE MISSION COLOGNE DANCE LABEL/EMI
6	3	FUGEES THE SCORE COLUMBIA
7	NEW	TYPE O NEGATIVE OCTOBER RUST ROADRUNNER/POKO
8	8	APULANTA EHJA LEVY-YHTIO
9	5	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
10	9	EROS RAMAZZOTTI DOVE C'E MUSICA BMG

PORTUGAL (Portugal/AFIP) 09/10/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	PEARL JAM NO CODE EPIC
2	6	METALLICA LOAD VERTIGO/MERCURY
3	2	DELFIN O CAMINHO DA FELICIDADE ARIOLA
4	3	ENRIQUE IGLESIAS CANTA EM PORTUGUES STRAUSS
5	8	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
6	4	ROBERT MILES DREAMLAND DECONSTRUCTION
7	9	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI/GLOBO
8	NEW	FUGEES THE SCORE COLUMBIA
9	5	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
10	NEW	PET SHOP BOYS BILINGUAL PARLOPHONE

HONG KONG (IFPI Hong Kong Group) 09/01/96

THIS WEEK	LAST WEEK	ALBUMS
1	2	AMANDA LEE QI SHI GOLDEN PONY
2	1	ANDY LAU BECAUSE I CARE BMG/MUSIC IMPACT
3	8	VARIOUS ARTISTS TOUCHING WOMEN'S HEARTS VOL. 3 ROCK
4	4	EKIN CHENG IF THE SKY RAIN BMG
5	10	SOUNDTRACK WHO'S THE WOMAN, WHO'S THE MAN 2 ROCK
6	9	ALAN TAM SI QIAN XIANG HOU POLYGRAM
7	NEW	LEO KOO SECOND FAVORITE BMG/MUSIC IMPACT
8	5	EDMOND LEUNG BREATHE CAPITAL ARTISTS
9	3	AARON KWOK THE MOST EXCITING EMPIRE WARNER
10	6	SHIRLEY KWAN POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

CZECH REPUBLIC: When a fledgling band immediately plays to packed houses, either its members have a lot of friends or the music it creates chimes with the zeitgeist. With **Liquid Harmony**, it's a bit of both. Since the band's first gig at a hip Prague club in January, Liquid Harmony has won



a large fan base that is receptive to its soaring, frenetic dance music. Initially, fans flocked to see the new band formed by 22-year-old bass guitarist and keyboard/programming whiz kid **Štěpán Tůma** and 21-year-old drummer **Pavel Pelán**. Both musicians were members of seminal Czech band **the Sebastians**, an indie rock phenomenon that broke up soon after its 1993 album debut, "Blue" (Bonton Music). However, Liquid Harmony's principal cynosure is petite, U.S.-born soul singer **Tonya Graves**. Her English-language vocals blend smoothly with Tůma's synthesized buildups, Pelán's speedy percussion, and the extra beats supplied by **Pavel Kleník** on drum pads. Layers of trumpet, acoustic guitar, and samples are added to the mix, producing a sound that is perfectly in step with what is happening elsewhere in the European alternative dance scene. The four-track "Liquid EP" (Sony), which includes the standout numbers "Backspace" and "Tequila," was released

on CD and MiniDisc in May, and a two-track vinyl single, "High Resolution," came out in August. An album is planned for release by the end of the year. Meanwhile, the band continues to go from strength to strength, rapidly building a reputation as the country's premier alternative dance act.

MICHELE LEGGE

DENMARK: **Diskofil**, the best-selling act so far on the country's singles chart this year, has been presented with a combination gold/platinum disc to mark sales of 50,000 units of its debut album, "Plagiat" (Scandinavian Records). The band's name means "discophile" or "disc(o) lover," and the album title means "plagiarism," a fair indication of what to expect from a band whose humorous, pun-laden lyrics are set to a disco beat. "Diskofil loves dance music, disco music, and wants to bring it back to the '90s in a big way," explains Scandinavian Records promotions manager **Pernille Kaare**. "They play a little bit on sex and have fun with the lyrics." Diskofil's second album, "Dansant," reached stores Sept. 3; its first single, "Margarine," achieved gold status (10,000 units) after just three weeks on the chart. The song is a parody of "Macarena," the summer Euro-smash by Spanish act **Los Del Rio**. (The local pronunciation of "Margarine," with a hard "g" and a sounded "e," is almost identical to that of "Macarena.") A forthcoming single is a play on **Kylie Minogue's** hit "I Should Be So Lucky," with Diskofil singing (in Danish), "I only wear Sloggi," referring to a brand of ladies' undergarments. A popular live attraction, Diskofil plays about 100 dates per year, drawing full houses with its disco beat and costumes that give a nod to unusual sexual tastes but are so ludicrous that they do not offend.

CHARLES FERRO

NETHERLANDS: Live music and beer-drinking often go hand in hand, and Dutch brewery Heineken is certainly one of the most prolific sponsors of the gig circuit, both locally and internationally.

As in previous years, the first prize for the upcoming fourth edition of the Heineken Crossover Award—a talent show for Dutch acts that operate in the "crossover genre," with various qualification rounds and a grand finale in Amsterdam Dec. 28—will be a chance to perform live at the Heineken What is Jazz? festival in New York. For the purposes of the competition, "crossover" is defined as music that fuses combinations of jazz, funk, and pop or incorporates sampling and sequencing techniques. The award is designed to reflect popular tastes and is voted on by the public via various means, including an Internet site. HardToGet Records (CNR/Arcade Music) will release a sampler album that includes tracks by all of this year's participants and last year's winning act, **Hit The Boom!** (Global Music Pulse, Billboard, Feb. 10). Various noncompeting celebrity artists will perform in the qualifying rounds, including veteran saxophonist **Hans Dulfer**, techno innovator **Ebo Man**, jazz/dance trumpeter **Saskia Laroo**, and P-funkateer outfit **Gotcha!**



ROBERT TILLI

U.K.: **Kenny Young**, the writer of songs ranging from the **Drifters'** classic "Under The Boardwalk" to Fox's cheeky 1976 U.K. hit "S-S-S-Single Bed," has been channeling his creative endeavors into various conservation projects since the mid-'80s. The New Yorker, who moved to London in the '70s, was one of the leaders behind the Earthrise compilation albums, to which such artists as **Paul McCartney**, **U2**, **R.E.M.**, **Seal**, and **the Cranberries** have donated tracks to help subsidize programs to protect the rainforests. Now, he has embarked on a crusade to draw attention to the plight of indigenous peoples across the globe, from the Aino tribe of Japan to the Kayapo Indians of Brazil. The album's liner notes underline the link between these threatened communities and broader environmental issues. "[The native peoples'] ancient knowledge, developed through millennia of experience, observation, and experiment, is central to the survival of the planet," Young says. Working with co-producer **Franco Lautieri**, Young has woven the sounds, speech, and music of the various tribes with Western beats to create "(One:)" an album released on EMI Premier Sept. 2 under the collective name **Indigo**. The album has been endorsed by the United Nations, and all songs are credited to the indigenous peoples themselves. The collection ranges from restful, ethereal mood music to punchy, upbeat dance tracks, counting Tuvan throat-singing and Central African Pygmy chants among its exotic mix of styles. The track "Shell Shocked," which features a club remix, highlights the civil-rights movement of Nigeria's Ogoni people and may be released as a single to commemorate the first anniversary Nov. 10 of the execution of writer/activist **Ken Saro-Wiwa** and his compatriots.

KWAKU

LIFELINES

BIRTHS

Girl, Carolyn Grace, to **Peggy and Sal Bonaccorsi**, July 26 in Bogota, N.J. Mother is associate director of publishing royalties for Atlantic Records.

Boy, Noah Jon, to **Vince and Jackie DeLeon**, Aug. 8 in Clinton Township, Mich. Father is manager and buyer for the Harmony House superstore in Berkley, Mich.

Boy, Dylan Alexander, to **Rick and Julie Gershon**, Aug. 23 in Los Angeles. Father is director of publicity for Warner Bros. Records.

Twins, Lily Rosa Thompson and Nathan Francis Newcomb, to **Kerry Cooley Stroum and Jonathan Stroum**, Aug. 26 in Seattle. Mother is artist and media relations consultant for Relativity Records. Father is CEO of Pacific Interactive.

Boy, Clifford Nile, to **Pepper and Clifford Russell**, Aug. 26 in Los Angeles. Mother is national director of publicity for Warner Bros. Records. Father is regional promotion marketing manager for Epic Records.

Girl, Marirose Louise, to **Kathy and Vito Mandato**, Sept. 1 in Atlanta. Mother is manager of human resources for Turner Entertainment Group. Father is director of strategic marketing for Turner Home Entertainment Domestic Home Video.

ZOMBA PROFITS FROM 'GROUP' APPROACH

(Continued from page 41)

record labels. This opportunity would have been far less likely without the 'group' approach."

In addition to Zomba's publishing and label interests, the one-stop concept is completed with input from production music libraries; a film composer agency, operating out of the U.K.; an in-house music clearance operation; and a music editing company.

Says Portnow, "We have a publishing interest in our production music libraries that are also pitched for and licensed for film and television projects, with the success of library placements ultimately adding to the bottom line. Our music editing company, Segue, has also made a great contribution to developing the use of Zomba copyrights in films. Because Segue works on so many first-rate Hollywood films, we gain an early input on music ideas and turn to our catalogs and writers whenever there is an appropriate opportunity. In Segue's last 13 film projects, Zomba copyrights appear in eight."

Recent feature films in which Zomba song copyrights have appeared include "The Nutty Professor," "Kazam," "The Truth About Cats And Dogs," "The Birdcage," "Up Close & Personal," "Moll Flanders," "James And The Giant Peach," "The Juror," and "The Frighteners."

On TV, Zomba music has been placed in episodes of "Melrose Place," "Seinfeld," "Mad About You," "Savan-

nah," "Law And Order," "N.Y. Undercover," "Friends," "Weird Science," "The Ricki Lake Show," and "The Jenny Jones Show."

MARRIAGES

Boy, Thomas Edward IV, to **Joanne and Tommy Saffioti**, Sept. 4 in Teaneck, N.J. Mother is director of merchandising for Atlantic Records.

Boy, Dylan Alexander, to **Erika Waddell to Michael Sisk**, Sept. 7 in Jefferson, N.Y. Bride is an associate with E.S.P. Management and manages the band Smackmelon.

DEATHS

Mel Taylor, 62, of lung cancer, Aug. 11 in Tarzana, Calif. A drummer for more than 30 years with the Ventures, the group perhaps best known for the "Hawaii Five-O" theme, Taylor began his career as a studio musician. The Bobby "Boris" Pickett hit the "Monster Mash" is among his most enduring session projects. He is survived by his mother, Grace Conrad; his wife, Fiona; a brother and sister; his children Rita, Sylvia, Leon, Michael Lee, Michael Richard, and Jayme; and 11 grandchildren.

Les Carter, 53, of a heart attack, Aug. 26 in Ojai, Calif. He worked with World Pacific Records in the early '60s and in 1965 became a jazz DJ on KBCA Los Angeles. He created the "Monday Night Jazz Society" and booked such artists as Art

Pepper and Miles Davis on the program. He was PD of KPPC Pasadena, Calif., from 1970 to 1971. He and his wife, Susan, ran the record store the Music Revolution. In 1976, he began a successful career writing and producing for television and films. He is survived by his wife.

Fiona Williams-Chappel, 37, of heart failure, Sept. 4 in Rumson, N.J. She was a fashion stylist whose clients included Sting, Bruce Springsteen, and the Rolling Stones. She is survived by her husband, Chris, Bryan Adams' tour

manager; sons Tyler and Oliver; her parents; two sisters; and two brothers.

Sunny Joe White, 42, of a heart attack Sept. 7 in Boston. A radio programmer and on-air personality, White launched heritage top 40 WXKS-FM (Kiss 108) Boston in the late '70s as a disco station. He was responsible for its segue to top 40 in the early '80s and for its reputation as one of the format's most cutting-edge stations. White also programmed crosstown WZOU in the early '90s and did a brief stint on-

air at AC rival WVBF (now WROR) before retiring for several years. Most recently, he had been consulting and doing middays at R&B WILD, a station he programmed during the '70s, and had hoped to put together a network of R&B outlets with WILD as the base. He is survived by his mother.

Bill Monroe, 84, Sept. 9 in Springfield, Tenn. Monroe, with his band the Blue Grass Boys, originated the popular, distinctly American genre known as bluegrass (see story, page 6).

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.

SEPTEMBER

Sept. 13, **Deadline for ASCAP Foundation Songwriter Workshop Series**, beginning Oct. 26, New York. 212-621-6474.

Sept. 17, **Copyright Basics Seminar**, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Sept. 16, **ASCAP Rap & Hip-Hop Writers' Workshop**, ASCAP headquarters, New York. 212-621-6323.

Sept. 17, **ASCAP Female MC Rap Forum**, ASCAP headquarters, New York. 212-621-6323

Sept. 17-19, **Interactive Multimedia Assn. Expo**, Jacob Javits Convention Center, New York. 415-286-2500.

Sept. 20-22, **Women In Music Business Assn. Eastern Regional Conference**, Holiday Inn Crowne Plaza, Nashville. 619-416-0935.

Sept. 21, **"Engineering Roundtable,"** presented by NARAS Los Angeles chapter, NARAS office, Santa Monica, Calif. 310-392-3777.

Sept. 21, **How To Start And Run Your Own Record Label**, the New Yorker Hotel, New York. 212-688-3504.

Sept. 21-28, **Georgia Music Festival And Hall Of Fame Awards Show**, various locations, Macon, Ga. 404-656-7575.

Sept. 28, **sixth annual Legal And Business Issues In The Music Industry Seminar**, sponsored by Maryland Lawyers for the Arts, University of Baltimore. 410-752-1633.

Sept. 28, **"Music Biz 101: How It Works And How To Make It Work For You,"** Holiday Inn, Brookline, Mass. 508-526-7983.

OCTOBER

Oct. 1, **Tribute To Oscar Peterson**, to benefit the Jackie Robinson Foundation, Town Hall, New York. 212-222-9400.

Oct 1-3, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 203-256-4700.

Oct. 1-4, **Eighth Annual Digital Audio & Video Workshop**, Holiday Inn Select, Philadelphia. 703-907-7660.

Oct. 2, **30th annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 3, **SESAC Country Music Awards**, SESAC Headquarters, Nashville. 615-320-0055.

Oct. 6, **Gay/Lesbian American Music Awards**, Webster Hall, New York. 212-592-4455.

Oct. 9, **Not-For-Profit Incorporation & Tax Exemption Seminar**, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Oct. 9-12, **National Assn. of Broadcasters Radio Show And World Media Show**, Los Angeles Convention Center. 202-775-4970.

Oct. 10-14, **"How Can I Be Down?" Fourth Annual Hip-Hop New Jack Power Summit**, Shore Club Hotel, Miami. 212-229-5279.

Oct. 11-16, **NARM Fall Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 15, **Copyright Basics Seminar**, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Oct. 16, **City Of Hope "Spirit Of Life" Award Presentation Gala**, honors John Sykes, Universal CityWalk, Universal City, Calif. 213-626-4611.

Oct. 21, **Academy Of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 22-24, **NEMO Music Showcase And Conference/10th Annual Boston Music Awards**, Tremont House Hotel, Boston. 617-338-3144.

Oct. 24-26, **REPLitech Asia 1996**, Singapore International Exhibition and Convention Center, Singapore. 914-328-9157.

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 Hotel, San Francisco. 212-536-5002.

Nov. 8, **12th annual Technical Excellence & Creativity Awards**, honoring Brian Wilson and Willi Studer, Biltmore Hotel, Los Angeles. 510-939-6149.

Nov. 7-9, **Mickey Mantle Foundation/Del Webb Sun Cities Celebrity Golf Invitational**, Highland Falls Golf Course, Las Vegas. 619-771-1262.

Nov. 21-13, **Show Market 96: Live Entertainment Trade Fair**, Sant Jordi Palace, Barcelona, Spain. 34-3-443-01 34.

GOOD WORKS

T.J. MARTELL WEB SITE: The T.J. Martell Foundation For Leukemia, Cancer and AIDS Research has launched a World Wide Web site, developed exclusively by TRADEMEDIA.NET, a division of Philips Electronics North America Corp. Located at <http://www.tjmartellfoundation.org>, the site is an Internet information resource that highlights the organization's national philanthropic activities to fight leukemia, cancer, and AIDS. Among specific information is a foundation fact page, extensive research updates, and a listing of projects and fund-raising events planned in each region. Visitors to the site can request and submit donation and sponsorship information, giving users the opportunity for first-hand involve-

ment in the national events organized by the nonprofit group. Contact: **Todd Minnich** at 615-256-2002, **Robert Rosenblatt** at 212-878-1319, or **Evan Goetz** at 212-704-4526.

GOOD WORKS WALK: Walk Day, to benefit SHARE, a nonprofit group for women with breast or ovarian cancer and their families and friends, will be held in New York Oct. 6. As in previous years, the team walk will be dedicated to **Shirley Divers**, the Sire Records A&R executive who died of cancer in 1992. Contact: **Bernadette Gorman** or **LaTonya Jackson** at 212-246-3333 or fax 212-262-6299.

ROCKWALK DONATION: West Hollywood, Calif.'s Rockwalk has donated \$5,000 to Boys and Girls Club of America to promote music education, on behalf of four artists who will be inducted into Rockwalk Friday (20). The inductees are **Bonnie Raitt**, **Dick Dale**, **Buddy Guy**, and **Ritchie Blackmore**. A special ceremony will pay tribute to the late **Stevie Ray Vaughan**. Contact: **Maureen O'Connor** at 310-201-8800.

FOR THE RECORD

The act 311, featured in the Sept. 14 issue, is signed to Capricorn Records, with distribution handled by Mercury.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

PGD Head Sees Reorganization As Street-Savvy Move

BY DON JEFFREY

SHORT HILLS, N.J.—After a sweeping and somewhat painful restructuring of its branch system, PolyGram Group Distribution (PGD) president James Caparro rallied his troops at PGD's annual sales convention and urged them to meet the current and future challenges of the music business with confidence and passion.

In opening remarks during the four-day conference at the Hilton Hotel here, Caparro emphasized that the newly reorganized PGD would be "focusing on the street—covering the entire marketplace and not just the customer base."

He praised "independent music dealers here who epitomize what the street is all about" and then introduced the owners of indie stores George's Music Room, Track One Records, Fortnne Records, LBM Records, Music Millennium, Repeat the Beat, Magic Platter, Waterloo Records, and Shantinique Records.

PGD has won three consecutive distributor of the year awards at the annual National Assn. of Recording Merchandisers conventions. Caparro credited this success in part to a "true sense of partnership" between PolyGram's labels and PGD. Calling attention to the conference slogan—"from the strength of many comes the power of one"—he said, "We formulate plans and strategies together and execute [them] together. We don't take that for granted. That's unique in the industry."

Caparro then praised his management and field staff, giving special thanks to the heads of the sales team (John Madison), operations team (Steve Margeotes), and credit team (Bob Baker).

PGD, recognizing the new challenges of a business in turmoil over a crisis at retail, undertook a reorganization recently (Billboard, Aug. 17). The restructuring involved a move away from a traditional branch system to a regional arrangement. Former field-staffing positions were consolidated into artist-development positions.

"Most people took it as a consolida-

tion of branches," Caparro said. "We know that's not the case. That wasn't our motivation or purpose. We've had to redefine our philosophy and approach to what a distribution company is all about. Some of our competitors still don't get it."

Caparro acknowledged that the reorganization was "one of the most painful things we've ever done" because people lost jobs and others were reassigned. "I apologize for that," he said. Twenty-eight staffers were laid off.



CAPARRO

"All of you are now challenged to make sure it works," he added. "All the people redeployed understand their job. There's consistency about what's



expected of them."

Caparro took a poke at a couple of other major distributors who "spent millions hiring outside consultants to rate their performance in customers' minds. We spent nothing to come up with that focus."

But he added, "The competition's going to get a little tougher. They're going to try to narrow the gap between us and them. Don't let them narrow the gap."

Caparro stressed that one of the principal reasons for the reorganization was to better develop and break artists, which has become a more daunting task at a time when strapped retailers have had to cut back on their purchases of albums by new acts.

To underscore that commitment, PolyGram's major label groups (Mercury, Island, PolyGram Classics & Jazz, PolyGram Latino, A&M, and Motown) and some distributed labels (Capricorn, Hollywood, Platinum) brought a number of developing—as well as established—artists to perform

during the conference, which was attended by more than 180 people. During daytime label presentations there were performances by Roger McGuinn, José Feliciano, Gil Shahan, Susanna Hoffs, Flipp, Ladae, 702, Billy Porter, CeCe Peniston, Michael Brooks & the Nation, Steve Kolander, and Frank Tedesco.

The evening showcases featured Sheryl Crow, Tonic, Neal Coty, William Topley, Fulflej, Gina Thompson, the Ocean Blue, Jimmy Hall, Impromptu, Pharez Whitted, Dru Hill, Gabrielle, Nneka, Wammo, and the Spirits.

Besides breaking acts, another challenge cited by Caparro was development of MIS (management information systems). He called it "overwhelming"

(Continued on page 57)

From Punk To Jazz, Philly Store Offers Eclectic Mix Third Street Jazz And Rock Draws The Serious Music Lover

BY JEFFREY L. PERLAH

PHILADELPHIA—During the eight years Mike Hoffman has worked at Third Street Jazz and Rock, he has watched many punk rockers, metal heads, and classic rock purists gradually broaden their musical tastes.

"I've watched customers start out in their teens and branch out to various kinds of music, like serious jazz," says Hoffman, the store's manager. "They'll still maybe buy hardcore records, but they might eventually dip into Captain Beefheart or John Zorn and then jump into some John Coltrane or Miles

Davis."

Located in the Olde City section of Philadelphia, within the last vestiges of a garment district, Third Street Jazz and Rock had to develop the right formula in order to attract serious music lovers. "We're not in a shopping district or right near a college campus, so we had to gain a reputation," Hoffman says.

As many music retail chains have taken the glitzy, entertainment-center approach, Third Street Jazz and Rock, at 20 North Third St. (off Market Street), adopted a simple yet organized ambience. "It's not a carnival atmosphere here," Hoffman points out. "No monitor screens. No DJs. No bullshit. Basically, here's the inventory."

"We don't look as glossy as the chains," adds salesman Troy Wheeler. "But that's a feature customers appreciate."

What Third Street's customers also appreciate, the two maintain, is a staff that knows music thoroughly, competitive prices, and, most of all, a deep selection of titles that includes many



independent and imported releases.

"We specialize in Japanese imports of jazz, rock, and R&B, which the U.S. companies don't feel they can sell enough of," Hoffman says. Regarding the customer service offered by the store's eight staffers, he notes, "If someone comes in and says, 'I really like John Hiatt, can you turn me on to something similar?', we can do that easily."

Third Street has been in business for 23 years and was purchased by current owner Gary Lozoff in 1988. About seven years ago, it moved from a 3,500-square-foot store to its existing locale, which includes 5,000 square feet of retail space and a 2,000-square-foot warehouse.

"We were five doors down, and we just completely outgrew the old space,"

(Continued on next page)



Mike Hoffman, left, is manager/buyer of Third Street Jazz and Rock in Philadelphia. At right is salesman Troy Wheeler.

BOOT CAMP CLIK COMES WITH TWO MORE HITS

THE LATEST SINGLE

"THERAPY" B/W "PLACE TO BE"

FROM HELTAH SKELTAH'S DEBUT ALBUM

NOCTURNAL

therapy



HELTAH SKELTAH

DGC

PGD

WARRIOR

BSI

PRIORITY RECORDS

NAIRD

FROM PUNK TO JAZZ, PHILLY STORE OFFERS ECLECTIC MIX

(Continued from preceding page)

Hoffman says. "We had the slower selling CDs in stacked boxes, which we had to dig out for customers."

The store has two floors that together stock 25,000 titles. The entrance level houses jazz along with blues, R&B, new age, international, and gospel. Downstairs, there's rock/alternative, punk/hardcore, metal, folk, bluegrass/country, avant-garde, and rock oldies. The first floor also has magazines, and both levels shelve boxed sets.

Last year, the store's total sales were about \$1.8 million, and a similar total is expected for this year. The sales breakdown last year was 40% rock/alternative and punk/hardcore, 30% jazz, and 20% R&B, with the remainder consisting of other genres.

While Third Street is set up in a modest manner, the store is sometimes hopping with events. Joe Henry, John Wesley Harding, June Tabor & the Oyster Band, and Kristin Hersh are some of the artists that have performed there, and autograph signings by bands such as Sonic Youth have also spiced things up.

"Kristin Hersh has a completely different sound than Joe Henry, yet she had about 125 people," Hoffman says. "If we do some good publicity and setup, it works very well. But we're selective: We want performers who will bring in good attendance. Sonic Youth's signing was very successful."

Despite the store's straightforward



Third Street Jazz and Rock is located in the Olde City section of Philadelphia.

appearance, the downstairs floor manages to sport a more bohemian look. Promo posters hang on its walls, and items like a U2 car are suspended from the ceiling. Upon entering this room, one notices a large collection of punk/hardcore 7-inch vinyl records in bins and on the walls. Nearby are punk/hardcore CDs and vinyl LPs from bands such as Pegboy, Propagandhi, NOFX, New Bomb Turks, Tribe 8, Youth Brigade, Naked Aggression, and Poison Idea. Labels represented include Fat Wreck Chords, Thrill Jockey, Taang!, Tim/Kerr, Touch & Go, Revelation, Dischord,

Alternative Tentacles, and smaller outfits.

"We've always had strong punk sales," Hoffman says. "We have a nice collection of punk 7-inch singles and vinyl LPs. A lot of punk music is still made on vinyl."

Vinyl, however, made up less than 3% of total sales last year, he says. "We used to carry a lot of imports on vinyl, but to sell them for \$20 a shot, most people wouldn't want to pay that and instead get the CD for less," he says. "I wish there was more stuff on vinyl, because people do request it. It's something that separates us from the chains and even from a lot of mom-and-pop shops."

Third Street no longer carries used vinyl yet is in the process of deciding whether to start again. The challenge? "It's a lot of labor," says Hoffman.

The rock floor contains many bins of CDs, new and used (second-hand merchandise makes up only about 5% of the store's total sales). Much space is devoted to rock/alternative, a category that some still consider two genres but which the store believes is one.

"We need to get rid of the word 'alternative' in the record industry because it's really all rock music, whether it's Elvis Costello, R.E.M., or Led Zeppelin," Hoffman says. However, he does think punk/hardcore is a more radical animal than the more mainstream rock/alternative category.

(Continued on page 57)

newslines...

MUSICLAND reports that sales for stores open at least a year declined 4.1% in August from a year ago. Overall sales rose 2% to \$116.1 million. Same-store sales for the Superstores Division (Media Play and On Cue) increased 1.3%; for the Mall Stores Division (Sam Goody and Suncoast Motion Picture Co.), they plunged 6.3%. The company states, "We believe the continuing weakness in our sales reflects the lack of exciting new music and movie releases."



Musicland operated 1,479 stores as of June 30 (see Retail Track, page 54).

NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) says that Walt Disney Records will host an exclusive event at Tomorrowland in Walt Disney World's Magic Kingdom at the 39th annual NARM convention, to be held March 8-11 in Orlando, Fla. A stage show featuring highlights from Disney's 35th full-length animated feature film, "Hercules," will be presented.

SONY has launched a new television advertisement for the digital music configuration MiniDisc—the first global consumer ad the Tokyo-based company has ever produced. It debuted on MTV and USA Networks and next month will be aired in Europe, Asia, and Latin America.

VIACOM announces that its chairman Sumner Redstone and the company he controls, National Amusements, plan to acquire up to \$250 million worth of Viacom stock. In addition, Viacom will purchase up to \$250 million of its shares on the open market. National Amusements owns about 65% of Viacom's Class A common stock. The move is viewed by analysts as a way to boost Viacom's sagging stock price. Viacom is the owner of MTV Networks, Blockbuster Entertainment, Paramount Pictures, Simon & Schuster, and Famous Music Publishing.

RECOTON says that two plants in Lake Mary, Fla.—in which it manufactures consumer electronics accessories sold in music stores—are being picketed by the local Glass, Molders, Pottery, Plastics & Allied Workers union.

WEA Marks 25th Year At Convention



Top executives from various Warner Music Group companies took a moment from the busy convention schedule to catch up on gossip. Pictured, from left, are Terry Semel, co-chairman/co-CEO of the Warner Music Group; Russ Thyret, chairman/CEO, Warner Bros. Records; Gerald Levin, chairman/CEO of Time Warner Inc.; Sylvia Rhone, chairman/CEO of Elektra Entertainment Group; Bob Daly, co-chairman/co-CEO of the Warner Music Group; Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group; Dave Mount, chairman/CEO of WEA Inc.; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; and Les Bider, chairman/CEO of Warner/Chappell Music Inc.



Warner Bros. recording artist Rod Stewart closed the convention. Afterward, Stewart, third from the left, chatted with, from right, Russ Thyret, chairman/CEO of Warner Bros. Records; Bob Daly, co-chairman/co-CEO of the Warner Music Group; and Dave Mount, chairman/CEO of WEA Inc.

When WEA convened in Anaheim, Calif., Aug. 22-25 for its annual sales convention, the meetings took on a celebratory tone as the company observed its 25th year. Dave Mount, chairman/CEO of WEA Inc., observed that the company had shipped over 4 billion records during its existence and now employs a staff of 5,000, with 15 sales offices, two manufacturing plants, five printing plants, and five distribution centers. In all, about 1,000 attended the convention, which featured performances by Rod Stewart, LeAnn Rimes, Collective Soul, Jewel, and Better Than Ezra, among others.



Collective Soul and Jewel each received gold plaques at the WEA convention. Shown at the presentation, front row from left, are Dave Mount, chairman/CEO of WEA Inc.; Collective Soul member Ed Roland; Jewel; and Val Azzoli, co-chairman/co-CEO of the Atlantic Group. In the back row, from left, are Collective Soul members Will Turpin, Shane Evans, Ross Childress, and Dean Roland.

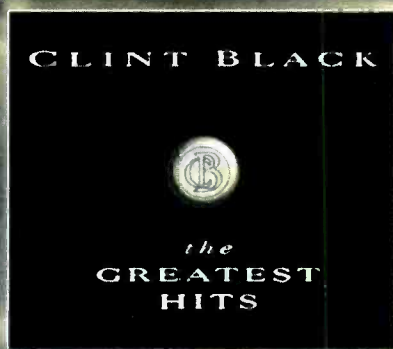


Elektra artist Ray J had them moving and grooving with songs from his forthcoming album. Slowing down after his set, from left, are Alan Voss, executive VP/GM at Elektra Entertainment Group; Richard Nash, senior VP of black music at Elektra Entertainment; Greg Thompson, senior VP of promotion at Elektra Entertainment; Ray J; Sylvia Rhone, chairman/CEO of Elektra Entertainment; Lamar Tribble, choreographer; Elektra recording artist Yo Yo; and senior VP of A&R Merlin Bobb.



Randy Patrick, WEA's regional VP based in Dallas, won the company's regional VP of the year award. Shown helping Patrick, second from left, enjoy the award are Dave Mount, chairman/CEO of WEA Inc.; George Rossi, executive VP sales and marketing at WEA; and Fran Aliberte, senior VP of music sales at WEA.

PURE BLACK



AFTER 5 PLATINUM AND MULTI-PLATINUM ALBUMS, RCA RECORDS IS PROUD TO RELEASE
CLINT BLACK - THE GREATEST HITS

*A 16 song collection featuring 8 #1 singles, 5 Top 5 singles,
and 3 new songs - including the explosive new single "Like The Rain,"
plus a rare live version of "Desperado."*



© 1998 BMG ENTERTAINMENT

GET THE SERVICE YOU DESERVE!

Let our retail experts keep you ahead of this ever-changing industry.

Hot Pricing / Weekly Specials
Highest Fill Rate In The Industry
145,000 + Title Inventory
Next Day Delivery
Electronic Ordering
Personalized Service

CD ONE STOP

CD'S, TAPES, MUSIC VHS AND LASERDISC, ACCESSORIES, BLANK TAPES, AND MORE.



Ask for our new store info-pack!

(800) 388-8889 ext. 323 (203) 798-8852 fax



Don't take chances with cheap substitutes. Demand the Best.

Divider Cards

Shelf Talkers
 Custom Styles
 Printed
 Blanks

800-648-0958

SELL YOUR MUSIC with custom promotional cards!

Full Color
 Promo Cards
\$95
 500 copies

- Feature Record Releases & Promote New Bands • Great For Recording & Sound Studios • Market Instruments & Accessories
- Perfect For Trade Shows, Fan Clubs & Promotions • Call Now For More Information & A Free Sample Kit!

Modern Postcard
1-800-959-8365

Musicland Vs. The Rumor Mill: Company's Bond Prices Decline

IN ADDITION to its other troubles, the Musicland Group appears to have a credibility problem. On Sept. 5, senior Musicland executives reportedly spoke at a J.P. Morgan high-yield bond conference and addressed the issue that has been on the minds of many in the financial community and the music industry: Will Musicland's troubles prove insurmountable, forcing the company to file for Chapter 11? On that day, the Musicland executives at the conference—said to be company chairman Jack Eugster and/or CFO Reid Johnson—emphatically stated that the Minneapolis company is not a candidate for bankruptcy. Despite that assurance, attendees and other Wall Street players clearly have their doubts. In the next three days of trading, the company's bonds went into a tailspin, with the price falling from about 65 cents (on the dollar) to 30 cents.

Musicland VP of marketing Marcia Appel says, "We have made no announcement that would send a signal causing the bond prices to drop. We can only assume that . . .

misinformation is . . . driving prices." The doubts on Wall Street mirror the worries in the music industry. While Musicland has been racking up large losses for its last three reporting periods, the rumor mill has been working overtime, repeatedly warning that Musicland would file for bankruptcy on a particular day. You may notice that each time, the day came and went without any such filing taking place. While Musicland has more than its fair share of problems, including financial ones, it has been one of the few accounts in the business to make timely trade payments throughout the year, according to the industry's credit community.

Most of the rumors surrounding Musicland have been fueled by a combination of uninformed speculation among the industry's sales community and informed concern among the industry's financial executives.

The uninformed speculation comes under the school of thought that a little knowledge is a dangerous thing. For months before Camelot Music filed for bankruptcy protection, it too was the victim of rumors that it would file for Chapter 11 on a certain date, even though at the time, it looked like the company would successfully conclude an out-of-court restructuring. The rumor-mongers, after unsuccessfully predicting approximately 20 filing dates for Camelot, got it right only after efforts at restructuring out of court failed. Although they were wrong 19 times, it takes only one lucky guess to vindicate uninformed speculation. Musicland now finds itself a victim of that vicious cycle.

Although it is a victim of the rumor mill, Musicland carries a large amount of blame for its present predicament. The company basically shot itself in the foot last year. After spending all of 1994 and most of 1995 touting Media Play to Wall Street, the concept turned out to be what Forbes magazine termed a "megaflop." While the company's mall

music store is suffering comparable-store declines, it is the Media Play division that has been racking up all of the chain's losses, according to Wall Street and trade sources. Musicland has closed about 12 Media Play outlets, and sources suggest that it must close another 25-30 to bring the chain back to profitability.

In addition to its problems with Media Play, Musicland executives hurt themselves by appearing to be slow in recognizing that the chain had more than industry problems to overcome.

But after that slow start, Musicland executives seemed to be moving quickly this summer in making cost-cutting moves. In selling its Minneapolis distribution center, Musicland reduced overhead and probably improved efficiency, with all shipments now coming out of the more modern Franklin, Ind., facility. The company has also consolidated by moving from four divisions to

two. And it continues to look for ways to cut staff. On Sept. 6, it laid off about 12 employees from its inventory management department.

Also, it has shuffled senior management and added former Leiber Enterprises president Gil Wachsmann to its team.

Although Musicland has consistently met its trade obligation, it has been straining its financial resources to do so. According to the company's 10-Q filing with the Securities and Exchange Commission, as of June 30, Musicland's revolver was almost completely drawn down. On that day, the company had used \$316 million of the \$325 million in credit available to it, leaving a slim \$9 million in credit available.

Since then, Musicland has paid down some of the outstanding balance, thanks to the sale of its Minneapolis distribution center, but Beth Heming, a company spokeswoman, refused to disclose the amount. Also, as of Sept. 11, its revolver makes an additional \$25 million in funds available, provided that the company is in compliance with all of the facility's financial covenants. Musicland executives wouldn't reveal to Retail Track if it has access to the \$25 million.

Despite Musicland's possible additional funds, the industry's financial community has a dilemma before it: Without trade support, the company doesn't have enough funds to meet the inventory demands of the holiday selling season. According to one financial executive, Musicland needs an additional \$100 million in trade credit to get through the holidays.

While there is uninformed speculation that Musicland has been asking the industry for extra dating and/or split payments to get it through the holidays, sources say that the company is only reminding senior music executives that it can get by with normal trade credit terms. But even that reassurance raises new concerns. In the words of one senior industry executive, "Even if they can get through Christmas with our support, then what happens? Can they turn this thing around?"

That, my friends, is a question only time can answer.

RETAIL TRACK

by Ed Christman



Disney

TRACK



101 DALMATIANS

FOR KIDS (AND PUPPIES) ON THE GO!

A brand-new Read-Along from Walt Disney Records is about to bowwow its way into the hearts of families everywhere. There's nothing more fun for kids (and dogs) than listening to Read-Alongs in the car, and the new *101 Dalmatians Read-Along* is the latest way for children ages 2 through 8 to relive the film adventure. Featuring full-color photographs taken from the new live-action film and original narration and sound effects, this is sure to be one best-seller for kids on the go that you won't want to miss. Hurry and order today!



Ship date: 9/24/96

Share the music of Disney at our website:

<http://www.disney.com/DisneyRecords>

WALT DISNEY RECORDS

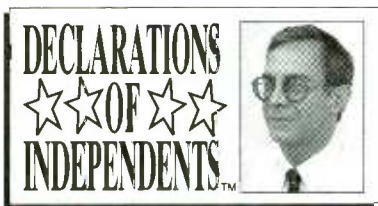
©Disney

Music Keeps On Truckin' On 'Rig Rock Deluxe'

TRUCK STOP DILETTANTE: Declarations of Independents has never piloted a big rig—shucks, we can't even drive a car—but we shore do like that truck-drivin' music. So we were doggone pleased to get a copy of "Rig Rock Deluxe," a new collaboration between two of our favorite indie labels, Diesel Only Records and Upstart Records

Diesel Only is the brainchild of musician/producer/record nut **Jeremy Tepper**, who formed the imprint several years ago to elevate the tradition of truck-driving music, a deathless country music subgenre since Texas swing bandleader **Cliff Bruner** cut "Truck Driver's Blues" in 1939. Tepper has issued a raft of Diesel Only singles and two previous compilations, "Rig Rock Truck-stop" and "Rig Rock Jukebox," featuring contemporary 18-wheeler sounds, but "Rig Rock Deluxe" lives up to its handle by delivering the label's best collection to date.

The album offers an incomparable array of veteran country performers, modern country acts, and country rock and "no depression" artists, essaying an amazing batch of highway hummers. The talent includes Flag Waving idol **Don Walser**; **Buck Owens & His**



by Chris Morris

Buckaroos; a pairing of **Red Simpson** and guit-steel hotshot **Junior Brown**; **Marty Stuart**; Austin, Texas, goddess **Kelly Willis** (performing **Little Feat's** "Truckstop Girl"); "no depression" standard-bearer **Son Volt**; **Steve Earle** (playing **Townes Van Zandt's** "White Freight Liner Blues" live with his all-star acoustic band); trucker music ace **Del Reeves** in tandem with **Jim Lauderdale**; **Nick Lowe**; and **Lowe's** guitarist (and former member of **Commander Cody's Lost Planet Airmen**) **Bill Kirchen**.

The package concludes with a performance of the **Dave Dudley** classic "Six Days On The Road" by an ad hoc unit that includes **Dale Watson**, **Rosie Flores**, **Wayne Hancock**, **Toni Price**, **Kim Richey**, **Jon Langford** of the

Mekons, and the favorite sons of **Springfield, Mo., the Skeletons**.

Even if a Greyhound bus is your preferred conveyance on the interstate, you should be able to find something to tickle your musical wanderlust on "Rig Rock Deluxe." Now, if you'll excuse us, we've got some long haulin' to do.

KOCH COLLECTS ICHIBAN: Some in the house at the Independent National Distributors Inc. convention in Los Angeles last month must have wondered why an Ichiban Records presentation scheduled for one morning session failed to materialize.

The answer arrived recently in the form of an announcement that Ichiban has signed an exclusive U.S. national distribution agreement

with **Koch International** in Port Washington, N.Y. Koch will now handle all product from **Ichiban** and its affiliates, including **WRAP**, **Wild Dog Blues**, **Sky**, **Soul Classics**, **Techno 404**, **Naked Language**, **Kingfisher**, and **Altered**, as well as distribution for 35 **Ichiban Distributed Label** imprints. **Ichiban International** will continue to be handled exclusively by **EMI Music Distribution**.

In a separate deal, Koch has picked up exclusive distribution rights for the **Signature Sounds Recording Co.**, a Massachusetts-based specialist in the blues, folk, and singer/songwriter genres. The 2-year-old label's roster includes guitarist **Jim Henry**, vocalist **Louise Taylor**, poet/songwriter

(Continued on next page)

THE LAST
Gin & Innuendoes
SST 323 (CD)

The first CD in six years from L.A.'s legendary pop romantic troubadours.
also available
GONE
"Best Left Unsaid"
SST 313 (CD)

SST RECORDS, DISTRIBUTOR FOR:
SST, CRUZ, NEW ALLIANCE
CALL: 310-590-8853 FAX: 310-590-8513
WRITE: P.O. BOX 1, LAWNSDALE, CA 90260 USA

Member of **NAIRD**

You Order Product, You Get Something Back! and It's More Than a "Thank You!"

Valley Record Distributors Introduces:



Prime Points Program

P3 is Valley's new frequent buyer program.

What's P3 all about? Simply put, we place specific titles on sale weekly. When you buy those titles, you get points for each unit. Once you've accumulated enough points, you can redeem them for a wide array of business tools like:

- Multi-media computers - Fax Machines - Printers - Copiers
Software - Scanning Guns & Wands and, much, much more.

Sounds interesting? For more information and a full package on the P3 program, call: 800.845.8444 (ask for Account Development Manager)

This innovative new program is available to Valley accounts only.

THREE TIMES IN A ROW
NARM
ONE STOP OF THE YEAR
1993 • 1994 • 1995

Satellite
<http://www.valsat.com>



VALLEY RECORD DISTRIBUTORS

For more information and to receive our 800-page catalog
Call Toll Free: 800.845.8444 Fax Toll Free: 800.999.1794
Outside U.S. Call: 916.661.6600 Fax: 916.661.2502

Connecticut Sales Office: 888.321.0027 - Nebraska Sales Office: 800.383.3257
<http://www.valsat.com>

COMPACT DISCS
CASSETTES
VIDEOS
VINYL
CD SINGLES
CASSETTE SINGLES
CD-ROM
ACCESSORIES

you're not just another number... **WE VALUE OUR CUSTOMERS!**

- Knowledgeable and friendly sales reps ready to answer any questions
- Same day shipping
- Weekly mailer
- Inquire about **FREE NEXT DAY DELIVERY**

WHAT MORE COULD YOU WANT?

LOW PRICES • GREAT SERVICE
WEEKLY SPECIALS • EXCELLENT FILL

IMPACT
MUSIC
1.800.899.DISC 3472

CD CD-ROM
PRESSING SERVICES

- ★ Premastering / Encoding
- ★ Mastering / Galvanic
- ★ Glass Mastering
- ★ Replication
- ★ 5 Color Multi-Color Printing
- ★ Complete Packaging

OPTIMAX
TEL (800) 228-6988
FAX (909) 598-3867

NOTHIN' LIKE THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

DIVAS AND THUGS: Listeners who appreciate a little diversity should certainly take to the soundtrack from "Set It Off," due Sept. 24 on Elektra.

"Sometimes, we mistakenly narrowcast and niche-market a soundtrack, to the point where you lose a good portion of the audience that's out there," says Elektra president **Sylvia Rhone**. "People have much more diverse tastes than that, and our intent was to give them a stellar soundtrack that reflects those tastes."



That desire is reflected in the first spate of singles from the soundtrack, which includes "The Days Of Our Lives" by **Bone Thugs-N-Harmony** (one of the most-played songs on urban radio its first week of release) and "Missing You," a cross-generational diva summit that teams **Brandy, Gladys Knight, Tamia, and Chaka Khan**.

"Getting those four women together was a thrill, because there are very few event projects that work without a hitch," says Rhone. "The

song is integral to the development of the film; there's a scene that was specifically designed for it, since it lyrically encapsulates the four personalities so well."

The film, which New Line Cinema will release nationwide Nov. 6, injects the female-bonding experience of "Waiting To Exhale" with a fast-paced action-film subtext that's carried off superbly by stars **Jada Pinkett, Queen Latifah** (who performs the film's theme, an **Organized Noize**-produced remake of the '80s dance hit of the same name), **Vivica Fox, and Kimberly Elise**. Early music-industry screenings have been well-received, according to Elektra marketing director **Jayson Jackson**.

"We're going to be doing as many screenings as possible, because the response has been overwhelming," he says. "We'll do promo screenings in the top 50 or so markets in the two weeks before the film is released, which will coincide with our next rollout of singles."

That next run includes a new track, the sultry "(Don't Let Go) Love" from **En Vogue**, which serves as a teaser for an album to be released in early spring, as well as the recorded debut of **Ray J. Norwood**, Brandy's younger brother. Rhone says that Norwood "electrified the WEA convention when he performed there and served notice that he is going to be a star."

Jackson says that the label is concentrating on aggressively pursuing retail visibility for the long run. "We started with 'Missing You,' for which we did a single streamer picturing all four women," he says. "We've also done countertop displays to be placed at checkout for that single, for Queen Latifah—all of which point people toward the album release."

ISLAND LIFE: "Tree's Lounge," the directorial debut of cult actor **Steve Buscemi**, will no doubt conjure up wistful and debauched memories for Long Island, N.Y., natives simply by virtue of its title, named for the legendary L.I. lounge in which it's set. But even if you can't decipher a "Lawn-guy-land" accent to save your life, there's lots to like on the soundtrack, which is set for release Oct. 8 on MCA.

The initial single will be the title track/theme song, written and performed by Canadian **Wunderkind Hayden**. The song will be promoted to alternative and triple-A formats, and it will be accompanied by a videoclip directed by Buscemi. Live Entertainment will release the film in New York Oct. 13, with a 25-city opening two weeks later.

HIGH LONESOME: As fall descends, it seems appropriate to turn to music that's a bit more windswept and lonesome than summer's sunny sounds—which might explain the repeated play we've been giving to **Sheldon Miowitz's** score to "Troublesome Creek: A Midwestern." In tandem with Western guitar master **Duke Levine**, Miowitz (who plays guitars, keyboards, and dulcimer) has created a high lonesome aural vista that's as bracing as a first frost. Daring Records (via Rounder) released the album—taken from a film that won both the grand prize and the Audience Award at this year's Sundance Film Festival—Sept. 3.

SCOTT SOIREE: The late **Raymond Scott**, whose whimsical jazz stylings provided the soundtracks to more than 100 Warner Bros. cartoon shorts, not to mention more recent use in Nickelodeon's "Ren & Stimpy" series, will be feted at a Sept. 21 concert at New York's Bottom Line. **Irwin Chusid**, director of the Scott Archives, has assembled a genre-bending array of musicians for the evening's two shows, including **Smithereens** drummer **Dennis Diken**, **Waitresses** founder **Chris Butler**, and sax player **Mike Hasham** (who played with **Dizzy Gillespie** and **Cab Calloway**).

Please send material for *Nothin' Like the Reel Thing* to David Sprague, Contributor, Billboard, 1515 Broadway, New York, N.Y. 10036; phone 718-626-3028; fax 718-626-1609; E-mail Spizbo@aol.com.

INDEPENDENTS

(Continued from preceding page)

Pete Nelson, and bluegrass band **Salamander Crossing**.

FLAG WAVING: Guitarist **Davie Allan** often has the tag "the king of biker rock" hung on him, thanks to his memorable work on the soundtrack to the 1966 hog-ridin' classic "The Wild Angels."

But Allan, whose album "Fuzz Fest" has just been issued by AVI's Atomic Beat imprint, learned that his style isn't necessarily embraced by the chopper crowd when he played the charitable Harley-Davidson Love Ride in L.A. last year.

"All they wanted to hear was country music," Allan recalls with a chuckle.

Allan is certainly one of the most formidable rock instrumentalists; he has an unmistakable signature sound, a fuzzed-out tone produced by his 31-year-old Fender Jazzmaster and a Roland guitar processor. (In his heyday, he produced a similar effect with a Mosrite "Fuzzrite" unit.)

"Blue's Theme" from "The Wild Angels" rose to No. 37 on the Hot 100 Singles chart in early 1967, but spotty promotion kept it from climbing higher. "If we'd had [air-play] all at once, it would have been a top five record," says Allan, who points out that the instrumental was a smash in some regions.

Sadly, much of his enormous body of Track Records work from the '60s, the majority of it cut for low-budget movies, has been out of print for years, due to certain conflicts (which the axeman is hesitant to discuss) with his former label boss.

Allan roared back into view in 1994, when Iloki Records' **Chris Ashford** released "Loud, Loose & Savage," a collection of tracks cut between 1983 and 1994 for Ashford's What Surf? compilations and a mini-album on Dionysis. The Iloki set seemed to energize the soft-spoken guitarist.

"All of a sudden, I started writing all these tunes," Allan says. "It was bogging my mind. I didn't know where they were coming from."

With Ashford again acting as producer, Allan entered the studio with his working combo, which includes former **Textones** and **Dream Syndicate** bassist **Dave Provost** and drummer **David Winograd**. The resultant "Fuzz Fest" includes a heavy-duty slab of barn-burning Allan originals, plus two **Henry Mancini**-penned numbers, "Experiment In Terror" and "The Party" (fittingly, both soundtrack material), originally recorded for Del-Fi's Mancini homage "Shots In The Dark."

Allan's renewed visibility in the record marketplace has led to some L.A.-area gigs, and the guitar slinger is talking to agents in hopes of securing national dates. Through the good graces of fellow icon **Dick Dale**, he has secured an endorsement deal with Dean Markley strings. And he enlarged his group to a quartet with the recent addition of **Carmen Hillebrew**, former leader of ace L.A. garage punk combo **Riot Act**.

Here's hoping that Allan's fuzz fest will arrive at a pit stop near you soon.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND 59 weeks at No. 1	265
2	2	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	272
3	3	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	196
4	5	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	95
5	4	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	26
6	6	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	279
7	9	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	276
8	12	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	274
9	8	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	259
10	15	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	42
11	16	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	31
12	7	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	271
13	10	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	64
14	13	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	68
15	20	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	251
16	38	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBAY ROAD	122
17	46	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	153
18	18	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	243
19	19	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	247
20	17	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	259
21	22	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	153
22	14	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	268
23	11	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	24
24	31	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	223
25	21	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	7
26	25	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	19
27	30	THE CRANBERRIES ▲ ISLAND 514156 (10.98/17.98) HS	EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE?	6
28	27	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	268
29	28	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	178
30	45	THE BEATLES ▲ CAPITOL 97039* (15.98/30.98)	1967-1970	77
31	23	311 CAPRICORN 942026/MERCURY (9.98 EQ/16.98) HS	GRASSROOTS	2
32	24	311 CAPRICORN 942008/MERCURY (9.98 EQ/16.98) HS	MUSIC	2
33	—	THE BEATLES ▲ CAPITOL 97036* (15.98/30.98)	1962-1966	59
34	36	ADAM SANDLER ▲ WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	7
35	42	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	108
36	34	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	166
37	—	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	55
38	33	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	261
39	—	CELINE DION ▲ EPIC 52473 (10.98 EQ/16.98)	CELINE DION	1
40	26	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	128
41	40	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	226
42	41	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	258
43	47	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	21
44	50	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	73
45	43	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	21
46	29	GUNS N' ROSES ▲ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	170
47	37	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	272
48	48	CAROLE KING ▲ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	91
49	—	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	3
50	39	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	26

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

FROM FUNK TO JAZZ, PHILLY STORE OFFERS ECLECTIC MIX

(Continued from page 52)

As a result, punk/hardcore gets its own section at Third Street.

For the most part, Third Street does not rely on top-of-the-chart releases for the majority of its sales. Rather than competing with the chains on selling Metallica's "Load," for instance,



Third Street Jazz and Rock, an independent music store in Philadelphia, specializes in hard-to-find Japanese imports.

Third Street will try to sell a Metallica import or a tribute album recorded by Swedish bands. The last White Zombie record did "OK" at Third Street, Hoffman says, "but not OK according to the history of its sales... The store has never sold mass quanti-

ties of any one thing. Instead, we sell a lot of different titles."

As patrons enter Third Street, they step into a vast space filled with all kinds of jazz recordings. Two recent best-selling jazz titles at the store were by Jimmy Scott and Cassandra Wilson. Although Third Street sells many top-selling jazz CDs, it has developed a steady jazz clientele and its selection goes far beyond the chart-toppers. The store's jazz collection includes classics by Duke Ellington, Louis Armstrong, Ella Fitzgerald, Benny Goodman, Charlie Parker, and other legends; contemporary instrumental works by Norman Brown, Rick Braun, Jeff Lorber, and others; titles by vocalists such as Carmen Lundy, Diane Reeves, and Denise King, a local talent who Wheeler believes has "one of the finest voices in the nation"; and fusion releases by Weather Report, Mike Stern, John McLaughlin, Chick Corea, and other virtuosos.

A few months ago, the store started selling oldie 7-inch singles from reissue labels. "Either people buy lots of them," says Hoffman, "or they just walk right by those racks."

The store orders from more than 50 labels, distributors, and wholesalers, yet buys mostly from the labels, "even from the indies," Hoffman says. Ordering on a weekly cycle, Third Street uses such distributors and wholesalers as Dutch East, Cargo, Caroline, DNA, Koch, Revolver, Phantom, Twinbrook, Passport, and Independent National Distributors Inc.

Third Street's main competitors on major-label product are the chains. Both Tower Records and HMV are within walking distance, and Tower has three other stores in the Philadelphia region. "But we have survived them all," says Hoffman.

One reason is the store's personal attention to its customers, many of whom have become regulars, accord-

ing to Wheeler, who adds that special orders are "the norm" at Third Street. "We will hunt records down," he says.

The store also prides itself on having customers from Delaware, New York, New Jersey, Washington, D.C.,

and Maryland, who make purchases in person and through mail order. Says Wheeler, "Some of our big customers are through mail order from out of state."

PGD REORGANIZATION

(Continued from page 51)

and added, "It's taken a while longer than we thought, but we believe we see the light at the end of the tunnel."

There have been encouraging signs, he pointed out, in working toward the goals of warehouse and sales force automation. These advances will allow the distributor to process customer orders faster, cheaper, and more efficiently. Sales reps in the field, for example, will be able to execute orders via E-mail on laptop computers.

"It's required a lot of micro-managing on the part of users and the technology folks," said Caparro. "It's the most frustrating project to manage. But it will allow you to redefine how you do your work. More effectively and efficiently."

He said that by April of next year, MIS "will be fully operational."

Caparro conceded that PGD was "very worried" about the "terrifying" state of the retail marketplace.

He said, "If two of the best-run chains [Camelot and Wherehouse, which are in Chapter 11 bankruptcy] failed, ask yourself the question, Who next? There are still far too many outlets selling music. A number of marginal stores need to be closed. There's too much debt on balance sheets. They've got to be flushed out. There's too much margin pressure from low-ball competition."

He acknowledged that the retailers' cash flow problems have put pressure on the record companies' finances as well.

"We must protect ourselves but work with the customers," he said. "The credit folks are empowered with a lot of responsibility. The bad debt reserves have been drained."

And he added a pessimistic note. "There are serious problems yet to come. We haven't seen the bottom of this ugly period. But in the next 12 months it will start to turn."

Caparro concluded, "We're walking a tightrope. We need cooperation without sacrificing our well-being."

On another issue of importance to retail, PGD announced during its convention that it had suspended the source-tagging of CDs (Billboard, Sept. 7). PolyGram had been the only major record company to install electronic

anti-theft tags—developed by Sensoromatic Electronics—on its product. As a result of PGD's decision, Checkpoint Systems, a manufacturer of a competing security system, and Target Stores, a discount department store chain, dropped their lawsuits against the distributor.

But Caparro emphasized that PGD remains committed to the concept of source-tagging, which would save retailers money in labor and shrinkage costs. (Retail accounts now have put the tags on merchandise in their stores or warehouses.)

Caparro ended his remarks by saying, "It's a different company than it was two years ago. Stronger, more aggressive. Don't be intimidated by the future, be challenged by it."

400 CD BOOKLETS in 2 SQ. FT.!

actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

Browser[®]
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822-0822 • Tollfree: 800-822-4410

Write or call for FREE sample!

Patents 4813534 & 4899879

H.L. DISTRIBUTORS, INC.

Tired of leaving messages on voice mail and hoping someone will call you back?
YOU SHOULD HAVE CALLED H.L.!

1-800-780-7712
LOCAL: 305-262-7711 • FAX: 305-261-6143
6940 S.W. 12 Street Miami FL 33144
SERVICE IS OUR MAIN PRIORITY

- ▶ Compact Discs
- ▶ Cassettes
- ▶ Videos
- ▶ Laserdiscs
- ▶ Accessories
- ▶ Excellent Service
- ▶ Super Prices
- ▶ Best Fills
- ▶ Knowledgeable Sales Reps.
- ▶ Same Day Shipping
- ▶ Deep Catalog
- ▶ Customer Satisfaction Guaranteed!

a new era in music retailing

CD Listening Stations from the World Leader in Interactive Merchandising Systems

Music previewing works and CD Listening Stations from MTi will help you sell more CDs. Get them now and your customers will have a reason to return to your store again and again!

Call MTi at (800) 426-6844 for more information
Distributorships available in some areas



- Durable & Reliable
- Easy Installation & Operation
- Unparalleled Sound Reproduction
- Virtually Unlimited Custom Fixturing & Graphics Available



1050 NW 229th Ave, Hillsboro, Oregon 97124, USA
(503) 648-6500 ■ (800) 426-6844 ■ Fax: (503) 648-7500
mti@teleport.com

The Enter*Active File

MERCHANTS & MARKETING

David Bowie Single Exclusive To Internet

BY BRETT ATWOOD

LOS ANGELES—David Bowie has a new single—but don't go scouting out your local record store to find it. Bowie's jungle bass dance track "Telling Lies" is available only on the Internet, at the official David Bowie World Wide Web site (<http://www.davidbowie.com>). The song is from Bowie's new Virgin album "Earthling," which is expected to hit stores in late December or early January.

"The genesis of the idea came from Virgin Records," says Bowie. "They are very hip on the Internet and wanted to do this."

"Telling Lies" was recorded in New York earlier this year and has been played live extensively during Bowie's ongoing world tour. The song will not be commercially released to retail or radio. Instead, three remixes are being made available at the Web site, which is developed and maintained by N2K Entertainment. The Adam F. mix of the track was unleashed Sept. 11, while the Feelgood jungle mix and the Paradox mix, which is by the U.K.'s A Guy Called Gerald, will be made available in the next few weeks.

"This foretells what is about to hap-

pen to the industry with the distribution of music electronically," says Larry Rosen, N2K chairman/CEO. "Some people in the industry are panicked, while others see a tremendous opportunity."

Users have a choice of several types of Internet audio technology with which to receive the song, including audio streaming (RealAudio, Shockwave audio), which will deliver it instantaneously. A downloadable audio wave file will also be made available, which allows patient computer users to permanently store the complete song in near-CD-quality audio on their computer hard drives.

"We are going to look closely to see what sort of options people prefer," says Rosen. "Some people will want the instant gratification of audio streaming, while others will wait for the song



BOWIE

to download so that they can get better quality."

The new single hints at a new musical direction for Bowie, who says that his next album embraces a mix of styles, including jungle, industrial, and hard rock. The first track, "Telling Lies," relies heavily on the jungle bass sound that is popular in many dance clubs.

"The sound is jungle, which is big in the U.K., but I don't think the U.S. has really discovered it yet," says Bowie. "There was a track on 'Outside' called 'I'm Deranged,' which David Lynch is using in his next film, which was jungle. It has a lot of resonance to it, and I have wanted to explore more of that sound, but it just didn't suit the narrative of the 'Outside' album."

Bowie says that he is not concerned about the fact that his new material is being distributed electronically, free of charge over the Internet.

"I've always felt the most excited when I am in an area that I don't know the end result," says Bowie. "It's out of the depth of my consciousness, but I know that some exciting things are happening. If I do know completely what is going to happen to my music, then it is artistically mundane—a lot of crap with maybe one or two nuggets of good

material. But I don't want to play it safe, and I don't want to know the repercussions of what this may bring. I'm amazed that Virgin has agreed to go along with it. It's big of them to do this. So much of the future of music is on the Internet, with Shockwave and RealAudio. At the moment, it's really crappy quality still—but things will speed up soon."

The official Bowie Web site contains extensive information about the artist, including tour dates, photographs, audioclips, cover art, biographies, and a fan bulletin board.

In addition, the site links to the N2K-owned retail site Music Boulevard, which is selling the entire Bowie catalog of albums, including many that are specially priced for this promotion. Many of Bowie's albums, including "Heroes," "Hunky Dory," and "Aladdin Sane," are being sold on CD for \$10.22 by the retailer.

A CompuServe chat with Bowie preceded the unveiling of "Telling Lies." Borrowing from the deceptive theme of the song's title, Bowie was joined by two impostors for the global chat, which aimed to challenge fans with a barrage of true and false responses to their questions to Bowie.

Radio Stations Explore Latest Hi-Tech Options

TECHNOLOGY AND RADIO: Recent technological developments in the music industry, such as Internet-delivered audio, are having a strong and quick impact on the future of radio. But these digital advancements do not come without a price, according to executives who spoke on a technology panel at the Billboard/Airplay Monitor Radio Seminar, held Sept. 5-7 in New York.

The most obvious and immediate hi-tech development with which many stations are dealing is the Internet. There are more than 2,000 radio stations with World Wide Web sites, according to Paul Miraldi, director of marketing, promotions, and public relations at WCBS-FM New York. About 20% of all U.S. radio stations can be found on the Internet. Many of these stations are simulcasting their local signals to a global audience.

Getting a station up and running on the Web can cost anywhere from \$1,000 to \$10,000. However, Miraldi says that the abundance of young Web design firms should enable most radio stations to develop a site at a reasonable cost.

Miraldi says that the key to killer content on the Web is interactivity with visitors and up-to-date information. "You wouldn't expect radio listeners to keep tuning in if the broadcast was exactly the same each day," he says. "Web content must be constantly updated if you want to get repeat visits."

Radio stations that develop successful Web sites are rewarded with direct links to their listeners that can be used to gather valuable marketing information, according to Miraldi.

Many radio stations are already benefiting from the efficiency of digitally delivered audio. About 5,000 stations throughout the U.S. and several record labels, including Atlantic Records, are using technology by San Francisco-based Digital Generation Systems (DGS) to receive CD-quality audio and music information through Integrated Services Digital Network (ISDN) computer connections.

The DGS service aims to supplement, rather than replace, the label's mail servicing of promotional CDs, says Wally Nichols, manager of promotion and new technology of Atlantic.

"Promotional CDs aren't likely to go away anytime soon," he says. "If someone needs a song fast, we can get it there in less than an hour, rather than the next day."

Although these new options are becoming easier to use, many programmers are reluctant to try them, says Judith Gross, founder of JG Communications.

"It's a matter of computer-phobia by upper management," she says. "The talent gets it, but some of the people who make the decisions are not quite ready to trust the new systems yet. They are afraid that the computer hard drive will crash and that they will not have a backup system in place, or that the hard drives will not have enough storage space for their music. But the technology has evolved, and no major disasters have happened yet."

Music Power Network Gives Inside Scoop

LOS ANGELES—Musicians seeking the inside word on what it takes to get signed to a record deal have a new resource on the Internet. A group of music-industry veterans has formed Music Power Network (<http://www.musicpowernetwork.com>), a World Wide Web site that offers information from insiders.

owners, getting press for a band, rehearsals, and stage humor.

"These groups that are starting out need to know the steps to creating a successful music career," says Music Power Network executive VP of marketing Chris Stone, a music-industry veteran who founded the World Studio Group and Record Plant recording studios. "This site tells people how things really work. Many groups don't know, for example, that a lot of labels rarely sign acts based on unsolicited tapes."

In addition to providing information to acts, Music Power Network aims to appeal to industry members by providing a professional database that includes listings for music labels, agents, club owners, duplicators, lawyers, artist managers, producers, promoters, radio stations, recording studios, technicians, and other music contacts.

The editorial section of the site, "The Word," contains interviews with industry insiders and acts and includes archival and new articles by

Los Angeles bureau chief David Goggin, who writes under the name Mr. Bonzai. Some of the editorial content, such as an interview with Suzanne Vega, is supplemented with audio-clips.

Music Power Network launched in what Kusek calls a "test mode" in early August, and the professional industry guide will soon expand to include global information. The site is free of charge; visitors must register via E-mail to get a password.

BRETT ATWOOD



"This site allows musicians to further their careers and get more access to the information that they need to succeed," says publisher/CEO David Kusek, who was a co-developer of the general MIDI standard. "We'll talk to people who have been there and find out what steps they have taken to get signed."

The site contains an "Inside Track" forum, where industry insiders anonymously post tips about what it takes to get signed to a label deal. On tap at the site is information on shopping bands to labels, the anatomy of a record deal, dealing with club

Culture Television Brings Attitude To Web

BY DOUG REECE

LOS ANGELES—A World Wide Web site being developed by New York-based Digital Cable Networks is hoping to capitalize on its street-level attitude and grit to stand out from the flood of generation-X-targeted sites.

Culture Television, located at <http://www.culturetv.com>, will offer music videos, cybercasts, and a variety of content ranging from board sports to Japanimation to graffiti art.

Jon Baer, the 20-year-old president of Digital Cable Networks, says that what the site may lack in technological bells and whistles it will make up for in street knowledge.

"If it doesn't look like all these major Web sites in terms of intense graphics, I don't give a fuck," says Baer. "It's more about giving the market and the community what it wants, and anyway, there are a lot of kids out there that don't have the [expensive] computers needed to [take full advantage of] what is on those sites."

Still, the site will utilize Shockwave, VDO Live Player, and RealAudio to enhance its presentation.

Several major companies, such as inline skate manufacturers Bauer and Rollerblade, have signed on as sponsors, and while he declines to name backers, Baer does say that the project has ties to the music industry.

The idea for Culture Television, says Baer, was spawned during his employment at New York skateboard shop NYC Skate. Baer found that appearances by such bands as former Relativity act Alligator Gun drew large crowds and meshed exceptionally well with the store's clientele.

Taking a cue from this experience, Culture Television will highlight bands that are commonly associated with skate culture, as well as various modern rock and rap artists.

"Some of the first bands are going to be 311, Fun Lovin' Criminals, Life Of Agony, Type O Negative, and the

Deftones," says Baer, "but we also want to branch out with the music channel and offer hip-hop and other kinds of music."

Unsigned acts will constitute a large percentage of the featured music. Drywater and Lounge, says Baer, are two such acts that that will appear on the site.

Two products in the market—nu.millennia and Epitaph's enhanced CD "Bored Generation" and OM Records' CD-ROM "Go Big"—target a young demographic with a mix of music and board-sport culture. Similarly, there are a plethora of sites that focus on music, skate, and pop culture.

Still, Baer says, Culture Television will surpass what is already available by using a great deal of content submitted by users. The site will solicit home video footage, printed material, and music.

"We're basically going to give the site over to the kids to handle," he says.



The Boys On The Bus. Turner Home Entertainment sent its executive team on a two-week cross-country tour that began at the company's Atlanta headquarters in June and ended in Los Angeles. In all, the executives met with retailers in 13 cities. Ready for life on the road, with shades in place, from left, are Craig Van Gorp, VP of sell-through sales; Richard Pinson, VP of marketing; Phil Kent, president; Stuart Snyder, executive VP/GM; and Bob Prudhomme, senior VP of sales.

Studios Market Vids On The Web Net Sites Used For Sales Campaigns, Cross-Promotions

■ BY STEVE TRAIMAN

NEW YORK—For the first time, the Internet and its World Wide Web are likely to play important roles in enhancing fourth-quarter home video sales and promotion efforts.

Cyberspace marketing is no shot in the dark. Based on earlier trials, the studios are confident that Web exposure will bring their titles the heightened awareness needed during a crowded retail season that's grown more so with the addition of "Independence Day" and "The Nutty Professor."

Disney, for example, is using a Web site for "Aladdin And The King Of Thieves" as a stalking horse for its "Toy Story" campaign. Warner Home Video, meanwhile, is modifying the Warner Bros. theatrical site for "Twister" to highlight the cassette. It also has a kids-oriented site for the 25th-anniversary reissue of "Willy Wonka And The Chocolate Factory."

Other studios are weaving Webs of equal sophistication. MCA/Universal Home Video will let kids help "E.T." to phone home on the Internet; 20th Century Fox Home Entertainment and L'eggs Hosiery are cross-linking their Web sites for an innovative "My Fair Lady" joint promotion; and Paramount Home Video is utilizing its expanding retail database and hot links to stores with their own Web sites to promote "Mission: Impossible."

Hollywood doesn't want to miss any opportunity to reach the estimated 13 million U.S. households that will be

subscribing to at least one online service by year's end, according to Veronis Suhler & Associates' just-published "Communications Industry Forecast." It's projected there will be at least 23 million Internet-connected homes by 2000. Many, perhaps most, are expected to split their time between Web surfing and video watching.

Disney's \$70 million campaign for "King Of Thieves," the second direct-to-video sequel to the theatrical megahit "Aladdin," includes the first site dedicated to a sell-through title, notes PR executive director Marcelle Abraham. "We're exploring the Web site concept for a lot of other titles and really want to see how 'Aladdin' performs. We're testing a lot of concepts and believe that certain properties lend themselves more to Internet exposure than do others."

The site went active Aug. 13, the in-store date for "King Of Thieves," (Continued on page 61)

Nostalgic Icon Faces Something Weird; Warner To Absorb Turner, Say Insiders

BLANK PAGE: The legal concept of incidental advertising, an adjunct of the First Amendment, has come to the rescue of Something Weird Video, an Oregon-based mail-order house. Last month, the company, which specializes in the outré, as its name suggests, won a lawsuit that accused the company, owner Michael Vraney, and middleman David Friedman of misappropriating the likeness of Bettie Page.

Something Weird used Page's image to promote the two movies she made in the '50s, "Varietease" and "Teaserama." Page, who has modeled for dozens of magazines, including the early Playboy, has enjoyed a cult revival in recent years and had begun to collect royalties from T-shirt manufacturers and others that were emblazoning her picture on their products. Her attorney went after Something Weird in 1993 and filed suit a year later, when no agreement could be reached.

But U.S. District Judge Richard Paez in Los Angeles ruled against Page in an Aug. 28 decision that will help other video marketers that use enhanced images to sell old titles. In fact, it could set a precedent. "To my knowledge, this is the first case to squarely apply incidental advertising to home video programming," says New York lawyer James Bouras, who joined with veteran First Amendment attorney Stanley Fleishman to represent the defendants.

"Had she won, then every actor or actress [seen on box art] would have had a claim," Bouras adds. He considers the outcome applicable to all media, including records, books, and television.

It might have been different had Page retained any rights to the movies, but she assigned them to producer Spencer Klaw in a standard work-for-hire agreement signed Sept. 22, 1956. Paez noted that Page had no copyright "or other proprietary interest" in either feature. In 1963, Klaw sold the copyrights, negatives, prints, still photographs, and advertising material to Sonney Amusement Enterprises; ownership wasn't renewed when the copyrights expired in 1984.

Page quit show business in 1957 but resurfaced—bigger than ever—in the '80s, the subject of newspaper and magazine articles and even a few books. She calls herself a "nostalgic icon." Something Weird agrees. Vraney acquired the rights from Friedman, who had struck a deal with Sonney, and prepared new editions of "Varietease" and "Teaserama" from outtakes and other material. The new editions were registered with the U.S. Copyright Office.

About three years ago, Something Weird began running a prerelease ad that included a new drawing of Page in various publications; it was repeated in a mail-order cata-

log, available for \$3. The first cassettes were shipped in March 1993 in boxes graced with the new Page artwork.

Page claims that this violated her right to publicity, as it's known in California. However, Paez ruled that the movies are under the aegis of First Amendment expression, which also covers the incidental advertising used to promote them. Although the artwork is new, it's not different—a key distinction. "Rather," Paez said, "the new artwork is virtually indistinguishable from a still image that could have been used."

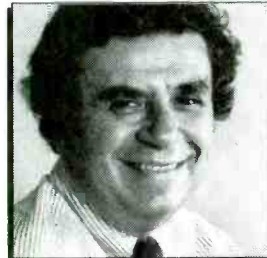
Something Weird also didn't turn a profit on its catalog, demolishing Page's claim that the ads were "commercial speech," less of a First Amendment right. Ultimately, Page's resurgent popularity worked against her. Paez said that advertising two obscure movies, never before available on tape, is newsworthy to those with an interest in '50s culture. Newsworthiness further insulated the defendants from liability.

If Something Weird won in California, it could probably win anywhere. Bouras says the case would never have gone to court in New York, where there are much tougher rules about the right of publicity. "It would have been dismissed a year ago," he says. The defendants wanted a New York venue, but the trial went to the site of the art's creation.

TIME-SHARE: If The Wall Street Journal says it, it must be so—maybe. In a Sept. 9 piece about the severance packages due Turner Broadcasting senior executives after the merger with Time Warner is consummated, the Journal attributed to "company insiders" a plan to move various businesses, including home video, to Warner Bros.

Translation: Warner Home Video, headquartered in Burbank, Calif., absorbs Atlanta-based Turner Home Entertainment (THE), probably pink-slipping several dozen employees in the process. THE, which began in New York, moved south and began adding staff just a couple of years ago. Several have come from far-away places, including executive VP/GM Stuart Snyder, previously a Los Angeles. THE wasn't available for comment.

According to a 1995 Billboard survey, THE had North American sales of \$110 million and was distributing New Line Home Video product worth \$275 million. It's likely that Time Warner will unload Turner's two movie acquisitions, New Line Cinema and Castle Rock Entertainment, to lighten its debt load. Warner, which did an estimated \$775 million in business last year, would make do with THE's library of Hanna-Barbera cartoons, made-for-cable movies, and the RKO catalog.



by Seth Goldstein

PNEE Acquires Spain's Metrovideo

■ BY PETER DEAN

LONDON—Metrovideo Espanole, Spain's largest and oldest independent vendor, has been acquired by Pearson New Entertainment Espana (PNEE).

For Pearson, the move establishes a sales and distribution base in Spain that could give the new owner a stranglehold on the nontheatrical market. Fourteen-year-old Metrovideo controls approximately two-thirds of special-interest sales and 3% of the total. Metrovideo's previous owner, Pepe Delgado, will become GM at the merged headquarters outside Madrid.

PNEE, a wholly owned subsidiary of Pearson New Entertainment, was established last year by managing director Paco Pastor, to whom Delgado will report, and Pearson New Entertainment chief executive Nick Alexander. Last autumn, it launched Spain's first comedy video label, Canal Comico, securing rights to many of Spain's top comedy acts.

"The acquisition of Metrovideo is a major development of our European video business. It gives us a sales and distribution base in Spain that would have taken years to build organically," says Alexander.

Delgado adds, "This is a mark of respect for what we have achieved, and I am now looking forward to being able to take the business much further than we could have done with just our own resources."

Pearson New Entertainment was established two years ago as a multimedia publisher in print, video, online services, and CD-ROM. Its corporate parent, Pearson, has extensive interests in Spain. It is the major shareholder in Recoletos, publisher of Marca, a sports daily that is Spain's largest selling newspaper, and financial daily Expansion.

Last year, Pearson's Tussaud Group opened a theme park, Port Aventura, south of Barcelona. The company also has an education publishing subsidiary, Alhambra Longman.

The Profit Maker\$!

COREY FELDMAN

WHERE THE RIVERS FLOW NORTH

UNAPIX

TOP GENRE TITLES AT UNDER \$10

CALL FOR A COMPLETE TITLE LISTING. GET IN ON THE ACTION!
UNAPIX CONSUMER PRODUCTS • 212-252-7600

Long Beach Superstore Is A WOW!; 'Oz' Bus Tour

GETTING READY: The Good Guys! and Tower Records/Video will open their second WOW! superstore in Long Beach, Calif., on Oct. 31.

A joint venture between the hardware and software retailers, the 50,000-square-foot outlet is about 10,000 square feet smaller than the first WOW! store, which opened in Las Vegas in August 1995. Long Beach is about 25 miles south of Los Angeles.

"There's no difference in the record department," says Tower president Russ Solomon, "but we've eliminated the book department because there is a Barnes & Noble store next door."

As in Vegas, 20,000 square feet are devoted to music and video. Long Beach will also have a coffee bar and giant slot machine. Instead of money, this one-armed bandit dispenses free store merchandise when customers hit the jackpot.

The new WOW! is located in the Marina Pacifica shopping center, just south of downtown Long Beach. Other tenants include Starbucks Coffee, a Ralphs supermarket, the clothing store Old Navy, Jamba Juice, and a multiplex cinema.

One day prior to the official opening, WOW! will host a private kickoff party, according to Tower VP of advertising and marketing Chris Hopson.

Throughout November, Tower and Good Guys! will plaster the Long Beach area with joint print ads celebrating the opening. From Nov. 1-15, more than 2,500 television spots will run on cable networks, including A&E and the Discovery Channel. Radio ads will be heard on six area stations, and at least one will be selected to broadcast from the store on weekends during the month.

In addition to the media blitz, WOW! will offer price breaks on nearly every piece of music and video

product in the store. "The whole store is going to be on sale," says Hopson. Discounts include \$3 off any CD priced at \$15.99 or above, \$2 off any CD at \$11.99, and \$1 off any CD at \$9.99 or below. Video titles will be similarly reduced.

Solomon says Tower had been looking to open in Long Beach for several years, but finding the right real estate was difficult. The chain has more than 164 stores in the U.S. as well as locations in London and Tokyo.

One or two more WOW! stores could open in late 1997, he adds, probably in Southern California, where Good Guys! has many of its stores. "We have to stay near Cali-

fornia because that's where the Good Guys! have their distribution centers," says Solomon. "We can open anywhere in the world, but they can't."

Two weeks following the WOW! opening, Tower will unveil a 44,000-square-foot, three-floor New York City store at Lincoln Center, replacing the 66th Street location, which was closed in 1994.

NEXT STOP, OZ: Long-distance bus trips are making a comeback. First, Turner Home Entertainment criss-crossed the country with its retail Talkback Tour. Now, MGM/UA Home Video is putting Dorothy and her dog Toto on the road.

As part of the repromotion for "The Wizard Of Oz," MGM/UA has crammed a Greyhound bus full of memorabilia from the movie and is putting the mobile museum on a 50-city circuit. The video went on sale Sept. 10 for the last time this century, at \$19.98 in new clamshell packaging.

The trip is billed as the Yellow Brick Road Bus Tour. The bus offi-

(Continued on next page)

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	4	ALADDIN AND THE KING OF THIEVES	Walt Disney Home Video Buena Vista Home Video 4609	Animated	1996	NR	24.99
2	2	7	COPS: TOO HOT FOR TV!	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
3	3	18	NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment 6398	Woody Harrelson Juliette Lewis	1994	R	29.99
4	19	2	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
5	4	14	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
6	6	5	HOMEWARD BOUND II: LOST IN SAN FRANCISCO	Walt Disney Home Video Buena Vista Home Video 7893	Michael J. Fox Sally Field	1996	G	22.99
7	RE-ENTRY		THE SOUND OF MUSIC ♦	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
8	8	14	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
9	5	11	GHOST IN THE SHELL	Manga Entertainment PolyGram Video 8006355293	Animated	1996	NR	19.95
10	7	14	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
11	15	2	PLAYBOY: WET & WILD-BOTTOMS UP	Playboy Home Video Uni Dist. Corp. PBV0794	Various Artists	1996	NR	19.98
12	9	4	A TRIBUTE TO STEVIE RAY VAUGHAN	Epic Music Video Sony Music Video 50144	Various Artists	1996	NR	19.95
13	NEW ▶		COPS: CAUGHT IN THE ACT	MVP Home Entertainment 1004	Various Artists	1996	NR	19.98
14	11	25	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
15	18	7	PLAYBOY'S HARD BODIES	Playboy Home Video Uni Dist. Corp. PBV0793	Various Artists	1996	NR	19.98
16	12	27	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
17	32	2	ALL DOGS GO TO HEAVEN 2	MGM/UA Home Video Warner Home Video M505541	Animated	1996	G	22.98
18	17	12	PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
19	14	16	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
20	13	20	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
21	10	17	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
22	22	5	THE ABYSS	FoxVideo 1561	Ed Harris Mary Mastrantonio	1989	PG-13	19.98
23	23	6	HOW THE WEST WAS FUN	Warner Home Video 13925	Mary-Kate & Ashley Olsen	1995	NR	14.95
24	16	4	UNDER SEIGE 2: DARK VICTORY	Warner Home Video 13665	Steven Seagal	1995	R	19.98
25	NEW ▶		GULLIVER'S TRAVELS	Hallmark Home Entertainment 40083	Ted Danson Mary Steenburgen	1996	PG	24.98
26	24	4	DANGEROUS MINDS	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer	1995	R	19.99
27	21	5	CLERKS	Miramax Home Entertainment Buena Vista Home Video 3678	Brian O'Halloran Jeff Anderson	1994	R	19.99
28	20	16	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
29	25	18	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
30	30	8	MR. BEAN: TERRIBLE TALES	PolyGram Video 80060367733	Rowan Atkinson	1996	NR	19.95
31	27	7	DESPERADO	Columbia TriStar Home Video 11653	Antonio Banderas	1995	R	19.95
32	34	10	MR. BEAN: PERILOUS PURSUITS	PolyGram Video 80060367773	Rowan Atkinson	1996	NR	19.95
33	31	17	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
34	33	4	OINGO BOINGO: FAREWELL	A&M Video PolyGram Video 9639	Oingo Boingo	1996	NR	19.95
35	35	8	WATERWORLD ◊	MCA/Universal Home Video Uni Dist. Corp. 82680	Kevin Costner Dennis Hopper	1995	PG-13	19.98
36	39	28	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
37	29	12	SABRINA	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95
38	NEW ▶		POLITICALLY INCORRECT: POLITICAL SEPARATION	Rhino Home Video R32285	Bill Maher	1996	NR	12.95
39	26	41	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
40	28	63	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ 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.

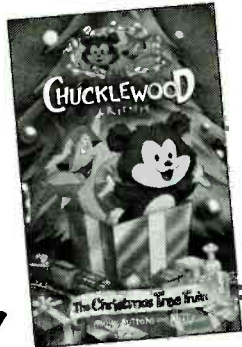
CHUCKLEWOOD

CRITTERS

starring

Buttons
and Rusty

in 9 Superbly
Crafted Holiday
Specials



\$9.98 EA.
IN A COLLECTIBLE
CLAM SHELL

CALL YOUR DISTRIBUTOR OR CALL US DIRECT
UNAPIX CONSUMER PRODUCTS • 212-252-7600

'Oliver': Promos, Glorious Promos

WHAT THE DICKENS: "Oliver And Company," Disney's 1988 theatrical release and 27th full-length animation title, comes to home video Sept. 24. Loosely based on "Oliver Twist," the movie features musical performances by Billy Joel, Bette Midler, Huey Lewis, Ruth Pointer, and Ruben Blades. This latest release in Disney's Masterpiece Collection has a suggested list price of \$26.99.



by Moira McCormick

Promotions include consumer rebate and refund offers worth up to \$15 from Kodak, Con Agra Cuisine, and Walt Disney Home Video, as well as a tie-in with Burger King. The fast-food chain will distribute millions of "Oliver" figurines in its Kid's Meals Sept. 30-Oct. 27; the characters portrayed are Oliver (voiced by Joey Lawrence), Dodger (Joel), Tito (Cheech Marin), and Desoto (Carl Weintraub).

Instant savings of \$3 or \$5 are available with the purchase of Kodak Gold film packs and "Oliver" or any other eligible Disney title, including "Alice In Wonderland," "Dumbo," "Cinderella," "Pocahontas," "Aladdin And The King

Of Thieves," "Toy Story," "The Return Of Jafar," and "A Goofy Movie." The promotion runs Sept. 24 through June 30, 1997.

The \$5 mail-in refund offer from Con Agra Cuisine is for the purchase of "Oliver" plus any three Kid Cuisine frozen meals. The promotion is valid between Sept. 24 and March 31, 1997. The refund can also be claimed by consumers who purchase Con Agra meals plus one video from the Disney Family Film Collection, Disney Masterpiece Collection, or other eligible Disney titles.

Disney's own \$5 mail-in refund is available with the purchase of "Oliver"

plus one eligible video from the collection. The offer is good from Sept. 24 through Jan. 10, 1997.

The soundtrack album from "Oliver" has been available on Walt Disney Records since Feb 29. Rereleased at the same time was the original "Oliver And Company Read-Along," which features an audiocassette and 24-page color storybook. The cassette includes the movie's "Why Should I Worry?," performed by Joel.

ONCE UPON A PRINCESS: The first live-action entries in Disney's Princess Collection line have been released in a two-volume set called "Belle's Sing Me A Story." The \$12.99 titles are "Chapters Of Enchantment" and "Beauty And The World Of Music."

Each features a live-action Belle singing and interacting with live-action and animated characters. A free on-pack bonus of Belle-themed cloisonne jewelry is included. Consumers can receive a free Princess jewelry box by (Continued on next page)

SHELF TALK

(Continued from preceding page)

cially began its trek Sept. 6 in Kansas City, Kan., and will make its last stop in Topeka, Kan., Dec. 20. A kickoff party was held with Planet Hollywood, a co-sponsor of the tour, at its New York location.

At each stop, the bus will be parked in front of either a Planet Hollywood or a mall if the city doesn't have the themed restaurant. Planet Hollywoods in 20 cities will tout the arrival by featuring "The Wizard Of Oz" on place mats and by playing a 30-second trailer in the restaurants.

Consumers visiting the museum will receive "There's No Place Like Home"

discount certificates good for half-price tickets on Greyhound.

Cities on the tour include Chicago; Atlantic City, N.J.; Washington, D.C.; Nashville; Atlanta; Orlando, Fla.; Miami; New Orleans; San Antonio, Texas; Dallas; Phoenix; Las Vegas; San Diego; Los Angeles; Reno, Nev.; San Francisco, and Seattle. MGM expects more than 6 million visitors.

LIGHT AND DARK: Turner Home Entertainment has teamed up with GE Lighting and Maxell Corp. for a Turner Classic Movies Video promotion worth up to \$30 in consumer

rebates.

The supplier will add six musical and film noir titles to the line on Nov. 5, each at \$19.98. Titles include "The Gay Divorcee," "Shall We Dance," "A Damsel In Distress," "Crossfire," "Murder, My Sweet," and "Macao." Consumers who purchase any one title plus select GE Lighting products will receive a \$25 rebate.

Maxell will also offer a \$5 rebate on select products bought with a Classic Movies cassette. The campaign is an extension of a campaign that began when Turner Classic Movies Video was launched last May.

STUDIOS MARKET VIDS ON WEB

(Continued from page 59)

which lists at \$24.99 suggested retail price. It is being used to actively promote the tie-in offers that include 50 million character premiums in Happy Meal boxes at more than 13,000 participating McDonald's outlets. Cyberspace has been enlisted to drive various deals.

General Mills is offering a \$5 mail-in rebate with the purchase of the video plus select cereals with "Aladdin" graphics on the boxes. And Disney has another \$5 mail-in rebate with the purchase of "Aladdin" plus one eligible Masterpiece or Family Film Collection title.

Located at <http://www.thegenie.com> and also accessible via the Disney Web site at www.disney.com are snippets of Robin Williams reprising his role as "Aladdin's" Genie. The "He's Back" section showcases Williams' talents as he morphs into characters ranging from Moses to Mrs. Doubtfire to Forrest Gump.

Disney employs the new Shockwave for Audio technology that enables site visitors to instantly play background music and soundclips while downloading images. "Find The Treasure" is a Shockwave-enhanced game where kids play the role of Aladdin as he avoids the traps of the 40 thieves. Consumers also have the chance to E-mail entries

in a six-week sweepstakes offering 100 copies of the video through September.

The "Toy Story" theatrical site has tracked well over 30 million hits since it was launched last October. Features include "The Hunt For The Lost Toy," a 22-day contest to promote a Disney Interactive CD-ROM, "Disney's Animated StoryBook, Toy Story." More than 10,000 discs are being given away, plus the grand prize of a trip for four to Walt Disney World.

"Toy Story" on cassette, due Oct. 30 at \$26.99 list, and an accompanying interactive CD-ROM game will transform the site into a cyberspace destination highlighting cross-promotions with Kodak, General Mills, Oral-B, Energizer, and other Disney titles.

The "Twister" page is also undergoing a face lift. Warner Home Video is "freshening up the theatrical site to highlight the promotional video tie-ins," says Tara Hubbard, director of market development and special markets. "We'll have a trivia contest and games and are encouraging the growing number of retailers with their own Web sites to link to ours."

Warner is backing "Twister" with a \$30 million campaign, the most spent on a studio feature, says marketing VP Mark Horak. "Twister" arrives Oct. 1

at \$22.96. Included is a Fuji Film instant rebate of \$6 with the purchase of a 3+1 film pack or Quick Snap disposable camera.

With Seagram's Tropicana Twisters, consumers can earn up to \$18 in instant discounts, knocking \$1 off the video for the purchase of every three bottles. There are separate \$5 Warner rebates for the purchase of any Family Collection title and repriced rental hits.

Each "Twister" package has a \$2 instant savings peel-off coupon for the 25th anniversary edition of "Willy Wonka And The Chocolate Factory," also streeting Oct. 1, at \$19.98 suggested list. A similar instant-rebate Fuji offer is available for "Willy," and McDonald's will support the release with \$3 rebate coupons in an estimated 16 million Combo Meals projected to be sold during November.

For "Willy Wonka," a special kid-oriented Warner site will highlight the Nestlé Golden Ticket Sweepstakes. A scratch-and-win game card in each video will offer prizes, including a year's supply of candy and a trip to the Willy Wonka Chocolate Factory in Chicago. Nestlé also will use its own Web site to promote the video and contest on 30,000 in-store displays and 10 million candy boxes.

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
1	2	5	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
2	1	9	12 MONKEYS ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
3	5	3	FROM DUSK TILL DAWN (R)	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino
4	7	9	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
5	3	6	CITY HALL (R)	Columbia TriStar Home Video 77333	Al Pacino John Cusack
6	4	9	BROKEN ARROW (R)	FoxVideo 0896385	John Travolta Christian Slater
7	6	11	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
8	8	7	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
9	9	8	THE JUROR (R)	Columbia TriStar Home Video 11603	Demi Moore Alec Baldwin
10	10	11	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
11	16	2	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
12	11	7	RUMBLE IN THE BRONX (R)	New Line Home Video Turner Home Entertainment N4428	Jackie Chan
13	13	5	DIABOLIQUE (R)	Warner Home Video 14204	Sharon Stone Chazz Palminteri
14	15	3	WHITE SQUALL (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 6698	Jeff Bridges
15	12	4	BLACK SHEEP (PG-13)	Paramount Home Video 33242-3	Chris Farley David Spade
16	14	4	DOWN PERISCOPE (PG-13)	FoxVideo 8979	Kelsey Grammer Lauren Holly
17	27	2	BARB WIRE (NR)	PolyGram Video 8006399273	Pamela Anderson Lee
18	19	3	ALADDIN AND THE KING OF THIEVES (NR)	Walt Disney Home Video Buena Vista Home Video 4609	Animated
19	NEW		MULHOLLAND FALLS (R)	MGM/UA Home Video M905534	Nick Nolte Melanie Griffith
20	23	2	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
21	17	14	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
22	29	2	MR. WRONG (PG-13)	Touchstone Home Video Buena Vista Home Video 7077	Ellen DeGeneres Bill Pullman
23	NEW		MARY REILLY (R)	Columbia TriStar Home Video 11053	Julia Roberts John Malkovich
24	24	3	RESTORATION (R)	Miramax Home Entertainment Buena Vista Home Video 5964	Robert Downey, Jr. Sam Neill
25	18	7	EYE FOR AN EYE (R)	Paramount Home Video 33091	Sally Field Kiefer Sutherland
26	20	11	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
27	21	14	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
28	22	15	CASINO ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
29	28	7	FOUR ROOMS (R)	Miramax Home Entertainment Buena Vista Home Video 7956	Antonio Banderas Madonna
30	30	6	COPS: TOO HOT FOR TV! (NR)	MVP Home Entertainment 1001	Various Artists
31	25	10	SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 3 1159	Emma Thompson Hugh Grant
32	26	5	HOMEWARD BOUND II: LOST IN SAN FRANCISCO (G)	Walt Disney Home Video Buena Vista Home Video 7893	Michael J. Fox Sally Field
33	NEW		FAITHFUL (R)	New Line Home Video Turner Home Entertainment 4437	Cher Chazz Palminteri
34	34	12	FATHER OF THE BRIDE PART II (PG)	Touchstone Home Video Buena Vista Home Video 6695	Steve Martin Diane Keaton
35	NEW		BLOODSPORT II: THE NEXT KUMITE (R)	FM Entertainment 1000	Janet Bernhardt "Pai" Morita
36	31	12	SABRINA (PG)	Paramount Home Video 15294	Harrison Ford Julia Ormond
37	NEW		GULLIVER'S TRAVELS (PG)	Hallmark Home Entertainment 40083	Ted Danson Mary Steenburgen
38	33	15	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
39	38	6	UNFORGETTABLE (R)	MGM/UA Home Video 905530	Ray Liotta Linda Fiorentino
40	36	2	IT'S MY PARTY (R)	MGM/UA Home Video 905527	Eric Roberts Gregory Harrison

◆ 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.

CHILD'S PLAY

(Continued from preceding page)

mail with proofs of purchase from any four Princess Collection titles plus \$1.55 for shipping and handling. In "Chapters Of Enchantment,"

the classic stories "Little Toot" and "The Brave Engineer" are used by Belle to help teach lessons of responsibility and perseverance. In "Beauty And The World Of Music," the fable of the tortoise and the hare illustrates the importance of "slow and steady wins the race," as Belle encourages a young friend frustrated by piano lessons.

ACROSS THE UNIVERSAL: MCA/Universal Home Video has a full dance card for fall. Recently released are the 10th installment of the Timmy the Tooth series and two new entries in the Spooktacular New Adventures of Casper line. The fourth episode of the Land Before Time, "Journey

Through The Mists," streets Dec. 10.

"The Adventures Of Timmy The Tooth: Big Mouth Gulch," previously available only via a co-promotion with Kellogg's Rice Krispies cereal, is being supported by cross-promotions with Lifetouch Portrait Studios, Kitchen Sink Press, and Tyco Toys. An in-pack offer of a Timmy the Tooth backpack for \$4.99 (plus shipping and handling) is part of the promotion.

Another insert card pushes Kitchen Sink Press' Land Before Time treasure chest, valued at \$35, which contains a T-shirt, 3-D comic book, poster, coloring book, trading cards, stickers, and crayons for \$14.99 plus shipping and handling. The Casper titles, both spun off the current Saturday morning cartoon series, are "Spooking Bee/

Paws" and "3 Boos And A Babe/Poil Jammed."

MCA's kid vid feature "Flipper" has a promotional program that includes a sweepstakes with the grand prize of a trip for a family of four to the Bahamas; the contest runs Oct. 8-Dec. 31. Entry forms are on "Flipper" merchandise header cards at video retailers, as well as in single-page consumer print ads.

A \$3 consumer mail-in rebate is offered with the purchase of "Flipper" and the newly rereleased videocassette "E.T.—The Extraterrestrial." Plus, an in-school program will be mounted that will feature a four-panel educational guide centered on ocean-oriented hands-on activities, a reply card for feedback, and a wall poster.

Enter The Future of Digital Entertainment with... LASERS UNLIMITED, INC.

"Where the Customer Comes First"

One Stop Shopping • Excellent Fills • Deep Catalog
Competitive Prices • Family Owned and Operated
Laser Discs, CD-ROM's, CD-I's, T-Shirts, Hats, Etc.

1643 Fenimore Rd., Hewlett, NY 11557
Ph 516-295-1910 Fax 516-569-1266

Billboard®

SEPTEMBER 21, 1996

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	5	BROKEN ARROW	FoxVideo Image Entertainment 0896385	John Travolta Christian Slater	1996	R	39.98
2	2	7	12 MONKEYS ◇	MCA/Universal Home Video Uni Dist. Corp. 42785	Bruce Willis Brad Pitt	1995	R	39.98
3	18	3	HEAT	Warner Home Video 14192	Al Pacino Robert De Niro	1995	R	39.98
4	5	15	GOLDENEYE	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
5	6	3	MR. HOLLAND'S OPUS	Hollywood Pictures Home Video Image Entertainment 5779	Richard Dreyfuss	1995	PG	39.99
6	NEW ▶		EXECUTIVE DECISION	Warner Home Video 14211	Kurt Russell Steven Seagal	1995	R	39.98
7	8	3	SENSE AND SENSIBILITY	Columbia TriStar Home Video 11596	Emma Thompson	1995	PG	39.95
8	3	7	RUMBLE IN THE BRONX	New Line Home Video Image Entertainment 3378	Jackie Chan	1996	R	39.99
9	7	25	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
10	4	15	CASINO ◇	MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
11	9	9	HEAVY METAL	Columbia TriStar Home Video 74656	Animated	1981	R	39.95
12	15	3	NIXON	Hollywood Pictures Home Video Image Entertainment 6701	Anthony Hopkins Joan Allen	1995	R	69.99
13	11	13	JUMANJI	Columbia TriStar Home Video 11746	Robin Williams	1995	PG	39.95
14	12	13	LEAVING LAS VEGAS	MGM/UA Home Video Warner Home Video 105524	Nicolas Cage Elisabeth Shue	1995	R	34.98
15	16	9	DEAD MAN WALKING	PolyGram Video Image Entertainment 8006382431	Susan Sarandon Sean Penn	1995	R	44.95
16	14	5	HAPPY GILMORE	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler	1996	PG-13	34.98
17	10	15	GET SHORTY	MGM/UA Home Video Warner Home Video 105493	John Travolta Gene Hackman	1995	R	34.98
18	13	3	THE CITY OF LOST CHILDREN	Columbia TriStar Home Video 40016	Daniel Emilfork Mireille Mosse	1995	R	34.95
19	NEW ▶		BARB WIRE	PolyGram Video Image Entertainment 8006399271	Pamela Anderson Lee	1996	NR	34.95
20	17	7	AMERICAN GRAFFITI	MCA/Universal Home Video Uni Dist. Corp. 42726	Richard Dreyfuss Ron Howard	1973	PG	39.98
21	25	3	THE JUROR	Columbia TriStar Home Video 11606	Demi Moore Alec Baldwin	1995	R	39.95
22	19	21	NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment Pioneer Entertainment (USA) L.P. 6398	Woody Harrelson Juliette Lewis	1994	R	109.98
23	20	3	DIABOLIQUE	Warner Home Video 14204	Sharon Stone Isabelle Adjani	1996	R	34.98
24	NEW ▶		RESTORATION	Miramax Home Entertainment Image Entertainment 5964	Robert Downey, Jr. Sam Neill	1995	R	39.99
25	22	7	FATHER OF THE BRIDE PART II	Touchstone Home Video Image Entertainment 6695	Steve Martin Diane Keaton	1995	PG	39.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested 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 suggested 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.

Billboard®

SEPTEMBER 21, 1996

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF
RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★★★ No. 1 ★★★			
1	1	3	ALADDIN AND THE KING OF THIEVES	Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
2	2	21	THE ARISTOCATS	Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
3	3	27	POCAHONTAS	Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
4	7	81	THE LION KING	Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
5	4	23	BALTO	MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
6	5	25	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
7	15	3	BARNEY'S 1-2-3-4 SEASONS	Barney Home Video/The Lyons Group	1996	14.95
8	6	57	SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video/Paramount Home Video 47021	1995	12.95
9	12	49	SCHOOLHOUSE ROCK: AMERICA ROCK	ABC Video/Paramount Home Video 47022	1995	12.95
10	10	43	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK	ABC Video/Paramount Home Video 47023	1995	12.95
11	17	25	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	1996	14.98
12	11	19	BEAVIS & BUTT-HEAD: FEEL OUR PAIN	MTV Music Television/Sony Music Video 49814	1996	14.98
13	14	37	THE LAND BEFORE TIME III ◇	MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
14	8	213	CINDERELLA	Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
15	NEW ▶		ALL DOGS GO TO HEAVEN 2	MGM/UA Home Video/Warner Home Video M505541	1996	22.98
16	13	9	DISNEY'S SING ALONG SONGS: TOPSY TURVY	Walt Disney Home Video/Buena Vista Home Video 703	1996	12.99
17	19	19	BARNEY SONGS	Barney Home Video/The Lyons Group 2008	1995	14.95
18	9	21	WALLACE AND GROMIT: THE WRONG TROUSERS	BBC Video/FoxVideo 8250	1995	9.98
19	18	3	POWER RANGERS ZEO: ZEO QUEST	Saban Entertainment/WarnerVision Entertainment 42060-3	1996	14.95
20	16	29	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER	Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
21	20	33	WALLACE AND GROMIT: A GRAND DAY OUT	BBC Video/FoxVideo 8287	1995	9.98
22	21	15	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment/Live Home Video 27647	1996	14.98
23	22	7	WINNIE THE POOH: HAPPY POOH DAY	Walt Disney Home Video/Buena Vista Home Video 6764	1996	12.99
24	NEW ▶		CABBAGE PATCH KIDS: THE CLUBHOUSE	BMG Video 80225-3	1996	12.98
25	24	3	SCOOBY-DOO AND A MUMMY TOO	Cartoon Network Video/Turner Home Entertainment H1254V	1996	12.98

◆ 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.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► RUSH

Test For Echo

PRODUCERS: Peter Collins & Rush
Atlantic 82925

Superstar Canadian trio continues to defy critics and deliver music that brings out a cultish response among a well-spread-out fan base. Although it's been three years since Rush's last studio release, the band has not let its songwriting or performance intensity flag one iota. From the anthemic lead-single title track to the mandola-inflected "Half The World" to Internet-themed "Virtuality," "Test For Echo" plays like the Rush record longtime fans might expect, with a few left turns thrown in for good measure. Happily, Rush continues to keep its sound sparse, letting the guitar, bass, drums, and vocals express what layers and layers of synthesizers never could. A welcome return by an irreplaceable and influential band.

► BETTER THAN EZRA

Friction, Baby

PRODUCER: Don Gehman
Elektra 61944

In one of the most heartwarming music-business success stories of recent years, alternative rock trio Better Than Ezra broke through with a delightful home recording led by the aptly titled rock hit "Good." The group follows it with an equally palatable work that shows a blossoming of its writing and recording talents. From first single "King Of New Orleans"—a hit on the Mainstream Rock Tracks and Modern Rock Tracks charts—to power-pop entry "Long Lost," U2-like "Normal Town," and hypnotic acoustic tune "Happy Endings," the album plays with a vigor that shows the group has maintained its focus on making quality music, notwithstanding the distractions of fame. A winning release.

► TYPE O NEGATIVE

October Rust

PRODUCERS: Josh Silver & Peter Steele
Roadrunner 8874

One of the few bands that has weathered the downsizing of gothic rock from highly commercial musical format to niche genre, Type O Negative sticks to its guns and proves that conviction sometimes weighs heavier than trends. While "October Rust" is not likely to generate any runaway hits, hard-rock programmers and Type O's ardent fan base have already driven the album to impressive heights on The Billboard 200. Highlights include the humorous "My Girlfriend's Girlfriend," the anthemic "Green Man," and a goth cover of Neil Young's "Cinnamon Girl."

REGGAE

★ JULIAN MARLEY AND THE UPRISING

Lion In The Morning

PRODUCERS: Various
Tuff Gong/Lightyear/WEA 54178

★ DAMIAN JR. GONG MARLEY

Mr. Marley

PRODUCERS: Stephen Marley, Damian Marley
Tuff Gong/Lightyear/WEA 54177

As overseen by executive producer Stephen Marley of Melody Makers fame,

SPOTLIGHT



JOHN MELLENCAMP

Mr. Happy Go Lucky

PRODUCER: Little Bastard
Mercury 314 532 896

Take any rootsy American rock'n'roll band of the last two decades that has reveled in its live prowess, eerie storytelling, and restless experimentation, and you're apt to find a touch of John Mellencamp in its toolbox. Whether it's Wilco or R.E.M., they've all been influenced by the Little Bastard and his constant rule-breaking, and "Mr. Happy Go Lucky" ups the ante. Devoid of the rumored dance rhythms, this is actually a spooky, postmodern tent show that re-examines American popular musical idioms—whether it's folk jigs, rustic marches, carnival minstrelsy, street-corner blues, camp-meeting revivals, or the inkiest impulses of the mythical Arkansas Traveler. The 12-track epic wonders aloud how far we've really progressed from the post-Civil War explosion of democratic song-forms that symbolized the inner struggle for freedom in our culture, fearing in "Circling Around The Moon" that "The heart devours what it cannot understand." From the hit "Key West Intermezzo (I Saw You First)" to the prismatic "The Full Catastrophe," this is a spectacular, frightening work whose tracks will be argued about, appropriated, and admired for years to come.

these two intriguing albums by lesser-known offspring of Bob Marley make for sometimes powerful and often poignant listening.

SPOTLIGHT



THE CHIEFTAINS

Santiago

PRODUCER: Paddy Moloney
RCA/Victor 68602

Ireland's winning traditional-music sextet has done more than raise awareness of the country's folklore beyond its seaboard borders: It has traced the ancestry of Celtic music as far as Brittany, Wales, Scotland, Nashville, Spain, and Cuba and made landmark recordings that incorporate those regions' influences into its sound—going as far as unofficially recruiting Spanish *gaita* player Carlos Nuñez as "the seventh Chieftain." On their latest release, the Chieftains explore the music of the Spanish regions of Galicia and the Basque country, as well as Mexico and Cuba. Highlights include the first release of the group's "Dueling Chanters" duet, which showcases the uilleann pipes and the *gaita*; a suite of songs from Santiago, Spain, driven by the *txalaparta*, an ancient percussion instrument; folk lament "El Besu," from Asturias, Spain; "Guadalupe," a duet between Linda Ronstadt and Los Lobos; and "Santiago De Cuba" and "Galleguita/Tutankhamen," both featuring Ry Cooder on mandola. On the heels of the group's gold-certified "The Long Black Veil," "Santiago" is certain to animate world music fans and crown a resplendent career with a new gem.

Julian Marley's charming effort keeps to the conventions of contemporary conscious reggae, with songs penned by Julian or in collaboration with kin Damian

SPOTLIGHT



R.E.M.

New Adventures In Hi-Fi

PRODUCERS: Scott Litt & R.E.M.
Warner Bros.

Superstars' long-awaited new album lives up to its billing as a travelog of their latest tour; it was recorded in dressing rooms and studios and at soundchecks throughout the U.S. Like the last few R.E.M. albums, "New Adventures In Hi-Fi" plays unassumingly at first, only to creep under one's skin and gain momentum with repeated listens. Album opens with the quiet, piano-accented "How The West Was Won And Where It Got Us" and shifts into high gear with uptempo rocker "The Wake-Up Bomb." Elsewhere are shuffling ballads ("New Test Leper"), jamming rockers ("Undertow," "Departure"), melodic instrumentals ("Zither"), and synth-spiked pieces ("Leave"). Defying conventional wisdom, R.E.M. issued the moody "E-Bow The Letter" (featuring Patti Smith) as the first single, sidestepping obvious choices like "The Wake-Up Bomb" or midtempo rocker "Bittersweet Me." As usual, group's instincts are spot-on, as "E-Bow" scales the Modern Rock Tracks and Mainstream Rock Tracks charts and promises to make an impact across other formats as well. A group that consistently gambles and consistently wins.

and Stephen. A hopeful adolescent outlook prevails on material like "Loving Clear" and the title track, but such songs as "Arm Your Soul" and "Ease These Pains" have a

touchingly saturnine tone inevitably tinged by longing for a celebrated but departed parent whose absence is most acutely felt at this stage of a son's journey of creative development.

Damian Jr. Gong's entry is more of a mixed bag, stylistically. You get assorted lyrical nods to the Wailers canon as well as novel recastings of the early Marley repertoire, like Bob's cover of Claude Gray's 1961 country hit, "I'll Just Have A Cup of Coffee (Then I'll Go)." Even more engaging are the ambitious new dance hall/ragamuffin-contoured cuts, notably "Love And Inity," "10,000 Chariots," and "Old War Chant." Most of all, the apparent solidarity among scions of the Soul Rebel on both records is impressive, showing fans of this musical family that the credo of "One Love" does indeed begin at home.

LATIN

JAGUARES

El Equilibrio De Los Jaguares

PRODUCERS: Don Was, Ed Cherney, Jaguares
RCA/BMG 41236

Now fronting a trio called Jaguares, Saúl Hernández—the charismatic former lead singer/composer of popular Mexican rock act Caifanes—steps out as essentially a solo artist who is wearing a passionate lyrical heart on a brooding musical sleeve. Hernández's darkly descriptive imagery, which speaks mostly of his fervent, soul-searching desires for true *amor*, combines with his usual phlegmatic delivery to cast a menacing, yet enticing, pall that at times is as doleful as his prospects at stateside Latino radio. Still, big-name producers could entice interest at college radio for a record that should reach lower rungs of The Billboard Latin 50.

AMANDA MIGUEL

Amame Una Vez Más

PRODUCER: Diego Verduguer
Karen/PolyGram Latino 0184

First pop album in nearly 10 years by lovely songstress from Argentina is worth the wait, as she elegantly utilizes her aching mezzo to caress an appealing pasel of well-crafted romantic confessionals, such as hit title track "Donde Estás" and "Mar Adentro."

JAZZ

★ HORACE SILVER

The Hardbop Grandpop

PRODUCER: Horace Silver
Impulse 192

This is a take-no-prisoners wake-up call for all lovers of the pianist/composer/bandleader. It's one more terrific new effort on the revived Impulse! label, and Silver, after some so-so recent albums on other labels, has tapped a bad-boy band for this label debut—Steve Turre on trombone, Michael Brecker on tenor sax, and Ronnie Cuber on baritone sax—that lights a blistering fire on his new tunes (no vocal lyrics this time, thankfully). The drive of Silver's piano comping, pushing Ron Carter's bass playing and Lewis Nash's drumming, energizes the date like Silver discs of old. Particularly tough stuff are the opener, "I Want You," and the closer, "Diggin' On Dex-

(Continued on page 65)

VITAL REISSUES

MILES DAVIS & GIL EVANS

The Complete Columbia Studio Recordings

REISSUE PRODUCERS: Phil Schaap; Bob Belden
Columbia/Legacy 67397

When Miles Davis and Gil Evans recorded the music compiled on this six-CD set, the result was not only a series of incalculably beautiful albums, but a new direction for jazz itself. Years after giving birth to "the cool," Davis and Evans were reunited by Columbia in 1957, and the former's eloquent trumpet voice resonated brilliantly against the latter's rule-flouting, richly hued orchestrations. This collection contains their albums "Miles Ahead," "Porgy And Bess," "Sketches Of Spain," and "Quiet Nights," as well as alternate takes, overdubs, rehearsals, and the like. The extra tracks reveal not only unheard solos, but the extensive editing the albums underwent. The set includes

rare 1962 tracks with vocalist/songwriter Bob Dorough, as well as never-released cuts for an ill-fated theatrical production and multiple takes of the 1968 piece "Falling Water." Surely the jazz reissue of the year, its brass-bound, booklet-styled package features nearly 200 pages of engaging notes from multiple commentators, plus vintage photos, original album art, and generally legible typography. Boxed sets usually depict their contents as being of liturgical significance, but this one is a reminder that some divinely inspired music actually deserves such treatment.

STEVE FORBERT

Jackrabbit Slim

PRODUCER: John Simon
REISSUE PRODUCER: Bob Irwin
Nemperor/Epic Associated/Legacy 64888
An important gap in the CD canon has

been filled with the reissue of folk/rock troubadour Steve Forbert's second album—the closest he has come so far to the breakthrough he has always deserved. The 1979 record would be worth rereleasing if it featured nothing more than Forbert's lone chart hits, the seductive "Romeo's Tune" and the heart-break ballad "Say Goodbye To Little Jo." However, "Jackrabbit Slim" is loaded with other beautiful and enduring compositions, from the horn-spiked "The Sweet Love That You Give (Sure Goes A Long, Long Way)" to the slice-of-life rag "January 23-30, 1978." Why the album—which closely followed Forbert's acclaimed debut, "Alive On Arrival"—didn't launch Forbert into the stratosphere remains an unresolved mystery. At least fans can now ponder that mystery while enjoying this unjustly forgotten record.

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 (JD): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Dilberto (new age).

Reviews & Previews



POP

► **TONI BRAXTON** *Unbreak My Heart* (4:30)
 PRODUCER: David Foster
 WRITER: D. Warren
 PUBLISHER: Realsongs, ASCAP
LaFace 4200 (c/o BMG) (cassette single)
 The second single from La Braxton's mega-hot album "Secrets" is a pop/R&B ballad that casts her in the role she plays best—as the forlorn heroine in a romance on the rocks. She maximizes the melodrama of David Foster's savvy blend of stately strings and soulful rhythms, moving from a dewy-eyed whisper to a diva-like belt with theatrical ease. Hit-machine tunesmith Diane Warren has not written a song this lyrically potent and heartfelt in a long time. Look for this imminent smash to strongly and quickly connect with radio's highly coveted female listeners first, with the guys joining the fold soon thereafter.

► **PHIL COLLINS** *Dance Into The Light* (4:27)
 PRODUCERS: Phil Collins, Hugh Padgham
 WRITER: P. Collins
 PUBLISHERS: Phillip Collins/Hit and Run, PRS, WB, ASCAP
Atlantic 6904 (cassette single)
 It's always a good day when you get to listen to new music by Phil Collins. He previews his forthcoming album, "Dance Into The Light," with a sunny and uptempo ditty that is awash in Caribbean-style horns and Stax-like pop beats. Collins sounds like he is having an absolute blast here. In fact, you can almost hear the grin he must have been wearing in the recording studio shining through the music. The singer's die-hard fans at pop and AC radio will start the ball rolling while everyone else takes a second to warm up to it.

CHIMARA *You're So Vain* (4:19)
 PRODUCER: Martin Brooker
 WRITER: C. Simon
 PUBLISHER: not listed
 REMIXER: Newton
ZYX 8430 (CD single)
 Carly Simon's '70s-era pop/rock classic is fodder for the ongoing Euro-NRG dance craze, and it works surprisingly well. Much credit goes to producer Martin Brooker for anchoring the track with a heavier bassline and more forceful beats than are typical of this genre. As covers go, this is many notches above the glut, and it deserves the ear of crossover and top 40 tastemakers. Meanwhile, clubsters may find Newton's thick house remix a useful turntable nugget.

R & B

► **CURTIS MAYFIELD** *New World Order* (4:15)
 PRODUCERS: Curtis Mayfield, Brian Fleming, Carlos Glover, Rosemary Woods
 WRITERS: C. Mayfield, B. Fleming, R. Thomas
 PUBLISHERS: Mayfield/Ja'Brian, BMI; Raimundo Thomas, ASCAP
Warner Bros. 17568 (cassette single)
 With this title cut from his first album of new material in five years, Mayfield delivers one of the most inspired and inspiring singles of the year. Collaborating with Brian Fleming and Rosemary Woods on music, he weaves a lyrical view of African-American men trying to break free of society's negativity and stereotypes. Surrounded by a subtle, retro-funk-flavored wah-wah guitar and a languid, jazz-spiced R&B groove, Mayfield offers an astonishingly powerful and empathetic vocal. Programmers need to care about this record, which doubles as the theme to the Spike Lee movie "Get On The Bus," and they need to care about it now.

► **GOODFELLAZ** *Sugar Honey Ice Tea* (3:58)
 PRODUCERS: the Family Stand, King of Chill, Larry Robinson, Guy Route
 WRITERS: V.J. Smith, P. Lord, D. Avante Jr., K. Boreland
 PUBLISHERS: Arvernal/Leosun/Pecot, ASCAP
Avatar/Polydor 00307 (cassette single)
 Lenny Kravitz started it. And then D'Angelo perfected the art of merging classic soul influences. But the flavor that Goodfellaz displays is so deeply entrenched in the music of the Temptations, Marvin Gaye, and Harold Melvin & the Blue Notes (and a touch of Sly Stone) that the trio cannot possibly be called copycats. "Sugar Honey Ice Tea" showcases the act's honey-coated vocals, fronted by sugar-sweet (and original) lyrics and backed by soulful tracks. The group will fare well if it strikes its own musical path, leaving any comparisons to D'Angelo and Kravitz and frequently used samples to pretenders. First step: Get rid of the rap. It's an unnecessary extra, and it devalues the track's classiness.

► **TOTAL** *Do You Think About Us?* (4:32)
 PRODUCERS: Raphael Saadiq, Sybil Pennix, Sean "Puffy" Combs
 WRITERS: R. Saadiq, J. Johnson
 PUBLISHER: not listed
Bad Boy Entertainment/Arista 9072 (c/o BMG) (cassette single)
 Tracks penned and produced by Raphael Saadiq usually bear his aura, but "Think About Us" is weakened by Total's nasal delivery. Saadiq's production remains tight throughout, with the guitar and horn riffs compensating for the vocal lows and making the track an add for most R&B playlists. The video, currently in rotation, adds a nice spin to the track's concept.

SWEET SABLE *I'll Never Go Back* (4:50)
 PRODUCERS: Gerald B., Victor M.
 WRITERS: S. Jefferies, V. Merritt
 PUBLISHERS: Antonio Sounds/Micon, ASCAP
Street Life 78092 (cassette single)
 Add Sable's name to the lengthy list of budding belters gunning for Mary J. Blige's throne as the Queen of Jeep-Soul. She does not have the raw grit to knock Blige from her position, but she certainly knows her way around an R&B bassline, vamping with palpable passion. The ultimately appealing first single from the album "Love On My Mind" does have the potential to click with the discerning ranks of kids on the street who tune into R&B and top 40 radio stations.

COUNTRY

► **DOLLY PARTON** *Just When I Needed You Most* (3:28)
 PRODUCER: Steve Buckingham
 WRITER: R. Van Warmer
 PUBLISHERS: WB/Fourth Floor/Terraform, ASCAP
Rising Tide 1003 (7-inch single)
 It is high time someone revived this beautiful Randy Van Warmer hit, and who better than Dolly Parton. The fragile vulnerability in her voice perfectly complements the heartbreak in the lyric. This is the first single from Parton's Rising Tide debut album, "Treasures," which features her interpretations of country and pop standards (many of which are duets). Though country radio has not readily embraced Parton in recent years, she has never sounded better, and this could be the single they have been looking for.

► **NEAL MCCOY** *Going, Going, Gone* (3:14)
 PRODUCER: Barry Beckett
 WRITERS: S. Cropper, J.S. Sherrill, B. DiPiero
 PUBLISHERS: Sixteen Stars/Sony-ATV Songs/Tree/All Over Town/New Wolf/Little Big Town/American Made, BMI
Atlantic 6875 (7-inch single)
 Add up a slow and ingratiating groove with a rich melodic vocal performance, and this track has all of the earmarks of another major Neal McCoy hit. The talented Texan excels at this kind of R&B-inflected country, and Beckett's silky smooth production lets McCoy do what he does best. The Cropper/Sherrill/DiP-

iero-penned tune boasts a positive lyric and gorgeous melody that lingers in the mind. Looks to be a favorite with radio programmers.

► **FRAZIER RIVER** *Last Request* (no timing listed)
 PRODUCER: Mark Wright
 WRITERS: M.A. Springer, A.J. Masters
 PUBLISHERS: EMI Blackwood/Mark Alan Springer/On the Wall, BMI
Decca 55101 (7-inch single)
 Songs that depict a dialog between the artist and disc jockeys often catch the attention of country radio programmers, and this heartfelt ballad about a man trying to enlist a DJ in his efforts to win back his love should find a positive reaction at country radio. Lead vocalist turns in a credible performance of a winning song.

★ **BR5-49** *Cherokee Boogie* (2:30)
 PRODUCERS: Jozef Nuyens, Mike Janas
 WRITERS: M. Mulligan, C.W. Redbird
 PUBLISHERS: Fort Knox/Trio, BMI
Arista 3039 (c/o BMG) (7-inch single)
 BR5-49's radio debut has all the infectious personality and quirky charm expected from this talented roots-oriented ensemble. The lead singer's vocal absolutely swoops and shimmies against a vibrant musical backdrop marked by hypnotic percussion. It may be a bold step for country radio, but it has taken the plunge successfully before with off-beat hits like the Tractors' "Baby Likes To Rock It," and programmers found that country fans were willing to go along for the ride. Should draw lots of attention from both programmers and listeners who are hungry for something different.

★ **EMILIO** *Have I Told You Lately* (3:43)
 PRODUCER: Barry Beckett
 WRITER: V. Morrison
 PUBLISHERS: Exile/Songs of PolyGram International, BMI
Capitol 10362 (CD promo)
 Though the song has received numerous treatments—from Rod Stewart to its writer, Van Morrison—Emilio brings his own inimitable style to this lovely ballad and turns in an ear-catching perfor-

NEW & NOTEWORTHY

REIGN *Indestructible* (4:04)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
H.O.L.A. 41003 (cassette single)
 Here's an appetizing stew of styles and languages that demands multiformal taste. Charismatic young-male vocal group climbs aboard a sultry and street-savvy jeep-soul groove, floating smooth harmonies in English and Spanish. At the core of this single is a hook that is downright unshakable. Five sharply edited remixes smartly work every possible angle, with beats that go from hardcore to softly bouncy. Open programming minds at a few key radio stations could transform this into the sleeper smash of the fall season.

ERIN O'HARA *Down in The Valley* (3:25)
 PRODUCER: David Kahne
 WRITER: not listed
 PUBLISHER: not listed
Edel America 2998 (CD single)
 O'Hara makes a striking first impression on this cut from the soundtrack to "2 Days In The Valley." She stretches out over the song's unusual blend of rattling funk beats and rock-flavored guitars with a voice that twangs with country spice but flows with the dramatic flair of Tori Amos. A much-needed breath of fresh air in a field of pop sameness, this single will likely begin its life at triple-A and adult-skewing alterna-rock stations. Music as unique as this will initially require the active support of mature minds.

mance. This song is a proven winner in the adult contemporary format, and Emilio's version could also be positively embraced by country audiences. It's a simple, classic lyric, and Emilio's smooth, warm delivery has all the appeal of a cozy blanket on a crisp fall evening.

PAUL JEFFERSON *I Just Might Make It* (2:54)
 PRODUCER: Garth Fundis
 WRITERS: P. Jefferson, D. Vincent
 PUBLISHERS: Irving/McJames/Salzilla Songs/Kingsley Doctor, BMI
Almo Sounds 8005 (7-inch single)
 This single has an abundance of energy and an irresistible, toe-tapping melody that should catch programmers' ears. Jefferson sounds like he's having fun as he delivers this rollicking ode to aspiring stardom. The lyric says, "Maybe I will hit the big time/Then again I maybe won't /I'll remember you if I get famous/If you remember me if I don't." Jefferson is looking for his break at country radio, and this lively number might prove to be the ice-breaker he needs.

DANCE

► **GEORGE MICHAEL** *Spinning The Wheel* (8:11)
 PRODUCERS: George Michael, Jon Douglas
 WRITERS: G. Michael, J. Douglas
 PUBLISHERS: Dick Leahy/Chappell & Co./Rondor, ASCAP
 REMIXERS: Forthright, Jon Douglas
DreamWorks/SKG 5001 (c/o Uni) (12-inch single)
 Here is precisely what Michael's die-hard clubland followers have been waiting for—a hard-driving dance record. A sleek and jazzy interlude from his fine comeback collection, "Older," has been reconstructed with a textured house music sound. Michael deserves credit for not farming the track out to the same five remixers that are doing every other dance record right now. By plucking Forthright in particular, he breaks interesting new ground that will help the record stand out in the most positive way. The sophistication of the original recording remains fully intact, though Forthright darkens the groove to complimentary effect, while Jon Douglas busts out a funk-fortified hip-hop beat that could help draw the attention of radio programmers.

★ **STEPHANIE COOKE** *Holding On To Your Love* (no timing listed)
 PRODUCER: Big Moses
 WRITER: Big Moses
 PUBLISHER: not listed
 REMIXER: Grant Nelson
King Street 1048 (12-inch single)
 You want a fierce vocal house record? Here it is. Newcomer Cooke has an instantly engaging personality to go with a voice that smokes through the track's groove with jolting power. Producer/songwriter Big Moses hands Cooke a song that is not only worthy of her talent, but also has the hook to flourish far beyond the dancefloor. Icing on the cake are remixes by Grant Nelson that prove why his name is on the lips of every tastemaker in dance music. A slammer that demands immediate and frequent turntable action. Contact: 212-594-3737.

★ **OSCAR G. FEATURING MARCK MICHEL** *Love Will Find A Way* (no timing listed)
 PRODUCER: Oscar G.
 WRITER: Oscar G.
 PUBLISHER: Cuban Homeboy, ASCAP
 REMIXER: Oscar G.
Kumba 023 (12-inch single)
 With solid and totally song-driven effort, Oscar G. continues to evolve from his spare, underground deep-house sound to a more widely accessible level. He teams up with Michel for a jam that exudes an uplifting energy that could transform peak-hour club programs into a gospel-charged revival meeting. Hard-headed punters who prefer Oscar's darker side will find comfort in a pair of dubs that are rife with nifty sound loops, vocal samples, and keyboard twists. Contact: 305-285-7778.

AC

► **KENNY G** *The Moment* (4:40)
 PRODUCER: Kenny G
 WRITER: Kenny G
 PUBLISHER: not listed
Arista 3260 (c/o BMG) (cassette single)
 The title track from the platinum-selling musician's forthcoming album offers no surprises. In fact, it unfurls and wraps around listeners with the comforting and healing energy of a favorite old blanket. Nothing wrong with that, right? In a world of assaulting diatribes, Kenny G has become invaluable—as proved by the legions of fans who are sure to rush out for a copy of this single and its accompanying album. Look for him on tour with Toni Braxton this fall.

ROCK TRACKS

► **PAUL WESTERBERG** *Ain't Got Me* (3:26)
 PRODUCER: Paul Westerberg
 WRITER: P. Westerberg
 PUBLISHER: not listed
Reprise 8327 (CD promo)
 Westerberg's current album, "Eventually," should get a nice boost from the release of this jangly, pop-soaked toe-tapper. Westerberg's grasp of lyrical irony remains the element that sets him apart from the legions of modern rockers vying for a piece of the airplay pie. The fact that he can weave a contagious hook and memorable melody around his words makes him one of rock's most valuable players. Is that the call of top 40 we hear off in the not-too-distant future?

LUV JUNKIES *Supervision* (no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
dMonster 001 (c/o AEC) (CD single)
 Luv Junkies come on like a fun cross between Stone Temple Pilots and Metallica on this grungy moment from the album "Smudge." Tucked beneath the fuzzy texture of Fate Taylor's guitars is a winding and infectious hook that could grab the ears of college and modern rock radio listeners. In the end, the best thing about this single is how it brings back the acrobatic mid-song guitar solo of '80s-era metal, followed by a crotch-grabbing growl. Bang your head, Beavis.

D GENERATION *No Way Out* (3:59)
 PRODUCER: Ric Ocasek
 WRITER: not listed
 PUBLISHER: not listed
Columbia 8737 (c/o Sony) (cassette single)
 The latest single from "No Lunch" will benefit from the band's autumn club tour with Social Distortion. This band's giddy brand of glam-metal thrives best on a live stage, where lead singer Jesse Malin has an audience to consume his limber thrashing and playful snarling. That should not discount the strength of this single, though. Under the guidance of producer Ric Ocasek, the band plows through this exhausting rave-up with infectious energy. Guaranteed to leave you in a smiling, sweaty heap.

RAP

★ **JERU THE DAMAJA** *Ya Playin' Yasef* (4:07)
 PRODUCERS: DJ Premier
 WRITERS: K.J. Davis, C. Martin
 PUBLISHERS: Irving/Perverted Alchemist/Gifted Pearl, ASCAP
Payday/FFRR 420 (cassette single)
 Consciousness rap at its best. Jeru continues to use his hardcore flow and Primo's undeniably tight production to entice even the most ignorant listener. Without being preachy, "Playin' Yasef" sheds light on the ridiculousness of the pseudo-gangster/drug-dealer lifestyles that rappers enact. Real gangsters keep their dirt undercover, not in videos and on wax, owning and controlling their own publishing, labels, and distribution; and most Big Willie-types don't. Rappers who live these lies are players, but only because they're playin' themselves.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).

(Continued from page 63)

ter." The Hardbop Grandpop is back on top!

NEW AGE

MAGICAL STRINGS

Islands Calling
PRODUCER: Gary Black
Earthbeat! 72535
 The husband-and-wife duo of Philip and Pam Boulding has been moving away from its Celtic folk roots for a few years, expanding into a world fusion chamber music sound. "Islands Calling" may be their best album yet. Philip Boulding's Celtic harp playing is the star here, as he bends his instrument to slack-key tunings and African cross-rhythms. Their intricate arrangements are infused with such guests as guitarists Alex DeGrassi and Keola Beamer, cellist Eugene Friesen, and kora player Moussa Kanoute. Although their journey includes Hawaii, Madagascar, and Jamaica, the Magical Strings' melodiousness and Celtic lilt remain.

TANGERINE DREAM

The Goblin's Club
PRODUCER: Edgar Froese
Sequel 1022
 Tangerine Dream, the veteran German synthesizer group, has jettisoned the saxophone and reduced the hard rock guitar of its last few albums but hasn't left its energy behind. "Goblin's Club" recalls the '80s sound of Tangerine Dream when the group was just adding more aggressive rhythms and clearly defined melodies to its fanciful spacescapes. But unlike recent albums, this one does not bludgeon the listener with synthesizer bombast. There seems to be more exploratory fun and a more personal sound on "Goblin's Club" as the band drops in surreal free-falls in the midst of its dramatic compositions.

CONTEMPORARY CHRISTIAN

GEOFF MOORE & THE DISTANCE

Greatest Hits
PRODUCERS: Various
ForeFront 5151
 One of Christian music's premier rockers, Geoff Moore is blessed with the vocal firepower to rock the rafters but is equally capable of delivering a subtle ballad. This double-disc set is a must for fans, as it includes such Moore hits as "Evolution . . . Redefined," "Life Together," "Best Days," "A Friend Like You," and his recent smash "Homerun." The greatest-hits package is being released simultaneously with "Roadwork," a concert video that should help increase awareness of the hits collection. The album also includes two new songs, "More Than Gold" and "Today," that reveal an edgier, modern rock sound for the veteran act.



MUSIC

THE BEATLES ANTHOLOGY

Capitol Video/Turner Home Entertainment
600 minutes, \$159.98.
 Yes, nearly six of the 10 hours have already aired (twice) on prime-time television. Yes, the third installment of the Beatles' "Anthology" album streeted the same day as did this hyper-publicized boxed set. And yes, the price is on the high end. But there's no denying the magnetic appeal of this audio-visual blitz, a true collector's treasure. It's the fourth quarter, and shoppers are on the prowl for the perfect holiday gift. Retailers should (re)stock up and sell out.

CHILDREN'S

LET'S GO TO THE ICE CREAM AND YOGURT FACTORY

Vermont Story Works
40 minutes, \$14.95
 Although the production company is Vermont Story Works, and the protagonist depicted on the cover is a guy named Ben, this new title does not—as one might expect—visit the dairy establishment operated by the state's famous Ben and pal Jerry. The live-action title provides a makeshift lesson in how to make ice cream at home and then sets off on a tour of ice cream and yogurt factories, where the machines are buzzing and the sweet ingredients flowing. The video comes packaged with a vanilla ice cream recipe card and coupon for the StonyField Farm Yogurt Factory in case buyers happen to be in the neighborhood. Contact: 800-206-8383.

SERENDIPITY THE PINK DRAGON

Just For Kids Home Video
90 minutes, \$19.95
 Based on the popular Stephen Cosgrove-penned series, this animated feature-length movie is a terrific platform for the life lessons imparted by one decidedly un-frightening dragon. After being separated from his scientist parents when a glacier they are studying breaks up, a young boy floats to the safe harbor of Paradise Island atop an enormous egg. When the egg hatches just after his arrival, Serendipity is born, and the two become fast friends. The story is pleasant and poignant and boasts a cast of colorful supporting characters that often steal the show from the protagonists.

ROSSINI'S GHOST

Sony Classical
50 minutes, \$19.98
 Sony Classical's latest two-part audio-video release centers on Gioacchino Rossini and his ill-fated attempt to stage "The Barber Of Seville" in 1816. As seen through the eyes of the 9-year-old granddaughter of one of the ballerinas who danced in the original production, the story unfolds chock-full of suspense,

serendipity, and superstition. The soundtrack includes excerpts from "Cinderella," "William Tell," "The Thieving Magpie," and more. The production was filmed in Croatia and the Slovak Republic and contains a magical air similar to that of its Composers' Specials counterparts.

DOCUMENTARY

THE WEST

Turner Home Entertainment
720 minutes, \$19.98 each, \$149.98 for boxed set
 Ken Burns and Stephen Ives' video diary depicts the settling of the American frontier with tremendous dignity and grace. Like Burns' celebrated "The Civil War" and "Baseball," this production relies heavily on the personal touch—autobiographical accounts, journal entries, letters, and archival photos—to carry the story of the taming of the West, dispelling preconceived notions and introducing fascinating detail along its way. PBS was slated to broadcast "The West" Sept. 15-24, which should rev up the interest of viewers as well as the holiday gift-buying crowd.

WHEELS: THE LOVABLE BEETLE

Unipax Home Video
53 minutes, \$14.98
 Roll over, Fab Four. This documentary chronicles a Beetle-mania of an entirely different ilk. From the rubble of post-World War II Germany to the Age of Aquarius, the Volkswagen Beetle has motored its way to one of the most unique places in automotive history. This is the story of the creator of the Beetle and the long and winding road he traveled to bring his dream to fruition. It is also the tale of the families that "adopted" these cars and the generation that held the Bug as an anti-establishment symbol. Powered by archival footage, classic commercials, and interviews with car historians and Volkswagen execs, the program is enjoyable and informative. Also hot from "Wheels" are "Tail Fins & Drive Ins," "The Enduring Crown & Crest," and "Dreams Of Steel," among others. Contact: 212-252-7600.

SPORTS

WATERWORKS

Mad Dog Pictures/Tapeworm Distributors
50 minutes, \$19.95
 Water, water everywhere. This tape travels to the world's prime surfing beaches, from Australia to Hawaii to Spain, to capture the action of more than 25 daredevils in their glory. There's no narration to cut the adrenaline churning from the surfer dudes, who display some pretty serious moves as they navigate through the water in ways that seem to defy gravity and demonstrate why the sport will have exhibition status at the 2000 Olympics in Sydney. Surfers and wanna-bes will think they've reached Nirvana; others will enjoy the scenery—which is magnificent—but eventually get bored. Contact: 805-684-2680.



ENTER*ACTIVE

STEVEN SPIELBERG'S DIRECTOR'S CHAIR

Knowledge Adventure
PC/Mac CD-ROM
 When master filmmaker Steven Spielberg lends his name to a project, Hollywood and the movie-going public pay close attention. Spielberg's latest effort isn't a large-screen action flick or a sweeping epic, but an interactive strategy game that lets the players take control of the filmmaking process. Spielberg guides the gamer through the various stages of a typical Hollywood production, including script editing, filming, special effects, sound, and marketing of a first feature film. Along the way, the player interacts with director/actor Quentin Tarantino and actors Jennifer Aniston, Katherine Helmond, and Barry Corbin. Comedians

Penn & Teller also make a cameo appearance. "Steven Spielberg's Director's Chair" isn't for everyone. A considerable investment in time and energy must be made in order to reach a final edit of the player-created film, but movie buffs who have always dreamed of taking the plunge into filmmaking will likely enjoy every bit of the process. A nice touch is the game's World Wide Web component, which allows completed films to be exchanged over the Internet via E-mail. A Web site (<http://www.directorschair.com>) contains updated information on the game and the creations it inspires.

ISIS

Panasonic Interactive Media
PC/Mac CD-ROM
 There are many mysteries contained in this quirky adventure game, which merges "Myst"-like puzzles and visuals with the music of Earth, Wind & Fire. But the biggest mystery of all is why this long-delayed title is even being released. The concept for this average offering clearly came at a time when "Myst" was hot, and the introduction of music multimedia titles, such as the "Prince Interactive" CD-ROM, led developers to believe that the public wanted more of the same. But the retail environment is different now. Most "Myst" clones have failed to sell, and few music titles have progressed beyond the promise of "Prince Interactive." "ISIS" is clearly patterned after that 2-year-old CD-ROM. Players wander around the Goddess, a ship that will eventually lead them to the next dimension. However, to reach that goal, they must harness the elements of earth, wind, and fire. Not coincidentally, the band of the same name pops up incoherently to offer a bit of musical atmosphere to the quest. By solving various puzzles, the player gets more music and interview segments with members of the veteran act. "ISIS" is not a horrible game, but it is painfully out of step with more contemporary adventure game offerings, such as the creepy intellectual cockroach game "Bad Mojo" and the Devo-inspired "The Adventures Of The Smart Patrol." For Earth, Wind & Fire fans only.

IN PRINT

RAVE ON—THE BIOGRAPHY OF BUDDY HOLLY

by Philip Norman
 Simon & Schuster
 315 pages, \$24.00

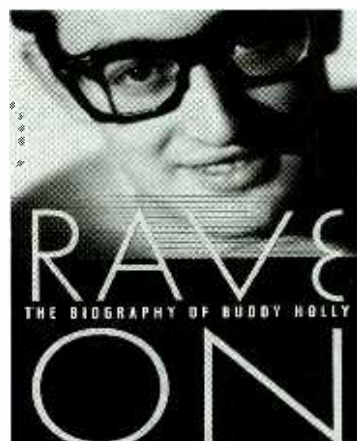
The Buddy Holly story is one of the greatest, saddest tales of unfulfilled promise the music business has ever known. Cut down by the infamous 1959 airplane accident that also took the lives of Richie Valens and the Big Bopper, the 22-year-old Holly had only begun to make his mark on the industry.

Philip Norman—author of Beatles biography "Shout" and acclaimed bios of the Rolling Stones and Elton John—paints a painstakingly detailed portrait of the artist born as Charles Hardin Holley, based on extensive research and in-depth interviews with Holly's friends, relatives, associates, and even his reclusive widow, Maria Elena.

While "The Buddy Holly Story" and other biographical sketches of Lubbock, Texas' most famous musical icon have focused on the young musician's euphoric rise to fame in 1957, Norman is the first biographer to sink his nails into the nitty-gritty behind the legend, unearthing information that sheds new light on the

underhanded dealings of Holly's producer/manager, Norman Petty, and following Holly and his Crickets on countless treks from their hometown to Petty's Clovis, N.M., studio, where most of the group's hits were recorded.

Although "Rave On" breaks new ground in the Holly saga, it does not purport to uncover the deepest mysteries surrounding the artist's life



PHILIP NORMAN

and death; for instance, whether or not he impregnated a local girl and forced her to put the child up for adoption or the cause of the fateful plane crash. Norman handles these issues with journalistic restraint, allowing the various participants to tell their versions of the story but never taking sides.

Norman does, nevertheless, infuse his narrative with gripping suspense, presumably taking cues from his longstanding experience as a novelist and playwright. The chapter that describes the days leading up to Holly's death reads like a can't-put-down thriller.

When it comes to personal characterizations, Norman demonstrates similar acumen, so vividly describing Holly as a fresh-faced, bespectacled young kid that one can hardly believe that the artist would have turned 60 this month. This is an especially remarkable feat given the author's admitted lifelong infatuation with Holly.

A work that should set the standard for further study on one of the most fascinating subjects in the history of rock'n'roll.

PAUL VERNA



DR. DIMENSION

By John DeChancie & David Bischoff; adapted for audio by Stephen Ziplow

Full-cast dramatization performed by the Hilton Head Island Repertory Co.
 Ziplow Productions Inc. (803-785-8190)

6 hours

This science fiction spoof is not as clever or original as Douglas Adams' "The Hitchhiker's Guide To the Galaxy" or the BBC's "Red Dwarf" audios, but it's a lively, entertaining listen nonetheless. A cantankerous, absent-minded, but brilliant scientist will lose his funding unless he can get his rickety spaceship/time machine to work. An unknown force mysteriously "soups up" the machine, and in testing it out, Dr. D. finds himself shooting through space and into a series of comic adventures with a ragtag group of associates: his pretty but brainless cheerleader of an assistant, a nerdy rival scientist, and a ruthless vixen who uses her sexual wiles to get ahead. Some of the humor is predictable—lots of obvious puns and "Star Trek"/"Twilight Zone" references—but the actors are energetic, and producer Stephen Ziplow gets bonus points for his humorous, on-target portrayal of a holographic Borscht Belt comedian (a sort of space-age Jackie Mason). However, the recording could have used more sound effects and music.

CLASSIFIED ADVERTISING RATES

Call Jeff Serrette NY State - 212-536-5174
 Billboard Classified • 1515 Broadway
 New York, NY 10036

**FAX YOUR AD
 212-536-5055**

Regular Classified: \$5.50 per word, minimum order: \$115.00
 DISPLAY CLASSIFIED:
 1" - 1 issue \$156.00 PER
 1" - 3 issues 143.00 PER
 1" - 13 issues 136.00 PER
 1" - 26 issues 127.00 PER
 1" - 52 issues 106.00 PER

REVERSE ADVERTISEMENTS: \$20.00
 POSITION WANTED: \$75.00 PER COLUMN INCH
 BOX NUMBER: \$22.50/RADIO HELP WANTED: \$85.00 PER INCH
 CLASSIFIED ADVERTISING IS NON-COMMISSIONABLE
CALL TOLL FREE: 1-800-223-7524

****REAL ESTATE TO THE STARS****
 For Real Estate information call Kara DioGuardi
 In NY (212) 536-5008

**Real Estate To The Stars
 \$74.00 per inch**
 ALL MAJOR CREDIT CARDS ACCEPTED

SERVICES

THE NAMES YOU KNOW AND TRUST...

HIGH BIAS BULK-BLANK AUDIO TAPES
 UNBOXED-UNLABELED

LENGTH	TDK PRO-SA COBALT	maxell XL II	BASF CHROME PLUS	BASF CHROME SUPER
C-10	24 ¢	25 ¢	25 ¢	28 ¢
C-15	26 ¢	27 ¢	30 ¢	31 ¢
C-20	28 ¢	30 ¢	31 ¢	35 ¢
C-30	33 ¢	36 ¢	35 ¢	45 ¢
C-46	40 ¢	45 ¢	42 ¢	58 ¢
C-62	47 ¢	50 ¢	50 ¢	68 ¢
C-80	56 ¢	68 ¢	65 ¢	85 ¢
C-92	62 ¢	75 ¢	72 ¢	87 ¢
C-100	70 ¢	83 ¢	76 ¢	95 ¢

FULL LINE OF RECORDING AND DUPLICATING SUPPLIES



DIRECT ON CASSETTE PRINTING
 CUSTOM LABELS AND J-CARDS

SERVICES

COMPACT DISC Replication



- Bulk CD-Audio / CD-ROM
- Retail-Ready Packages
- Vinyl Records
- Cassette Duplication

The Choice of Indies, Since 1977

EUROPADISK, LTD.

For Sales or a Catalog, Call: **800-455-8555**

75 Varick Street, New York, New York 10013, (212) 226-4401 FAX (212) 966-0456

SERVICES

A-Z
 A TO Z
 MUSIC SERVICES INC.

THE ONLY NUMBER YOU NEED FOR MANUFACTURING
(212) 260-0237

CD AND CASSETTE OFFERS

1,000 CD Albums • Glassmaster • 2 Color On Body Print • 4 Page Booklet and Tray Card
 4 x 1 Color • Jewel Box • Shrink Wrap
 from DAT Master and Composite Printers Film
\$1750

1,000 Cassettes • Running Master • Label Plate • 1 Color Print on Cassette Inserts • Norelco Box • Shrink Wrap
 from DAT Master and Composite Printers Film
\$925

611 Broadway
 Suite 615
 New York, NY 10012
 (212) 260-0237
 Fax (212) 260-0631

* Full Typesetting and Design Service
 * All Editing and Packaging requirements

...FROM THE COMPANY YOU KNOW AND TRUST

764 5th Avenue,
 Brooklyn, New York 11232
 In NYC Tel: (718) 369-8273
 24 Hour Fax: (718) 369-8275



145 Lauro Pinerio Ave.,
 Ceiba, Puerto Rico 00735
 In Puerto Rico Tel:
 (809) 885-2316



CALL TOLL FREE 1-800-538-2336

COMPLETE! RETAIL READY!
Digital Bin
Cassette Duplication
CD Replication
Video Duplication
Digital Editing
Graphic Art Services

1,000 CDS & 1,000 CASSETTES \$2,895

FREE CATALOG
FREE DIGITAL BIN DEMO
CALL 1-800-955-7271

TRUTONE INC.
 MASTERING THE MUSIC WORLD FOR 2 DECADES!

- ANALOG / DIGITAL MASTERING
- SONIC RESTORATION • CD ONE-OFF'S
- COMPACT DISKS
- CASSETTES (HIGH SPEED / REAL TIME)
- COLORED VINYL
- CUSTOM CASSETTE BLANKS
- DESIGN • PRINTING • PACKAGING

310 HUDSON STREET
 HACKENSACK, NJ 07601
 TOLL FREE: 1-888-TRUTONE

CUSTOM COMPACT DISCS
 Affordable single copy CDs starting at \$30.
 \$5.00 OFF WITH THIS AD
46 PRODUCTIONS
 42W557 Hawk Circle, St Charles, IL 60175
 Tel (800) 850 5423 - FAX (800) 203 1725
 Contact Us On The Internet at 46P@www.com
 Visit our Web Page at <http://www.beaches.net/46P>

CD MANUFACTURING
 CASSETTE DUPLICATION • GRAPHIC DESIGN
 PRINTING • DIGITAL EDITING & MASTERING

ESP
 EASTERN STANDARD PRODUCTIONS INC.
 37 JOHN GLENN DRIVE BUFFALO NY 14208
 (716) 691-7631 • FAX (716) 691-7732

1-800-527-9225

YOUR ADVERTISEMENT HERE ...
 800-223-7524

FREE!
GUIDE TO MASTER TAPE PREPARATION

Full of tips from the manufacturing side on how to prepare your master for error-free manufacturing. A must for recording artists and studios.

Call today for your FREE copy:
1-800-468-9353
 609-663-9030 • <http://www.discmakers.com>

DISCMAKERS

DIGITAL FORCE
212-333-5953
 E-Mail: digitalforce@morebbs.com

TOTAL CD, CD-ROM & CASSETTE PRODUCTION

MASTERING GRAPHIC DESIGN
REPLICATION PRINTING
PERSONALIZED EXPERT SERVICE PACKAGING

The Power of Excellence SM
 330 WEST 58th ST, NY, NY 10019

COMPACT DISCS • 85¢ EACH

(Bulk from your C.D. ready master and label positives) minimum 1000
 Complete CD and Cassette Packages Available
1-800-874-4174
 CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE DISC
 1110-48th Avenue North • Nashville, TN 37209

COMPACT DISCS 500 - \$950.00

FROM YOUR CD-READY MASTER:
Glassmaster
Free Layout & Design
2 Color Label Printing
Protective Vinyl Sleeve

Convertible to our 1 Color CD Package anytime: (from your Camera-Ready Art):
 1 Color - 2 Page Booklet and Traycard, Jewelbox and Shrinkwrap
 (including Composite Negs) add \$399.00.
 1 Color Rear Cards including Typesetting add \$100.00

CASSETTE SINGLE

500 - \$499.95 (Reorder - \$349)
 1000 - \$799.95 (Reorder - \$359)

Includes:
 RUNNING MASTER
 TEST CASSETTE
 APEX PRINTING ON SHELL
 1 COLOR WRAP-AROUND CARD
 COMPOSITE NEGS • SHRINK WRAP

ASK FOR OUR FREE BROCHURE!!!

FOR SALE

Colored Jewels • Jewel Boxes
 CD Blisters • Security Packaging
 Plastic Sleeves • Price Guns
 Mailers • Dividers • Norelcos

The Jewelmaster Packaging System
 Retail-level shrinkwrapping. Does CD's, Videos
 cassettes, LP's, posters & more...only \$189.95!
 Indies • Budgets • Novelties • Accessories • Blank Tape

Performance DJ's
 2 OAK ST. NEW BRUNSWICK NJ 08901
 Tel: 908.545.3004 Fax: 908.545.6054

"OUR 29TH YEAR OF FAST GUARANTEED SERVICE"

FREE CATALOG

4212 14TH AVENUE • BROOKLYN, NY 11219

ANDOL AUDIO PRODUCTS INC.

LENGTH	C-10	C-20	C-30	C-40	C-50	C-60	C-70	C-80	C-90
TDK SA	25	30	35	39	44	49	53	58	63
MAXELL XLII	27	32	38	44	47	52	67	70	76
BASF CHROME SUPER	30	38	47	56	65	69	80	87	89

100 PIECE MINIMUM

IN HOUSE DIRECT ON CASSETTE PRINTING
 • CUSTOM PRINTED LABELS & J-CARDS •

IN NYC 718-435-7322 • **800-221-6578** • 24 HOUR FAX 718-853-2589

FREE LABELS WITH EVERY CASSETTE ORDER
 ROUND EDGE OR STANDARD NORELCO BOXES \$.012 EACH

Rainbo Records and Cassettes
 1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

SPECIAL COMPACT DISCS

1000 for \$1595
 LIMITED TIME

GUARANTEED QUALITY
ALSHIRE
 CUSTOM SERVICE

P. O. Box 7107
 BURBANK, CA 91510
 (800) 423-2936
 Fax (818) 569-3718

RETAIL READY PACKAGE
 CUSTOMER SUPPLIES: DAT, 1630, or CDR MASTER • COMPOSITE
 NEGATIVES & COLOR KEYS • CD LABEL FILM POSITIVE

SPANISH CUTOUTS

Large Selection of Cassettes & CD's
 Custom Prepacks Available

TARGET MUSIC DISTRIBUTORS
 7925 NW 66th Street - Dept. S
 Miami, Florida 33166
 PH: 305-591-2188 • FAX: 305-591-7210
 DEALERS ONLY

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.
 FAX: (609) 890-0247 or write
SCORPIO MUSIC, INC.
 P.O. BOX A
 TRENTON, NJ 08691-0020

FOR SALE

• Psychedelic • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • 60's
Campus Records
 Wholesale Distributor of
 "Deletions/Overstocks"
 874 Albany Shaker Road
 Latham, NY 12110
 (518) 783-6698
 (518) 783-6753 FAX
 For a Unique Blend of Independent and
 Major Label Classics and Overstocks

ROCK AND SOUL ELECTRONICS

470 462 7th Ave. NY, NY 10018
 212-695-3953 Fax 212-564-5358
 For 20 years - N.Y. #1 Music Source
DISCOUNT PRICES
 • Large selection on 12" vinyl & LP's
 • CD's • Cassettes • Blank Tapes
PRO D.J. Equipment
 • Mixers • Cases • Turntables •
 Cartridges • Mail Orders Available

FREE CATALOG
Classic Music Furniture
 If you love music, our new catalog of
 fine hardwood music furniture may delight
 you. Music stands, sheet music cabinets,
 instrument racks, musician's tables, etc.
 For FREE catalog call 1-800-324-5200
 or write Alden Lee Co., Dept. BILDY
 PO Box 3099, Menlo Park, CA 94026-3099

STORE SUPPLIES

ALPHA AUDIO SECURITY
 Cases: USED OVERSTOCK
 CD700, CD750, AR456 w/clips and
 targeted for checkpoint sensor
 system. Hundreds available at
 fraction of original cost.
ARTIE AT: 913-233-3773

DIVIDER CARDS
 BUY DIRECT FROM MANUFACTURER
 ALL SIZES AVAILABLE
 Dies & Die Cutting
 1 (800) 359-5038
 755 Wythe Avenue, Brooklyn, NY 11211
 THE DISTRIBUTORS SUPPLIER

HELP WANTED

WANTED MANAGER REPRESENTATIVE
 Los Angeles based, ECLECTIC singer
 songwriter, early 20's, negotiating with major
 labels. (Linda Ronstadt, Chicago, Elton John).
 Seeks experienced manager, with music
 business contacts to promote product.
 Fax Resume to C.D.F. Productions
 310.914.7251.

MANAGER, A&R ADMINISTRATION
 Major NY based record company
 seeking A&R Administrator with 3-5
 years experience. At least 1-2 years
 experience in a managerial role.
 Database & spreadsheet experience
 required. Fax resume with salary
 requirements to 212-258-3133.

A&R COORDINATOR
 DCC Compact Classics in Chatsworth is
 looking for an A&R Coordinator. Expert
 musical knowledge of 1970s - 1990s.
 Good administrative skills essential.
 Record company experience preferred.
 Fax resume to 818-772-4564

HELP WANTED

REED MIDEM ORGANISATION EMPLOYMENT OPPORTUNITY MIDEM SALES MANAGER

REED MIDEM ORGANISATION is a company which
 specialises in organising exhibitions in the entertainment
 field: MIDEM, MIP TV, MIPCOM and MILIA. For MIDEM, we
 are looking for a Senior Sales Manager to enhance our
 established sales team and prospect the South American
 market. Extensive travel is anticipated.

Based in New York, he/she must be fluent in both English
 and Spanish (Portuguese would be a bonus). Must have a
 profound knowledge of the music industry and extensive,
 high level sales experience

Please send or fax full resume (stating current salary) to —
Barney Bernhard

REED MIDEM ORGANISATION INC
 475 Park Avenue South (2nd Floor)
 NEW YORK, NY 10016
 Telephone — 212 689 4220
 Fax — 212 689 4348

Your response to this ad will remain strictly confidential

AUDIO SALES ACCOUNT EXECUTIVE

Major CD Manufacturer seeks professional individual
 with extensive knowledge and experience in Audio CD
 Sales for a Southern California base position with
 moderate travel. The ideal candidate must have 3-5 years
 of audio and/or record sales experience and have
 excellent communication skills.

Competitive salary, generous benefits and incentives.
 Qualified candidates only. Please send resume and salary
 requirements to:

Box # 8341
Billboard
1515 Broadway
New York, NY 10036

ADMINISTRATIVE ASSISTANT — MUSIC PUBLISHING

Fast growing, downtown Manhattan
 independent music publisher seeks an
 assistant in all areas of administration.
 Prior experience in copyright and
 royalties preferred. Computer
 proficiency a must. Looking for an
 individual with strong organizational
 and inter-personal skills.

Box 8340 — Billboard
1515 Broadway
New York, NY 10036

NATIONAL SALES MGR.

Leading NY based home video publisher
 of major national brands seeks
 aggressive experienced sales pro to lead
 growing sell-through sales dept. 3-5
 years exp. with major accounts a must.
 Excellent growth opportunity for
 motivated sales exec. Please send your
 resume, salary history and references to:

Box 8342, Billboard
1515 Broadway, NYC 10036

REAL ESTATE RATES Rate \$74

1 inch by 1 column • See Coupon For Details

BUSINESS OPPORTUNITIES

INCREDIBLE BUSINESS OPPORTUNITY!

MAJOR CD MANUFACTURING FACILITY ORDERED SOLD BY SECURED LENDER COMPLETE STATE-OF-THE-ART MUSIC & CD-ROM CD REPLICATION FACILITY

PILZ AMERICA, INC. • 54 CONCHESTER ROAD,
 CONCORDVILLE, PA (NEAR PHILADELPHIA AIRPORT)

This 42,500 sq. ft. plant is fully-staffed and operational and in full produc-
 tion with substantial capacity (current production is 8 million units a year)
 Conveniently located 30 minutes from the Philadelphia airport. All equip-
 ment is state-of-the-art. Offered as a complete turn-key package. Special
 lease options may be arranged; bank financing may be available.

NOTE: THIS FACILITY IS ONLY 3 YEARS OLD!

REPLACEMENT VALUE IN EXCESS OF \$5 MILLION!

**FACILITY CONSISTS OF: INJECTION MOLDERS COMPLETE WITH LANCO
 HOPPER, SPUTTERING SYSTEMS AND CUSTOM-ENGINEERED HANDLING
 SYSTEM (FOR LOADING/UNLOADING), KAMMANN 15-1 6-COLOR SCREEN
 PRINTER, CUSTOM PACKAGING EQUIPT, WAREHOUSE & SHOP EQUIPMENT •
 8,000 SQ. FT. OF FURNISHED OFFICE SPACE.**

*If you are considering adding an east coast facility for
 manufacturing and distributing, this is a perfect opportunity!*

Open daily, call for appointment. For more information, call
 Joe Rivkin @ 410-486-2556 or call our CA office, 818-884-3737.

SALE CONDUCTED BY THE GREAT AMERICAN GROUP

COMPUTERS

RecordTrak
 Inventory Management
 For Record Stores
800-942-3008
 Fax 203-289-1930
 Voice 203-285-3440

Musicware
 Complete POS / Inventory
 Control for ALL your record
 and multimedia store needs!
 Available in Spanish too!
1-888-222-4POS (toll free)

YOUNG SYSTEMS LIMITED
 COMPUTER SYSTEMS FOR
 THE MUSIC & VIDEO INDUSTRY
770-449-0338
 MORE THAN 30 YEARS OF EXPERIENCE
770-840-9723 FAX

INVESTORS WANTED

SEEKING INVESTORS

Nationally distributed independent
 label seeking principal investors
 for expanded financing. National
 acts and strong Gold or Platinum
 project for 1997. Serious inquiries
 please fax:
(805) 494-9051

ANNOUNCEMENTS

Liquidtrax, Liquid Production,
 Liquidpost, Liquidmix, Liquid Music are
 trademarks 1996, Telos Holdings Inc.
 33 Music Square West
 Suite 100
 Nashville, TN 37203

WANTED TO BUY

CASH - CASH - CASH
 Top \$ paid on CD's, Cassettes,
 LP's, Music Books, Rock
 T-shirts. No quantity too big or
 too small. Call 201-662-7600 or
 Fax: 201-662-8060

WE PAY TOP \$
CD's-Cassettes
Videos &
Audio Books
WE BUY IT ALL
(954) 351-0000
FAX: (954) 351-0561-CALL NOW!

"We are cash buyers of un-
 wanted LP's, Cassettes or
 CD's." No quantity is too
 large or small. We pay the
 freight. Call:
(609) 890-6000.

Too much overstock?
 Selling your Collection?
 Going Out of Business?

**CASH for CDs, Tapes,
 LPs, Software, Videos**
Scott at 602-835-9102

(Continued on next page)

Billboard/Airplay Monitor Radio Award Winners Cross Format Lines

(Continued from page 1)
R&B KKBT Los Angeles, and mainstream rock WRCX Chicago swept their major-market categories for station of the year, PD, music director, promotion/marketing director, and local air personality at the ceremony, held Sept. 7 at the New York Sheraton. The awards capped the annual three-day Billboard/Airplay Monitor Radio Seminar (see stories, pages 73 and 74).

WPLJ was named adult station of the year, while staff awards went to PD Scott Shannon, music director Mike Preston, promotion/marketing director Heidi Dagnese, and air personalities Scott Shannon and Todd Pettengill. For KKBT, the awards were for R&B station of the year, PD/operations manager Harold Austin (who won in the music director category last year), music director Mariama Snider, promotion/marketing director (since-departed) Eileen Woodbury, and air personality Theo. WRCX's awards were for mainstream rock station of the year, PD Dave Richards, music director Jo Robinson, promotion/marketing director Natalie DiPietro, and local air personality Mancow Muller.

WKTU BEATS THE PACK

Evergreen's dance-leaning WKTU New York, which became the talk of the industry when it vaulted to No. 1 in the country's largest market, was named major-market top 40 station of the year, and WKTU PD Frankie Blue won for top 40 major-market PD of the year.

For country, KNIX Phoenix and WSIX Nashville were the big winners, with three awards apiece. KNIX won major-market station of the year, as well as awards for PD Larry Daniels and music director Buddy Owens. WSIX garnered prizes for medium-market station of the year, PD Dave Kelly, and air personality Gerry House (for the fifth consecutive year).

Also notable was Bob Kingsley, who took home his 10th consecutive trophy for country network/syndicated program of the year. Kingsley, who hosts and produces the weekly "American Country Countdown" for ABC Radio Networks, is heard on more than 1,000 stations around the world.

In the nonformat-specific category of nationally syndicated air personality of the year, the winner was Infinity Broadcasting's Howard Stern, who also got prizes for network/syndicated program of the year in both the mainstream rock and modern rock categories.

Other network/syndicated program victors were "The Tom Joyner Morning Show" in the R&B category and KIIS Los Angeles morning personali-

ty Riek Dees, who won in the adult and top 40 categories with his "Weekly Top 40." Dees tied with Westwood One's "Casey's Top 40 With Casey Kasem" in the top 40 column.

Among remaining promotion/mar-

repeated last year's success by winning in both the adult and top 40 consultant categories. Jacobs Media nailed two consulting awards, with Fred Jacobs winning for mainstream rock and former WDRE Long Island, N.Y., PD

Tom Calderone winning for modern rock. Don Kelly was named R&B consultant of the year, while Rusty Walker took home the country trophy.

BREAKING IT DOWN

Among adult stations, WKTU Milwaukee scored three awards: for medium-market station of the year, PD Danny Clayton, and music director Leonard Peace. It was a three-peat for Mason Dixon, who again won medium-market air personality honors for his morning show at WMTX (Mix 96) Tampa, Fla. Dixon is now

across the street programming Gannett's WUSA.

ELVIS HAS LEFT THE SHIFT

In the top 40 category, WHTZ (Z100) New York took home two prizes in the major-market field: for Elvis Duran, who won as major-market top 40 air personality and now co-hosts mornings there (he was in afternoons during most

of the period covered by this year's awards), and for Andy Shane, who carried home honors as music director, though he now carries the same title at crosstown competitor WKTU.

WFLZ Tampa was again named medium-market top 40 station of the year; PD B.J. Harris and larger-than-life air personality Bubba the Love Sponge—who served as one of the show's presenters—were also repeat winners. Medium-market music director winner was Dan Bowen, now programming Jefferson-Pilot's KWMX (K-Hits 107.5) Denver, who won again for the last year of his 13-year stint at WNCI Columbus, Ohio.

WBHT (Hot 97) Wilkes-Barre, Pa., PD/morning guy Kid Kelly repeated last year's success by being named small-market top 40 PD and air personality of the year.

On the R&B front, in addition to KKBT's multiple awards, WQUE (Q93) New Orleans was named best medium-market R&B station for the second year in a row. Q93's Angela Harrison took home a statue for music director of the year, and PD Gerrod Stevens was named air personality of the year. Medium-market PD honors went to Andre Carson of WPEG-FM (Power 98) Charlotte, N.C.

COUNTRY ACHIEVERS

In addition to KNIX and WSIX, multiple-award country achievers included WYYD Roanoke/Lynchburg, Va., which took home awards for

(Continued on page 76)



Dirty Dealings. Dr. Judy Kuriansky, host of "Love Phones" and keynote speaker at the Billboard/Airplay Monitor Radio Seminar, showed a wide-eyed audience how to return to their organic roots with an application of Hawaiian volcanic mud. (Photo: Chuck Pulin)

keting directors of the year, Dees' KIIS co-worker, VP of marketing Karen Tobin, was the perennial fave for top 40, while Larry "Cha-chi" Loprete of WBCN Boston was the modern rock marketing winner. Sheila Silverstein of WPOC Baltimore won the country trophy for the third year.

Consultant Guy Zapoleon of Houston-based Zapoleon Media Strategies

RADIO STATION OF THE YEAR

CRITERIA: BEST OVERALL STAFF ... BEST OVERALL ENTERTAINMENT PACKAGE ... PROFESSIONALISM ... STREET PRESENCE ... COMMUNITY INVOLVEMENT ... MARKET STATURE ... RATINGS SUCCESS

	ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
MAJOR	 WPLJ New York	 KNIX Phoenix	 KKBT Los Angeles	 KROQ Los Angeles	 WRCX Chicago	 WKTU New York
MEDIUM	 WKTI Milwaukee	 WSIX Nashville	 WQUE-FM New Orleans	 WMMS Cleveland	 WEBN Cincinnati	 WFLZ Tampa, Fla.
SMALL	 WKDD Akron, Ohio	 WYYD Roanoke, Va.	 WJBT Jacksonville, Fla.	 KGDE Omaha, Neb.	 KLBJ-FM Austin, Texas	 KHFI Austin, Texas

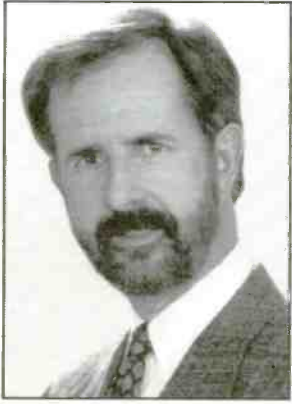

NETWORK/SYNDICATED PROGRAM OF THE YEAR

CRITERIA: CREATIVITY ... CONTENT ... PRODUCTION VALUES ... INFLUENCE ... RATINGS SUCCESS

ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
 RICK DEES WEEKLY TOP 40 ABC Radio Networks/CD Media	 AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC Radio Networks	 THE TOM JOYNER MORNING SHOW ABC Radio Networks	 THE HOWARD STERN SHOW Infinity Broadcasting	 THE HOWARD STERN SHOW Infinity Broadcasting	 CASEY'S TOP 40 WITH CASEY KASEM Westwood One RICK DEES WEEKLY TOP 40 ABC Radio Networks/CD Media







RADIO PROGRAM DIRECTOR/OPERATIONS DIRECTOR OF THE YEAR

CRITERIA: PROGRAMMING ACHIEVEMENT ... RATINGS ACHIEVEMENT ... INTEGRITY ... CREATIVITY ... OVERALL STATION SOUND ... PEOPLE SKILLS ... TALENT DEVELOPMENT

	ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
MAJOR	 <p>SCOTT SHANNON WPLJ New York</p>	 <p>LARRY DANIELS KNIX Phoenix</p>	 <p>HAROLD AUSTIN KKBT Los Angeles</p>	 <p>KEVIN WEATHERLY KROQ Los Angeles</p>	 <p>DAVE RICHARDS WRCX Chicago</p>	 <p>FRANKIE BLUE WKTU New York</p>
MEDIUM	 <p>DANNY CLAYTON WTKI Milwaukee</p>	 <p>DAVE KELLY WSIX Nashville</p>	 <p>ANDRE CARSON WPEG Charlotte, N.C.</p>	 <p>ALEXA TOBIN WBRU Providence, R.I.</p>	 <p>MARC CHASE WEBN Cincinnati</p>	 <p>B.J. HARRIS WFLZ Tampa, Fla.</p>
SMALL	 <p>BURKE ALLEN WAEV Savannah, Ga.</p>	 <p>ROBYNN JAYMES WYYD Roanoke, Va.</p>	 <p>KEITH LANDECKER WJTT Chattanooga, Tenn.</p>	 <p>SARA TREXLER KROX Austin, Texas</p>	 <p>JEFF CARROL KLBJ-FM Austin, Texas</p>	 <p>KID KELLY WBHT Wilkes-Barre, Pa.</p>

RADIO CONSULTANT OF THE YEAR

CRITERIA: PROGRAMMING ACHIEVEMENT ... RATINGS ACHIEVEMENT ... INTEGRITY ... CREATIVITY ... PEOPLE SKILLS

	ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
	 <p>GUY ZAPOLEON Zapoleon Media Strategies</p>	 <p>RUSTY WALKER Rusty Walker Consulting</p>	 <p>DON KELLY Don Kelly & Associates</p>	 <p>TOM CALDERONE Jacobs Media</p>	 <p>FRED JACOBS Jacobs Media</p>	 <p>GUY ZAPOLEON Zapoleon Media Strategies</p>






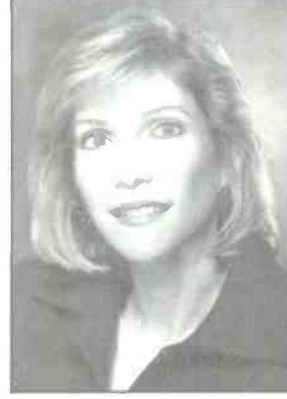
RADIO MUSIC DIRECTOR OF THE YEAR

CRITERIA: ACCESSIBILITY ... MUSIC ACQUAINTANCE ... STREET AWARENESS ... RESEARCH ABILITY ... INTEGRITY ... PEOPLE SKILLS ... INFLUENCE WITHIN THE STATION

	ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
MAJOR	 <p>MIKE PRESTON WPLJ New York</p>	 <p>BUDDY OWENS KNIX Phoenix</p>	 <p>MARIAMA SNIDER KKBT Los Angeles</p>	 <p>CARTER ALAN WBCN Boston</p>	 <p>JO ROBINSON WRCX Chicago</p>	 <p>ANDY SHANE WHTZ New York</p>
MEDIUM	 <p>LEONARD PEACE WTKI Milwaukee</p>	 <p>KIM LESLIE WSM-FM Nashville</p>	 <p>ANGELA HARRISCN WQUE New Orleans</p>	 <p>JAY TAYLOR KOME San Jose, Calif.</p>	 <p>SHARON SCHIFINO WHJY Providence, R.I.</p>	 <p>DAN BOWEN WNCI Columbus, Ohio</p>
SMALL	 <p>STAN PHILLIPS WMGS Wilkes-Barre, Pa.</p>	 <p>SCOTT STEWART WZZK Birmingham, Ala.</p>	 <p>MAGIC WJTT Chattanooga, Tenn.</p>	 <p>GREG BRADY WPLA Jacksonville, Fla.</p>	 <p>LORIS LOWE KLBJ Austin, Texas</p>	 <p>DANNY OCEAN WBHT Wilkes-Barre, Pa.</p>

RADIO PROMOTION/MARKETING DIRECTOR OF THE YEAR

CRITERIA: CREATIVITY ... MARKETING/POSITIONING ABILITY ... STREET AWARENESS ... INFLUENCE WITHIN THE STATION

	ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
	 <p>HEIDI DAGNESE WPLJ New York</p>	 <p>SHEILA SILVERSTEIN WPOC Baltimore</p>	 <p>EILEEN WOODBURY KKBT Los Angeles</p>	 <p>LARRY "CHA-CHI" LOPRETE WBCN Boston</p>	 <p>NATALIE DIPIETRO WRCX Chicago</p>	 <p>KAREN TOBIN KIIS Los Angeles</p>

LOCAL RADIO AIR PERSONALITY OF THE YEAR

CRITERIA: ENTERTAINMENT VALUE ... COMMUNITY INVOLVEMENT ... CREATIVITY ... RATINGS SUCCESS

	ADULT	COUNTRY	R&B	MODERN ROCK	MAINSTREAM ROCK	TOP 40
MAJOR	 <p>SCOTT SHANNON & TODD PETTENGILL WPLJ New York</p>	 <p>MOBY WKHX-FM Atlanta</p>	 <p>THEO KKBT Los Angeles</p>	 <p>STEVE BARNES (CENTER) LESLIE FRAM (LEFT) & JIMMY BARON WNNX Atlanta</p>	 <p>MANCOW MULLER WRCX Chicago</p>	 <p>ELVIS DURAN WHTZ New York</p>
MEDIUM	 <p>MASON DIXON WMTX-FM Tampa, Fla.</p>	 <p>GERRY HOUSE WSIX Nashville</p>	 <p>GERROD STEVENS WQUE New Orleans</p>	 <p>ZIPPY (TOP) & JUST PLAIN MARK WJRR Orlando, Fla.</p>	 <p>BOB KEVOIAN & TOM GRISWOLD WFBQ Indianapolis</p>	 <p>BUBBA THE LOVE SPONGE WFLZ Tampa, Fla.</p>
SMALL	 <p>KRISTIE HICKS/MATT JAEGER DALE O'BRIAN WMXL Lexington, Ky.</p>	 <p>DANDALION WRKZ Harrisburg, Pa.</p>	 <p>KEITH LANDECKER WJTT Chattanooga, Tenn.</p>	 <p>GIBBY HAYNES KROX Austin, Texas</p>	 <p>DALE DUDLEY (CENTER) & BOB FONSECA WITH DEBRA COLE KLBJ-FM Austin, Texas</p>	 <p>KID KELLY WBHT Scranton, Pa.</p>

TRIPLE A

STATION OF THE YEAR

PROGRAM DIRECTOR OF THE YEAR

MUSIC DIRECTOR OF THE YEAR



WXRT
Chicago



NORM WINER
WXRT Chicago



PATTY MARTIN
WXRT Chicago

NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

CRITERIA: ENTERTAINMENT VALUE ... CREATIVITY ... RATINGS SUCCESS ... AFFILIATES



HOWARD STERN
Infinity Broadcasting

Billboard
Congratulates
all the
winners
of the 1996
Radio
Awards

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

Billboard/Airplay Monitor Seminar Explores Consolidation, Diversity



Fortune Tellers. Among the more ominous and best-attended panels at the '96 Billboard/Airplay Monitor Radio Seminar was "Group Heads: One Of These Men Owns Your Station." Participating with an eye toward the future, from left, were SFX Broadcasting's Michael Ferrel, Evergreen Media's Jim de Castro, American Radio Systems' John Gehron, ABC/Disney's Tom Cuddy, Viacom's Bill Figsenshu, and Saga Communications' Steve Goldstein.

No End For Mergers In Sight And The Rules Rewritten Daily

"As Adam once said to Eve, 'Better stand back, I don't know how big this thing is gonna get,'" said SFX Broadcasting's Mike Ferrel, referring to the still relatively unknown consequences of deregulation and the resulting consolidation frenzy, which, most agree, has yet to reach critical mass.

Ferrel spoke at the group heads session at the Billboard/Airplay Monitor Radio Seminar in New York Sept. 5-7.

The event attracted approximately 850 attendees, with 1,200 at the awards dinner Sept. 7. The group heads session featured Evergreen Media's Jim de Castro, American Radio Systems' (ARS) John Gehron, Viacom's Bill Figsenshu, ABC/Disney's Tom Cuddy, and Saga's Steve Goldstein. During the session, it quickly became apparent that in a Telecom Act world, the rules are being rewritten daily.

Figsenshu, who compared the current acquisition-o-rama to the original Oklahoma Land Grant, said, "We still don't know what we don't know," but noted that once the Baby Bells figure out that radio is a viable growth industry, watch for such mega-firms as Microsoft, AT&T, and ITT to muscle

in. But before that happens, he said, "we must consolidate ourselves."

The increasing clout of the U.S. Justice Department and the blunted power of the FCC was another hot topic, particularly as related to the current investigations of Chancellor for possible ownership violations in Florida. De Castro claimed that the Justice Department is fining Chancellor \$1,000 a day, something the department refuses to confirm or deny. De Castro also predicted a quick end to the local marketing agreement era, as "the Justice Department just doesn't like it."

Asked about ARS' surprising decision to pay \$90 million for two Baltimore FMs recently, Gehron noted that ARS, which already has a successful FM in that market, was able to make a decision that might not have worked for another owner. And despite the industry's concern about bulging station prices, most on the panel said they didn't feel the same sense of risk. As Viacom's Figsenshu noted, when asked about duopoly's ability to spawn more format diversity, "We're not risking the family farm."

SEAN ROSS AND KEVIN CARTER

R&B Panels Reflect On Past, Look To Future

Veteran broadcaster and community activist Hal Jackson, host of WBLS New York's "Sunday Classics" program, kept attendees of the Billboard/Airplay Monitor Radio Seminar riveted at "Soul Survivors: R&B Veterans Roundtable." Jackson's description of how he got an outside sponsor for his first radio show and snuck into the studio right before airtime to circumvent the station's racist hiring policies was a clear example of the barriers that had to be hurdled by African-American broadcasters in the '30s and '40s.

Jackson also lashed out at "filthy rap lyrics" and syndicated programming. "Emmis, a white-owned company, copied my Sunday show [at WRKS New York], and what hurts is that they've got another station [crosstown WQHT] playing filthy, dirty records for black kids," he said.

At "Rappin' On Radio: Hip-Hop On Mainstream And Mix Shows," opinions seemed split on nearly every issue raised by moderator/recording artist Chuck D. While Bay Area Pirate Radio DJ Billy Jam felt that the future will include "classic rap" radio stations, Columbia Records rap promotion director Tyesh Harris thought that today's rap records will not be played in 10 years. Lyrical content was a hot-button issue: Jam felt that "records should be played the way they were recorded." WEJM Chicago's Monica Starr, who stressed her station's community involvement, came out against censorship and in favor of parental responsibility: "I have a problem with censorship of lyrics. It's an attempt to shut out the black

(Continued on next page)

Seminar Panel Eyes Top 40 Variety Of Genres Sustaining Format

A Billboard/Airplay Monitor Seminar session, "The All-New Top 40," acknowledged that the format is showing sustained signs of resuscitation, thanks to a more balanced mix of musical genres on the air.

"We assumed that all we could play was alternative, then came to the revelation that we can play Donna Lewis," said Tom Poleman, PD of WHTZ (Z100) New York, which recently began leaning mainstream. "Our core audience has always been looking for the hits. Now, we're kicking ourselves because we've been close-minded." John Peake, PD of modern-leaning KRBE Houston, experienced a similar revelation.

Most acknowledged the runaway success of dance WKTU New York as a factor in their realization that listeners are as open to dance music as they are to the modern rock that has commanded top 40's attention for the last several years.

"We tend to overthink it a bit," suggested Mark Todd, PD of KRQQ Tucson, Ariz., which has been top 40 for more than 20 years. "At some points, we've leaned very rhythmic; at some points, very mainstream. We're fortunate that our owners allowed the station to weather any storm and remain committed to the format. Really, it's a matter of good music."

WKSS Hartford, Conn., PD Jay Beau Jones added, "When you can play songs from other formats—Smashing Pumpkins, Celine Dion, No Doubt, and No Mercy—that's when we do best. You just have to know how to rotate them properly and when to get on and off them."

The rapid ratings rise of WKTU and the introduction of dance-friendly stations, such as KACD (Groove Radio) Los Angeles, was the focus of the dance music panel. Many top 40 programmers are beginning to filter dance and rhythmic music back into the mix.

Since its flip to dance earlier this year, WKTU has shot to the top of the New York ratings. However, WKTU music director Andy Shane says that despite the format's success at radio, many labels are not paying respect to dance music.

"I'm tired of hearing that dance music is not selling," says Shane. "If labels would stop treating their dance departments like a throwaway and increase their spending, they

would sell more records."

Not all cities are ripe for dedicated dance stations, according to WBBM (B96) Chicago music director Erik Bradley. "It isn't likely to happen in cities where there is no history or heritage of dance music," he says.

Some panelists say they're tired of criticism that the genre relies too heavily on faceless artists and does not create long-term careers. "Dub-oriented records do really well for us," says KPWR (Power 106) Los Angeles assistant PD/music director

(Continued on next page)

Rock Formats Change With Times

Duopoly, Personality Strategies Examined

Several participants of "Rock Of Ages: Mainstream Rock Looking For Its Roots," a panel held at the Billboard/Airplay Monitor Seminar, acknowledged that they have been affected by the duopoly climate of the '90s.

WHJY Providence, R.I., PD Bill Weston said that a year ago, he was excited about running two stations, but now, "it's a lot less fun than it used to be."

Virgil Thompson, operations manager of album KISS and hot AC KSMG San Antonio, Texas, said that the key is to have a separate PD dedicated to and fighting for each frequency. Such distance allows Thompson to "consume radio like an average listener" and come up with suggestions for his PDs.

At the "Niche In Time: Modern Rock In Changing Times" panel, consultant Tom Calderone said it's not as easy to sign on as a modern as it was a year ago, saying that the importance of building a morning show, in addition to marketing and promoting the station, has risen.

"We all need to find a good morn-

ing show," said WHYT Detroit PD Garrett Hart. He complained, though, that "no one is patient enough." Referring to a recent Rolling Stone cover story, Hart said that when Conan O'Brien replaced David Letterman on television, O'Brien received no respect; now, three years later, "Rolling Stone trumpets him as a genius." Added Calderone, "Two trends don't make a morning show. It takes time."

At the mainstream rock panel, WBAB Long Island, N.Y., PD Jeff Levine called personality "essential," claiming that his audience is passionate about neither new music nor specific classics like "Sweet Home Alabama," so he has to "get them to tune in for personality." Thompson added that he's constantly working on talent that is "so com-

(Continued on next page)

Reporting on the 1996 Billboard/Airplay Monitor Radio Seminar was provided by Billboard's Chuck Taylor, Brett Atwood, and Craig Rosen; Airplay Monitor editor Sean Ross; Airplay Monitor managing editors Kevin Carter, Phyllis Stark, John Loscalzo, and Janine Adams; and Airplay Monitor reporter Marc Schiffman.

Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	14	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON 7 weeks at No. 1
2	2	2	12	FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
3	4	7	8	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
4	5	9	5	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
5	6	5	13	WHERE DO WE GO FROM HERE MERCURY 578102	VANESSA WILLIAMS
6	3	3	21	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
7	7	4	30	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
8	8	6	9	WHY DOES IT HURT SO BAD ARISTA 13213	WHITNEY HOUSTON
9	11	11	34	NOBODY KNOWS LAFACE 24115/ARISTA	THE TONY RICH PROJECT
10	12	12	6	ORDINARY GIRL MERCURY 578375	LIONEL RICHIE
11	10	10	17	YOUR LOVE AMAZES ME CURB 76991	MICHAEL ENGLISH
12	13	13	27	ALWAYS BE MY BABY COLUMBIA 78276	MARIAH CAREY
13	14	16	8	ONE CLEAR VOICE RIVER NORTH ALBUM CUT	PETER CETERA
14	9	8	36	INSENSITIVE A&M 581274	JANN ARDEN
15	17	15	59	BACK FOR GOOD ARISTA 12848	TAKE THAT
16	16	23	4	I CAN HEAR MUSIC RIVER NORTH 163011	THE BEACH BOYS FEAT. KATHY TROCCOLI
17	18	17	24	REACH EPIC 78285	GLORIA ESTEFAN
18	21	21	6	HEAR ME IN THE HARMONY COLUMBIA ALBUM CUT	HARRY CONNICK, JR.
19	15	14	12	SOMEDAY WALT DISNEY 164011/HOLLYWOOD	ALL-4-ONE
20	20	19	42	DON'T CRY ZTT 17708/WARNER BROS	SEAL
21	23	—	2	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	JOHN MELLENCAMP
22	24	30	3	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
23	22	22	13	JEALOUSY ELEKTRA 64301/EEG	NATALIE MERCHANT
24	25	20	15	ONE BY ONE REPRISE 17695	CHER
25	NEW	1	1	★★★ HOT SHOT DEBUT ★★★	
				MISSING YOU VIRGIN 38553	TINA TURNER

Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	14	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON 5 weeks at No. 1
2	2	2	13	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
3	3	3	18	YOU LEARN MAVERICK 17644/REPRISE	ALANIS MORISSETTE
4	4	4	25	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
5	5	5	17	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	JEWEL
6	6	6	17	JEALOUSY ELEKTRA 64301/EEG	NATALIE MERCHANT
7	7	8	11	COUNTING BLUE CARS A&M 581462	DISHWALLA
8	10	15	6	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
9	9	9	40	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
10	11	13	8	NOWHERE TO GO ISLAND ALBUM CUT	MELISSA ETHERIDGE
11	14	12	6	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	JOHN MELLENCAMP
12	8	7	36	INSENSITIVE A&M 581274	JANN ARDEN
13	12	14	10	TUCKER'S TOWN ATLANTIC 87051	HOOTIE & THE BLOWFISH
14	13	10	29	FOLLOW YOU DOWN A&M 581380	GIN BLOSSOMS
15	18	18	34	NOBODY KNOWS LAFACE 24115/ARISTA	THE TONY RICH PROJECT
16	15	11	30	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
17	19	17	50	NAME METAL BLADE 17758/WARNER BROS	GOO GOO DOLLS
18	17	16	29	IRONIC MAVERICK 17698/REPRISE	ALANIS MORISSETTE
19	16	20	12	FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
20	21	22	10	STANDING OUTSIDE A BROKEN PHONE BOOTH... ERGO ALBUM CUT/COLUMBIA	PRIMITIVE RADIO GODS
21	20	21	16	MACARENA (BAYSIDE BOYS MIX) RCA 64407	LOS DEL RIO
22	25	27	4	MOUTH UNIVERSAL 56018	MERRILL BAINBRIDGE
23	24	26	9	FREE TO DECIDE ISLAND ALBUM CUT	THE CRANBERRIES
24	23	31	4	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
25	27	28	10	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 44 adult contemporary stations and 53 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 700 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications

Radio

PROGRAMMING

Market Leaders Pushing The Envelope Personality Key To Success In All Radio Formats

At the Billboard/Airplay Monitor Radio Seminar's "All-Format Market Leaders" panel, participants cited personality as a common thread in their success stories.

Country WSIX Nashville PD Dave Kelly said that his morning, midday, and afternoon drive programs all

have the energy and presentation of a morning show, so that "every time you turn on the radio, it's a show."

When modern rock consultant Liz Janik signed on modern KKDM Des Moines, Iowa, she initially relied on serving music without personality. Although this got the station noticed,

she said, "the music will only get you to first base." After 300 tapes of perspective talent, with "no personality" and "lots of cliches," she decided to hire people passionate about the music to whom she could teach the specifics of radio.

Panelists agreed that pushing the envelope is the way to maintain No. 1 status. Said Kelly, "If you're the market leader and not pushing the edge, and someone else is, you won't be leader for long."

To keep complacency and laziness from taking over in the No. 1 position, R&B WQUE New Orleans PD Gerrod Stevens does something called "the boss is out of town." He lets his jocks do anything they want for a whole day. Anything is fair game; the only rule is that commercials must be played as scheduled. Liners and music lists are out the door. Not only do the jocks enjoy the unbridled freedom, but it's one of the most talked-about elements of the station among listeners.

Country Crossroads: How To Revive The Excitement

The Billboard/Airplay Monitor Radio Seminar session titled "Country At A Crossroads: The Format Focus Group" addressed the issues

of labels and radio abandoning records too quickly or speeding up their chart life to make room for more new product. Capitol Nashville's Bill Catino said labels need

chances," she said. "Maybe it's just not the chance you want us to take this week."

Consultant Keith Hill predicted that country's current slump will continue for the next six to eight years. Although music is usually blamed for the lack of excitement in country radio,

Epic's Rob Dalton placed the blame on the loss of personality radio, which he called "the greatest asset that radio has, and I see that slipping away. There's been a lot of excitement sucked out of this format, and it's a shame."

PHYLLIS STARK



to "work records longer if we believe in them and not dump them based on three people's research."

Consultant Jaye Albright said, "We're force-feeding things to listeners that often they don't want to hear." She responded to label charges that radio has stopped taking musical risks. "We take plenty of

PANEL EYES TOP 40

(Continued from preceding page)

Bruce St. James. "I love records that have 90% of the same hook. That's what's happening in the Los Angeles clubs, and that is what our listeners want to hear."

Although many stations now play a heavy dose of dance music, some are not willing to be classified as dance stations.

"We don't want to be characterized as all-dance or all-hip-hop or all-anything," says St. James. "That makes it difficult when the music climate changes. A few years ago, when there was an absence of dance hits, we began to lean heavily on hip-hop. Dance music had dried up to where it was just three chicks and a drum machine, and our share went way down."

The influence of modern rock at

AC was the main topic at the latter format's session. While most PDs felt that the top 40/adult format has more in common with mainstream top 40 than it does with AC, WMYI Greenville, S.C., PD Mark Pollitt noted that he looks for "hot ACs that are beating soft ACs, and there aren't very many of them, so why am I trying to be so hip?" Pollitt said he worried that dependence on modern would alienate AC listeners in the same way that hip-hop once allegedly alienated top 40 listeners.

CHUCK TAYLOR AND KEVIN CARTER

JANINE McADAMS

ROCK FORMATS CHANGE WITH TIMES

(Continued from preceding page)

elling that the listener will sit through a song they don't like, to hear your jock crack the mike." Weston tells his talent, "I'd rather you take a chance and not be funny than not take a chance at all."

Prompted by a question from Bink Inc.'s Binky Phillips, Weston called to task those record companies that release mediocre material as the first single from long-awaited albums from major talent, such as Pearl Jam or R.E.M. Epic's Laura Curtin pointed out that sometimes it's not the record company's choice, especially when dealing with powerful acts that insist on choosing their own singles; Weston countered that a new release gives him the opportunity to instill passion in his listeners for new music, and when the music is not among the best cuts on

the album, he won't make it to a second single. Any excitement for a new band decreases, Brown said, if his audience "hears the first cut and is not into it."

In the "Modern AC Vs. Triple-A" session, panelists agreed that while the two formats occasionally share records, there are distinct differences. Triple-A stations are more diverse, go after new records earlier, and have a male-dominated listenership, while modern ACs usually wait until the songs are familiar with their listeners and cater to females. In an attempt to define the latter format, KFMB (Star 100.7) San Diego music director Greg Simms said, "Modern AC is easy listening for rock listeners and rock for easy listeners. We share in both directions."

REPRINTS

For reprints
advertisements or articles
appearing in Billboard

(minimum of 100)

call
Cindee Weiss
212-536-5003

Over seven years and even more albums, Sebadoh has been a leading light of the lo-fi movement in indie rock, churning out raw yet well-wrought pop gems that balance punk intensity with acoustic introspection.

But all the craftsmanship in the world doesn't guarantee a radio hit, so when "Natural One"—a groovy, "mid-fi" track from the soundtrack to "Kids" by Sebadoh spinoff act Folk Implosion—spent 26 weeks on Modern Rock Tracks and hit No. 29 on the Hot 100, it elicited surprise from all quarters, not least from Sebadoh/Folk Implosion front man Lou Barlow. And now "Ocean," the bouncy first single from Sebadoh's fourth Sub Pop album, "Harmacy," is at No. 24 on Modern Rock Tracks, and Barlow is still a bit nonplussed.

"It does seem sort of implausible for us to have a hit

on commercial radio," Barlow says. "The feel of our stuff is just so different from a band like Soundgarden, who I think are pretty cool. It's just that they have a real 'sound,' a big fucking sound, which is easier to get across on the radio or to a large group of people.



"I don't feel like it's my job to kick everybody's ass with how heavy my band is."
—Lou Barlow of Sebadoh

"I don't feel like it's my job to kick everybody's ass with how heavy my band is," Barlow adds. "I would rather write simple, catchy songs and just be

able to gradually do that better as I get older."

Striving against abstraction in his writing, Barlow believes the essence of communicating in song lies in direct expression. "I like to sing so people can understand what I'm saying, so that it's not all texture," he says. "I want the lyrics to resonate in people, to get to the heart of things in a plainspoken way."

A sometimes ambivalent performer, Barlow has been plying an acoustic version of "Ocean" on morning radio, which has helped steel his nerves. And he has come to realize that the reverent silence at the band's packed shows reflects devotion. "It used to freak me out that the audience was just sitting there, quiet. It made me defensive, like, 'What? Do you think I suck?' Now I know that sort of involvement is the best response you can have. People are into it, emotionally."

Billboard® SEPTEMBER 21, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	15	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
2	2	3	3	TEST FOR ECHO TEST FOR ECHO	RUSH ATLANTIC
3	4	6	11	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
4	5	7	8	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
5	3	2	20	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
6	7	8	9	WALLS MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
7	6	4	17	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/VEEG
8	8	5	11	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
9	10	11	12	ALL I KNOW DUST	SCREAMING TREES EPIC
10	11	15	7	KING OF NEW ORLEANS FRICTION, BABY	BETTER THAN EZRA ELEKTRA/VEEG
★ ★ ★ AIRPOWER ★ ★ ★					
11	27	—	2	WHAT'S UP WITH THAT RHYTHMEEN	ZZ TOP RCA
12	14	17	10	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
13	9	9	7	WHO YOU ARE NO CODE	PEARL JAM EPIC
14	13	10	14	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
15	12	13	6	KEY WEST INTERMEZZO (I SAW YOU FIRST) MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
16	16	12	27	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M
17	17	14	19	VANISHING CREAM DEVIL THUMBS A RIDE	THE HUNGER UNIVERSAL
18	15	18	4	E-BOW THE LETTER NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
19	18	16	12	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/VEEG
20	21	25	7	MY MY AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
21	19	24	8	ONE MORE ASTRONAUT SCENERY AND FISH	I MOTHER EARTH CAPITOL
22	24	28	5	DOWN 311	311 CAPRICORN/MERCURY
23	20	21	8	SO MUCH TO SAY CRASH	DAVE MATTHEWS BAND RCA
24	22	23	21	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M
25	26	26	20	AGAIN ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
26	23	19	15	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
27	NEW	1	1	HERO OF THE DAY LOAD	METALLICA ELEKTRA/VEEG
28	32	—	2	HAIL HAIL NO CODE	PEARL JAM EPIC
29	NEW	1	1	LIE ON LIE NOTWITHSTANDING	CHALK FARM COLUMBIA
30	25	22	10	BUT ANYWAY LIVE FROM THE FALL	BLUES TRAVELER A&M
31	35	—	2	DOWNLOAD HEAD TO THE GROUND	EXPANDING MAN Q DIVISION/WORX/COLUMBIA
32	33	38	4	JERK NEUROTIC OUTSIDERS	NEUROTIC OUTSIDERS MAVERICK/WARNER BROS.
33	NEW	1	1	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
34	30	30	13	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
35	31	27	17	LONG WAY DOWN A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
36	34	39	3	PAVILION VENUS ISLE	ERIC JOHNSON CAPITOL
37	37	—	2	RED MOSQUITO NO CODE	PEARL JAM EPIC
38	28	20	13	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	SPONGE COLUMBIA
39	NEW	1	1	CUP OF TEA VILLAINS	THE VERVE PIPE RCA
40	39	32	11	LACK OF WATER THE WHY STORE	THE WHY STORE WAY COOL MUSIC/MCA

Billboard® SEPTEMBER 21, 1996

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★ ★ ★ No. 1 ★ ★ ★					
1	1	2	12	DOWN 311	311 CAPRICORN/MERCURY
2	3	4	13	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
3	2	7	4	E-BOW THE LETTER NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
4	4	1	7	WHO YOU ARE NO CODE	PEARL JAM EPIC
5	8	12	6	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	EELS DREAMWORKS/GEFFEN
6	9	11	8	KING OF NEW ORLEANS FRICTION, BABY	BETTER THAN EZRA ELEKTRA/VEEG
7	7	6	19	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
8	6	5	16	STUPID GIRL GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
9	5	3	16	STANDING OUTSIDE A BROKEN ... ROCKET	PRIMITIVE RADIO GODS ERGO/COLUMBIA
10	12	13	10	ANGRY JOHNNY HELLO	POE MODERN/ATLANTIC
11	11	9	22	SPIDERWEBS TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
12	10	8	15	WHERE IT'S AT ODELAY	BECK DGC/GEFFEN
13	14	16	8	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
14	13	10	19	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
★ ★ ★ AIRPOWER ★ ★ ★					
15	25	—	2	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
★ ★ ★ AIRPOWER ★ ★ ★					
16	18	25	4	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M
17	15	18	9	READY TO GO REPUBLICA	REPUBLICA DECONSTRUCTION/RCA
★ ★ ★ AIRPOWER ★ ★ ★					
18	22	29	5	WHAT I GOT SUBLIME	SUBLIME MCA
★ ★ ★ AIRPOWER ★ ★ ★					
19	19	23	8	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
20	16	19	25	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M
21	17	17	11	BUT ANYWAY LIVE FROM THE FALL	BLUES TRAVELER A&M
22	20	21	10	SO MUCH TO SAY CRASH	DAVE MATTHEWS BAND RCA
23	26	27	6	THE ONE THE BURDENS OF BEING UPRIGHT	TRACY BONHAM ISLAND
24	32	35	3	OCEAN HARMACY	SEBADOH SUB POP
25	21	14	17	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
26	31	36	4	WHOEVER YOU ARE SACRED COW	GEGGY TAH LUAKA BOP/WARNER BROS.
27	23	20	12	POPULAR HIGH/LOW	NADA SURF ELEKTRA/VEEG
28	27	28	5	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
29	34	37	3	SCOOBY SNACKS COME FIND YOURSELF	FUN LOVIN' CRIMINALS EMI
30	24	15	12	FREE TO DECIDE TO THE FAITHFUL DEPARTED	THE CRANBERRIES ISLAND
31	28	30	8	BIG CHAIR WHO'S TOMMY COOPER?	REACHAROUND CARPORT/TRAUMA/INTERSCOPE
32	39	—	2	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
33	29	22	13	ALL I KNOW DUST	SCREAMING TREES EPIC
34	30	26	14	DON'T LOOK BACK IN ANGER (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
35	36	33	9	GOLD DUST WOMAN "THE CROW: CITY OF ANGELS" SOUNDTRACK	HOLE MIRAMAX/HOLLYWOOD
36	35	31	18	TAHITIAN MOON GOOD GOD'S URGE	PORNO FOR PYROS WARNER BROS.
37	37	34	21	WHO WILL SAVE YOUR SOUL PIECES OF YOU	JEWEL ATLANTIC
38	40	—	2	SOUNDTRACK TO MARY IRRRESISTIBLE BLISS	SOUL COUGHING SLASH/WARNER BROS.
39	NEW	1	1	EL SCORCHO PINKERTON	WEEZER DGC/GEFFEN
40	33	24	12	SUCKED OUT REGRETFULLY YOURS	SUPERDRAG ELEKTRA/VEEG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 Mainstream rock stations and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.



**HITS!
IN
TOKIO**
Week of September 1, 1996

- ① Lovefool / Cardigans
- ② Now You're Not Here / Swing Out Sister
- ③ Macarena (Bayside Boys Mix) / Los Del Rio
- ④ Last Night / C.J. Lewis
- ⑤ It's Alright / Deni Hines
- ⑥ Children / Robert Miles
- ⑦ You're Makin' Me High / Toni Braxton
- ⑧ Change The World / Eric Clapton
- ⑨ Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- ⑩ Virtual Insanity / Jamiroquai
- ⑪ Taiyouwa Tsumina Yatsu / Southern All Stars
- ⑫ U - Say / Carrol Thompson
- ⑬ Swallowtail Butterfly-Aino Uta- / Yen Town Band
- ⑭ Ease Your Mind / Galliano
- ⑮ Rainbow / Meja
- ⑯ In Paradise / Janet Kay
- ⑰ Grateful When You're Dead - Jerry Was There / Kula Shaker
- ⑱ Dinner With Delores / ♪
- ⑲ Agua Oulce, Agua Sala / Julio Iglesias
- ⑳ I Love Girls / Inner Circle
- ㉑ Dedicated To You / Sadie
- ㉒ In Walked Love / Louise
- ㉓ Taking The Easy Way Out / The Trampolines
- ㉔ You Got To Have Freedom / Boogaloo
- ㉕ Who Do You Think You Are? / Lindy Layton
- ㉖ Once Again / A Tribe Called Quest
- ㉗ Beach Baby / Baha Men
- ㉘ Lemon Tree / Fool's Garden
- ㉙ Jounetsu / UA
- ㉚ Now You're Gone / Angie Giles
- ㉛ Machinegunwo Buppanase / Mr. Children
- ㉜ It's All Good / Rob 'N' Raz Circus
- ㉝ I Love You Always Forever / Donna Lewis
- ㉞ Back To The World / Tevin Cambell
- ㉟ Who You Are / Pearl Jam
- ㊱ Someday / All 4 One
- ㊲ Asian Junshin / Puffy
- ㊳ Forever Love / Gary Barlow
- ㊴ Aoi Inazuma / Smap
- ㊵ Hit Me Hit / New Edition
- ㊶ Little J No Nageki / Great 3
- ㊷ Desafinado / Nina Persson
- ㊸ Reach / Gloria Estefan
- ㊹ Se A Vida E / Pet Shop Boys
- ㊺ In the Name Of Love / Earth, Wind And Fire
- ㊻ If I Ruled The World / Nas
- ㊼ Killing Me Softly / Fugees
- ㊽ Girl Talk - Never Fall In Love Again- / Cosa Nostra
- ㊾ C'est La Foret / Nadege
- ㊿ Takajazz / Masayoshi Takanaka

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE
Station information available at:
<http://www.infojapan.com/JWAVE/>

BIG NAMES AND FACES AT THE NAB RADIO SHOW...



Keynote Address

Thursday, October 10
10:30 - 11:35 AM

Guy Kawasaki - best

selling author and marketing maverick. What he says might change the way you do business.

Sponsored by McVay Media

The NAB Radio Show Luncheon

Friday, October 11
12:00-1:30 pm

Entertainer, actress, songwriter, business executive and Rising Tide recording artist



Dolly Parton will keynote the luncheon. National Radio Award Winner **Ed McLaughlin** Chairman/CEO of EFM Media Management, Inc., will be honored at the luncheon where he will receive the National Radio Award. Sponsored by CBS Radio

NAB Marconi Radio Awards Dinner & Show

Saturday, October 12, 6:00 pm

A showcase of radio's top stations and personalities and great entertainment provided by *Premiere Radio Networks*.



Hosted by **Leeza Gibbons** of *Premiere Radio Networks*. Dinner Sponsored by ASCAP

RADIO —THE NAB— SHOW

OCTOBER 9-12, 1996
Los Angeles Convention Center
Los Angeles, California, USA

MEETING THE CHALLENGE OF CHANGE

Please send me information on The NAB Radio Show Attending Exhibiting

Fax this completed form to: (202)429-5343

BB

Name _____

Title _____

Company _____ Call Letters: |_|_|_|_|_| AM FM

Address _____

City _____ State _____ Zip _____

Country _____

Phone _____ Fax _____

E-Mail Address _____

You can also receive information from:
Fax-On-Demand — dial 301/216-1847 from the touch-tone handset of your fax machine and follow the voice instructions.

World Wide Web - <http://www.nab.org/conventions/>

For more information on attending, call 800/342-2460 or 202/775-4970
To learn about exhibiting, call 202/775-4988

RADIO WINNERS

(Continued from page 69)

small-market station of the year and PD (PD/music director/afternoon host Robynn Jaymes).

Moby—a presenter at the awards ceremony—won major-market air-personality honors for the fourth consecutive year for his gig at WKHX Atlanta. Former WSM-FM Nashville music director/afternoon host Kim Leslie, who recently left the radio business to become Midwest regional promotion manager at Asylum Records, was named medium-market music director.

ROCKIN' ACROSS THE STAGE

Next to mainstream rock winner WRCX, album KLBX Austin, Texas, was second in the take-home count, with four honors, one for each of its nominations: small-market mainstream rock station of the year; PD Jeff Carrol, music director Loris Lowe, and local air personality Dale Dudley and Bob Fonesca with Debra Cole.

Medium-market mainstream rock winners were WEBN Cincinnati, for station of the year and PD Marc Chase; WHJY Providence, R.I., for music director Sharon Schifino; and WFBQ Indianapolis, for local air personalities Bob Kevoian and Tom Griswold.

In modern rock, Kevin Weatherly took major-market modern PD honors for his work at KROQ Los Angeles, the major-market modern station of the year. WBCN Boston's Carter Alan won as major-market modern music director, and Steve Barnes, Leslie Fram, and Jimmy Baron of WNNX Atlanta were named modern air personalities of the year.

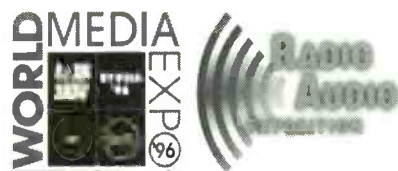
The medium-market modern rock station winner was WMMS Cleveland; PD honors went to Alexa Tobin of WBRU Providence, and the music director award went to Jay Taylor of KOME San Jose, Calif. Air personalities Zippy and Just Plain Mark of WJRR Orlando, Fla.—which has since switched to mainstream rock—took medium-market honors.

Butthole Surfers lead singer Gibby Haynes copped an award for his air work at hometown station KROX Austin, a stint that ended before the group's commercial breakthrough earlier this year.

Finally, triple-A WXRT Chicago kicked off that category's debut year by taking home all three awards: station of the year, PD Norm Winer, and music director Patty Martin.

HOW IT WORKS

The Billboard/Airplay Monitor Radio Awards, which honor excellence in radio broadcasting, are given annually in seven format categories. The 1996 awards cover the period from May '95 to May '96. A total of 95 awards were given to 470 nominees this year. The awards ceremony was hosted by RuPaul, who co-hosts the morning show at dance station WKTU New York. In addition to Bubba the Love Sponge and Moby, R&B duo Ashford & Simpson of WRKS New York served as presenters at the show, which attracted a record crowd of 1,200 people.



Behind The Scenes At Billboard's Radio Seminar: Mud, Music, Madams, Merlot

A WEEKEND IN THE LIFE: We began planning the 1996 Billboard/Airplay Monitor Radio Seminar and Awards, held at the New York Sheraton Sept. 5-7, back in February. But no matter how much effort and faith go into such an event, triumph or defeat comes down to what transpires during those three days when everyone is watching.

Response has been overwhelmingly gratifying; however, as you might imagine, there's as much going on in the kitchen as there is where the stew is served. Here's one version of the story where you won't see the words "Telecom Act":

Thursday, 8:20 p.m.: The seminar's opening reception kicks off the fanfare with a carnival theme. There's an astrologer, tarot-card readings, a caricaturist, a magician, and the like. I get a clear indication of my notoriety as Billboard's radio editor when one attendee walks up to me and asks, "Are you the palm reader?" Meanwhile, **Madame Leona**—you know, the one with all the jewelry who's *not* in a suit—confides to me that I will live to be 87 or 88 and that the conference will be a success, though I'll feel anxious until it's over. Now, how did she figure that one out?

Friday, 9:30 a.m.: Keynoter **Dr. Judy Kuriansky** and her spirited entourage are in the house. Sporting luminous orange hair with one random blond extension and black leather boots with buckles that jingle like wind chimes, this is no **Dr. Ruth**. The highly motivated and detail-oriented Ph.D./sex therapist/host of radio's "Love Phones" immediately spins into overdrive when the neatly arranged theater-style seating is not what the doctor ordered. To the disdain of the maintenance staff at the New York Sheraton, she insists that chairs be strewn into a nonstructured, seemingly chaotic series of semicircles.

In the back, a befuddled worker shakes his head, muttering, "Aye, aye, aye, aye, aye."

In her address, Dr. Judy sends out a message that radio programming provides an emotional outlet for listeners, particularly young ones. "It's all about



by Chuck Taylor

connecting their ears to their heart and mind and body," she says, bringing the sentiment home with live demos of moshing and disco dancing and a performance from **Jaiia "Earthschild,"** whom she flew in from Hawaii to sing. Just when it seems she can't take it any higher, Dr. Judy brings out mud from a Hawaiian volcano—to return us to our origins—and smears it across her face, then passes the jar around. The majority dab their noses. "There's a lot of free-flowing energy that people need to release," she concludes.

Friday, 2:35 p.m.: Three scheduled panelists are trapped in the Carolinas due to Hurricane Fran's wrath. Deep breaths . . .

Friday, 6:50 p.m.: I was still playing with Legos at 14, but teen country sensation **LeAnn Rimes** demonstrates a striking, 11-song set that her destiny is already established. In 30 minutes, she not only prompts at least half a dozen standing ovations, but manages to make hearing "I Will Always Love You"

pleasurable again.

Saturday, 1:20 a.m.: \$40 entrees, too much wine, cigars everywhere . . .

Saturday, 2:30 p.m.: Potential scheduling faux pas: The Air Personality Supergroup, featuring the likes of **Rick Dees, Doug Banks, Bob Kingsley, and Scott Shannon,** coincides with the "All-Format Leaders" panel, which I'm co-moderating with Top 40 Airplay Monitor managing editor **Kevin Carter.** The latter, while substantive, draws 35 attendees, while the star-studded gathering brings in closer to 350. Not improving the situation, the two sessions are situated in adjoining rooms, so it's hard to ignore the thunderous applause and riotous laughter coming from next door. Even so, three of the format-leader panelists—**Robynn Jaymes, Dave Kelly, and Gerrod Stevens**—go on to win PD awards that evening. So there.

Saturday, 6:05 p.m.: A stolen moment's peace with **Phyllis Stark,** previous Billboard radio editor and current managing editor of Country Airplay Monitor. She helps me with the tough decisions: It's laces over tassels for the awards ceremony. Away we go.

Saturday, 6:35 p.m.: Meeting awards presenters **Bubba the Love Sponge** and **Moby** for the first time, I get a clear picture of why these quick-spirited guys keep winning Billboard/Airplay Monitor Awards. The two act like they've known each other for years. Within minutes, Bubba has dubbed me "Chuck the Love Truck." Gotta love that.

Saturday, 9:10 p.m.: There's as much live action in the hallways outside the awards as there is onstage. While presenters **Ashford & Simpson** await their call to service, they chat with Hot 100 chart manager **Theda Sandiford-Waller** and her husband of one year, **Curtis A&S,** married since 1974, jokingly extend an offer of marriage counseling should the newlyweds need assistance. A most elegant **Jo "Rock-'n-Roll Madame" Mader,** meanwhile, mingles with radio's royalty, as does ever-gracious RCA dance diva **Kristine W.,** who's due for a gig at New York club the Roxy in two hours.

Saturday, 10:10 p.m.: Scandal! Bubba and Moby toss from the stage one of three awards won by no-show **Howard Stern,** proclaiming, "I guess some people are too important to be here." As the crystal trophy snaps from its base, the audience boos. Come Tuesday, Stern claws at the pair on the air, saying that's why he despises radio people.

Saturday, 11:40 p.m.: It's a wrap. Show over, weekend done. Hundreds party at the Motown-sponsored casino, while I sneak away to the Princess Ballroom, spending 10 minutes sitting very still in utter solace. Big sigh. Then I step next door into the Imperial Ballroom, site of the awards ceremony, and watch a score of hotel workers hastily tear down the room. Hmm, symbolism: Five months of work undone in less than an hour. I work my way back to the party; it's clearly time for wine.

Thursday, noon: I'm breathing normally again. Many thanks to all who participated and attended the seminar and awards, and to the Billboard/Airplay Monitor staff. And special gratitude to marketing dynamos **Maureen Ryan** and **Elissa Tomasetti.**

Group Owner Frank Wood Has Tribal Radio Philosophy

FRANK WOOD, president of Secret Communications, has a long history in rock radio, starting with WEBN Cincinnati, which he signed on early in his career.

"It developed into a really interesting rock station, first underground and then progressive," he recalls. Apart from its music, Wood says, the station's imaging and presentation were memorable.

WEBN, he says, "was characterized more by great writing than anything else." Wood sold WEBN to Jacor in 1986, then served as that company's president/CEO until 1990. His next venture was Broadcast Alchemy, which later merged with Booth American to become Secret Communications.

Secret owns two of the country's most successful heritage rock stations: WDVE Pittsburgh and WFBQ Indianapolis. What does Secret do to support those outlets and maintain their growth? "Both those heritage stations have terrific GMs," Wood says. "We support them and encourage them and give them the money they need. More than anything, we give them permission to be great and creative."

"They were both pretty good radio stations when I got my hands on them. In both cases, [Secret] encouraged drier palms and a higher emphasis on bizarre creativity, particularly in the case of 'DVE, which was a wonderful industrial-strength radio station but didn't have that sort of Technicolor giggle dust that I think makes for [good radio]," Wood says. "You only had to whisper that once to [PD] Gene Romano, and he took it to the absolute max."

"'FBQ had the Bob and Tom show, so it already had that image of being off the wall. There, we had the good sense to keep it going and to keep [PD Marty Bender]."

Secret's corporate ethic, according to Wood, is to have "a fairly decentralized operation. We want to have strong GMs, product people, and salespeople, so I don't have to go there too often. I think that's what makes them work."

Secret attracted a lot of attention in the modern rock world earlier this year when it bought modern rival WNRQ and flipped it to smooth jazz WJJJ to clear the way for its own WXDJ (the X), which had already gone through a format flip with crosstown WAMO. Despite that sort of megapoly-era machination, once people look past Telecom Act wheeling and dealing, Wood says, radio is "still a business where there is a connection made between something going on in the

studio and a bunch of people at the other end of the radio. We can't forget that, and that's why [stations] are best run as tribal, local institutions."

Secret's strategy in the short term, Wood says, is to "dominate where we are first. We would like to be in more markets, but, being a privately owned company when the rules changed, our strategy changed." Wood says it's difficult to compete "on the buy side with public companies, which have a source of capital that's different than ours. We didn't get into the 16-times-multiple game. Secret's there to make money."

He adds that the recent sale of newly acquired classical WFLN Philadelphia to Evergreen "doesn't mean we're selling out or going out of business. We sold it because it was a deal that was too good and too attractive to pass up. We figure that one of these days, when prices soften, we'll buy more."

Although the Philadelphia deal was financially attractive, Wood says, "I was disappointed. I had an intellectual stimulation at the thought of doing mass-appeal classical. I thought it was a terrific challenge. Not to denigrate classical stations around the country, [but] we were working on a different idea that wasn't just typing in a music playlist."

Wood's vision was to "apply some of the production values of great rock stations to classical and see what happened. We [thought] it could be huge. The opportunity to experiment with that was very exciting."

Wood would consider trying it elsewhere. "We always thought we could get WFLN to at least a 4 share. If we did that in Philly, that's a lot of money. The research showed us [that there was a 4 share in] the potential life group. We had to temper that, because we figured classical music may be a little like church—a lot of people pay it lip service, but they don't go on Sunday."

"Potentially, it's a big thing. If you ran it like regular radio, [with] rotations and all of that, you could make it accessible to a lot of people. The classical audience will take up arms and want to burn the transmitter. I don't know if I blame them. What we were talking about is the difference between an old-style jazz station and smooth jazz. But smooth jazz has become a very interesting and commercially viable niche."

JOHN LOSCALZO



newsletter...

SUNNY JOE WHITE, the radio legend who launched WXKS-FM (Kiss 108) Boston, died Sept. 7 (see Lifelines, page 50).

JACK EVANS, operations manager of Jacor's classic/mainstream rock combo KRFX/KBPI Denver, is named director of programming operations for new top 40/dance outlet KHTS San Diego and duopoly partners XETRA-AM-FM.

ROBIN BARBERO rejoins syndicator SupeRadio as VP/GM. The company has pacted with Murray/Walsh Productions to revive "Supermixx Dance," a four-hour unhosted dance show that debuted Sept. 13.

UP THE LADDER: PD Louis Kaplan from WGTZ Dayton, Ohio, to KLLC San Francisco; PD Mike Brophrey from WXTU Philadelphia to WKLB Boston; PD Chris Conley from KHHH Denver to WBEB Philadelphia; PD Bob Neumann from WNCX/WENZ Cleveland to WMMS Cleveland; PD Lisa Rodman from WZJM Cleveland to WDRQ Detroit.

FORMATS: Rock-based top 40 KUTQ (Q99) Salt Lake City becomes classic rocker Rock 99, WKLB Boston flips from country to oldies as WROR, KSSK-FM Honolulu drops rhythmic acts for more traditional hot AC.

STATION SALES: WWMX/WOCT Baltimore from Capitol Broadcasting to American Radio Systems for \$90 million; WGRR Cincinnati from Dalton Group to Tsunami Communications for \$31 million; WSCR-AM Chicago from CBS to Personal Achievement Radio; KXTR Kansas City, Mo., from Ingram Media to Heritage Media; WPVJ Jacksonville, Fla., from InterMart Broadcasting to Paxson.

1996 MTV Video Music Awards Out Of This World

LIVE FROM OUTTA SPACE: Forget all the nonsense about life being discovered on Mars. Here on Earth, the 1996 MTV Video Music Awards appeared to originate from another planet. This was perhaps appropriate, considering that the theme of this year's show was unexplained phenomena.

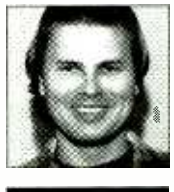


A sharp-tongued Dennis Miller hosted the event, which was cablecast live Sept. 4 and will be repeated several times on the music video channel over the next few weeks.

Many TV viewers likely found Oasis front man Liam Gallagher to be a complete oddity. During the band's performance, the singer, who had already blown off a chunk of the act's U.S. tour and an MTV Europe "Unplugged" taping, looked disheveled and

disturbed as he chirped out the lyrics to "Champagne Supernova." Between vocals, Gallagher routinely contorted his face and grunted strange, extraneous sounds that led some audience members to wonder aloud, "Is this man sane?"

Before they could get an answer, Gallagher had slammed down the microphone, spit on the stage, and generally acted like the impolite British bloke that fans have come to adore. Such antics are



by Brett Atwood

apparently par for the course for Oasis, which is known for its headlines as much as for its music.

Other show highlights included Miller's awkward live exchange with Russian astronauts in space, the moment when Red Hot Chili Peppers' Flea nearly dropped his pants in front of supermodel Claudia Schiffer, and the awkward reunion between Van Halen and singer David Lee Roth, which received one of the largest audience responses of the evening.

One of the more rambunctious moments of the night was the backstage rumble that followed the show, when Stuttering John of "The Howard Stern Show," disguised as a reporter, asked Sharon Stone whether she planned to repeat her revealing leg-crossing routine from "Basic Instinct." Stone was not amused, but the media were. The incident was promptly picked up by most outlets for that night's news.

Ratings for the event were slightly down from those of last year. In homes that receive MTV, the channel averaged a 5.4 rating, compared with last year's 6.4.

SUCCESSFUL '70s: VH1's re-

cent "Seven Days Of '70s" week-long promotion may be over, but don't put away those platform shoes and bell-bottom pants just yet. VH1 president John Sykes tells the Eye that the channel had its highest ratings ever during the promotion, and the channel almost doubled its average daily ratings, bringing in 20 million viewers for the week, about 8 million of whom were new to the channel.

During the promotion, VH1 aggressively promoted many of its new shows, such as "Archives" and "Storytellers." The channel also ran '70s-themed editions of many of its programs, including "Best Of American Bandstand" and "8-Track Flashback."

"It has been a great way for us to lure in new viewers to sample our regular programming," says Mike Benson, VP of program planning and promotion for

VH1. As a result of the ratings boost, the channel is adding a weekly block of '70s-themed clip programming, known as "Retro Wednesdays," to its schedule. The program airs Wednesdays at 7-11 p.m. (EST). Another '70s promotion is expected to surface in January, when VH1 will rerun the documentary series "VH1 Presents The '70s."

REEL NEWS: California Music Channel, which is celebrating its 15th anniversary this year, has chosen San Francisco's historic Mark Hopkins Hotel for the opening-night party at this year's Billboard Music Video Conference. The party takes place Nov. 7 at 1 Nob Hill.

Guitarist Eddie Van Halen, bassist Flea, and Rolling Stones saxophonist Bobby Keys are among the latest additions to the roster of artists who will perform at City of Hope's "Spirit Of Life" award dinner Oct. 16 in Los Angeles. Performers at the event, which will honor VH1's John Sykes, will include Don Henley, Melissa Etheridge, Sheryl Crow, Bryan Adams, John Mellencamp, Steve Winwood, and Tony Rich.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 112 Feat. The Notorious B.I.G., Only You
- 2 Nas, If I Ruled The World
- 3 Monica, Why I Love You So Much
- 4 LL Cool J, Loungin'
- 5 Bone Thugs-N-Harmony, Tha Crossroads
- 6 Crucial Conflict, Hay
- 7 R. Kelly, I Can't Sleep Baby (If I)
- 8 Immature, Lover's Groove
- 9 Ghost Town DJ's, My Boo
- 10 LL Cool J, Do In It
- 11 New Edition, Hit Me Off
- 12 Brandy, Tania, G. Knight & C. Khan, Missing
- 13 Busta Rhymes, Woo-Hah!! Got You All In Check
- 14 Ice-T, I Must Stand
- 15 Outkast, Elevators
- 16 Aaliyah, If Your Girl Only Knew
- 17 Groove Theory, Keep Tryin'
- 18 Michael Jackson, They Don't Care About Us
- 19 D'Angelo, Me And Those Dreamin' Eyes Of Mine
- 20 Mariah Carey, Always Be My Baby
- 21 3T Feat. Michael Jackson, Why
- 22 Nonchalant, 5 O'Clock
- 23 Quad City DJ's, C'mon N' Ride It (The Train)
- 24 Kenny Lattimore, Never Too Busy
- 25 SWV, Use Your Heart
- 26 Deborah Cox, Who Do U Love
- 27 Randy Crawford, Give Me The Night
- 28 Goodie Mob, Dirty South
- 29 Lionel Richie, Don't Wanna Lose You
- 30 Jesse Powell, Gloria, It's You That I Need

† Indicates Hot Shots

*** NEW ONS ***

No New Ons This Week



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Bryan White, So Much For Pretending
- 2 David Lee Murphy, The Road You Leave Behind
- 3 Cledus T. Judd, If Shania Was Mine
- 4 Mindy McCready, Guys Do It All The Time
- 5 Suzy Bogguss, No Way Out
- 6 Tracy Lawrence, Stars Over Texas
- 7 Sammy Kershaw, Vidalia
- 8 John Berry, Change My Mind
- 9 Paul Brandt, I Do
- 10 Faith Hill, You Can't Lose Me
- 11 Trisha Yearwood, Believe Me Baby
- 12 Vince Gill, Worlds Apart
- 13 Billy Ray Cyrus, Trail Of Tears †
- 14 Tracy Byrd, Big Love
- 15 Rick Trevino, Learning As You Go
- 16 K.T. Oslin, Silver Tongue And Goldplated Lies
- 17 Wade Hayes, Where Do I Go To Start All Over †

- 18 Frazier River, Last Request †
- 19 Patty Loveless, Lonely Too Long †
- 20 Deryl Dodd, Friends Don't Drive Friends... †
- 21 Ty Herndon, Living In A Moment
- 22 Pam Tillis, Betty's Got A Bass Boat
- 23 Rhett Akins, Love You Back †
- 24 Texas Tomados, Little Bit Is Better Than Nada †
- 25 Brady Seals, Another You, Another Me †
- 26 Emilio, Have I Told You Lately †
- 27 Shania Twain, Home Ain't Where His Heart Is †
- 28 Marty Stuart, Thanks To You
- 29 Travis Tritt, More Than You'll Ever Know †
- 30 George Jones, Honky Tonk Song
- 31 Trace Adkins, Every Light In The House †
- 32 Eddy Raven & Jo-Ei Sonnier, Fais Do-Do
- 33 Jeff Carson, That Last Mile
- 34 Beach Boys W/James House, Little Deuce Coupe
- 35 Leann Rimes, Blue
- 36 Randy Travis, Are We In Trouble Now
- 37 Tony Tolver, Bettin' Forever On You
- 38 Cox Family, Runaway
- 39 Thrasher Shiver, Goin' Goin' Gone
- 40 Deana Carter, Strawberry Wine
- 41 Great Plains, Healin' Hands
- 42 Ricochet, Love Is Stronger Than Pride
- 43 Ronna Reeves, Rodeo Man
- 44 Michelle Wright, Nobody's Girl
- 45 Kevin Sharp, Nobody Knows
- 46 Kenny Chesney, Me And You
- 47 Jamie Warren, One Step Back
- 48 Rich McCready, When Hell Freezes Over
- 49 Hank Williams, Jr., Don Juan D'Bubba
- 50 Mila Mason, That's Enough Of That

*** NEW ONS ***

Joe Nichols, Wal-Mart Parking Lot Social Club
John Michael Montgomery, Ain't Got Nothin' On Us
Mark Chesnut, It's A Little Too Late
Midouth, Definition Of Love
Paul Jefferson, I Might Just Make It
The Beach Boys & Doug Supernaw, Long Tall Texan



Continuous programming
1515 Broadway, NY, NY 10036

- 1 311, Down
- 2 Fugees, Ready Or Not
- 3 Metallica, Hero Of The Day
- 4 Soundgarden, Burden In My Hand
- 5 Nas, If I Ruled The World
- 6 Salt-N-Pepa, Champagne
- 7 Sublime, What I Got
- 8 LL Cool J, Loungin'
- 9 The Wallflowers, 6th Avenue Heartache
- 10 Beck, Where It's At
- 11 Rage Against The Machine, People Of The...
- 12 John Mellencamp, Key West Intermezzo
- 13 Keith Sweat, Twisted
- 14 Oasis, Don't Look Back In Anger
- 15 Alanis Morissette, Ironic
- 16 Maxwell, Ascension
- 17 R.E.M., E-Bow The Letter
- 18 Tom Petty & The Heartbreakers, Walls
- 19 Eels, Novocaine For The Soul
- 20 Dave Matthews Band, So Much To Say
- 21 Alice In Chains, Over Now

- 22 Group Therapy, East Coast/West Coast Killas
- 23 Filter, Jurassitol
- 24 Donna Lewis, I Love You Always Forever
- 25 Republica, Ready To Go
- 26 Eric Clapton, Change The World
- 27 Poe, Angry Johnny
- 28 Tracy Bonham, The One
- 29 Blackstreet, No Diggity
- 30 The Smashing Pumpkins, Tonight, Tonight
- 31 Quad City DJ's, C'mon N' Ride It
- 32 New Edition, Hit Me Off
- 33 Foo Fighters, Big Me
- 34 No Doubt, Spiderwebs
- 35 Iggy Pop, Lust For Life
- 36 Maxi Priest Feat. Shaggy, That Girl
- 37 Better Than Ezra, King Of New Orleans
- 38 Warren G Feat. Adina Howard, What's Love...
- 39 Coolio Feat. L.V., Gangsta's Paradise
- 40 The Refreshments, Down Together
- 41 Whitney Houston, Why Does It Hurt So Bad
- 42 Fugees, Killing Me Softly
- 43 Gegey Tah, Whoever You Are
- 44 The Cranberries, Free To Decide
- 45 Gravity Kills, Blame
- 46 Aaliyah, If Your Girl Only Knew
- 47 Stabbing Westward, Shame
- 48 Stone Temple Pilots, Interstate Love Song
- 49 SWV, Use Your Heart
- 50 Butthole Surfers, Pepper

** Indicates MTV Exclusive

*** NEW ONS ***

Bone Thugs-N-Harmony, Days Of Our Livez
Toni Braxton, Un-Break My Heart
Cake, The Distance
Alanis Morissette, Head Over Feet
Nirvana, Aneurysm
No Mercy, Where Do You Go?
RZA (Method Man & Cappadonna), Wu-Wear
White Zombie, I'm Your Boogiemann
Ash, Goldfinger
Fun Lovin' Criminals, Scooby Snacks



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Ty Herndon, Living In A Moment
- 2 Kenny Chesney, Me And You
- 3 Tracy Lawrence, Stars Over Texas
- 4 Sammy Kershaw, Vidalia
- 5 Rick Trevino, Learning As You Go
- 6 Junior Brown, Venom Wearin' Denim
- 7 Willie Nelson, She Is Gone
- 8 Bryan White, So Much For Pretending
- 9 Randy Travis, Are We In Trouble Now
- 10 Faith Hill, You Can't Lose Me
- 11 Trisha Yearwood, Believe Me Baby
- 12 Vince Gill, Worlds Apart
- 13 David Lee Murphy, The Road You Leave Behind
- 14 Tracy Byrd, Big Love
- 15 Mindy McCready, Guys Do It All The Time
- 16 Travis Tritt, More Than You'll Ever Know
- 17 Paul Brandt, I Do
- 18 Shania Twain, Home Ain't Where His Heart Is
- 19 Trace Adkins, Every Light In The House

- 20 Patty Loveless, Lonely Too Long
- 21 John Berry, Change My Mind
- 22 Marty Stuart, Thanks To You
- 23 Rhett Akins, Love You Back
- 24 Eddy Raven & Jo-Ei Sonnier, Fais Do-Do
- 25 George Jones, Honky Tonk Song
- 26 Billy Ray Cyrus, Trail Of Tears
- 27 Texas Tomados, Little Bit Is Better Than Nada
- 28 Deryl Dodd, Friends Don't Drive Friends...
- 29 Brady Seals, Another You, Another Me
- 30 Frazier River, Last Request

*** NEW ONS ***

Mark Chesnut, It's A Little Too Late
Emilio, Have I Told You Lately
Paul Jefferson, I Might Just Make It
Midouth, Definition Of Love
John Michael Montgomery, Ain't Got Nothin' On Us
Michael Martin Murphey, Cowboy Logic
The Beach Boys & Doug Supernaw, Long Tall Texan
Pam Tillis, Betty's Got A Bass Boat



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eric Clapton, Change The World
- 2 Toni Braxton, You're Makin' Me High
- 3 Tracy Chapman, Give Me One Reason
- 4 Jewel, Who Will Save Your Soul
- 5 John Mellencamp, Key West Intermezzo
- 6 Alanis Morissette, You Learn
- 7 Melissa Etheridge, Nowhere To Go
- 8 Primitive Radio Gods, Standing Outside A...
- 9 Dorina Lewis, I Love You Always Forever
- 10 Celine Dion, It's All Coming Back To Me Now
- 11 Hootie & The Blowfish, Tucker's Town
- 12 Natalie Merchant, Jealousy
- 13 The Wallflowers, 6th Avenue Heartache
- 14 Bryan Adams, Let's Make A Night To Remember
- 15 Tom Petty & The Heartbreakers, Walls
- 16 Los Del Rio, Macarena (Bayside Boys Mix)
- 17 The Cranberries, Free To Decide
- 18 Dishwalla, Counting Blue Cars
- 19 Mariah Carey, Forever
- 20 Amanda Marshall, Birmingham
- 21 Gloria Estefan, You'll Be Mine (Party Time)
- 22 Elton John, You Can Make History (Young Again)
- 23 Seal, Kiss From A Rose
- 24 The Tony Rich Project, Like A Woman
- 25 Hootie & The Blowfish, Old Man & Me
- 26 Tina Turner, Missing You
- 27 Blues Traveler, Run Around
- 28 Collective Soul, The World I Know
- 29 Cher, One By One
- 30 Joan Osborne, One Of Us

*** NEW ONS ***

Alanis Morissette, Head Over Feet
Toni Braxton, Un-Break My Heart
Sheryl Crow, If It Makes You Happy
Jewel, You Were Meant For Me
For Real, Like I Do
Puff Johnson, Over And Over

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 21, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Alfonzo Hunter, Just The Way

BOX TOPS

- Do Or Die, Do You Wanna Ride
3T Featuring Michael Jackson, Why
SWV, Use Your Heart
R. Kelly, I Can't Sleep Baby (If I)
Ghost Town DJ's, My Boo
Blackstreet, No Diggity
RZA, Wu-Wear: The Garment...
Az Yet, Last Night
Changing Faces, I Got Somebody Else
No Mercy, Where Do You Go
Keith Sweat/Kut Klose, Twisted
Aaliyah, If Your Girl Only Knew
Above The Law, City Of Angels
Shades, Tell Me (I'll Be Around)
Crucial Conflict, Ride The Rodeo
Tina Turner, Missing You
Lost Boyz, Music Makes Me High
Wagen G Feat. Adina Howard, What's Love Got...
Ginuwine, Pony
Quindon, Dream About You
Amber, This Is Your Night
Los Del Rio, Macarena
YoYo, Same Ole Thing
Me'Shell Ndege'ocello, Who Is He...
D'Angelo, Me And Those Dreamin' Eyes Of Mine
Mr. Mike, Where Ya Love At

NEW

- 702, Steelo
De La Soul, Itzsooweezee
Johnny Gill, Let's Get The Mood Right
Keith Sweat, Nobody
MC Ren, Keep It Real
Westside Connection, Bow Down
Blackjack, Whatever It Takes
Cobra f/Drum Down, Sliden
E.C., On Ill
Mr. Ill & Devon, Can You Swing It
Next Exit, Ride All Night



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- 3T Featuring Michael Jackson, Why
All-4-One, Someday
Blind Melon, Three Is A Magic Number
Blues Traveler, But Anyway
James Carter, Freereggaehiphop
Cher, One By One
Cranberries, Free To Decide
Dave Matthews Band, So Much To Say
Def Leppard, Work It Out
Dishwalla, Counting Blue Cars
Melissa Etheridge, Nowhere To Go
Gin Blossoms, As Long As It Matters
The Hoax, Twenty Ton Weight
Hootie & The Blowfish, Tucker's Town
Maxwell, Ascension
Alanis Morissette, You Learn (Live Version)
Oasis, Don't Look Back In Anger
Joan Osborne, St. Teresa
The Tony Rich Project, Nobody Knows
The Smashing Pumpkins, Tonight, Tonight



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Kristin Barry, Created
Bones Thug-N-Harmony, Days Of Our Livez
Brainiac, Vincent Come Down
Down By Law, Radio Ragga
Fun Lovin' Criminals, Scooby Snacks It
Jewel, You Were Meant For Me
Metal Molly, Orange
Muzzle, What A Bore
Nirvana, Aneurysm
Pluto, When She Was Happy
Roots, Concerto Of The Desperado
Duncan Sheik, Barely Breathing
Suzanne Vega, No Cheap Thrill

- Westside Connection, Bow Down
White Zombie, I'm Your Boogiemann
Wild Colonial, Charm
Wesley Willis, Alanis Morissette
Vernon Reid, Mistaken Identity
Cake, The Distance
Spice Girls, Wannabe



Continuous programming
Hawley Crescent
London NW18TT

- Fugees, Killing Me Softly
Bone Thugs-N-Harmony, Tha Crossroads
A. Clayton L. Mullen, Mission: Impossible
Peter Andre, Mysterious Girl
Spice Girls, Wannabe
Alanis Morissette, Ironic
Deep Blue Something, Breakfast At Tiffany's
Gary Barlow, Forever Love
Neneh Cherry, Woman
Robbie Williams, Freedom 96
Toni Braxton, You're Makin' Me High
Nas, If I Ruled The World
Metallica, Until It Sleeps
Pet Shop Boys, Se A Vida E
East 17, Someone To Love
3T Featuring Michael Jackson, Why
Backstreet Boys, Get Down
B.B.E., Seven Days And One Week
Robert Miles, Fable
Los Del Rio, Macarena



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- Bob Carlisle, Butterfly Kisses
Kirk Franklin & Family, Melodies From Heaven
Christafari, Valley Of Decision
Sarah Masen, All Fall Down
All-4-One, Someday
John Tesh, Discovery
Sierra, Hold On To Love
Ben Tankard, You Will Know

- Carolyn Arends, I Can Hear You
Third Day, Consuming Fire
The Kry, I Know Everything About You
SC Chapman, Lord Of The Dance (new)
100 Days, Feels Like Love (new)
Neal & Webb, At The Cross (new)
Carman, Seven Ways To Praise (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

- Yum Yum, Apriary
Howlin' Maggie, I'm A Slut
D Generation, She Stands There
Social Distortion, I Was Wrong
Gravity Kills, Blame
Rage Against The Machine, People Of The Sun
Tracy Bonham, The One
Cake, The Distance
Primitive Radio Gods, Standing Outside...
I Mother Earth, One More Astronaut
Throwing Muses, Ruthies Knocking
Melvins, Bar X The Rockin' M
Goldfinger, Mable
Tonic, Open Up Your Eyes
Eels, Novocaine For The Soul



1/2-hour weekly
46 Gifford St
Brocton, MA 02401

- Social Distortion, I Was Wrong
R.E.M., E-Bow The Letter
Verve Pipe, Cup Of Tea
Queers, Punk Rock Girls
Eels, Novocaine For The Soul
D Generation, No Lunch
Tori Amos, Prof. Window
Tori Amos, Hey Jupiter
Republica, Ready To Go
Type O Negative, My Girlfriend's Girlfriend
Garbage, Kick My Ass
Melvins, Bar X The Rockin' M
World Bang, Any Idea
Prolapse, TRT

4AD'S HEIDI BERRY SPAWNS A 'MIRACLE'

(Continued from page 9)

produced top 15 airplay at triple-A radio for "The Moon & The Sun."

Five years after her 4AD record debut, "Love," the new set is a further exploration of the thoughtful themes and acoustic backdrops of Berry's folk-tinged style. It is a style that, she says, is more at home at 4AD than it ever was at U.K. indie label Creation, where she landed her first U.K. deal and made her full-length debut in 1989 with "Below The Waves."

4AD "[4AD] has total artistic integrity but enough business [sense] to make the whole thing turn over a profit, so it's the best of both worlds," says Berry. Of label managing director Ivo Watts-Russell, who signed her, she says, "The first record I made, he didn't want to hear it until it was on the shelves. I felt very honored."

She left Creation voluntarily. "It was a very hard decision to make," she says. "I had a catalog number and everything; I was ready to go with the next album. But I was feeling very unhappy about being with that label—I simply felt that they didn't understand me." Of Creation managing director Alan McGee, she adds, "I have him to thank for giving me my first deal. I have no regrets whatsoever."

Berry, whose songs are published by Momentum Music, recorded "Miracle" at Rockfield Studios in Monmouth, Wales, and at Orinoco and Blackwing in London with producer Hugh Jones. Prominently featured on the record are violinist Anne Wood, Berry's brother Christopher, and Jon Brookes, drummer with English modern rock act the Charlatans. Berry wrote all the songs herself, with the exception of a cover of Jesse Colin Young's "Darkness, Darkness."

4AD label manager Rich Holtzman

says that radio programmers, chiefly at the triple-A format, were serviced with the "Miracle" album on its street date. The title track will be pitched as a focus track in December.

"Heidi is one of those artists that really translate when people hear the music," he says.

"We're trying to get the music into the hands of a lot of [media] people and generate a groundswell from there," he adds. "We're doing a lot of direct consumer marketing in places like Dirty Linen, magazines that put us in direct touch with our target market."

"Miracle" was released July 29 in the U.K., where 4AD has no plans to release a single. However, Berry has performed a number of acoustic session engagements: for the BBC's London station GLR, national commercial rock outlet Virgin Radio, and Radio Ventures' "Rock Over London" show, due to air primarily on U.S. modern rock outlets Sept. 27-Oct. 3.

4AD hopes to place Berry on a U.S. tour soon. "We decided it didn't really pay to have her tour here immediately," says Holtzman. "We definitely want to bring her by. If we get the proper tour in the fall, we'll bring her out; if not, it'll be January or February. Either we'll set her up with a tour for someone or it'll be a 4AD-specific tour."

With regard to radio, Holtzman adds, "The initial focus will be toward noncommercial and community stations, which were big supporters of her on the last record."

Noncommercial triple-A outlet WXPX Philadelphia will support "Miracle" as it has Berry's previous releases, according to music director Bruce Warren. "It's a beautiful record," says Warren, enthusiastic about the Young cover in particular. "I love that. He was a big artist in Philadelphia, and she

brings an organic flair to that song."

Warren adds that the WXPX-produced "World Cafe" program will feature Berry, as it has in the past. "Acoustic singer/songwriters are having a difficult time at commercial triple-A," he says, "but there's really no reason why she shouldn't get played on commercial radio. At the bottom, her songs are pop songs."

At Sacks & Co., which is overseeing

ATLANTIC'S MONTGOMERY FINDS WHAT HE DOES BEST

(Continued from page 9)

nonstop is impossible. You can't nonstop is impossible. You can't write."

Montgomery says the time off inspired him to write his first song in six years. "I Miss You A Little," co-written with Mike Anthony and Richard Fagan, is a tribute to Montgomery's late father.

"I had really been wanting to write something in memory of him, and I worried whether or not I could do it," he says. "I hadn't written a song since 'A Few Cents Short,' which is also on the album. I wrote that in 1990, and [Atlantic Records president] Rick Blackburn signed me when I showcased with that song."

Montgomery says his hiatus gave him a new perspective on his career. "From now on," he says, "this is the route I'm gonna take: take time off to do an album, whether it's six months or a year, and then think about touring. A lot of times, money tends to manipulate things, because there's a lot of money in this industry centering around touring."

Montgomery's bookings and public relations are handled by his JMM Co., and he now feels in charge of his career. "I felt that manipulation was

U.S. publicity for Berry, Carla Sacks feels that press support, already revving up, will really kick in when the artist plays live dates. "Her last visit here was well received," she says. "When people are privy to her performing, she wins them over."

Terry Currier, GM of Music Millennium in Portland, Ore., says that Berry benefits from being on 4AD, since fans of that label "seem to be one of the

most aware buying audiences out there—they know their stuff and keep on top of it. I like her music myself. Her last album did pretty well in this area—it made it into our top 30, and it did get some decent reaction."

For Berry, the notion that her music should be seen as "specialist" is difficult to understand. "I don't think it's reaching as many people as would enjoy it," she says.

"That was in the back of my mind," he says. "We've been hearing a sameness. I was guilty of that. It's not anyone's fault; it's just going with the flow. Everybody's bitching about radio playing it safe. Well, they're just playing what Nashville is giving them. If you want them to play something different, take a hot artist and put out something different. Here, I wanted to set a tone, so that new artists coming in can say, 'Oh, it's OK to do that.'"

At Atlantic, VP/GM Bryan Switzer says his forces are solidly lined up behind Montgomery. "We hope to go out the door with 1 million units," he says. "He'll start touring Nov. 15 in Evansville, Ind., and run about nine dates through the end of the year."

Atlantic sales and marketing VP Bob Heatherly adds that Montgomery will be CMT's Showcase Artist for November. Other Atlantic plans include a Kmart "Super Feature" for October, listening posts at Blockbuster, radio drive-time ads in the top 20 markets, and a live syndicated radio premiere on Thursday (19). Montgomery will appear on "Late Show With David Letterman" Nov. 7.

Senior music buyer Skip Young of Hastings Books, Music & Video has only praise for Montgomery's market history and future. "My only worry," he says, "is that this is the first time he's had a release in the fourth quarter. Before, he's come out in the first quarter, and he was the only guy out in the field. There's going to be a hell of a lot of competition out there."

Montgomery is managed by the Hallmark Direction Co., and his publisher is JMM Music (BMI).

BILL MONROE DEAD AT 84

(Continued from page 6)

work during the Depression. The three brothers began getting musical jobs: Bill on mandolin, Birch on fiddle, and Charlie on guitar. They joined the WLS "Barn Dance" and in 1932 toured as square dancers with a national "Barn Dance" troupe.

Charlie and Bill formed the Monroe Brothers in 1934 and toured and recorded until 1938, when they broke up. It was then that Monroe formed his first Blue Grass Boys, named after Kentucky, the bluegrass state, and began experimenting with the band. At one point, he had an accordion in the group.

The following year, he and his band joined Roy Acuff at the Grand Ole Opry; Acuff was hired in 1938.

Monroe's Opry debut on Oct. 28, 1939, was said to be spectacular: The crowd had not heard anything like his high, lonesome tenor sound and the drive of his mandolin playing. He was called back for three encores and thereafter became an Opry mainstay.

During World War II, he and his band became popular on roadshow tours, often accompanied by other Opry stars, such as Kirk and Sam McGee. The troupe doubled as an exhibition baseball team and music show.

He continued to tinker with the sound he wanted, adding the upright slap bass, which added a driving, booming sound. It was not until 1945, when banjo picker Earl Scruggs joined the group, that the sound Monroe heard in his head came together. It was, as many have said, "folk music on overdrive."

His lineup was complete: Monroe on mandolin, Scruggs on five-string banjo,

Lester Flatt on guitar, Chubby Wise on fiddle, and Howard Watts on slap bass.

Their first recording session, at Nashville's Castle Studios on Sept. 16, 1946, set the standards by which bluegrass continues to be measured today. Some of the songs from that session became Monroe classics: "Blue Moon Of Kentucky," "Mother's Only Sleeping," and "Blue Yodel No. 4" among them.

The sound he wanted was there. Record companies tried to dictate Monroe's sound only once. In 1951, Decca's Paul Cohen persuaded Monroe to do a session without the Blue Grass Boys and "go electric." While the session was with top Nashville session players, Monroe was obviously not comfortable recording with electric guitars and a drummer. When he heard the results, he vowed to never again allow his music to be compromised—and he didn't.

He was just as uncompromising in his selection of band members. He did not overpay, and he was a stern taskmaster. His sidemen not only had to be above-average musicians, they had to know the Monroe oeuvre, every last song. They also wore suits, ties, and hats and were clean-cut—until the hippie revolution, when even Monroe let his hair grow long.

Turnover in the Blue Grass Boys was frequent, and it functioned as the ultimate finishing school for bluegrass performers, including Peter Rowan, Del McCoury, and Vassar Clements.

Monroe preferred touring to recording, and bluegrass records were not big sellers after the heyday of the '40s.

Nine of his country singles reached Billboard charts from 1946 to 1959; "Kentucky Waltz" peaked at No. 3 in 1946.

When the folk music boom primed the market for music festivals, Monroe formed his annual bluegrass festival in Bean Blossom, Ind. It is now managed by his son James.

His steadfastness in his music finally began to earn him accolades. In 1970, he was the first bluegrass performer to be voted into the Country Music Hall of Fame. He performed at different occasions for presidents Carter, Clinton, Reagan, and Bush. In 1989, he received the first Grammy in the new category of best bluegrass recording for his album "Southern Flavor." In 1993, he was awarded with the Grammy Lifetime Achievement Award. He always said that his proudest honor was a 1986 U.S. Senate resolution lauding his many contributions and declaring, "As a musician, showman, composer, and teacher, Mr. Monroe has been a cultural figure and force of signal importance in our time."

Earlier, in 1983, President Reagan hailed him as "the only living American to have originated an American music form."

In 1995, President Clinton presented him with the 1995 National Medal of Arts for his contributions to American culture.

Monroe is survived by his son James and grandson, James II.

Assistance in preparing this story was provided by Deborah Evans Price.

A&M NASHVILLE EXITS

(Continued from page 6)

observers predict hard times ahead.

Warner/Reprise executive VP/GM (U.S.) Eddie Reeves says, "The talent pool has gotten shallow. If someone said to me, 'Eddie, go start a new record company and get me six great promotion people and [don't] hire them from other labels,' I don't know that they're out there. I think we've grown so fast that the talent pool has become shallow. If somebody said, 'Go find an executive who has the ability to come run a Nashville record division, someone available and willing to do it for a reasonable price,' I don't know [that I could]. I would probably agree with A&M that there weren't obvious choices, but I would disagree with them that there are no choices here."

Sony Nashville executive VP/GM Allen Butler says, "This does not necessarily have that much to do with Nashville or country music. As a format and as a genre of music, I think we need to make it perfectly clear that maybe the parent company is having such huge problems that they couldn't afford staying in business here. The cost of business has gone up dramati-

cally. It costs us the same thing it costs the New York and Los Angeles labels."

Butler also points out that the established labels here, such as Sony, RCA, and MCA, have a huge advantage over newcomers. "We have 30 years of catalog in our vault that we can sell every day, day in and day out," he says. "We can repackaging it 100 different ways to sell the same thing over and over. So we have an automatic income-generating vehicle. A&M Nashville, or whoever comes in here, doesn't have that catalog."

Butler cites another problem with start-ups. "If you look at A&M's roster, they tried to start a record company with a great artist, Toby Keith, as their headline act, but if you look around, you see that the competition has a lot of platinum-level artists as their headline artists. It's easier to start a company and cover your overhead—if you don't have any catalog—with a multiplatinum artist than with a gold or platinum artist. The things that fuel a record label are multiplatinum and platinum acts and a big catalog."

RISE OF MASS MERCHANTS IS A COMMON GLOBAL THEME

(Continued from page 1)

department stores, and "hypermarkets," which are a hybrid of the first two categories.

"The reality," says Sony Music Entertainment U.K. chairman Paul Burger, "is that we need, again, to think about how we approach a new retail environment that is finding a concentration of power in the hands of mass merchandisers, who are not particularly interested in breaking talent [but] are just interested in raking in the profits of what we have already set up."

Burger's comments, made during Sony Music's recent sales conference in Bournemouth, England, reflect an intense U.K. music-industry debate about the growing expansion into music by such supermarket chains as Tesco, Sainsburys, Asda, and Safeway (see story, page 44). At present, the debate seems focused on issues of growth and the newcomers' effect on market share; in the future, it could



turn ugly if the supermarkets begin to compete with one another on price.

"The [record companies] are far too eager to give any amount of support to newcomers in this business," says Simon Burke, incoming chief executive of the Virgin Retail Group, which has more than 100 stores worldwide. "They all seem determined to try to ensure that all kinds of newcomers—no matter how small they should be—should get their support. It's outrageous that they're taking for granted the people who are already in the market."

In other major European markets, hypermarkets and other retailers that use music as a loss-leader have been a dominant—and contentious—force for many years. "If the [record] labels in France and Germany could have their time again, I think they would do things differently," says HMV U.K. managing director Brian McLaughlin.

In France, statistics from record-industry group SNEP indicate that in 1995, nonspecialist retailers that sold music at loss-leading prices represented 55% of the industry's sales.

Jean-Francois Cecillon, president of EMI Records Group U.K. and Ireland, told an industry conference earlier this year that the dominance of 700 hypermarkets in France has made artist development "an almost impossible task."

In Germany, Europe's largest market, record companies have made various



efforts to support independent music stores, but observers estimate that 20% of retail outlets now generate 80% of the business. "What medium-sized or smaller town still has a renowned record retailer?" asks Hans-Henning Wittgen, managing director of the Assn. of German Record Retailers. "The stores have closed down or have switched to other products."

Wittgen points to "senseless" price competition with large supermarkets that, in some cases, is being supported by the record companies. "What can

be expected of a record retailer who is no longer visited by industry sales staff and who has stopped receiving product information?" he argues.

In Italy, the principal music retailers' group, Vendomusica, is lobbying the government to outlaw the practice of loss-leading by hypermarkets as "unfair competition," according to association president Arnaldo Albini Colombo. A further threat to independent stores there comes from the 36,000 magazine outlets and newsstands, which sell magazine-attached CDs with a 4% sales tax. This compares with the 16% tax that applies to regular CDs sold via music retail—which is forbidden by law from selling magazines.

Independent U.K. music retailer Adrian Rondeau of Adrian's in Wickford, Essex, voices an opinion heard elsewhere across Europe. "I don't believe for one moment that independents should be kept in business by handouts," he says, "but one does want to be on an even playing field with [specialist chains], especially with the growing threat of supermarkets."

Rondeau is a supporter of EMI's "Soundsite" and "Channel" initiatives, which provide indie specialist stores with listening posts, in-store samplers, magazines, and other sales aids.

Elsewhere, indie retailer buying groups are trying to provide similar tools to affiliated stores. They include Germany's Aktivkreis Tontrager union of 150 outlets and Australia's Recorded Music Group of 200 outlets.

Some label and retail executives in international markets are aware of business conditions in the U.S., but they differ in their views as to where the responsibility lies. A number of them warn that if the independent retail base shrinks in the U.S., as it has elsewhere, record companies will find new-artist development an even tougher proposition than at present.

"Welcome to the club," says EMI France president Gilbert Ohayon, implying that overseas labels have long had to deal with problems at the retail level. He says that the U.S. industry has pushed "the system to the extreme" by leaving all risk in the hands of record companies. "It's a bit off-balance," he says. "Nothing has been done there to create a loyalty between the customer and the supplier."

HMV Japan president Chris Walker, referring to price-cutting in North America, says, "No one in this market has been as stupid as they have been in the U.S. At least prices here have gone up a bit." The Japanese market is unusual, however, because of its "saihan" fixed-price system on domestically manufactured product.

Europe is unusual for a different reason: the existence of the single market. There, retailers—mass merchants or specialist independents, chains or individual dealers—can get their product from any part of the European Union (EU). Not only are they in a position to make one record company compete with another for business, directly or indirectly, but they are able to make 15 affiliates of the same company vie with one another to put a record in their racks.

The single market means that if a retailer is buying, say, Michael Jackson's "Thriller," he need not buy it from the Sony Music Entertainment company in his own country. It can be sourced from any Sony company or any other legitimate wholesaler or distributor within the 15-nation union.

This means that all Sony companies within the EU are, to some degree, striving to have the cheapest copies of "Thriller" available. Retailers have come to appreciate the influence and options this gives them, while manufacturers dislike the scenario.

However, the treaties of Rome and Maastricht, in effect the constitution of the EU, have at their core the principle of the free movement of goods and services within the single market.

Record companies can decline to cooperate with a local merchant that has chosen to source product from abroad, as is the case with PolyGram and the Free Record Shop in Holland (see story, page 44). Some retailers, however, appear willing to sacrifice such cooperation and forsake, say, an in-store appearance by Bon Jovi for selling cheaper product all year. Furthermore, if a retail or wholesale firm in one EU country finds that it can sell in bulk to a retailer in another country and make a profit, it is actively illegal to prevent it from doing so.

Regional Retail Trends Show Competition Fierce In Europe, Asia-Pacific

Following is a country-by-country summary of prevailing retail trends in Europe and other key international markets:

GERMAN RETAIL CONTRACTING

There is substantial contraction in the music retail sector in this country, as small dealers cave in to the pressure of wage and rent increases in a climate of marked consumer restraint.

This summer, the largest German rackjobber, TVG-WD Warren Co., serving 2,000 outlets, went bankrupt, leaving record companies with combined debts of more than \$27 million (Billboard, Aug. 24). Wholesalers also are fighting to survive, as the pressure on prices exerted by imports—particularly from the U.K.—grows.

A new conflict between suppliers and retailers has arisen since the publication of an industry-financed study on lapsed buyers. It criticized retailers for failing to attract buyers in the 40-plus age group by not stocking appropriate music and for designing and operating stores in a way that did not appeal to that demographic.

Juergen Preiser, PolyGram Germany's director of strategic planning, says this trend has contributed to consumers preferring other types of leisure activities. Others suggest that this problem was partly responsible for Virgin's pullout from Germany.

Bodo Bochnig, chairman of the Assn. of German Record Retailers, is looking to the fourth quarter with muted optimism. He says that the German record industry must pay greater attention to targeting product to specific consumer sectors.

Among suppliers, WEA Records sales director Udo Lauen is optimistic in his appraisal of the retail scene, noting that more than 100 music outlets open each year. Overall, there are 13,000 record sites in this country. Lauen and others are enthusiastic about the arrival in Germany of HMV (see story, page 44), suggesting that it will stimulate the market.

As for independent stores being undercut by larger, department-store competitors, Lauen says WEA is not prepared to tolerate retailers selling records at below cost. He regards a

current front-line album as having been dumped on the market if it retails for less than \$16. Retailers pay a wholesale price of around \$15 for such a release, and to make an acceptable margin they must sell it at about \$23.

WOLFGANG SPAHR

U.K. IS UPBEAT

Music retailing in Britain is enjoying a resurgence in all forms, as the entire record industry has enjoyed strong gains in sales and spirit.

Specialist chains, such as Virgin Our Price, HMV, and Andy's, have been the beneficiaries, but so have independents, which are beginning to recover from the decimation of their numbers at the end of the '80s. The addition of music to supermarkets may be a contentious issue here, but it is occurring in the context of relative prosperity.

According to figures compiled by the British Phonographic Industry (BPI), the number of large independent retailers fell from 437 in March 1988 to a low of 94 in December 1993. Medium indies slid from 792 to 351 in the same period.

Those totals have partially recovered, so that at the end of last year, there were 265 large indies and 390 medium-sized ones, according to BPI. However, small independent stores stood at 605, down from 848 in 1993.

Industry observers feel that the figures do not tell the whole story, in that many of the small indies that have fallen by the wayside were established by opportunists from outside the music industry at a time when CDs were still a novelty. By contrast, they point to the success of a well-founded, long-established independent like Andy's, which grew throughout the recession of the early '90s to become what is now the U.K.'s largest indie chain, with 30-plus stores.

Virgin's Burke, too, feels that an independent with knowledge and enterprise has nothing to fear. Referring to the Virgin Megastore on London's Oxford Street, he says, "Within a quarter-mile radius of the world's largest home-entertainment store, there are 25 indie stores, all thriving."

Burke argues that an indie in a price war against the local outlet of a major chain is likely to perish, but if it exploits a niche in the market or offers a service that the chain unit cannot, it will do well. HMV managing director Brian McLaughlin adds, "I've always believed that the good indie will survive and prosper."

McLaughlin argues further that even a multiple like HMV has much of its fate in its own hands. "We're not a retailer who sits and moans because the record companies aren't putting out good product," he says. "We're out working the market all the time."

Meanwhile, Virgin and HMV find a common theme in the range of their offerings, a philosophy assisted by store size. The former claims to have the "world's largest entertainment store" on Oxford Street, which also accommodates the world's largest record store (according to the Guinness Book of Records), operated by the latter.

JEFF CLARK-MEADS

PRICING KEY IN FRANCE

The retail situation in France has been a continuing concern since the late '70s. Faced with unmatchable price competition from huge suburban hypermarkets, the independent retail sector has shrunk from 3,000 to 300 outlets in one decade.

Dedicated music chains—such as FNAC, which also sells products that range from books to computer equipment, and Virgin—have 25%-30% of the French record market.

Many local experts believe that record companies must take part of the blame for the retail concentration. In the mid-'80s, such companies as PolyGram and Sony Music (then CBS Records) appeared to favor it, conscious of the advantages. Their rationale was that large webs could buy in volume across a limited number of titles, and in exchange, they could gain discounts. Limiting the number of accounts also appeared to make life easier for the labels.

Today, many in the industry feel that pricing is a major problem. There is no suggested retail price in France, and what the consumer pays is a combination of three elements: the whole-

sale price, the retailer's margin, and a 22.6% value-added tax rate.

Retailers are free to set prices, although they are forbidden by law to sell below wholesale. Nonetheless, the major accounts often use records as loss-leaders, utilizing the discounts they receive from volume purchases. "It is not rare to see retailers sell with a zero margin," says one leading label executive.

Return policies in France vary according to major distributor and according to the account. The most efficient, powerful suppliers have a return rate of 7%-10%; the rate can reach 15% or more for companies marketing TV-advertised releases.

"The flexibility in returns is based on the nature of the product and the commercial relationship with the account," says Sony Music sales director Jean-Francois Loury.

EMMANUEL LEGRAND

JAPAN'S MARGINS TIGHT

Japanese retailers report flat music sales in a sluggish economy. However, the market is not experiencing to the same degree the problems that exist in the U.S. and Europe.

Discount chains have not developed, for instance. Tower Records Far East managing director Keith Cahoon reports that cutthroat pricing has never been a major phenomenon here, although he observes, "Different people, from time to time, such as camera stores, have used CDs as a loss leader."

Japan's *saihan* fixed-price system means that margins on domestically pressed product are stable. The margins on imports—an increasingly important part of the market—are getting tighter due to the yen's recent fall against the dollar.

"There is some pressure [to abolish] *saihan*," Cahoon notes. But even if *saihan* is abolished, he says, retailers will probably keep in line with record companies' suggested list prices. "De facto *saihan* will stay for some time."

Retailers say that the influx of imports—which have more than doubled in quantity and value terms since 1992—have caused record companies

(Continued on next page)

IN U.S., RETAIL PAIN REVERBERATES AT LABELS

(Continued from page 1)

faster than ever.

Compounding an already bad situation at the store level, sales of catalog product are way down, labels say, while the number of new releases competing for shelf space is way up, retailers complain.

"There's too much music flowing through the channel, and it's a sick channel," sums up David Fitch, VP of sales at RCA Records.

Label sales and distribution executives say the retail sector is the weakest it has been since the industry turned down in 1979. But they are divided over whether things will get worse before they get better.

Danny Yarbrough, president of Sony Music Distribution, says, "I don't think it's any secret that music retailers are experiencing hard times. We haven't seen something like this since 1979-1981."

In explaining what has gone sour for music merchants, Jim Caparro, president of PolyGram Group Distribution (PGD), says, "The rush to grow led to overexpansion in the retail sector. Couple that with the debt taken on to serve that expansion strategy and compound that with, for the first time ever, a national price war. The combination of these three factors collided and wreaked havoc throughout the customer base."

Over the last few years, the Musicland Group built nearly 90 Media Play superstores, while other superstore merchants, like Virgin and HMV, also stepped up their expansion efforts. In addition, Best Buy and Circuit City, the two leading price discounters, have been rapidly expanding by entering new markets and making their music departments larger. At the same time, book merchants like Borders Books & Music and Barnes & Noble have added music to their offerings.

Musicland has felt the sting of that expansion policy this year, with its bond and stock prices dipping to new lows (see Retail Track, page 54).

Retailers cite the price war as the main culprit behind their woes. In the last two years, the perceived value of the CD has dropped from \$15 to about \$10, thanks to price competition, says the CEO of a major chain. Although the price war seems to have stabilized—that is, prices don't appear to be

dropping further—the current pricing levels have reduced profit margins significantly, the executive adds.

DOMINO EFFECTS

In this new retail climate, record company sales and distribution executives are finding that they are working harder than ever and booking smaller and smaller orders with their accounts.

They are also having to provide their retail and wholesale consumers with much more generous payment terms than in flusher times. Similarly, merchants are pushing for larger allotments of cooperative advertising dollars, and instead of spending them on means to bring shoppers into their stores, retailers are using the funds to boost their profit margins, label executives complain.

PGD's Caparro says that stores used to be operated on merchandising and marketing considerations as well as financial conditions. Now, inventory and buying patterns are based solely on financial considerations, and other ingredients governing how merchants run their businesses are falling by the wayside, he says.

Jeff Fletcher, executive VP/COO of Spec's Music, says that to improve operations, Specs has trimmed inventories in its warehouse. Fletcher says the retailer is buying product on more of a "just-in-time" basis. Product is coming to the warehouse and going out to the stores the same day. As a result, initial outlays are down, but only because the company has become more efficient in its buying.

Another advantage has been a reduction in returns. Fletcher says returns are down 20%-25% from last year.

SPREADING THE BLAME

Retailers are also pointing the finger at labels in assessing the state of their business, complaining that too many releases are flooding an already choked channel.

Label executives concede that there are simply too many recordings in the marketplace and that much of this

product does not come with enough of a "story"—either media attention or radio airplay—to give retailers reason to order it and consumers reason to buy it.

Michael Rosenberg, VP of sales and marketing for the independent distributor Koch International, says, "There's too many CDs out there—retailers are buying too many of them. We've been in the business 10 years in the U.S. We've thrown out more record labels than we've picked up. As we've picked up better labels, the others that are not worth carrying go to other distributors who resolicit the catalog, and the retailer buys them all over again."

Most label executives say slumping catalog sales, however, are the biggest problem in the marketplace right now. Industry executives estimate that catalog sales are down 15%-25% this year.

"If the catalog's not selling, they want to return it," says David Mount, president of WEA. "We have to get the consumer restimulated to buy catalog."

Mike Dreese, president of Newbury Comics, a 16-store music chain based in Boston, says the problem with catalog is not that consumers are balking at buying it but that many retailers are stocking too much of it.

"There's a much needed inventory adjustment," he says, adding that Newbury is having a good year. "We're buying more inventory, and our payables are down from a year ago." He adds that returns are averaging 7%, "even with last year."

Rosenberg says Koch's returns, which have more than doubled to 40% this year, are "highest on deep catalog. Retailers thought they could sell deep catalog. Now they realize they can't sell it, and they can't afford to keep it around." The problem is particularly severe with jazz and classical product, he adds.

UNHAPPY RETURNS

Returns are indeed a serious problem for music companies. One source says returns at some major labels are running at 50%. In one case, they are said to be more than 60%.

"If [retailers are] having financial problems, they're more likely to return [product] than send money, especially if the record isn't turning," says Jeff Brody, senior VP of national sales at

Mercury Records.

Retailers are forcing labels in some cases to provide more attractive payment terms in exchange for keeping returns down.

Rosenberg says some retailers have asked Koch for more liberal payment terms, but he adds, "We can't afford to give better terms. A major chain might say it gets an extra 60 days on billing. We can't [give that]. We have to pay our labels. We're not like a major that owns labels."



On the other hand, greater selectivity on buying new releases is causing fallout at the labels. Label executives complain that the shortage of open-to-buy dollars is hurting their ability to market developing artists. Not only are they unable to get records into stores without a story behind them, executives say, but in many instances, merchants aren't bringing the product in, even when an album is getting radio airplay.

One label executive says that merchants are using their buying power on proven sellers and won't support developing artists. "Some of these accounts are so unhealthy, if I have something on radio, I have to give them records just to have it in the store," the executive says. "Many retailers are unwilling to invest in developing a career."

Indie labels, too, are feeling the squeeze as retailers winnow their inventories (Billboard, May 25).

Liberal financial terms by labels, to counter this trend, may make problems worse by preventing a needed dose of strong medicine.

"The labels are not forcing quicker decisions on closings," says Dreese. "What's propping up the market is the largess of label credit managers."

Meanwhile, the problems at retail have been reverberating throughout the major distribution companies.

"We're seeing that happen now," says one sales executive. "The branch system consolidating, reinventing itself. PGD did it." In addition, EMI restructured its distribution company earlier this year.

While some executives, such as WEA's Mount and Uni president Henry Droz, say that the retail sector has hit bottom and is poised for an upturn, others, like PGD's Caparro and some retailers, believe the shakeout may continue for as long as 18 months.

Says Caparro, "I see the financial instability of our customers continuing for some time yet to come. Balance sheets must be flushed out before they can return to some sense of financial well-being."

One retailing executive says, "I clearly believe that the industry has to consolidate before it returns to health. There are too many stores, both in the mall and freestanding. There are too many big boxes. The shakeout will continue another 12-18 months, and during that time, stores will go away, business will be liquidated, and other chains will be combined."

Mercury's Brody says, "Retail square footage expanded quicker than the consumer was buying records."

Adds Newbury's Dreese, "In my view, something like 30% of the square footage has to close for everybody to be healthy. There are a lot of closures, but there are a lot of Borders Books & Music and [Nobody Beats the Wiz outlets] going up. You're not going to see a net decline of more than 1% or 2% in total square footage."

In the past two years, retailers have closed more than 500 stores.

On the pricing front, at least, labels see a ray of hope. Droz says, "It appears to me in the past few weeks that the pricing seems to have settled. There seems to be a changing of the ways. If so, I think it will be very healthy for the business."

Mount believes that the bottom was reached last year.

"Things seem to have stabilized," he says. "The retailers in financial difficulty are highly leveraged. It has nothing to do with our business. The music business is still very healthy. Looking at SoundScan, there's still a positive trend."

Both of these distribution heads point to strong fourth-quarter release schedules as hopeful signs for the industry. However, retail executives like Ivan Lipton, president of Strawberries, complain about postponed albums by superacts U2 and Aerosmith, originally due before Christmas but now slated for 1997.

Despite the SoundScan increases, the growth rates for music sales are significantly lower now than they were in the years when rapid CD penetration was the driving force.

One major-label sales executive says, "I think the competition we face through video games and computer software and movies is tremendous. Those dollars are going elsewhere. Some of it's our fault. We haven't done a great job convincing people of the value of our product, of music as a whole. We've got to get off our butts and get some campaigns to get the consumer excited about our product."

Another major-label sales executive puts the ball back in the retailers' court. "The store environment has to get more exciting. The older demo is still afraid to go into record stores."

Sony's Yarbrough says that the music retail sector will come into equilibrium as retailers address their problems. "We are in a curve in a cycle," he says. "We didn't get into it overnight, and we won't get out overnight. The quicker the accounts are able to make the needed adjustment and changes, the better it will be for both the retailers and the industry."

REGIONAL RETAIL TRENDS SHOW COMPETITION FIERCE IN EUROPE, ASIA-PACIFIC

(Continued from preceding page)

to cut prices on domestically pressed foreign repertoire, while keeping Japanese product's prices high. A front-line album by a Japanese artist costs 3,000 yen (approximately \$28).

Some chains have not moved with the times, neither handling imports nor having what Cahoon calls a "special flavor." He adds, "The stores that are hurting are the stores with no character." Kei Nishimura, GM of Toshiba-EMI's international department, says, "Young people have the impression that the foreign chains have more product and a better atmosphere. The old-style shops are trying to catch up."

Japan shares America's returns dilemma. "[It is] a big problem," says Nishimura, "because of the 100% returns policy [on domestically pressed product] in the Japanese industry. To manufacturers, that's the biggest problem with saihan."

Regionally, the strongest growth is in areas that are 50-100 kilometers from major centers, such as Tokyo.

In the capital, such key areas as

Shibuya, Shinjuku, and Ikebukuro are close to being "overstored." But there are many cities with populations of 400,000-500,000 where old-style retailers have yet to feel the impact of invaders like Tower, HMV, Virgin, and progressive Japanese merchants.

STEVE McCLURE

AUSTRALIA: A BRIGHT SPOT

Bucking the worldwide trend, Australian music retail is experiencing a strong performance, buoyed by growing consumer confidence and marketable new talent.

Trade shipments' 11.6% growth last year was the best in five years. A further increase of 20%, with a healthy last quarter, is predicted for 1996. Various chains, particularly newcomer Sanity/Delta, have pushed into underserved states like Queensland.

Retail is working closer with suppliers, particularly in breaking acts. "We're more interested in selling our product out than selling it in," says Ken Outch, GM of strategic marketing at BMG. Few have forgotten the

rivalry and discounting that led to the 1994 bankruptcy of market leader Brashs (now under foreign ownership) and Edels; many suppliers were burned.

Today, merchants are emphasizing their consumer-friendliness, redesigning stores, adding services, and generating more business by expanding inventory. "The public obviously doesn't just want top 40 choices," says Ron Edwards, national sales manager of recorded product at Brashs. "They want a huge variety of styles and back catalogs."

Stocking imports is a recent phenomenon. Sony Music, which has 5,000 import titles, has seen the sector grow over the past two years, according to national sales GM Peter Caswell. Also, he attributes 25% of its 1996 revenues to date to catalog. Even discount chains, such as Kmart, Big W, and Target, have widened ranges, sharpening competition.

Strip-center retail—which face higher leases while losing customers to shopping complexes and having to

fund extra services expected by customers—find the 27.5% sales margin difficult to work with. Majors aggressively fight for shelf space.

While the government has returned the price issue to the front burner and mulled (again) the relaxation of parallel-import restrictions, the Australian Music Retailers Assn. and the Australian Record Industry Assn. have responded firmly and in concert. Neither side wants to see a return to the price wars that helped trigger industrywide problems earlier this decade.

Yet discounting has been tempting. In July, the month after Brashs brought top 40 releases down from approximately \$20 to \$16.70 (U.S.), sales increased by 20%, reports Edwards. But Australian consumers aren't price-oriented, contends Val Eimutis, national sales and marketing manager at Mushroom Distribution Services. "[It's] just part of the equation in buying a record."

CHRISTIE ELIEZER

RETURNS? IN ASIA, ONE KEY CONCERN IS SUPPLY

(Continued from page 1)

Fretting over returns? Consider instead the supply problems in Thailand, where the order-fill percentage from major record companies can be in the low teens. Tower Far East managing director Keith Cahoon recalls that when the company opened a store in Bangkok earlier this year, "we were in a mild panic [over fill]." He adds, "And we had turned our orders in two months before the store opened!"

While you're depressed about competitors, consider what would happen if convenience stores started to sell music, as they do in Hong Kong.



"We have already seen a number of pretty big releases at 7-Eleven," says Philip Kung, managing director of HMV's Chinese Asia division, which has three stores in the British colony. "It hurts our business."

Feeling the pain on price? Spare a thought for newcomers to the Singapore retail market. "Local dealers will undercut you," says Lachie Rutherford, president of EMI Music Asia. "They'll go down to a 2% margin [in response]. Everything's about price in Singapore."

And when you're looking at that new rental agreement, imagine practically anywhere in Asia. "Rent is the big killer," says HMV's Kung, who is

weighing the chain's next market entry in the region and evaluating Singapore. Average monthly rentals for that city's bustling Orchard Road/Scotts Road shopping district, where Tower has an outlet, have not changed for most of the past year, according to property consultant Edmund Tie & Co. First-story retail space rents for almost \$46 per square foot.

"Retailers have to live with mean deals in Asia," says Sony Music Asia senior VP Martin Davis. Virgin Retail would agree. In Singapore, the British merchant has pulled out of a planned opening—its first in Asia outside of Japan—and has put expansion plans elsewhere in the region on hold (see story, page 44).

The problems cited above are just part of the music retail scene in Asia outside of Japan. Merchants with local knowledge and experience can adapt and prosper, of course, or at least survive. Traditionally, mom-and-pop stores have been where most consumers buy the latest local hits and international releases, and the key to their business has been powerful distributors and wholesalers. "HMV in Hong Kong is our No. 1 account for international repertoire," says EMI's Rutherford, "but not for Chinese product. The wholesalers are larger. Just one of them will take 50% of our sales of [a new album by EMI artist] Cass

Phang."

KPS' Roman says that low wholesaler prices establish what the mom-and-pop outlets charge. "This brings down our prices, because we have to compete. The major record companies are happy, because they've just sold more product to the distributors." Mom-and-pop outlets are willing to sell CDs for cost, he continues, "just to get their money turned around. They only have to pay themselves a salary at the end of the month."

Moreover, a number of wholesalers in Hong Kong, Singapore, and elsewhere own their own retail outlets. "Those stores sell product for about 25 cents higher than the wholesale prices," according to Roman. "And we can actually buy from the wholesalers cheaper than we can from major record companies."

HMV's Kung concurs. "Quite a few retailers are run by wholesalers and consolidators, who run their retail business at the same time." Nevertheless, he says, some on the retail side "may be going out of business." Likewise, Roman notes that several major wholesalers have gone bankrupt in Taiwan recently. He also says that at least four other major wholesalers prospered there before the ban on par-



allel imports was introduced approximately 30 months ago.

Most senior executives at the multinational labels in Asia are enthusiastic about the spread of Tower, which began opening stores in Japan in 1979 and elsewhere in the region in 1992, and HMV, which debuted in Hong Kong last year. They appreciate Virgin Retail's interest in the region, too, even though that firm, after several years in various joint ventures, has yet to open stores outside of Japan.

"There's no question that the international chains are changing the face of retail in Asia," observes Stuart Rubin, VP of A&R and marketing at BMG's Asia-Pacific headquarters in Hong Kong. In particular, these merchants have introduced deep catalog and music genre specialization to Asian consumers. "What HMV is doing in Hong Kong is good for the industry." Both that company and Tower are important to regional growth, he adds.

Rubin notes that the two chains operate "with different philosophies," and other executives concur. "Tower is certainly the most extensive [multinational] retailer in Asia," says Sony's Davis, "although I'm not always sure how they operate. But it's definitely positive overall." Tower has stores in South Korea, Taiwan, Hong Kong, Thailand, and Singapore.

EMI's Rutherford says, "HMV

came in with the right image for Asia with the three stores in Hong Kong. They may not be making money yet, but they are real professionals."

It is not necessarily a mutual admiration society between suppliers and retailers. The latter complain regularly about poor supply, and the issue surfaced repeatedly at a conference panel during MIDEM Asia in Hong Kong in May. "Fill is very much an ongoing problem," Tower's Cahoon says. "We're almost desperate to buy product."

"People complain to us because we import. There's only one reason: because we can't buy product," he adds. "Frequently, major labels and even some independents don't want to carry deep catalog, music from the '60s or '70s, jazz, classical, and so on [in warehouses]. In these cases, we do import. We don't apologize for it whatsoever, but we try to cultivate relations with all local vendors."

Cahoon and others say the fault often lies not with the Asian offices of major record companies, but with their headquarters in the U.S. or Europe. "They're not that interested, and the attitude makes it difficult for local labels to source product," says the Tower Far East executive. "But the market is growing very quickly. We urge the majors to put more effort into Asian territories."

NEW PRICING, HIGH RETURNS DEFINE CANADIAN RETAIL IN 1996

(Continued from page 1)

However, a key difference between the Canadian and U.S. markets is that the Canadian market has not experienced the rash of store closings and bankruptcies seen this year in the States (see story, page 1).

While there have been Canadian sales triumphs in 1996, including albums by Alanis Morissette, Shania Twain, Mariah Carey, Celine Dion, the Tragically Hip, Metallica, the Fugees, Tracy Chapman, Toni Braxton, and the soundtrack for "Trainspotting," sales of front-line titles have been soft, and sales of catalog have been even worse.

With these market factors, many Canadian retailers have reacted poorly to a three-part pricing strategy announced Sept. 4 by PolyGram Group Sales (PGS) that raises prices for most of the company's front-line pop titles.

Effective Sept. 26, PGS, the distribution arm of PolyGram Group Canada, will move 25% of its pop catalog from a base price of \$13.53 to \$14.85 Canadian, which had been its price for superstar product. PGS will also reduce 98 titles from full price to mid-price (\$10.13 Canadian), including recordings by U2, Sting, Bob Marley, and Stevie Wonder. Additionally, PGS is introducing a new artist line, the Artist Development Series, with a base price to retail of \$12.20 Canadian.

PolyGram stands at the top end of the pricing spectrum for front-line releases. Until now, new front-line product cost Canadian retailers \$12.25-\$13.95 Canadian to purchase and generally sold for \$12.99-\$14.99 Canadian. Superstar titles cost \$13.29-\$14.95 Canadian and sold for \$19.99-\$22.99 Canadian.

"PolyGram would go out of business if it were running retail stores in Vancouver, selling product at wholesale," says Lane Orr of Vancouver-based electronics/music dealer A&B Sound.

PGS executive VP/GM Bill Ott says that with its new pricing structure, the company is "trying to ensure that we have the growth margins to continue investing in

new talent and marketing. [With major] artists, I don't believe price point is a significant factor to the consumer. If consumers like the music, want the music, they'll buy it. On the other end of the scale, we've created a price point for developing new artists that the consumer will be willing to take a chance on."

No other multinational based in Canada has announced plans to follow PGS' lead, but several senior executives expect pressure to increase prices from their parent companies. For now, they are holding back.

"Raising [front-line product] to superstar prices? Absolutely not," says Stan Kulin, president of Warner Music Canada.

"We are taking a very strong stand against any price increase," says Paul Alofs, president of BMG Music Canada. "It's the worst possible time imaginable to put a price increase through."

Stiff competition among retailers, worsened by lowball pricing from electronics chains that carry music, has led to diminishing profit margins. Those factors, coupled with a slow year for sales, contributed to the dramatic rise in returns. In fact, some label sources say Canadian retailers are using returns to pay their bills.

"The disconcerting aspect [of returns] is that they're not attributable to specific albums—it's across the board," says Ross Reynolds, president of MCA Music Entertainment (Canada). "Obviously, there are albums that didn't live up to expectations, but returns are up because [retailers] are reducing their inventories."

Warner's Kulin anticipates heavy returns in the fourth quarter as well. "Historically, returns taper off in the last quarter, because everybody's buying and loading the stores," he says. "This year, that's not going to be the

case. You're going to see returns 30%-40% per month above last year."

Alofs agrees. "There's a lot of dead stock still in the stores that retailers still haven't approached the suppliers to return. There's more nasty news coming for some of the suppliers."

According to Robert Smith, executive VP of rackjobber Pindoff Record Sales in Toronto, CRIA shipment statistics for the past two years have been misleading because "there was a lot of pipelining going on. The chickens are now coming home to roost."

"This past year has been the worst year [for returns] in the 17 years I've been at A&B Sound," says Orr. "There were high expectations for albums, both by us and suppliers, which weren't met from last fall onward."

Galloping returns have caused a number of retailers to become more conservative on initial orders. "I'm not buying anything unless I'm convinced it'll sell," says Tim Baker, buyer of the 30-store Sunrise Records in Toronto.

Peter Luckhurst, president of the 89-store HMV Canada chain, notes, "Some of our managers are being more gun-shy on initial orders of new releases. Our returns are up slightly from last year, but they are within where we normally are."

In August, HMV Canada altered its decentralized buying strategy, whereby store managers order for their individual stores. HMV now gives directives to its managers for minimal buys. The change is seen as an effort to allow HMV to take advantage of label discounts and national ad buys.

Labels are also paring back initial shipments of new releases. "What would have been a shipment of 150,000-175,000 units a few years ago, you're looking at 75,000 pieces today," says Dean Cameron, president of EMI Music Canada. "That's driven by retailers watching their inventories."

Even artists with established track records can be risky. "There are no safe predictions anymore," says Kulin.

Kulin adds that since labels can quickly turn around orders from anywhere in Canada, there's little need for retailers to stock heavily. "Years ago, [major chains] had to order 15,000 units, because if they sold out, the industry couldn't get stock to them for 10 days. [To restock in] Vancouver is now 72 hours."

If the high rate of returns is a prob-



lem for multinationals, it's a nightmare for independents.

"I've got a warehouse full of returns," says distributor/label owner Jim West, president of Distribution Fusion III in Montreal. "In theory, we have a 15% return rate, but you're not going to [Sam the Record Man] or A&B Sound and tell them not to send back returns."

Peter Hardman, director of marketing of Montreal-based Cargo Records, says the label did not experience significant returns until this year. "In 1995, our return percentage was around 4%. This year, it'll be double."

According to industry observers, the 83-store Vancouver-based electronics chain Future Shop, known for deep discounting of music product, is responsible for massive returns this year. Industry sources say that following two years of modest returns, the chain is negotiating with the six multinationals based here to return \$4.5 million-\$6 million Canadian worth of product.

Future Shop executives did not return calls for comment by press time.

According to industry sources, Future Shop's difficulties lie with overstocking. "We continually had arguments with them about what they were ordering," says a label executive.

Although hit titles have numbered significantly among returns this year,

it is catalog titles that have suffered the most. In the past two years, in order to boost catalog sales, labels here have been lowering wholesale prices on catalog. While CRIA statistics fail to indicate what percentage of the sales slump was made up of catalog product, industry sources say catalog sales dropped 3%-7% in the first seven months of 1996. The decline is significant for retailers, because catalog produces wider margins than does front-line product (Billboard, Aug. 3).

For the most part, retailers are blaming labels for the exceptionally high returns. Surprisingly, some label executives agree. "You try to slow retailers down, but there's always [internal] pressure to get numbers," says a senior label executive. "Can you ever imagine me telling our [parent company] that we're putting out only 50,000 or 100,000 [units] of one of our top artists? If we told retailers to buy what [they] need, had no discounting, there'd be far less returns. We create our own returns."

Jason Sniderman, VP of Toronto-based Roblan Distributors, which operates the 98-store Sam the Record Man chain, adds, "I don't care how high a road the labels take, every one of them has [sales] numbers to hit."

Kulin says retailers have to shoulder the blame as well. "Maybe we're at fault for programming our sales people [for high volume], and maybe we have to learn to stop dealing [front-line] out of the box," he says, "but the major responsibility [for returns] still lies with the [retailer] signing the purchase order. Too many buy on the basis that they're going to get a deal."

Industry observers here anticipate that SoundScan's arrival in late October will lead to a clearer picture that will help retailers make more informed purchasing decisions.

"SoundScan will allow retailers here to run their inventory better," says PGS' Ott. "Consequently, [labels] will be able to sell better."

HOT 100 SINGLES SPOTLIGHT™



by Theda Sandiford-Waller

FOR THE RECORD BOOK: Donna Lewis' "I Love You Always Forever" (Atlantic) has reached an all-time high in the Broadcast Data Systems era, earning 91 million audience impressions. This surpasses impressions of Mariah Carey's "Dreamlover" (Columbia), which boasted 89 million at its peak exactly three years ago. Lewis sits atop the Hot 100 Airplay chart for a fifth week and is No. 2 on the Hot 100.

CHAMPAGNE and congratulations are in order. At eight weeks, "Macarena" (Bayside Boys Mix) by Los Del Rio is RCA's longest-running No. 1 single on the Hot 100. Despite attrition at radio (the song slips to No. 16 on Hot 100 Airplay), single sales continue at a staggering rate, scanning just shy of 200,000 units. The song holds at No. 1 on Hot 100 Singles Sales for a seventh week.

RCA recently ran 30-second spots advertising the album "Macarena Club Cutz" in top 10 markets. The label has also secured Diamondvision exposure at Yankee and Dodger stadiums for later this month.

Meanwhile, the original Spanish version of the single by Los Del Rio earns Greatest Gainer/Sales status on the Hot 100 for its 25% sales improvement. The track moves 36-23 on the Hot 100 and 19-15 on Hot 100 Singles Sales (Ariola/BMG Latin).

On a scale of one to 10, where 10 is overexposed and one is underexposed, "Macarena" scores a perfect 10. Even though fellow columnist Geoff Mayfield says he didn't hear the song at the last two Dodger games he attended, I witnessed 18,000 concert goers doing the "Macarena" minutes before Gloria Estefan took the stage at New York's Madison Square Garden Sept. 8. OK, I admit it—I did the "Macarena" too.

BIG MOUTH: Merrill Bainbridge's "Mouth" (Universal) wins Greatest Gainer/Airplay status for a 38% improvement in listener impressions (18.6 million). The track leaps 50-36 on the Hot 100 Airplay chart and 59-47 on the Hot 100. This is actually the third time "Mouth" has been released: In 1994, the single got lost in the Christmas shuffle and was thus rereleased in 1995. Perseverance paid off, because the song went to No. 1 for six weeks in Australia; it became the first debut single written and sung by an Australian woman to top the charts there. Bainbridge is on a two-week major-market radio promo tour. Her album "The Garden" will be in stores Sept. 24.

MTV SCORE CARD: Artists often enjoy a sales spike after an appearance or performance on an awards show. Of the MTV Video Music Award winners who also performed on the show, the Smashing Pumpkins enjoyed the biggest benefit from the exposure. The group won seven moon-man statuettes, and the single with the award-winning clip, "Tonight, Tonight," posted a 25% sales increase. The song had been sliding steadily down the Hot 100 Singles Sales list for four weeks but rebounds 68-57 this week. Of the other winners that performed on the show, neither Alanis Morissette nor Metallica posted increases in single sales as a result of the exposure, and Bush and the Fugees do not have current singles at retail. MTV plans on rebroadcasting the show several times during September (and through the rest of the year and probably beyond), so the show's effects on sales may well continue.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	5	MISSING YOU	TINA TURNER (VIRGIN)
2	—	1	AT NIGHT I PRAY	WILD ORCHID (RCA)
3	4	6	GOOD LOVE	JOHNNIE TAYLOR (MALACO)
4	2	6	ORDINARY GIRL	LIONEL RICHIE (MERCURY)
5	3	3	GET READY, HERE IT COMES (IT'S THE CHOO-CHOO)	SOUTHSIDE B.O.B.I.Z. (LAFACE/ARISTA)
6	8	7	I DO	PAUL BRANDT (REPRISE)
7	5	2	SET IT OFF	ORGANIZED NOIZE (EAST/WEST/EEG)
8	13	2	I DON'T NEED YOUR LOVE	ANGELINA (UPSTAIRS)
9	10	3	COME OVER	FAITH EVANS (BAD BOY/ARISTA)
10	21	2	STRAWBERRY WINE	DEANA CARTER (CAPITOL NASHVILLE)
11	—	1	BOW DOWN	WESTSIDE CONNECTION (LENCH MOB/PRIORITY)
12	14	2	WHY	31 (FEATURING MICHAEL JACKSON) (MJJ/550 MUSIC)
13	—	2	CHANGE MY MIND	JOHN BERRY (CAPITOL NASHVILLE)

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

ATLANTIC, VH1 TEAM ON 'CROSSROADS' SET

(Continued from page 9)

soms' "Til I Hear It From You" and Chris Isaak's "Somebody's Crying."

The first single and video from "Crossroads" will be Amos' solo rendition of Bruce Springsteen's "I'm On Fire," which will go into medium rotation on VH1 Sept. 27, just as the track is serviced to alternative rock radio outlets. The clip is featured on the CD version of the title, which is being released in the enhanced-CD format.

The album features Etheridge and Osborne performing a duet of Etheridge's "Bring Me Some Water," which was recorded as Osborne was beginning to break through.

Among the most recognizable songs on the compilation, besides the album version of the Gin Blossoms' "Til I Hear It From You," are Goo Goo Dolls' "Name," Deep Blue Something's "Breakfast At Tiffany's," Del Amitri's "Roll To Me," and Blues Traveler's "Run-Around"—also recorded before that group broke.

VH1 senior VP of music and talent Wayne Isaak—who serves as co-exec-

utive producer of the compilation—says, "When we created 'Crossroads,' we thought it was important to show off more than the artists' ability to perform in videoclips. And as we shot more and more footage over the last year and a half, we realized we had great stuff. We had Blues Traveler performing 'Run-Around'; we had k.d. lang doing 'If I Were You.' So we thought, 'Let's make an album of this if we can.'"

Atlantic senior VP (U.S.) Linda Ferrando, also executive producer of "Crossroads," adds, "We're working very closely with VH1 on this project. They've done incredible things with our artists—everyone from Hootie & the Blowfish to Jewel."

Atlantic senior VP (U.S.) Vicky Germaise says "Crossroads" will give up-and-coming artists critical exposure. "These are core, seminal artists," she says. "It's fabulous for fans of each of these artists to be exposed to other artists. I'm thrilled that everyone who buys this record to hear a Melissa Etheridge track will get to hear Jewel."

PULP NABS '96 MERCURY MUSIC PRIZE IN U.K.

(Continued from page 9)

leased in the U.K. and Ireland in a 12-month period and is now in its fifth year.

"Different Class," released by Island Records, has been a U.K. chart fixture since its release last November, with sales of more than 1 million units here and a worldwide total estimated by the label at 1.5 million. The album has produced four top 10 U.K. hits: "Common People," "Mis-shapes"/"Sorted For E's & Wizz," "Disco 2000," and "Something Changed," as the veteran group fronted by the idiosyncratic Jarvis Cocker has become pre-eminent in British pop.

"It's fantastic, after so long of being the bridesmaid and never the bride," says Island head of A&R Nick Angel. Although Island is the only label to have placed albums in all five nomination short lists since the prize was instigated in 1992, this is its first victory.

Angel adds, "Twice before, we've come to the split vote and missed out, with Tricky [whose 'Maxinquaye' was beaten last year by Portishead's 'Dummy'] and Stereo MCs [whose 'Connected' was narrowly defeated by Suede's eponymous debut in 1993]. It's brilliant for Pulp."

At the awards, Cocker announced that the band would donate its 25,000-pound prize (\$38,000) to the War Child charity. It has been raising funds for children in Bosnia, for which another of this year's Mercury nominees, the multi-artist "Help" album, was recorded. "We've had our award already, because people have bought quite a lot of copies of our album," the musician said.

In a reference to the controversy caused by Cocker's last major U.K. awards appearance—when he "invaded" the stage during Michael Jackson's performance at the Brit Awards—manager Geoff Travis of Rough Trade Management says, "It's sometimes forgotten in all the furor about Jarvis that Pulp is a group, and I was pleased that they emphasized that." The band performed "Bar Italia" from "Different Class" at the Mercury dinner at London's Grosvenor House Hotel.

Simon Frith, chair of the 10-member judging panel, announced that Pulp had narrowly defeated one of the outsiders among this year's nominees, Norma Waterson's self-titled Hannibal/Rykodisc album.

At Rykodisc, director of sales and marketing Andy Childs professes him-

self delighted and surprised at how close "Norma Waterson" came to winning the prize. He is confident that the profile boost afforded by its nomination will increase.

"The nomination [July 23] had an immediate effect," says Childs of Waterson's album, which is released by Hannibal worldwide. "In the past few weeks, the album has been racked very heavily in all the chain stores—we had a window in Tower and so on. I can't think of another album that's had more exposure. We're well over 5,000 [copies sold], which for a record like this is very good, and we've had a lot of media interest that we wouldn't have had. We're still to enjoy the full effect of that."

Childs feels that low-profile records like Waterson's have more to gain from the Mercury publicity than established sellers like Pulp's. That point is affirmed by Jon Webster, former managing director of Virgin Records U.K., who played a central role in the creation of the Mercury accolade. "It brought Norma to the ears and eyes of thousands of people," he says, noting that the benefit for other 1996 Mercury-nominated acts, such as Oasis, would be harder to assess.

Nevertheless, Webster says, he and everyone involved with the prize will re-evaluate its five-year progress to see "if it needs tweaking." One likely change: A move of the award ceremony from September to August, to help create media and retail excitement during the slow summer sales season. That was one of the prize's original goals, Webster says.

Meanwhile, of the possible benefits to Pulp, Travis says: "We're not holding our breath, but maybe a few more people will check [the album] out."

In the U.S., "Different Class" was released by Island in February but has failed to ignite at retail. SoundScan reports that as of Sept. 1, approximately 40,000 copies had been sold. "It is a very disappointing figure," admits Travis. "But all of the live reviews and album reviews for the band in America have been very positive." He adds that lack of exposure at radio and on MTV has not helped the band's cause.

Island's Angel says, "Rome wasn't built in a day. We'd like it to have done more, but at the end of the day, America will get Pulp."

McCain says the "Crossroads" show and album give fans a fresh viewpoint on artists' material. "It's excellent," he says of the show's concept. "It's a great way for fans to get in touch with the songwriting side of the artists they listen to. The experience is really amazing, because it's such an excellent way to expose how songs are written."

VH1 senior VP of marketing Joshua Katz says the release of the "Crossroads" album reflects the strength of the show as a venue for new music. "If you look at the artists on the CD, almost every one had a big hit, and they got their first national video rotation on 'Crossroads,'" says Katz. "That's almost a validation of the concept: 'Crossroads' works, people watch it, and it turns songs like 'Solitude' or 'Breakfast At Tiffany's' into hits."

Having already begun promoting the "Crossroads" release through VH1 president John Sykes' recent appearance on the NBC-TV program "Good Morning America," the music channel will kick its campaign for the album into high gear the week of the set's release, when it will air five 30-minute specials that feature the participating artists. Then, on Oct. 5, VH1 will broadcast a one-hour "Crossroads" special.

Atlantic Records will take out spots on VH1, hold giveaway contests, and send teaser fliers to college radio stations to promote the title, according to Lisa Gray, Atlantic's senior director of product development (U.S.). She adds that Atlantic and VH1 will link their Internet World Wide Web sites.

Atlantic will also focus on nontraditional retail outlets. Germaise says, "There's a grass-roots element to this album, so we're going heavily after non-traditional outlets. We have an alternative sales division that sells to nature stores, catalogs, lifestyle shops, etc."

"Citing the success of other VH1 and MTV-related compilations—like the MTV Party to Go series on Tommy Boy, the "MTV Buzz Bin" compilation on Atlantic, and a VH1 '80s-themed collection on Rhino—executives at both VH1 and Atlantic say they see a great opportunity in joining forces to promote the "Crossroads" release.

VH1's Katz says, "We're bringing the full power of VH1 to bear. We're not going to just release the album and hope it sells. We feel we're full partners with Atlantic on this."

CASSETTES IN 7 DAYS!

300 C-12 Cassettes
for only \$495



Package includes:

- FREE graphic design
- Black & white inserts
- Ready in 7 days
- Major label quality
- No-Fine-Print guarantee

Call today for your FREE 1996 full color catalog
1-800-468-9353
24 HOURS TOLL FREE
Outside USA call 609-663-9030 FAX 609-661-3458
<http://www.discmakers.com>

DISC MAKERS

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



SEPTEMBER 21, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	—	2	PEARL JAM EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
2	3	2	26	CELINE DION ▲ ¹² 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
3	2	—	2	OUTKAST LAFACE 26029/ARISTA (10.98/16.98)	ATLIENS	2
4	4	1	65	ALANIS MORISSETTE ▲ ¹² MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
5	7	5	9	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
6	5	4	36	NO DOUBT ▲ ² TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	4
7	10	9	11	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
8	12	11	59	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
9	6	3	10	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
10	8	7	12	TONI BRAXTON ▲ ² LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
11	11	6	30	FUGEES ▲ ⁴ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
12	13	14	27	311 ● CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
13	15	10	14	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
14	9	8	6	SOUNDTRACK MIRAMAX 162047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
15	14	12	43	TRACY CHAPMAN ▲ ³ ELEKTRA 61850*/EEG (10.98/16.98)	NEW BEGINNING	4
16	17	35	3	VARIOUS ARTISTS TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	16
17	16	13	6	ALICE IN CHAINS COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
18	18	16	19	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
19	24	20	80	SHANIA TWAIN ▲ ⁷ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
20	NEW ►	1	1	STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
21	56	—	2	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	21
22	26	22	48	GARBAGE ▲ ALMO SOUNDS 80004*/GEPFEN (10.98/16.98) HS	GARBAGE	20
23	20	—	2	AALIYAH BLACKGROUND 92715*/AG (10.98/16.98)	ONE IN A MILLION	20
24	21	18	3	THE JERKY BOYS MERCURY 532892 (10.98 EQ/16.98)	THE JERKY BOYS 3	18
25	25	21	49	OASIS ▲ ³ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
26	45	46	46	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
27	NEW ►	1	1	DO OR DIE RAP A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
28	23	17	5	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 46285* (10.98/16.98)	SONGS AND MUSIC FROM SHE'S THE ONE	15
29	29	26	12	BECK ● DGC 24823*/GEPFEN (10.98/16.98)	ODELAY	16
30	22	15	6	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
31	38	33	11	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
32	32	34	12	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
33	34	31	30	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
34	30	25	20	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
35	27	19	10	SOUNDTRACK ● REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
36	41	38	9	DONNA LEWIS ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	36
37	33	30	21	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
38	40	36	19	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
39	35	27	49	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
40	28	23	4	WHITE ZOMBIE GEPFEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
41	44	44	19	MINDY MCCREADY ● BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	41
42	37	—	2	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	37
43	31	28	16	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
44	39	29	14	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
45	46	48	18	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	45
46	36	24	4	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	21
47	49	47	42	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
48	42	32	20	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
49	43	37	21	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
50	19	—	2	ORIGINAL BROADWAY CAST DREAMWORKS 50003/GEPFEN (22.98/32.98)	RENT	19
51	NEW ►	1	1	ERIC JOHNSON CAPITOL 98331 (10.98/15.98)	VENUS ISLE	51
52	48	51	7	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	48
53	64	55	87	BUSH ▲ ⁹ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
54	NEW ►	1	1	DRU DOWN RELATIVITY 1531* (10.98/15.98)	CAN YOU FEEL ME	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	53	—	2	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
56	47	—	2	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47
57	51	41	14	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
58	66	69	6	SUBLIME GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	58
59	55	56	17	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
60	68	62	6	ROBERT MILES ARISTA 18930 (10.98/15.98)	DREAMLAND	54
61	NEW ►	1	1	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
62	94	—	2	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	62
63	50	40	17	BUTTHOLE SURFERS ● CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	31
64	52	—	2	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	52
65	61	54	43	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
66	54	46	6	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	15
67	81	103	19	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
68	62	52	10	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
69	65	50	30	2PAC ▲ ³ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
70	83	73	46	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
71	82	89	9	VARIOUS ARTISTS RCA 66745* (9.98/15.98)	MACARENA CLUB CUTZ	71
72	75	98	5	LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98) HS	MACARENA NON STOP	72
73	74	70	10	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	70
74	70	59	14	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
75	73	65	64	NATALIE MERCHANT ▲ ² ELEKTRA 61745*/EEG (10.98/16.98)	TIGERLILY	13
76	76	71	8	POE MODERN 92605/AG (10.98/15.98) HS	HELLO	71
77	71	60	11	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
78	69	53	26	"WEIRD AL" YANKOVIC ▲ ROCKWELL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
79	59	—	2	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	59
80	57	64	38	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
81	63	49	3	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	SHOCKER	49
82	72	61	16	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
83	58	57	5	VARIOUS ARTISTS EPIC 67599 (10.98 EQ/17.98)	A TRIBUTE TO STEVIE RAY VAUGHAN	47
84	60	39	12	PRIMITIVE RADIO GODS ● ERGO 67600/COLUMBIA (10.98 EQ/16.98)	ROCKET	36
85	78	66	34	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
86	88	68	44	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
87	89	81	91	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
88	67	43	3	LUIS MIGUEL WEA LATINA 15947 (9.98/15.98)	NADA ES IGUAL...	43
89	87	76	14	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
90	79	67	29	STABBING WESTWARD COLUMBIA 66152 (9.98 EQ/15.98) HS	WITHER BLISTER BURN + PEEL	67
91	90	85	9	VARIOUS ARTISTS ARIOLA 31388/BMG LATIN (8.98/11.98)	MACARENA MIX	85
92	84	72	265	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
93	102	111	59	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
94	80	58	9	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28
95	114	118	98	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
96	85	82	3	SOUNDTRACK EPIC SOUNDTRAX 67609/EPIC (10.98 EQ/16.98)	TIN CUP	82
97	91	79	113	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
98	77	42	3	TYPE O NEGATIVE ROADRUNNER 8874 (10.98/15.98)	OCTOBER RUST	42
99	95	84	42	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
100	100	86	30	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
101	128	136	3	THE BEACH BOYS RIVER NORTH 161205 (10.98/16.98)	STARS AND STRIPES VOL. 1	101
102	86	75	4	TY HERNDON EPIC 67564 (10.98 EQ/15.98)	LIVING IN A MOMENT	65
103	108	96	33	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
104	98	101	20	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
105	111	105	17	GEORGE MICHAEL ▲ DREAMWORKS 50000/GEPFEN (10.98/17.98)	OLDER	6
106	97	92	12	VARIOUS ARTISTS MADACY 26927 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	66
107	103	95	12	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
108	110	120	9	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	108

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
109	93	63	4	CASE	SPOILED ROTTEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE	42
110	105	97	15	VINCE GILL	MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
111	106	88	25	VARIOUS ARTISTS	QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
112	92	74	7	THE BLACK CROWES	AMERICAN/REPRISE 43082/WARNER BROS. (10.98/16.98)	THREE SNAKES AND ONE CHARM	15
113	120	113	13	PAUL BRANDT	REPRISE 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	102
114	101	78	14	JIMMY BUFFETT	MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
115	99	80	24	STONE TEMPLE PILOTS	ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	4
116	113	106	26	STING	A&M 540483 (10.98/17.98)	MERCURY FALLING	5
117	109	100	34	THE TONY RICH PROJECT	LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
118	119	107	26	JANN ARDEN	A&M 540336 (10.98/16.98) HS	LIVING UNDER JUNE	76
119	112	114	8	JAMES BONAMY	EPIC 67069 (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	112
120	122	109	24	BRYAN WHITE	ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
121	104	83	4	BETTER THAN EZRA	SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICTION BABY	64
122	146	138	133	CELINE DION	MCA 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
123	117	110	101	DAVE MATTHEWS BAND	RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
124	96	87	15	SOUNDTRACK	WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
125	115	104	32	VARIOUS ARTISTS	COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
126	127	115	19	DISHWALLA	A&M 540319 (10.98/16.98) HS	PET YOUR FRIENDS	89
127	130	121	96	EAGLES	GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
128	126	112	43	SOUNDTRACK	ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
129	158	168	45	DEF LEPPARD	MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15
130	133	117	47	SEVEN MARY THREE	MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
131	107	77	11	NADA SURF	ELEKTRA 61913/EEG (10.98/15.98) HS	HIGH/LOW	63
132	116	93	6	MR. MIKE	SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	29
133	NEW		1	SOUNDTRACK	MCA SOUNDTRACKS 11498/MCA (10.98/17.98)	BULLETPROOF	133
134	121	102	14	NEAL MCCOY	ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
135	124	91	10	HARRY CONNICK, JR.	COLUMBIA 67575 (10.98 EQ/16.98)	STAR TURTLE	38
136	118	99	5	FACEMOB	INTERFACE/RAP-A-LOT 41336/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	51
137	138	128	62	D'ANGELO	EMI 32629 (9.98/13.98)	BROWN SUGAR	22
138	137	139	18	SAMMY KERSHAW	MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
139	144	127	4	THE BRAXTONS	ATLANTIC 82875/AG (10.98/15.98) HS	SO MANY WAYS	113
140	135	119	93	BLUES TRAVELER	A&M 540265 (10.98/17.98)	FOUR	8
141	140	132	40	ENYA	REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
142	143	141	114	SEAL	ZTT/EGRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
143	134	116	9	MAXI PRIEST	VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	108
144	149	133	51	TIM MCGRAW	CJRB 77800 (10.98/16.98)	ALL I WANT	4
145	141	173	3	COUNTDOWN DANCE MASTERS	MADACY 0346 (3.98/7.98)	MACARENA TROPICAL DISCO	141
146	155	150	55	COLLIN RAYE	EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
147	123	—	2	SIR MIX-A-LOT	RHYME CARTEL/AMERICAN 43081*/WARNER BROS. (10.98/16.98)	RETURN OF THE BUMPASAURUS	123
148	148	142	21	MASTER P	NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
149	139	131	95	ABBA	POLYDOR 517007/A&M (10.98/17.98)	GOLD	63
150	167	186	3	EELS	DREAMWORKS 50001/GEFFEN (5.98/8.98) HS	BEAUTIFUL FREAK	150
151	174	—	41	MICHAEL BOLTON	COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
152	147	134	16	THE REFRESHMENTS	MERCURY 528999 (8.98 EQ/14.98) HS	FIZZY FUZZY BIG & BUZZY	97
153	157	140	74	WHITE ZOMBIE	GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
154	152	148	22	TRACY BONHAM	ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54
155	125	137	3	BILLY RAY CYRUS	MERCURY NASHVILLE 532829 (10.98 EQ/16.98)	TRAIL OF TEARS	125

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
156	172	180	40	SOUNDTRACK	LONDON 448295 (10.98/16.98)	BRAVEHEART	45
157	156	145	100	SOUNDTRACK	MCA 11103* (10.98/16.98)	PULP FICTION	21
158	163	157	44	ALICE IN CHAINS	COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
159	136	125	42	DC TALK	FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
160	145	167	247	PEARL JAM	EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
161	150	123	28	SOUNDTRACK	COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	103
162	197	—	24	THE BEATLES	APPLE 34448*/CAPITOL (19.98/30.98)	ANTHOLOGY 2	1
163	151	160	6	GEORGE BENSON	GRP 9823 (10.98/16.98)	THAT'S RIGHT	151
164	162	147	54	FAITH HILL	WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
165	154	149	147	TOM PETTY AND THE HEARTBREAKERS	MCA 10813 (10.98/17.98)	GREATEST HITS	5
166	131	108	10	BLUES TRAVELER	A&M 540515 (16.98/23.98)	LIVE FROM THE FALL	46
167	132	90	4	RANDY TRAVIS	WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	77
168	153	143	37	EVERCLEAR	TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
169	164	155	95	TLC	LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
170	RE-ENTRY		33	VINCE GILL	MCA 11394 (10.98/16.98)	SOUVENIRS	11
171	173	159	57	KORN	IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
172	170	130	10	N.W.A	RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	48
173	175	179	34	MELISSA ETHERIDGE	ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
174	169	146	15	RICOCHET	COLUMBIA 67223 (10.98 EQ/15.98) HS	RICOCHET	101
175	RE-ENTRY		37	TRAVIS TRITT	WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	21
176	165	144	16	SOUNDTRACK	MILAN 35739 (9.98/15.98)	BED OF ROSES	91
177	166	156	55	JOAN OSBORNE	BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
178	142	122	10	SPONGE	COLUMBIA 67578 (10.98 EQ/16.98)	WAX ESCSTATIC	60
179	159	154	60	MONICA	ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
180	129	94	3	TORI AMOS	ATLANTIC 82955/AG (7.98 CD)	HEY JUPITER (EP)	94
181	180	—	198	KENNY G	ARISTA 18646 (10.98/16.98)	BREATHLESS	2
182	NEW		1	DAVE KOZ	CAPITOL 32798 (10.98/15.98) HS	OFF THE BEATEN PATH	182
183	171	181	29	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
184	RE-ENTRY		235	ENYA	REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
185	160	153	20	VARIOUS ARTISTS	MAMMOTH 92672/AG (10.98/15.98)	MTV BUZZ BIN	75
186	177	158	16	EVERYTHING BUT THE GIRL	ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37
187	179	164	23	ANDY GRIFFITH	SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
188	RE-ENTRY		94	BONE THUGS-N-HARMONY	RUTHLESS 5526*/RELATIVITY (8.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
189	RE-ENTRY		280	ENIGMA	CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	6
190	RE-ENTRY		30	MARILYN MANSON	NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
191	RE-ENTRY		10	KISS	MERCURY 532741* (11.98 EQ/17.98)	YOU WANTED THE BEST, YOU GOT THE BEST!	17
192	194	173	206	QUEEN	HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	11
193	RE-ENTRY		250	NIRVANA	DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
194	RE-ENTRY		10	CHER	REPRISE 46179/WARNER BROS. (10.98/16.98)	IT'S A MAN'S WORLD	64
195	178	174	4	AKINYELE	ZOO 11142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	127
196	NEW		1	VARIOUS ARTISTS	COLD FRONT 6236/K-TEL (8.98/14.98)	CLUB MIX '96 — VOL. 2	196
197	NEW		1	CLEDUS "T." JUDD	RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	197
198	188	—	29	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/15.98)	GREATEST HITS	127
199	RE-ENTRY		73	SOUNDTRACK	PRIORITY 53959* (10.98/15.98)	FRIDAY	1
200	191	192	5	VARIOUS ARTISTS	WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC	187

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 42 2Pac 69 311 12	Garth Brooks 87, 99 Jimmy Buffett 114 Bush 53 Butthole Surfers 63	eels 150 Enigma 189 Enya 141, 184 Gloria Estefan 57 Melissa Etheridge 173 Everclear 168 Everything But The Girl 186	Jewel 33 Eric Johnson 51 George Michael 105 Luis Miguel 88 Robert Miles 60 Monica 179 Alanis Morissette 4 Mr. Mike 132	Natalie Merchant 75 Metallica 13, 92 George Michael 105 Luis Miguel 88 Robert Miles 60 Monica 179 Alanis Morissette 4 Mr. Mike 132	Quad City DJ's 31 Queen 192 Rage Against The Machine 37 Collin Raye 146 The Refreshments 152 The Tony Rich Project 117 Ricochet 174 LeAnn Rimes 5	Now And Then 161 The Nutty Professor 44 Phenomenon 35 Pulp Fiction 157 Tin Cup 96 Trainspotting 52 Waiting To Exhale 128 Sponge 178 Stabbing Westward 90 Sting 116 Stone Temple Pilots 115 George Strait 34 Sublime 58 Keith Sweat 7 SWV 104	VARIOUS ARTISTS Classic Disney Vol. III - 60 Years Of Musical Ma 200 Club Mix '96 — Vol. 2 196 Club Mix '96 Volume 1 125 Dance Mix U.S.A. Vol. 4 111 Jock Jams Vol. 1 93 Jock Jams Vol. 2 16 Macarena Club Cutz 71 Macarena Mix 91 MTV Buzz Bin 185 MTV Party To Go Volume 9 94 So So Def Bass All-Stars 32 Sun Splashin' 16 Hot Summer Hits 106 Super Dance Hits — Vol. 1 62 A Tribute To Stevie Ray Vaughan 83 Stevie Ray Vaughan & Double Trouble 183
Aaliyah 23 Abba 149 Bryan Adams 89 Akinyele 195 Alice In Chains 17, 158 Tori Amos 180 Jann Arden 118	Maniah Carey 39 Case 109 Tracy Chapman 15 Steven Curtis Chapman 20 Cher 194 Harry Connick, Jr. 135 Coolio 86 Countdown Dance Masters 145 The Cranberries 38 Crucial Conflict 68 Cypress Hill 46 Billy Ray Cyrus 155	Facemob 136 Jeff Foxworthy 21 Kirk Franklin And The Family 67 Fugees 11 Kenny G 181 Garbage 22 Vince Gill 110, 170 Al Green 198 Andy Griffith 187	Kiss 191 Korn 171 Dave Koz 182 La Bouche 85 Tracy Lawrence 103 Donna Lewis 36 LL Cool J 47 Los Del Rio 72 Lost Boyz 74 Lyle Lovett 107	Oasis 25 ORIGINAL BROADWAY CAST Rent 50 Joan Osborne 177 Outkast 3	Adam Sandler 100 Seal 142 N.A.S. 9 Nirvana 193 No Doubt 6 N.W.A 172 Nada Surf 131 N.A.S. 9 Nirvana 193 No Doubt 6	Johnnie Taylor 108 TLC 169 Too Short 82 Randy Travis 167 A Tribe Called Quest 30 Travis Tritt 55, 175 Tina Turner 61 Shania Twain 19 Type O Negative 98 UGK 66	The Wallflowers 73 Bryan White 120 White Zombie 40, 153 "Weird Al" Yankovic 78 Trisha Yearwood 64
The Beach Boys 101 The Beatles 162 Beck 29 George Benson 163 Better Than Ezra 121 The Black Crowes 112 Blues Traveler 140, 166 Michael Bolton 151 James Bonamy 119 Bone Thugs-N-Harmony 8, 188 Tracy Bonham 154 Paul Brandt 113 Toni Braxton 10 The Braxtons 139 Brooks & Dunn 49	D'Angelo 137 DC Talk 159 Def Leppard 129 Celine Dion 2, 122 Dishwalla 126 Do Or Die 27 Dru Down 54 Eagles 127	Ty Hemdon 102 Faith Hill 164 Hootie & The Blowfish 48, 97 The Isley Brothers 59 Alan Jackson 70 Jars Of Clay 80 Jay-Z 77 The Jerky Boys 24	Marilyn Manson 190 Master P 148 Dave Matthews Band 18, 123 Maxwell 45 Neal McCoy 134 Mindy McCready 41 Tim McGraw 144 MC Lyte 79	Pearl Jam 1, 160 Tom Petty And The Heartbreakers 28, 165 Poe 76 Maxi Priest 143 Primitive Radio Gods 84	Seven Mary Three 130 Silkk 81 Sir Mix-A-Lot 147 The Smashing Pumpkins 26 Soundgarden 43 SOUNDTRACK Bed Of Roses 176 Braveheart 156 Bulletproof 133 The Crow: City Of Angels 14 Friday 199 The Hunchback Of Notre Dame 124		

BRIDGE TAPS LIBRARY OF CONGRESS TREASURES

(Continued from page 10)

while technical standards have risen dramatically in the past several decades, interpretive savvy and depth of insight have declined alarmingly.

"The old guys knew what they were about because they were closer to the source," Svejda adds. Or, as Starobin explains, "In terms of a musical family tree, you are hearing performers who were born in the 19th century and worked intimately with many of the composers."

PERFORMANCE SELLS

Many retailers put the Library's vintage performances in league with other recent star-studded reissues, such as RCA Victor Gold Seal's recordings of maestro Arturo Toscanini with the NBC Symphony Orchestra, BMG Classics' reissue of the Melodiya catalog, and Deutsche Grammophon's Originals series of classic performers of the LP era.

Melvin Jahn, former manager of Tower Classics in Berkeley, Calif., and current head of the classical division of Bayside Distribution, says, "These records sell, and [the draw] isn't so much the repertoire as it is the performance."

The Library of Congress concert series began in 1937 and continues

today with the Juilliard String Quartet. For the Budapest recordings, the Quartet performed on a set of vintage Stradivarius instruments donated by patron Gertrude Clarke Whittall.

Also of note are the 1946 and 1953 Library of Congress recitals by Milstein, who was born in Russia in 1904. For his 1946 performance, accompanied by pianist Josef Blatt, Milstein played Vitali's Chaconne; Bach's Sonata in G minor; his own "Paganiniana"; Mendelssohn's Concerto in E minor, Op. 64; Chopin's Nocturne in C-sharp minor; and Weinawski's Scherzo-Tarantelle.

Starobin, a violinist herself, points out the extraordinary nature of Milstein's performance. "The 1946 concert is mind-boggling," she says. "From the opening notes of the Vitali Chaconne through the second and final encore, it is a musical and technical tour de force—a model of concentration and virtuosity."

Accompanied by pianist Balsam, Milstein's 1953 recital includes performances of such classic violin showpieces as Beethoven's "Spring" Sonata, Bach's Partita in D minor, and Brahms' Sonata in D minor, Op. 108.

The 1993 issue "Aaron Copland: 81st

Birthday Concert" features pianist Leo Smit and the late mezzo-soprano Jan DeGaetani. As foreshadowed by this release, subsequent albums in the Bridge series will spotlight vocalists. Due later this fall, "Legendary Voices At The Library Of Congress, Vol. 1" features Set Svanholm, Leontyne Price, Roland Hayes, Dorothy Maynor, and Basil Rathbone.

PAINSTAKING REMASTERING

The Bridge/Library of Congress recordings have been remastered, often from the original acetate discs. Striving for the highest quality production is a key issue for Bridge, which is run by Starobin and her classical guitarist husband, David.

"Pops and clicks have accumulated on some of the old acetate discs used in the '30s and '40s," Becky says. "The most painstaking way to remove them is to draw them out by hand on the computer. With the 1946 Milstein recording, for example, our engineer logged more than 90 hours carefully removing more than 5,000 extraneous noises. We feel a great responsibility to present the artists in the best possible manner. They deserve nothing less."

Bridge has been promoting the

series aggressively, including mailing approximately 300 copies to classical, public, and college radio stations, as well as another 300 to the press. The label advertises in several classical music magazines, including Gramophone and BBC Music. Retail promotion activities are coordinated by Bridge and through Koch.

Starobin estimates that about 55% of Bridge's business is outside the U.S. Koch handles Bridge in the U.S., Cana-

da, Germany, Austria, Switzerland, and England. The label is distributed via independent companies in France, Japan, Hong Kong, and New Zealand.

Bridge founded its own distribution firm in Scandinavia three years ago, and as a result of its success, the company now distributes other U.S. labels in the region.

Assistance in preparing this story was provided by Bradley Bamberger.



by Geoff Mayfield

GETTING THEIR MTV: Although the ratings were down from last year's cablecast (see the Eye, page 78), the MTV Video Music Awards had a more tangible impact on music sales this year than any in recent memory. In most years, titles that get a boost from MTV's lovefest see only modest increases, but in September's sluggish back-to-school environment, those slight gains usually translate into conspicuous chart leaps.

This time around, beneficiaries actually see gains that would be respectable in practically any normal week, led by **the Smashing Pumpkins**, which played and won multiple awards. The Chicago band parlayed the exposure into a 31% gain over prior-week sales, good for a 19-position flight on The Billboard 200 (45-26).

The Video Music Awards also lift **Bone Thugs-N-Harmony**, which return to the big chart's top 10 with a 13.5% gain (12-8, 67,000 units). The Cleveland-based rap act also sees its 1994 EP return at No. 188 after a two-week absence, a re-entry that might have been motivated by Bone's flashy awards-night performance.

Others who bullet in the wake of the awards: **Bush** (64-53, an 11% gain), **Coolio** (88-86), and **Kiss** (a re-entry at No. 191).

However, no awards show is a panacea, as proved by **the Cranberries** (No. 38) and **Hootie & the Blowfish** (No. 48), both of whom performed at the Sept. 4 extravaganza. Sales for the former are down about 1%, while the Hootsters see a decline of almost 13%.

BE-KOZ OF TELEVISION: A Sept. 4 stop on "Good Morning America" powers a 36% sales increase for sax man **Dave Koz**, who bullets at No. 3 on Top Contemporary Jazz, vaults 22-6 on Heatseekers, and enters The Billboard 200 at No. 182. Koz was all over the tube during the Sept. 9-15 tracking week, with appearances on CNN's "Showbiz Today," "The Rosie O'Donnell Show," and Comedy Central's "Politically Incorrect," exposure which could elevate him further on next week's charts.

SPORTING NEWS: Have you noticed the handsome numbers produced over the past few weeks by "Jock Jams, Vol. 2," one of Tommy Boy's partnership ventures with cable sports channel ESPN? After a debut at No. 35, last week's Billboard 200 saw the sequel album soar to No. 17, with a 63% increase and the chart's Greatest Gainer award. This week, a gain of more than 4,000 units retains the album's bullet at No. 16; it has registered more than 122,000 units on SoundScan during its first three chart weeks.

Perhaps bolstered by the ESPN spots that promote the new set, the original "Jock Jams, Vol. 1" moves back to the top half of The Billboard 200 (102-93) for the first time in six weeks. The first "Jock Jams" has charted for 59 consecutive weeks, which makes it by far the most successful compilation of previously released hits in the five-plus years that Billboard has employed SoundScan data. In fact, it didn't rank lower than No. 100 until this year's Aug. 10 issue.

OTHER CHANNELS: ABC's rerun of its **Beatles** documentary miniseries and publicity and advertising for the home-video release of that program have given the Fab Four some gas. "Anthology 2" re-entered the chart last week and moves up 35 places (197-162) on a 17% gain. On Top Pop Catalog, Beatles titles see gains of 20% or more at Nos. 16, 17, 33, and 37, while "1967-1970" sees a 9.6% uptick at No. 30. . . . None of the musical guests of the **Jay Leno**, **David Letterman**, or **Conan O'Brien** shows bullet this week, although country teen sensation **LeAnn Rimes** (7-5) does see a tiny 0.5% gain following her Letterman stop.

HIGH PRAISES: **Steven Curtis Chapman** becomes the third contemporary Christian act to debut in The Billboard 200's top 20 since Christian bookstores were added to SoundScan's overall panel 13 months ago. **Michael W. Smith** entered at No. 16 in September 1995, and **de Talk** matched Smith's rank in December. Of the 37,000 units that place Chapman at No. 20, 91% were rung in Christian specialty shops.

AT THE TOP: This week's top four albums each surpass 100,000 units; a second-week decline of 60% brings **Pearl Jam's** chart-topping sum down to 146,000 units. There will be some new blood in next week's top 10, with fresh sets from **R.E.M.** and the reunited **New Edition** dueling for the top spot; figure that each will open with sales in excess of 200,000 units. The Sept. 10 slate that brought us those two will also yield conspicuous debuts for **Blackstreet**, **John Mellencamp**, and **Rush**.

GUARDIAN'S BORROWERS LEND HEAT TO TRIPLE-A

(Continued from page 10)

director at WXRV Boston, indicating a rock-leaning playlist that includes Tracy Chapman, Hootie & the Blowfish, and Eric Clapton. "It works because it has meaningful lyrics and music that stays in your head long after it has finished playing. I think it's going to do very well for us."

The album goes into stores Tuesday (17), but Guardian has been preparing for its release for more than two months—starting with a prerelease tour of triple-A stations and booking the band to perform at industry conventions.

"That put us well ahead of the game," says label president Steve Murphy. "We now have stations in every market

adding the record, which is an incredible way to begin a project with a new band. Our early goal for this record is to have a top 10 triple-A hit and then broaden the base to include other formats."

In gearing up to accomplish this, Murphy plans to put the Borrowers on the road for a fall club tour that will be peppered with more radio stops and in-store retail appearances; the latter will include both major chains and indie outlets—a move that already pleases street-level buyers.

"Nothing sells a record better than a totally accessible band," says Neil Monroe, manager of Record Shack, an indie in Chicago. "There are too many times when I've seen a band court the

little guys until they hook up with a major. Then it's, 'See ya.' The Borrowers have a good album that I think will appeal to our left-of-center customers just as much as it appeals to the mall kids who hang out in HMV. It's good to know that we have a fair shot at getting them in here."

The Borrowers will also benefit from the exposure the song "Nervous Heart" has received on the "A Bed Of Roses" soundtrack, which has been on The Billboard 200 for 14 weeks.

All of this activity has the band apprehensively optimistic. "You work hard to have the opportunity to share your music with a lot of people," says Mark Addison, the Borrowers' lead singer and primary songwriter. "All of the positive attention feels good, but it's kind of scary. You don't want to lose yourself or your music in the process of dealing with business."

The Borrowers came to Murphy's attention when Mark Shimmel, the band's manager, handed him a demo at an industry function. Listening to the tape during the drive home that evening, Murphy became sold on the band. "I kept rewinding the tape to 'Beautiful Struggle' over and over again," he says. "It's such a beautiful song. I immediately called Jay [Landers, senior VP of A&R at the label] and told him he needed to hear this song. He loved it, too."

"I was instantly impressed by the fact that they have an organic sound," Landers says. "They are trying to say something with their lyrics."

"Beautiful Struggle" is one of the songs featured on a homemade CD that the band produced in 1995 and sold at its gigs. "We've gotten pretty far on that disc," Addison says with a laugh. In fact, the Guardian album largely comprises remixed cuts from that original CD; "Jazz Wants Rain" is the only newly recorded track.

"It feels good to be with a label that didn't want to sign us and then instantly attempt to change our sound," Addison says. "There's a lot of trust between the label and band from the start. That's a great way for us to begin this new adventure in our lives."

DR. DRE SUES INDIE LABEL TRIPLE X

(Continued from page 6)

Missing Link Entertainment—which, Cohen says, is operated by Lonzo Williams, who is listed on the album as executive producer—are "unlawfully appropriating Young's trade name 'Dr. Dre' and his likeness by manufacturing, distributing, selling and advertising. . . . 'First Round Knock Out.'"

According to the suit, "Young does not perform on nine of the 15 tracks" on the album and "generally is not a featured performer on those tracks which include his performance."

The album includes a number of sides purportedly featuring or produced by Dre, including a version of "Deep Cover" by Dre and Snoop Doggy Dogg (a No. 46 R&B hit in 1992), "Bridgette" by the D.O.C., and numbers featuring the World Class Wreckin' Cru, the group that Dre led before joining the hit-making rap unit N.W.A.

The suit claims that Young "would not have released his previously unreleased composition, 'Bridgette,' and other songs on the album to the public, as he believes they were of inferior quality and therefore would diminish his goodwill and reputation among his followers, fans, and critics."

Interscope and Young claim that the

Triple X album "is likely to cause confusion or mistake or deceive the consuming public as to the origin and content of the production."

Speaking for Triple X, Cohen says, "Triple X denies the allegations of the lawsuit. Triple X obtained all necessary clearances and licenses prior to the release of the record. Furthermore, Triple X does not believe that any consumer has been or could be misled by the nature of this album. Triple X believes that Interscope has no basis for bringing this lawsuit and is attempting to put Triple X out of business."

According to Cohen, "First Round Knock Out" was originally released in late May. He claims that on May 31, Triple X and Interscope reached a written settlement concerning the packaging of the album, to the point of recalling the original album, which bore art featuring Dre's likeness.

The package currently in release does not bear Dre's photo; large type on the cover now reads, "A Retrospective Of Early Tracks Produced By Dr. Dre."

"Triple X did everything Interscope wanted with regard to packaging. . . . so I don't know what they're doing," Cohen says.

SWEDEN'S CARDIGANS WRAP UP U.S.

(Continued from page 9)

Danny Goldberg "fell in love" with the band at a PolyGram international conference held in Hong Kong in April, according to Mercury executive VP/GM (U.S. David Leach. "He realized it was available to one of the U.S. companies to pick up, and he jumped on it," Leach says.

The draw of the band is its sweet melodic sound, sculpted by songwriter/guitarist Peter Svensson, and Nina Persson's teasingly seductive yet girlish vocals.

Formed in 1992, the Cardigans also include bassist Magnus Sveningsson, drummer Bengt Lagerberg, and guitarist/keyboardist Lars-Olof Johansson. The band was initially inspired by such melodic pop acts as the Smiths and the Sundays.

However, the Cardigans' sound began to mutate once Svensson started adding jazz harmony and theory he learned in college into the mix. Svensson also credits producer Tore Johansson with expanding the group's approach.

"He has a real retro studio, filled with equipment like vibraphones from the '60s and '70s," says Svensson. "He gave me a lot of inspiration to write songs, and he's a nice person to throw the ball at and get back some new ideas."

Surprisingly, the Cardigans also

occasionally fall back on of their own early inspiration—heavy metal. The band's cover of Black Sabbath's "Sabbath Bloody Sabbath" was included on "Life," and "First Band On The Moon" features the Sabs' "Iron Man" recast as a jazzbo shuffle. The Cardigans have also released covers of Thin Lizzy's "The Boys Are Back In Town" and an a cappella version of Ozzy Osbourne's "Mr. Crowley" as B-sides to singles in other territories.

METAL REDUX

"We thought about covering the Smiths or the Beatles or a bossa nova song, but they're so close to our style," says Svensson, who sports a tattoo of Kiss guitarist Ace Frehley on his arm. "So we took a Black Sabbath song instead. It has a great melody, and we rearranged it and liked it."

The concept of reworking metal classics has both positive and negative effects, Svensson says. "Some hard rockers think it is real cool and come to hear us do Black Sabbath, but some others don't understand. It's not a joke. It's more like a tribute for us, and they don't take it that way."

Mercury hopes to spread the word on the Cardigans by tapping into the

core of fans that Minty Fresh helped establish. "They already have a nice sales base and a great little buzz from the Minty Fresh record," says Leach.

Mercury senior director of marketing (U.S.) Josh Ziemann adds, "We're going to try to pick up where Minty Fresh left off and focus on establishing a base for the band within the college music community and beyond."

"Lovefool," released to college, modern rock, and triple-A radio stations in early August, has garnered airplay at such influential outlets as modern rock KITS (Live 105) San Francisco and WFNX Boston.

Laurie Gail, music director at the latter station, says WFNX has been a supporter of the Cardigans in the past. "We played 'Carnival' [from 'Life'] as soon as we got it, and it did really well."

Gail says the band's sound is "different but really accessible" and that "it has a certain fun element to it" that is missing from other modern rock material.

On Sept. 6, the Cardigans were the opening act for WFNX's Disorientation '96 free concert at the Hatch Shell in Boston. The show, which also featured They Might Be Giants and Morphine, drew more than 40,000

people.

In addition to radio play, Mercury will be seeking exposure at video outlets with a clip for "Lovefool," directed by Geoff Moore, which was shot in New York in early September.

Another key point will be focusing on alternative retail outlets. "The Cardigans album on Minty Fresh was a solid seller at alternative retail," says Ziemann. "Our initial goal was to make sure that they knew that another album of new material was coming out."

To spread the word, Mercury sent postcards to retailers, including mom-and-pops, as well as streamers that announced the album's release.

Lydia Tancreti, advertising director at the 13-store, Boston-based Newbury Comics, was an early supporter of the Cardigans. "I totally loved the last album," she says. "We did really well with it, and a lot of our stores were behind it." Tancreti estimates that the chain has sold 2,500 copies of "Life."

Tancreti says that "First Band On The Moon" isn't as immediately appealing as "Life" but adds, "It's still a lot of fun. The first one was a real '90s, loungey album. This one is more Abba-esque."

The label also plans to drum up excitement with a national display

contest that is open to all accounts and will run through late October. The retailer with the best Cardigans display will be awarded an in-store performance by the band in early 1997.

However, Mercury isn't just looking at music retailers to expose the album; it has pacted with clothing retailer Urban Outfitters for another promotion. Beginning the third week in September, the 25-store chain will play "First Band On The Moon" in its stores, display the album, and give away a cassette sampler featuring "Lovefool" to shoppers with a \$15 purchase.

In addition, "Lovefool" will be heard in Gap and Banana Republic clothing stores.

The Cardigans have also made inroads in other territories, particularly Japan and the U.K. Worldwide sales of "Life" are estimated by PolyGram at 1.5 million.

In Japan, the band's 1994 debut, "Emmerdale" (not released in the U.S.) sold only 20,000 copies, according to the label, but the story changed with "Life," which has sold more than 500,000 (Billboard, Sept. 7).

In the U.K., Polydor estimates, "Life" sold 80,000 copies, achieving silver status. "Lovefool" was released Sept. 9, with "First Band On The Moon" set for Sept. 30.

As was the case with several tracks from "Life," "Lovefool" is proving to be radio-friendly. Paul Buckle, deputy head of music at commercial rock/pop station Cool FM Belfast, Northern Ireland, says, "We started off with just evening play, because there's quite a big following among students. But coming along on the back of the Britpop thing, it's very suitable in daytime."

The band's label in Germany, Motor Music, also expects big things from "First Band On The Moon," which was released in that country Sept. 9. Christian Kellersmann, A&R manager of Motor Music, says, "We expect it to enter the charts [this week]." "Life" reached No. 51, thanks in part to Motor's extensive marketing campaign. "We expect this one to hit at least top 40," says Kellersmann.

Thompson Roeder of Hamburg-based PEP Radio Promotions is also optimistic: "I believe that this album represents progress—a big artistic step forward with mainstream radio stations that supported the band's previous releases."

With the Cardigans' success in other territories, Leach says, "We are extremely confident that it is going to translate over here as well."

Assistance in preparing this story was provided by Paul Sexton in London and Ellie Weimert in Munich.

SUSAN ASHTON ANSWERS HER 'CALL' ON SPARROW SET

(Continued from page 10)

of stepping back from it, I still know all the things that I wish could be a little different, but mostly I'm real proud of it," she adds. "I feel like [that] for my fourth record. I did the best I could do. I hope people like it. It's a little diverse, but we tried to maintain the continuity and not throw people too much."

Sparrow Communications Group president Peter York looks forward to positive reaction to the album. "I think it will hit people very strong," he says. "It's a killer record for Susan. She did a tremendous job. She was very involved and committed to this thing from beginning to end. So it's all her."

STRONG FOLLOWING

Ashton has built a strong following in the Christian market, with three previous studio albums and a greatest-hits package, released last year. Singles like "In Amazing Graceland," "Grand Canyon," and "Waiting For Your Love" have not only earned her a loyal fan base and numerous industry accolades, but caught the attention of Brooks, who hand-picked her for his European tour and had her sing on his last album and appear with him on the "Today" show and "The Tonight Show."

Ashton fans will discover a few surprises on "A Distant Call." In addition to longtime producer Wayne Kirkpatrick, Brown Bannister and Michael Omartian were brought in to work on the record. "We wanted to look at a few other producers' perspectives and see what they'd come up with," York says.

York says that one engineer mixed all the tracks, which provided "continuity at the sonic level."

"It was very educational," Ashton says, "because every producer has their different approach."

Ashton co-wrote three of the album's songs and relied on a diverse

group of songwriters for the remainder, including Sheryl Crow, Amy Grant, Michael W. Smith, Jeff & Gayla Borders, Kirkpatrick, and Gordon Kennedy.

Ashton says that Mike Blanton from her new management company, Blanton/Harrell, suggested she record Crow's "All Kinds Of People" and "Hundreds Of Tears." Ashton says the latter tune was initially her favorite and that "All Kinds Of People" grew on her. "The more I listened, the more I loved it," she says. "I think those two songs for me, on a production level, are the biggest departure from what I've done. They really feel like I stretched."

"All Kinds Of People" will be the first single released to Christian top 40 radio stations and, as is the norm in the Christian industry, another single, "Body And Soul," will simultaneously go to Christian AC and inspirational stations.

"Susan's definitely a core artist," says WBDX Chattanooga, Tenn., PD Matt Stockman. "I haven't heard the single yet, but it should be interesting. Susan doesn't do anything halfway."

In addition to radio and media exposure, Sparrow plans a push at retail to let Ashton fans know that she has new product in the marketplace. "We are really working on some grass-roots promotion in key markets," says Sparrow VP of sales and marketing Jenny Lockwald. "The first phase of that will be a promo tour in the fall . . . to Dallas, Nashville, Colorado Springs [Colo.], Seattle, Chicago, Houston, and St. Louis. That promo tour will be geared specifically for the [Christian Booksellers Assn.] marketplace. We'll be spending 24-48 hours in each city, tying in retail, radio, media." Plans call for Ashton to perform acoustic sets at retail stops and then to sign autographs.

The album will be distributed by Chordant Distribution in the Chris-

tian market and EMI Music Distribution in mainstream outlets. Ashton's release will receive a special push from Chordant, as it is part of the Chordant "greeter" program, which employs people at various retail outlets to point out Ashton's new release and answer questions about it and other Chordant product. According to Lockwald, there are 80 stores involved in the program.

Two weeks before the street date, retailers will receive a standee of Ashton that will announce the album's Oct. 1 release. This will be accompanied by a prerelease promo CD on which Ashton talks about each cut. After street date, retailers may attach a fixture to the standee that will hold the new product.

GUITAR CONTEST

Lockwald says the company plans to drive consumers into stores on street date via a drawing for a Baby Taylor guitar. The contest is a promotion for Sparrow labelmate Steven Curtis Chapman's new album, and Lockwald says that the entry blank offers a \$2-off coupon on Ashton's album when consumers come in for the drawing Oct. 1.

Tom Ball, Christian music buyer for Tower Records Nashville, says that Ashton's new album should sell well this fall. "With the Christian market, listeners are more loyal than in the mainstream," he says.

**START YOUR WEEK
WITH A CLASSIFIED
AD IN BILLBOARD
CLOSING EVERY
FRIDAY
1-800-223-7524
FAX 212-536-5055**

What has five sides, four colors, two pockets,
and shows off CDs better than anything else?



See your disc manufacturer or call us for details.

UNIVENTURE
CD PACKAGING & STORAGE

P.O. Box 28398 • Columbus, OH 43228 • 1-800-992-8262 • FAX (614) 529-2110



New Edition Of Eurofile Artists, Touring & Venues Directory Out Now!

Eurofile, the only comprehensive reference guide to the European touring business, is in its third edition and lists over 7,500 artists with their managers and booking agencies. The new edition includes an artist contract index and an equipment manufacturers guide. Tax regulations for touring in twenty-six countries are provided as well

as essential information on the music market size, major cities and local live music contacts.



This vital information source is published by Music & Media, part of the Billboard Music Group and is available at US \$90, including shipping. For further information contact Cesco van Gool at (+31) 20-4875-108 in Amsterdam.

Billboard's 1997 International Talent & Touring Directory Hits The Street On Oct. 2

Now in its sixteenth year, Billboard's International Talent & Touring Directory is slated to hit streets on Oct. 2. Its unparalleled strength as a directory makes it an essential tool for anyone needing information on artists, labels, venues, corporate sponsors, managers, promoters, agents, and others in the talent and touring business.

If you book, promote or manage talent, this directory is a must for your office. The guide contains

listings of:

- Artists & Managers
- Hotels
- Agents
- Instrument Rentals
- Sound & Lighting Services
- Staging & Special Effects
- Clubs & Venues
- Charter Transportation
- Merchandisers



For more information or to order the International Talent & Touring Directory contact Ron Willman at (212) 536-5025.

Billboard Staff Achievements Honored

Once again Billboard's outstanding team of publishing pros has been rewarded for their efforts. This time, it is the senior management of Billboard parent BPI Communications that has honored Billboard with the Littleford Award for the newly created Merchants & Marketing section of the magazine.

The Littleford Award was established in 1991 in the name of former BPI Chairman William D. Littleford in order to recognize the innovative work of an individual or team. Billboard's team, led by Howard Lander and Timothy White, developed the Merchants & Marketing section in order to reflect the constant changing role of retail. The focus of this section is on innovative ideas that have turned into success stories. This new section has become a unique way of spotlighting the depth and life in the retail and marketing communities.

Additionally, three members of the Billboard staff were acknowledged by BPI for their professional excellence. The President's Award, which recognizes the contributions of employees who have shown outstanding effort, loyalty, and dedication, was awarded to Jeanne Jamin, Elissa Tomasetti and Trish Daly-Louw. Jamin, presently the circulation manager of Billboard, Billboard Directories, Monitors and Music & Media, was selected for her dedication and productivity. Tomasetti, director of marketing, has reorganized her department helping the Music Group expand. Her leadership and work ethic are exemplary. Promotion manager Daly-Louw was chosen for dedication and willingness to conquer new tasks. Billboard magazine congratulates these three women, recognized for their excellence and commitment to their jobs.

UPCOMING CONCERTS

Saturday, Sept. 14 Liquid Groove
 Wednesday, Sept. 18 Billy Ray Cyrus
 Thursday, Sept. 19 Earl Klugh
 Saturday, Sept. 21 Dick Dale & The Deltones
 Billboard Live, 9039 W. Sunset Blvd., West Hollywood; call 310-216-3030 for details.

Dates 'n Data

Billboard Music Video Conference & Awards
 Crowne Plaza Pare Fifty Five Hotel, San Francisco • Nov. 7-9, 1996
 International Latin Music Conference & Awards
 Hotel Inter-Continental, Miami • April 28-30, 1997
 1997 Billboard/Airplay Monitor Radio Seminar
 Orlando Renaissance Hotel, Orlando • Oct. 16-17, 1997
 For more information, contact Maureen Ryan at 212-536-5002.

Visit our website at <http://www.billboard-online.com>
 For information about subscribing to Billboard Online's complete archive of charts and articles, contact Sam Bell at 212-536-1402/1-800-449-1402.
 e-mail: sbell@billboard-online.com

'Macarena' Still Dancing In 40th Week

SINCE ROCK began, 849 singles have reached No. 1 on the Best Sellers in Stores chart (prior to 1958) and the Hot 100 (first published Aug. 4, 1958). Of those, only three have been on the chart for 40 weeks or more. And only one was No. 1 in its 40th week.

Make that *is*, not was. "Macarena" (Bayside Boys Mix) by Los Del Rio on RCA remains on top of the Hot 100 Singles chart for an eighth week, its 40th week on the chart overall. The other two chart-toppers that had runs of 40 weeks or more were "Red Red Wine" by UB40 (40 weeks) and "The Sign" by Ace Of Base (41 weeks). The fact that "Macarena" is No. 1 in its 40th week is unprecedented. It seems more and more likely that the single will break the 55-week longevity record set a few weeks ago by Everything But The Girl's "Missing."

What "Macarena" can't take away from "Missing" is the record for uninterrupted chart run: The Los Del Rio single's 40-week tally is made up of two separate 20-week runs.

Meanwhile, the other Los Del Rio version of "Macarena" (Ariola) leaps 36-23 on the Hot 100, earning Greatest Gainer/Sales honors. And sharp-eyed chart watchers have already noticed that the Los Del Rio and Los Del Mar versions of the song are holding down the top two positions on the Australian singles chart. The only time that has happened in the U.S. was in February 1957, when "Young Love" by Tab Hunter and Sonny James were Nos. 1 and 2 on Billboard's Best Sellers in Stores chart.

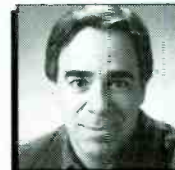
AT LONG LAST: It usually doesn't take long for a hit single from the Hot 100 to cross over to the Hot Dance Music/Club Play chart, or vice versa, but a record was

set this week. Some 23½ years after it was No. 1 on the Hot 100, "Killing Me Softly With His Song" by Roberta Flack reaches the top spot on the club chart.

SYNCHRONICITY: What were the odds of this happening? The same week that Tina Turner debuts on the Adult Contemporary chart at No. 25 with an update of John Waite's "Missing You" (Virgin), a remake of her "What's Love Got To Do With It" by Warren G Featuring Adina Howard (Interscope) debuts on the Hot 100 (No. 79), Hot Rap Singles (No. 10), and Hot R&B Singles (No. 55). And as William Simpson of Los Angeles points out, if Turner's "Missing You" reaches the Hot 100, it will join another song with that title on the chart: "Missing You" (EastWest) by Brandy, Tamia, Gladys Knight and Chaka Khan from the film "Set It Off." That track is holding at No. 34 with a bullet. This wouldn't be the first time that two recordings titled "Missing You" cohabitated on the chart. Waite's "Missing You" shared the Hot 100 with Diana Ross' "Missing You," a tribute to the late Marvin Gaye.

Back to Turner for a moment: She also debuts (at No. 61) on The Billboard 200 with her latest album, "Wildest Dreams." That gives her a 31½-year album chart span, dating back to "Live! The Ike & Tina Turner Show" on Warner Bros. in February 1965.

MILES TO GO: The No. 3 Top Jazz Albums debut of Miles Davis and Gil Evans' "The Complete Columbia Studio Recordings" on Columbia's Legacy imprint is even more impressive when you realize that it is a six-CD set of recordings that are mostly more than 40 years old.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	438,861,000	461,506,000 (UP 5.2%)	CD	240,743,000 271,987,000 (UP 13%)
ALBUMS	374,724,000	380,702,000 (UP 1.6%)	CASSETTE	133,428,000 107,755,000 (DN 19.2%)
SINGLES	64,137,000	80,804,000 (UP 26%)	OTHER	553,000 960,000 (UP 73.6%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,875,000	10,479,000	2,395,000
LAST WEEK	LAST WEEK	LAST WEEK
13,697,000	11,252,000	2,445,000
CHANGE	CHANGE	CHANGE
DOWN 6%	DOWN 6.9%	DOWN 2%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
11,633,000	9,614,000	2,019,000
CHANGE	CHANGE	CHANGE
UP 10.7%	UP 9%	UP 18.6%

DISTRIBUTORS' TOTAL MARKET SHARE (7/29/96-9/1/96)						
WEA	INDIES	SONY	BMG	PGD	UNI	EMD
21.5%	19.8%	14.4%	14.6%	13.9%	9.2%	6.6%

ROUNDED FIGURES FOR WEEK ENDING 9/8/96

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



It's Time To Get Back To The Real

The new follow-up to their
Platinum debut album *Candy Rain*.
Featuring the new smash "Never Felt This Way"
plus "Let's Stay Together" and "Leavin'."



S
O
U
L
For
R
E
A
L

Executive Producer: Heavy D

For Today. For Tomorrow. For Life.
Available September 24th



© 1996 Uptown Records, Inc. Manufactured and distributed by Universal Records, Inc.
www.americanradiohistory.com



GEGGY TAH



Whoever you are
We wanna thank you
For adding our song
For playing it over and over
For showing our video on MTV
For top five phones everywhere
For instant sales
For reading this ad
For letting us change lanes

Sacred Cow 4/2-46113

Produced by Susan Rogers, Tommy Jordan and Greg Kurstin
Management: Kurt Ross



© 1996 Warner Bros. Records. Don't you wish everyone was just like the Geggy Tah Album?