

#BXNCCVR ***** 3-DIGIT 908
 #90807GEE374EM002# 8LBD 547
 001 032198 2 126 1396
 MONTY GREENE
 3740 ELM AVE APT A
 LONG BEACH CA 90807



**Phil Collins
 Sees The
 'Light' On
 Atlantic/
 WEA Set**
 PAGE 10

ADVERTISEMENTS

BILLING
 PETSHOPBOYS
 the new album featuring
BEFORE
 u.s. representation
ARMA ANDON FOR PURE
 62915
 surf atlantic http://www.atlantic-records.com
 THE ATLANTIC GROUP
 ©1996 Atlantic Recording Corp.
 A Time Warner Company

Jazz Addresses New, Old Frontiers

Evans Boxes Put Pianist In The Retail Spotlight

BY CHRIS MORRIS

LOS ANGELES—The music of the late jazz piano giant Bill Evans will soon undergo a major renaissance, as no fewer than three major Evans boxed sets will be released between October and the end of the first quarter of 1997. On Oct. 29, Fantasy Records, on its Milestone imprint, will issue "Bill Evans—The Secret Ses-



EVANS

(Continued on page 94)

Congress Mulls Over Entertainment Issues

BY BILL HOLLAND

WASHINGTON, D.C.—Members of Congress who returned from their August recess Sept. 3 face unfinished or languishing legislation that could have a major impact on the music industry and the entertainment-oriented telecommunications world.

The most important piece of legislation remaining on the Senate and House schedules is the administration's intellectual-property blueprint bill for its information super-

RETAIL TRACK

Commerce Underscores Wal-Mart/Crow Debate

PAGE 68

Crossover Appeal Key For Atlantic's Peyroux

BY JIM MACNIE

NEW YORK—When Yves Beauvais first heard the then 16-year-old Madeleine Peyroux sing in a tiny Greenwich Village bar here, it took him only one tune to realize he'd come across an extraordinary talent. It was one of those goose-pimple



PEYROUX

moments.

Six years later, Beauvais, VP of jazz and A&R (U.S.) at Atlantic Records, has reason to hope that a much larger audience will get chills when it hears the vocalist. The label places Peyroux's debut disc, the ultra-distinct "Dreamland," in the racks Oct. 1.

(Continued on page 95)

Arista Aims To Build On Kenny G's Int'l Popularity

BY TERRI HORAK

NEW YORK—It would be understandable if Kenny G felt pressure to live up to the enormous success of his past albums, but with the Oct. 1 worldwide release of "The Moment," his latest Arista disc, the superstar sax player is keeping his focus on the music.

His 1992 album, "Breathless," has been certified by the Recording Industry Assn. of America for sales of more than 10 million units and has been on one or more Billboard charts for nearly four years. Four of his albums have reached the No. 1 spot on Billboard's

(Continued on page 94)

Versatile Vandross Will Get Major Epic Push

BY J.R. REYNOLDS

LOS ANGELES—With the Oct. 1 worldwide release of Luther Vandross' "Your Secret Love" on LV/Epic, the veteran R&B crooner proves that he still has some creative tricks up his sleeve.

The album features a hearty blend of soft R&B and pop tracks that are backed by the



VANDROSS

(Continued on page 96)

EMI's Madredeus Gets Int'l Exposure Via Film

BY FERNANDO TENENTE

OPORTO, Portugal—The evocative charm of the work of Portuguese



MADREDEUS

ensemble Madredeus so inspired internationally acclaimed film director Wim Wenders that he not only set his latest movie against the haunting backdrop of the band's home city, but he wrote the film around the group's score and invited its members to act in it.

(Continued on page 99)

Golf Music: Out Of The Rough, Into The Fore

BY CRAIG ROSEN

LOS ANGELES—Music and sports have a long history of creative cross-pollination. Surf music has been a

Less well known, but primed for a resurgence, is the unlikely genre of golf music. A number of songwriters and at least two record companies think the sport is a natural—although



phenomenon since the early '60s, for instance, while punk rock has been closely affiliated with skateboarding.

it is the theme, not a specific sound, that drives this particular brand of

(Continued on page 26)

COLOMBIA
 THE BILLBOARD SPOTLIGHT

SEE PAGE 51



'ID4,' 'Nutty' Vids Set For Fall Release
 PAGE 8

THE CONNELLS
 WEIRD FOOD & DEVASTATION
 Debut #33 Heatseekers
 "A loud, ultracool summons for another wild excursion into the gourmet wreckage of The Connells' ever-timely themes."
 ★★★★★ (a classic) CREATIVE LOADING

FEATURING **FIFTH FRET**

Modern Rock	WRXQ	WDST
WROX	WZRH	WLIR
WRRE	WJSE	WOXY
WRAX		
ADR	WKZQ	WTFX
KWBR	KEYJ	WSTZ
WZAT	KFMX	KZBB
WBXQ	WSPM	WOWK
WHMH		
AAA	KUNJ	WVBR
WYEP	WVOD	WXGO
KMBY	WCRC	WVBR
KRCL	WVBR	WVBR
KCRW	WRNR	WVBR
WRRX	WBRU	WVBR
KEGR	WBJB	WVBR
	WVBE	WVBR
	KBBZ	WVBR
	KCFE	WVBR
	KMTU	WVBR
	WBRU	WVBR
	KUWR	WVBR

0 09231 02552 8 37>

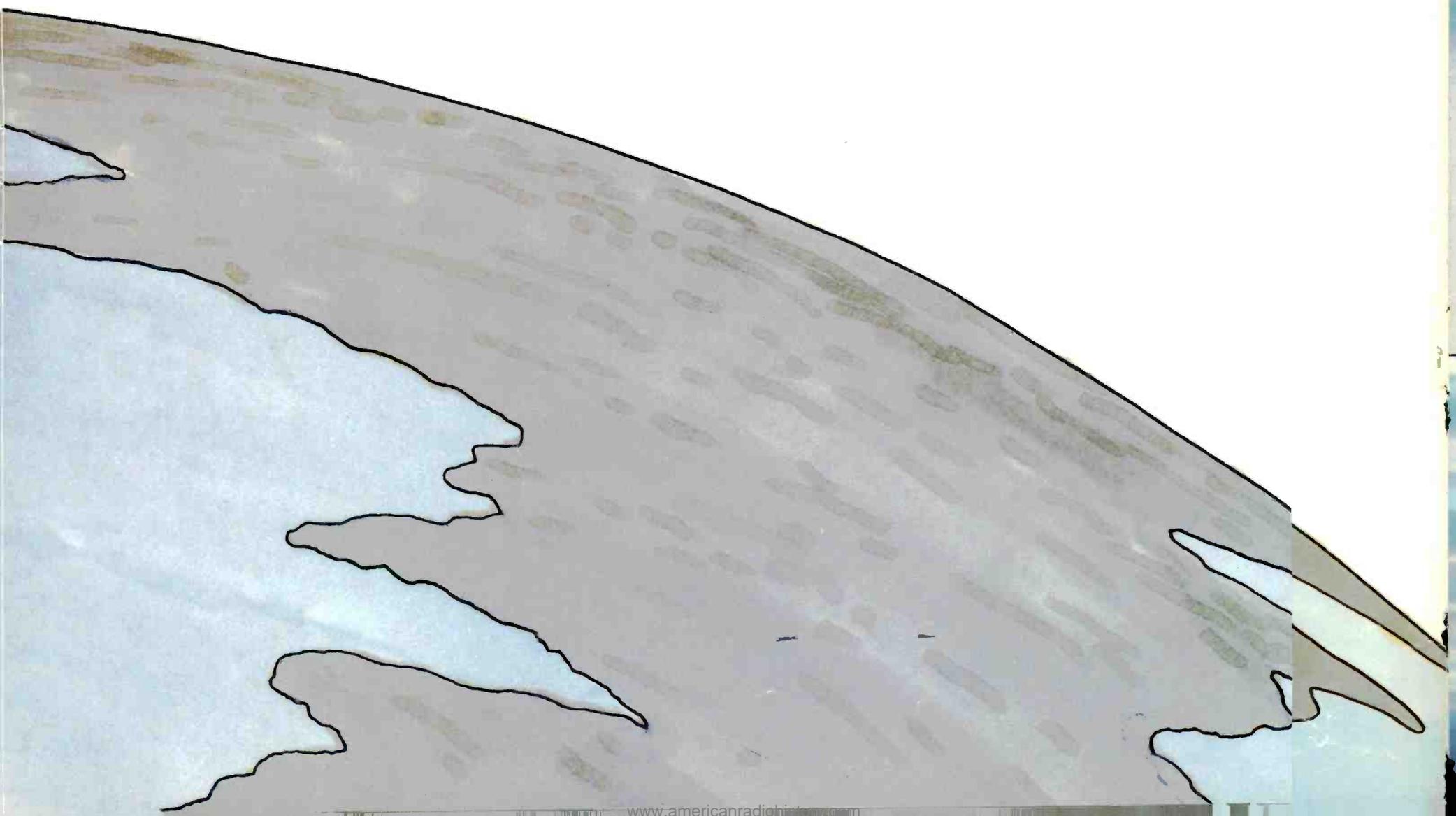
BLAST OFF!

Fluffy Sept. 17

September 67 Oct.15

Vaselyn 1997

Sweetwater 1997



No. 1 IN BILLBOARD

VOLUME 108 • NO. 37

PG. No.

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ IMMORTAL BELOVED • SOUNDTRACK • SONY CLASSICAL	
CLASSICAL CROSSOVER ★ SUMMON THE HEROES JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA • SONY CLASSICAL	
JAZZ ★ LEAVING LAS VEGAS • SOUNDTRACK • PANGAEA	
JAZZ / CONTEMPORARY ★ THAT'S RIGHT • GEORGE BENSON • GRP	
NEW AGE ★ THE MEMORY OF TREES • ENYA • RETRISE	

THE BILLBOARD 200 ★ NO CODE • PEARL JAM • EPIC	100
BLUES ★ A TRIBUTE TO STEVIE RAY VAUGHAN • VARIOUS ARTISTS • EPIC	45
CONTEMPORARY CHRISTIAN ★ JARS OF CLAY • JARS OF CLAY • ESSENTIAL	46
COUNTRY ★ BLUE • LEANN RIMES • CURB	39
GOSPEL ★ WHATCHA LOOKIN' 4 KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC	47
HEATSEEKERS ★ WHAT I LIVE TO DO • JAMES BONAMY • EPIC	28
KID AUDIO ★ THE HUNCHBACK OF NOTRE DAME READ-ALONG • WALT DISNEY	71
THE BILLBOARD LATIN 50 ★ NADA ES IGUAL... • LUIS MIGUEL • WEA LATINA	44
POP CATALOG ★ LEGEND • BOB MARLEY AND THE WAILERS • TUFF GONG	70
R&B ★ ATLIENS • OUTKAST • IAFACE	31
REGGAE ★ MAN WITH THE FUN • MAXI PRIEST • VIRGIN	45
WORLD MUSIC ★ THE BEST OF THE GIPSY KINGS • GIPSY KINGS • NONESUCH	45

THE HOT 100 ★ MACARENA (BAYSIDE BOYS MIX) • LOS DEL RIO • RCA	98
ADULT CONTEMPORARY ★ CHANGE THE WORLD • ERIC CLAPTON • REPRISE	88
ADULT TOP 40 ★ CHANGE THE WORLD • ERIC CLAPTON • REPRISE	89
COUNTRY ★ GUYS DO IT ALL THE TIME • MINDY MCCREADY • BNA	41
DANCE / CLUB PLAY ★ YOU GOT TO PRAY • JOI CARDWELL • EIGHT BALL	37
DANCE / MAXI-SINGLES SALES ★ HIT ME OFF • NEW EDITION • MCA	37
LATIN ★ QUE PENA ME DAS • MARCO ANTONIO SOLIS • FONOVISA	42
R&B ★ HIT ME OFF • NEW EDITION • MCA	33
RAP ★ LOUNGIN • LL COOL J • DEF JAM	34
ROCK / MAINSTREAM ROCK TRACKS ★ BURDEN IN MY HAND • SOUNDGARDEN • A&M	89
ROCK / MODERN ROCK TRACKS ★ DOWN • 311 • CAPRICORN	89

TOP VIDEO SALES ★ ALADDIN AND THE KING OF THIEVES BUENA VISTA HOME VIDEO	78
HEALTH & FITNESS ★ THE GRIND WORKOUT: FITNESS WITH FLAVA SONY MUSIC VIDEO	74
MUSIC VIDEO SALES ★ A TRIBUTE TO STEVIE RAY VAUGHAN VARIOUS ARTISTS • SONY MUSIC VIDEO	79
RECREATIONAL SPORTS ★ MICHAEL JORDAN: ABOVE & BEYOND • FOXVIDEO	74
RENTALS ★ 12 MONKEYS • UNI DIST. CORP.	74

Pumpkins A Smash At MTV Video Awards

Winners, Performers Could Also Score At Retail

BY BRETT ATWOOD

NEW YORK—Look for the Smashing Pumpkins to get a sales boost at retail following their seven-award sweep at the 1996 MTV Video Music Awards, held Sept. 4 at Radio City Music Hall here.

The band took the honors for best video, best alternative music video, and breakthrough video during the cablecast. As is the case with other nationally televised awards shows, winners and performers who appear on the MTV Awards often experience a lift in sales.

Other multiple winners who may experience a post-awards sales boom include Alanis Morissette and Coolio, who won three awards each.

The awards show, which was hosted by comedian Dennis Miller, will be repeated several times throughout September on the music channel.

The biggest beneficiaries of the MTV exposure may be the performers—some of whom did not win or were not up for awards. Performances by Oasis, Kiss, LL Cool J, Hootie & the Blowfish, the Cranberries, Neil Young, and Bone Thugs-N-Harmony could translate into sales in the coming weeks. Winners who also performed—the Smashing Pumpkins, Morissette, Bush, Metallica, and the Fugees (who were joined onstage by rapper Nas)—are also likely to score at retail.

Morissette performed during last year's MTV Awards, for example, and received the largest unit gain on The Billboard 200 album chart, a 5% sales increase, the following week. R.E.M., Hole, Weezer, and White Zombie also exhibited moderate sales increases the week after the 1995 cablecast (Billboard, Sept. 23, 1995). The expected boost comes during what is traditionally one of the slowest sales months of the year.

"A lot of people may have already seen the videos, so the performances are important in making an impact," says Natalie Waleik, a music buyer for the Boston-based, 16-store Newbury Comics. "If an act is already established, then there might be a little bit of a sales spurt, but it is the developing acts that stand to gain the most. I wouldn't be surprised if [best group video winner] Foo Fighters and [performer] Oasis increase their sales over the next week."

Multiple winners the Smashing Pumpkins crushed the competition this year in seven of the eight categories in which they were nominated. All but one of the wins was for the modern rock act's "Tonight, Tonight" clip, which was inspired by French filmmaker



Smashing Pumpkins with former drummer Jimmy Chamberlin, shown at right.

Georges Melies' classic silent film "A Trip To The Moon" (Billboard, July 20). The husband-and-wife team of Jonathan Dayton and Valerie Faris of Los Angeles-based production company Dayton/Faris was honored as best director for work on the innovative clip. The Pumpkins also received a nod for best alternative music video for "1979."

Maverick artist Morissette added three MTV Awards to her growing list of 1996 achievements, which include a Grammy win and a chart-topping, 11-times-platinum album, "Jagged Little Pill." Morissette's "Ironic" was awarded best female video, best new artist in a video, and best editing.

Beck, who has wowed critics with his

sophomore DGC album "Odelay," was awarded best male video for "Where It's At."

A complete list of 1996 Video Music Awards winners follows:

- Best video:** the Smashing Pumpkins, "Tonight, Tonight" (Virgin).
- Best male video:** Beck, "Where It's At" (DGC).
- Best female video:** Alanis Morissette, "Ironic" (Maverick).
- Best group video:** Foo Fighters, "Big Me" (Roswell/Capitol).
- Breakthrough video:** the Smashing Pumpkins, "Tonight, Tonight" (Virgin).
- Best direction in a video:** Jonathan Dayton and Valerie Faris for the Smashing Pumpkins' "Tonight, Tonight" (Virgin).
- Best rap video:** Coolio Featuring L.V., "Gangsta's Paradise" (MCA Soundtracks).
- Best dance video:** Coolio, "1,2,3,4 (Sumpin' New)" (Tommy Boy).
- Best hard rock video:** Metallica, "Until It Sleeps" (Elektra).
- Best alternative music video:** The Smashing Pumpkins, "1979" (Virgin).
- Best new artist in a video:** Alanis Morissette, "Ironic" (Maverick).
- Best video from a film:** Coolio Featuring L.V., "Gangsta's Paradise" (MCA Soundtracks).
- Best R&B video:** the Fugees, "Killing Me Softly" (Continued on page 93)



Epic Success. Upon the release of "Destiny," Gloria Estefan's 10th album for Epic Records, label execs presented the artist with Recording Industry Assn. of America certification plaques for previous works: the gold-certified "Abriendo Puertas," the double-platinum "Hold Me," and the triple-platinum "Primitive Love" and "Greatest Hits." At the presentation, from left, are David Glew, chairman of Epic Records Group; Estefan; Thomas D. Mottola, president/COO of Sony Music Entertainment; and Gloria's husband, Emilio Estefan Jr.

THIS WEEK IN BILLBOARD

MUCH MORE MUSIC IN CANADA

Next year Canada gets M3 (Much More Music), a music video service focusing on the kinds of AC-styled acts being cut from the MuchMusic network. Correspondent Larry LeBlanc reports.

Page 64

TYING IN TO GOOD BUSINESS

Packaged-goods companies are no longer limiting their cross-promotions to major home-video hits. They're finding that nonhit videos can be used to boost small brands. Associate home video editor Eileen Fitzpatrick has the story.

Page 73

■ **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	6	MERCHANTS & MARKETING	65
ARTISTS & MUSIC	10	Retail Track	68
Executive Turntable	12	Declarations Of Independents	69
The Beat	14	Child's Play	71
Boxscore	18	The Enter+Active File	72
Popular Uprisings	28	Home Video	73
R&B	30	Shelf Talk	78
Dance Trax	36	REVIEWS & PREVIEWS	81
Country	38	PROGRAMMING	87
Latin Notas	42	Vox Jox	90
Higher Ground	46	Music Video	92
Jazz/Blue Notes	46	FEATURES	
In The Spirit	47	Update/Lifelines	80
Classical/Keeping Score	47	Between The Bullets	103
Studio Action	48	Market Watch	104
Songwriters & Publishers	59	CLASSIFIED	84
INTERNATIONAL	60	REAL ESTATE	86
Hits Of The World	62	HOMEFRONT	104
Global Music Pulse	63		
Canada	64		

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: SUSAN NUNZIATA

Deputy Editor: Irv Lichtman

News Editor: Marilyn A. Gillen

Director of Special Issues: Gene Scullatti; 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 Applefield 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, Lezie 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 Jamin

European Circulation Manager: Sue Dowman (London)

Tradeshaw 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

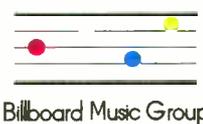
Assistant to the Publisher: Susan Mazo

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York	Washington, D.C.	Nashville
1515 Broadway	733 15th St. N.W.	49 Music Square W.
N.Y., NY 10036	Wash., D.C. 20005	Nashville, TN 37203
212-764-7300	202-783-3282	615-321-4290
edit fax 212-536-5358	fax 202-737-3833	fax 615-320-0454
sales fax 212-536-5055		
Los Angeles	London	Tokyo
5055 Wilshire Blvd.	3rd Floor	10th Floor No. 103
Los Angeles, CA 90036	23 Ridgmount St.	Sogo-Hirakawacho Bldg., 4-12
213-525-2300	London WC1E 7AH	Hirakawacho 1-chome,
fax 213-525-2394/2395	44-171-323-6686	Chiyoda-ku, Tokyo 102, Japan
	fax: 44-171-323-2314/2316	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

Commentary

DISCOUNTED SINGLES: U.K. PERSPECTIVE Low Prices Place Music Industry On A Slippery Slope

■ BY JON MAIS

With respect to "Discount Singles Spark U.S. Cost/Benefit Debate" (Billboard, Aug. 31), the same situation exists in the U.K. in regard to deals struck by record labels with major retailers to enable price discounting.

In a number of cases, new releases are given free to the trade in large quantities. This practice is not limited to unknown or growing acts, but is done frequently for records by major established acts. Independent labels, which need cash flow and are not just chasing market share, as are most major labels, cannot hope to compete.

Here in the U.K., we have a situation in which many top 20 entries have yet to make national radio playlists. The single chart moves faster than radio programmers can add records to their playlists. As a result, most stations jump on a single once it has already charted and then only with trepidation. It has become increasingly difficult to persuade programmers to play new singles before they see chart action. Yet in most cases, that sales chart action is limited to one week. The national chart in the U.K. is sales-based.

The practice of discounting is a

very dangerous one for many reasons:

- It devalues the product.
- It becomes virtually impossible to make any money on a single unless sales can be sustained over a number of weeks.
- The retailers have more power

'How can discounting the jewels in your crown be anything else other than commercial suicide?'

Jon Mais is GM of the London-based Media Research Consultants in Music, Video & Film.

than the record labels or radio stations.

- The public's perception of the value of the CD format is significantly reduced as people argue, quite rightly, that if a CD single costs 1.99 pounds, why does a CD album cost 14.99 pounds?

When the CD single was introduced, in order to justify its being more expensive than vinyl or cassette, extra tracks were added. Record companies now discount their trade prices to enable retailers to sell CD singles very cheaply, yet CD singles still contain those extra tracks. The artist is required to

spend recoupable recording costs, not to mention creative blood, in making these extra tracks, and then the label gives the finished product away.

The problem is that as long as one label follows this practice, all others do the same. What is needed is an industry directive to stop this ludicrous discount policy immediately. Otherwise, I fear, the industry gives away more than 50% of its product to the retail trade. How long will it be before retailers ask for similar terms on new album releases?

We are all on a slippery slope to oblivion. While the use of free samples with new artists is a common-sense approach, how can discounting the jewels in your crown be anything other than commercial suicide?

In the U.K., the day has already arrived, for some labels, in which a song is presented to retail and radio to see what they think of it, and if a negative reaction is received, the record is pulled from the release schedule. Who needs an A&R department when labels allow retailers to dictate terms?

There is much more to this debate; this is merely the tip of the iceberg. We must wake up and demonstrate a cohesive common purpose and far more common sense.

... U.S. Could Take (Painful) Lesson From Abroad

■ BY JON WEBSTER

Billboard's excellent analytical article on the introduction of low-ball singles pricing in the U.S. (Billboard, Aug. 31) was read with great interest here. I have worked for 15 years in the U.K. market and have watched the effect of the removal of a minimum-selling-price qualification on the singles chart here. If the U.K. experience is anything to go by, you, in the U.S., are at the top of a long, slippery slope, which—if you don't act now—will devalue your chart and singles in the eyes of the public and cost the industry a small fortune.

Whatever the principled sales chiefs quoted in the article maintain, if they are not low-balling singles now, they will be. The pressure from managers and label chiefs to get results will be too much to resist as long as sales constitute a portion of chart data. The result, of course, is that every label will be low-balling singles, and you will end up with a

level playing field where practically everyone is selling singles for 99 cents instead of \$2.99, and you are back to square one. No one has a competitive price advantage anymore, but everyone is a lot poorer. The product is also devalued in the eyes of the consumer.

'Isn't it odd that record companies will go to court to protect minimum pricing on albums but encourage retail discounting of singles?'

Jon Webster, of the Clancy Webster Partnership, is a former managing director of Virgin Records U.K.

The only answer to this is to introduce a minimum selling price in order for singles to qualify for the chart. This has not happened in the U.K. because some retailers were unhappy about providing "confidential," price-sensitive information to

the chart compilers, but is this information really sensitive? Anyone can see how much a store is selling singles for by walking through the door.

I see that SoundScan [which compiles the sales information used by the Billboard charts] is not keen to adopt this approach, but I believe that if you want sales to be part of the chart, there is no option—or a bottomless pit of low-ball pricing beckons. We work in an extremely competitive industry, and record companies need rules to protect them from themselves.

In the U.K., it costs maybe 1 million pounds to compile the chart . . . and the record industry spends at least 10 times that annually trying to distort the chart to the individual labels' advantage. Doesn't really make sense, does it?

Finally, isn't it a little odd that record companies will go to court to protect minimum pricing on albums but then positively encourage retail discounting of their own singles?

Act now before it's too late.

MICHAEL BIVINS AND BIV 10 RECORDS PRESENT

702

NO DOUBT

THE DEBUT ALBUM FEATURING THE HIT SINGLES

"STEELO" and "GET DOWN LIKE DAT"

ALBUM IN-STORES OCTOBER 8



EXECUTIVE CHIEF & BOSS: ANDRE HARRELL
EXECUTIVE PRODUCERS: MICHAEL BIVINS AND TODD RUSSAW
A&R DIRECTION: TODD "BOZAK" RUSSAW & DEREK "CHUCK BONE" O'SARIO
BIV TEN ADMINISTRATOR: STEVE COOK



©1996 BIV TEN RECORDS, A JOINT VENTURE OF MOTOWN RECORD COMPANY, L.P. AND BIV VENTURES, INC.

www.americanradiohistory.com

VelVel's Yetnikoff Links Indie Label With Navarre

■ BY PAUL VERNA

NEW YORK—Walter Yetnikoff's indie label VelVel Records has linked with indie distributor Navarre Corp., marking both the official launch of the former CBS Records chief's start-up and the branching out of Navarre as a full-service content provider.

Under the terms of an agreement announced Sept. 3, Navarre will be a minority equity partner in VelVel and the exclusive distributor of VelVel's products in North America.

VelVel, which will be run on a day-to-day basis by former Mercury Nashville senior VP/GM Bob Frank, has already signed label deals with New York indie labels Razor & Tie and Bottom Line Records. VelVel will serve as an umbrella company in making label deals.

Razor & Tie is a catalog specialist that has recently branched out into new signings with such artists as Dar Williams, Marshall Crenshaw, Graham Parker, and country parody performer Cledus "T." Judd. Bottom Line Records, headed by producer Hank Medress, is the namesake label of the New York venue owned by Allan Pep-

per and Stanley Snadowsky.

Yetnikoff declines to comment on the nature of the label deals, other than to characterize VelVel's stake in Razor & Tie as "a noncontrolling interest."

In addition to the label deals, VelVel has made the following direct signings: Atlanta-based alternative rock act Five-Eight, formerly on Sky/Ichiban Records; Band De Soleil, which features singer/songwriter Michelle Malone; and country parody performer Cledus "T." Judd. Bottom Line Records, headed by producer Hank Medress, is the namesake label of the New York venue owned by Allan Pep-

per and Stanley Snadowsky. VelVel will release soundtrack (Continued on page 99)



Sugarhill Gang Rides Again. Members of the old-school hip-hop act Sugarhill Gang stopped by the offices of Rhino Records recently to celebrate the release of "Rapper's Delight: The Best Of The Sugarhill Gang" and to discuss promotion plans with label staffers. Pictured in the back row, from left, are Ron Wiggins, national manager of urban sales; Joey "Master Gee" Robinson Jr., manager and band member; Tracey New, national manager of media relations; Quincy Newell, national urban catalog and product manager; and band member Henry "Big Bank Hank" Jackson. Pictured in the front row, from left, are Barry Benson, national manager of radio promotion, and band member Michael "Wonder Mike" Wright.

Soviet Classical Works Compiled Music From State Radio, TV Broadcasts

■ BY NIGEL HUNTER

LONDON—A gold mine of Soviet state classical recordings that span 70 years will be launched Sept. 16 in the U.K. on the specially formed Revelation label by Telstar Records, the TV-promoted compilation specialist.

The material comes from an archive located in the northern Moscow suburb of Medvedkovo. It comprises an estimated 600,000 tapes that contain 400,000 hours of music claimed to be worth around \$4 billion. It is the repertoire resource of Gosteleradio, the former Soviet state radio and TV broadcasting monopoly now known as Ostankino, and dates back to the Russian Revolution.

An initial release of 30 CDs will be followed by a monthly schedule of eight, and in January a rare repertoire series will debut with a monthly release pattern of six CDs. Revelation will be launched in continental Europe, Asia, and the U.S. later next year.

Artists and composers involved are



Summer Blockbusters Due In 4th Quarter

'Independence Day,' 'Nutty Professor' Lead Vid Pack

■ BY EILEEN FITZPATRICK

LOS ANGELES—Retailers' holiday wishes are becoming a reality, as the last of the summer blockbusters have been dropped into the fourth quarter sell-through video schedule.

After weeks of speculation, 20th Century Fox Home Entertainment has scheduled "Independence Day" for a Nov. 22 street date, according to a Fox spokesman. Retail price for the title will be \$22.98.

Fox will release marketing details for the title Sept. 10. The plan is expected to contain multiple consumer offers.

Meanwhile, MCA/Universal Home Video has slated the Eddie Murphy comedy "The Nutty Professor" for a

Nov. 12 street date. Retail price is \$22.98, with a \$14.95 minimum advertised price.

The summer's highest grossing movie, "Independence Day" has taken in more than \$281 million at the box office, while "The Nutty Professor" has grossed in excess of \$120 million, landing in the No. 5 spot for the summer.

Of the remaining top five, "Twister," which grossed more than \$239 million, will be released by Warner Home Video Oct. 1. "Mission: Impossible," which raked in \$178 million, will be released by Paramount Home Video Nov. 12, putting it head-to-head with "The Nutty Professor."

Sell-through retailers, though, will not be getting a piece of Buena Vista Home Video's "The Rock," the summer's fourth-biggest box-office grosser. A spokesman for Buena Vista says the company will release the title as a rental in the fourth quarter.

Although dealers are disappointed that "The Rock" won't be added to the schedule, they aren't surprised.



"It's a safe bet to do 'The Rock' as a rental," says Tower Video VP John Thrasher. "Besides, Buena Vista has a ton of sell-through titles for the fourth quarter."

Indeed, Buena Vista's schedule is loaded with power. "Toy Story" is expected to meet or exceed sales of 30 million units. The supplier also has "Oliver And Company," "James And The Giant Peach," "Muppet Treasure Island," and several re-promotes on the schedule.

As was the case with "Mission: Impossible," MCA will release "The Nutty Professor" without the marketing support of a tie-in partner.

"It was a matter of timing," says MCA executive VP Andrew Kairey. "[The choice] was either to come out in the fourth quarter without a partner or wait until the first quarter with a tie-in partner. There is tremendous upside to release the title now, and a partner won't make or break the title."

Kairey says the marketing campaign for "The Nutty Professor" will be "one of the richest since 'Jurassic Park' and 'Apollo 13.'"

MCA will begin network television (Continued on page 96)

American To Fill Sony Chinese Repertoire Post

■ BY GEOFF BURPEE

HONG KONG—Bucking a business trend in Asia, Sony Music has appointed an American, Matthew Allison, as its head of Chinese repertoire development in the region.

Other multinational record companies, including BMG, EMI, and Warner, recently named Chinese executives to comparable posts (Billboard, June 22), suggesting an acceleration in the transfer of responsibility from expatriate Westerners to Asian nationals.

"The nationality question is irrelevant," says Sony Music Asia senior VP Martin Davis. "I disagree with some others who think it's crucial to have a Chinese person running [this sector]. We need someone who knows the language and is fully integrated into the society. Matthew is that person." He adds, "For us, regionally, this [appointment] means that we are serious about developing Chinese repertoire."

Allison, who is fluent in Mandarin Chinese, becomes VP, greater China region, for Sony Music Asia, reporting to Davis. The post consolidates the leadership of the company's Taiwan, China, and Hong Kong operations; Allison is based in Taipei, Taiwan.

Allison joined Sony Music International in July 1992 and a year later was appointed managing director, Taiwan and China, by Davis' predecessor, Patrick Hurley. Previously, Allison worked with American Express in Taiwan and Booz, Allen and Hamilton in Singapore.

"It's critical to have an appreciation of Chinese music and Chinese popular culture," Allison says, "and an under-

Lightyear Expands Universe With Jazz, Reggae, Publishing Forays

■ BY IRV LICHTMAN

NEW YORK—Lightyear Entertainment, a strong force in the children's audio and video markets, is extending its reach with a series of initiatives that include a licensing deal with reggae label Tuff Gong International U.S., entry into the jazz field, and the establishment of two music publishing companies.

"Niche music with breakout potential" is how Arnold Holland, president of Lightyear, defines his company's thrust into the pop album market.

Lightyear, based here, will celebrate its 10th anniversary in 1997. It is particularly well known for its Stories to Remember video line, as well as for its U.N. 50th-anniversary show "People," which has appeared on the Disney Channel and for which the company has released a soundtrack album. Lightyear also releases concert videos featuring Elvis Presley.

Of the company's new music direction, "It's back to what I love most," says Holland, a lawyer whose music-

industry career goes back two decades, when he started a seven-year career in the legal department of Capitol Records; that post was followed by a seven-year stint with RCA Records in New York.

With recently released product and other works in the hopper, Holland predicts that by the end of the year, revenues from Lightyear's new areas will account for 50% of his business and that "in a few years," the figure will be 70%. Holland says he hopes to triple the company's annual revenue of \$5 million in three years. In addition, Holland sees a well-defined flow of product stemming from three areas: self-production, licensing, and distribution.

In licensing, Lightyear has embarked on a mission to, in Holland's words, "bring reggae to young people," via a deal with Cassandra Goins' Tuff Gong International U.S., the recently opened branch of the Jamaica-based Marley family label. In turn, Gong will distribute Lightyear product in the Caribbean.

(Continued on page 103)



Canadian Gold Rush. Set to perform songs from her latest album, "Boys For Pele," at Massey Hall in Toronto, Atlantic recording artist Tori Amos is presented with a Canadian gold award for the set. Presenting the plaque, from left, are Joanna Dine, publicity coordinator, Warner Music Canada; Amos; Roger Desjardins, national artist relations manager, Warner Music Canada; and Doug Raaflaub, Elektra/Atlantic marketing manager, Warner Music Canada.

No one makes a classic song
unforgettable like
Natalie Cole.

Stardust

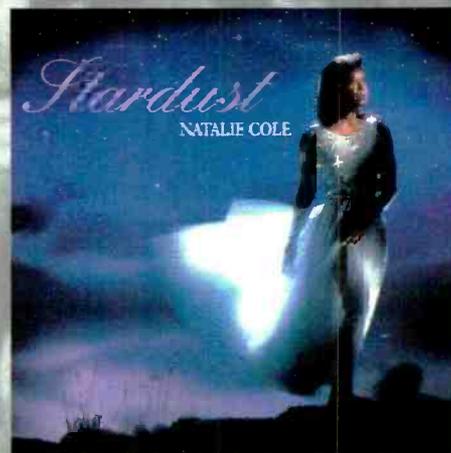
NATALIE COLE

Eighteen splendid selections from the
standards songbook, including songs
made popular by Nat "King" Cole
and other greats.

Features "When I Fall In Love,"
a father/daughter duet
across time that rekindles the emotional magic
of *Unforgettable's* Grammy-winning title track.

In stores September 24

Don't miss Natalie's upcoming appearances:
September 21 & 22 - Entertainment This Week
September 23 - Oprah
September 24 - Dateline NBC
September 26 - The Tonight Show



Produced by Natalie Cole, Phil Ramone,
David Foster, George Duke
Executive Producer: Natalie Cole
Management: Dan Cleary Management Associates

On Elektra compact discs and
digital cassettes.

<http://www.elektra.com>



USA 11
61048-274

© 1996 Elektra Entertainment Group, a division of Warner Communications Inc. A Time Warner Company

Artists & Music

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

Phil Collins Shines On Atlantic/Warner Int'l Set

This story was written by Melinda Newman in New York and Jeff Clark-Meads in London.

Following the dissolution of his marriage, his split from Genesis, and a move from his native England to Switzerland, Phil Collins has emerged from a tumultuous time to one of the brightest periods of his life.



COLLINS

That newfound jubilation inhabits "Dance Into The Light," Collins' first solo album since 1993's "Both Sides." The Oct. 22 release marks the first Collins project that will be handled by Warner companies throughout the world. Previously, Collins' records came out on Virgin in

the U.K. Now, he is signed to Warner Music International there and for the world outside of North America, where he remains signed to Atlantic Records.

"Dance Into The Light" stands in stark contrast to "Both Sides," which was a personal, somber look at his dissolving marriage and his take on certain social issues. Collins recorded the album completely by himself



at his house.

The new album is as bright as "Both Sides" was somber. Co-produced with Hugh Padgham, "Dance Into The Light" features primarily upbeat material and a full band.

"A lot of people have said to me, 'It's nice to have the old Phil Collins back,'" says Collins' longtime manager, Tony
(Continued on page 20)

Reprise Finds 'Dance' Partners For Ferry's 'Phenomenon' Track



The soundtrack to "Phenomenon," on Reprise Records, has prompted a bit of a self-fulfilling prophecy. In addition to spawning a monster hit for Eric Clapton, "Change The World," it has generated acclaim—and airplay—for enigmatic singer Bryan Ferry.

His cut on the project, "Dance With Life (Brilliant Light)," has received spins at triple-A and AC radio stations.

Hot AC KFMB (Star 100) San Diego, which was responsible for breaking the BoDeans' first mainstream hit, "Closer To Free," added the Ferry track to distinguish itself on the radio dial.

"The song plays a key role in a big movie with the biggest movie star these days, John Travolta," says PD Tracy Johnson. "We love the artist because he's cool and he's been around a long time."

Adds Rich Fitzgerald, executive VP/GM of Reprise, "I think it's one of the best songs I've heard Bryan Ferry do as a solo artist."

CHUCK TAYLOR

WB Has 'Live Art' Design Marketing Expands For Flecktones Set

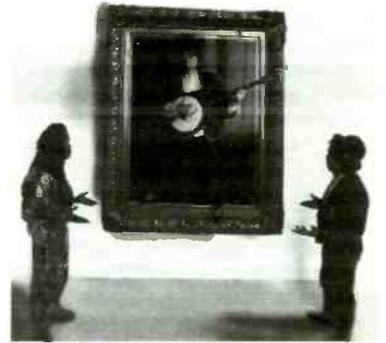
■ BY TERRI HORAK

NEW YORK—For the Sept. 10 release of "Live Art" by Béla Fleck & the Flecktones, Warner Bros. has created a broad web of marketing plans centered around the considerable, diverse fan base for the imaginative banjo player and his musical companions.

The album, a mix of old and new material, is a treasure trove of music, and with the band's popularity as a live act higher than ever, the label is understandably excited about its potential.

"They play over 150 dates a year, and that's what has driven sales, so a live album is a natural. We expect it to be his best record ever," says Chris Palmer, VP of progressive music for Warner Reprise Nashville.

"It seems like our live shows are what people know us for, and yet we've



BÉLA FLECK & THE FLECKTONES

never really put that out there, so it feels like a real honest way to do a record," says Fleck.

The set is culled from concerts over the past four years. In addition to Fleck and the Flecktones—bassist Victor Wooten and drummer Roy

(Continued on page 99)

Crouch Feted On Tribute Warner Alliance Gathers Top Acts

■ BY DEBORAH EVANS PRICE

NASHVILLE—Ask any artist in contemporary Christian music to name his or her principal influence, and most will mention Andraé Crouch, a singer/songwriter/pastor whose songs have not only found chart success but have earned a place among classic church hymnals.



CROUCH

To salute that enduring impact, Warner Alliance assembled some of the top names in contemporary Christian music—including CeCe Winans, Wayne Watson, Twila Paris, and

Michael W. Smith—to record an album of Crouch hits, such as "Take Me Back," "To God Be The Glory," and "The Blood Will Never Lose Its Power." Titled "Tribute: The Songs Of Andraé Crouch," the project will be



released Sept. 24 with distribution through Warner Christian Distribution.

"I'm so excited about the record," says Crouch. "It's overwhelming most of all to be alive and to be able to witness this. Most gospel artists and writers I know who've had tributes done of their music are already deceased, and I'm grateful that I'm alive and still young."
(Continued on page 50)

Capricorn/Mercury's 311 Vows Loyalty To Fan Base

■ BY DOUG REECE

LOS ANGELES—The irony that "Down," an MTV and modern rock radio hit by Capricorn/Mercury recording act 311, was written as a tribute to the band's hardcore audience is not lost on vocalist/guitarist Nicholas Hexum.

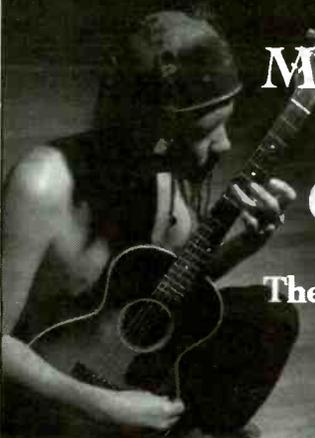
For the week ending Sept. 1, the track was the most-played song at modern rock stations, beating out such big-name competitors as R.E.M.'s "E-Bow The Letter," Soundgarden's "Burden In My Hand," and Pearl Jam's "Who You Are," according to Broadcast Data Systems.

But now that 311's self-titled album is at No. 13 on The Billboard 200 and has sold more than 696,000 units, according to SoundScan, Hexum says



311

the band is even more dedicated to the core group of fans who have been behind it during its slow build from the underground to the upper reaches of the album and singles
(Continued on page 91)



MICHAEL HEDGES

oracle

The New Instrumental Album

STREET DATE
OCTOBER 1ST

Hedges is an acoustic guitar icon... delivering engaging, offbeat and transcendental performances.



"25 Guitarists Who Shook The World."
—GUITAR PLAYER MAGAZINE

"100 Greatest Guitarists Of All Time."
—MUSICIAN MAGAZINE

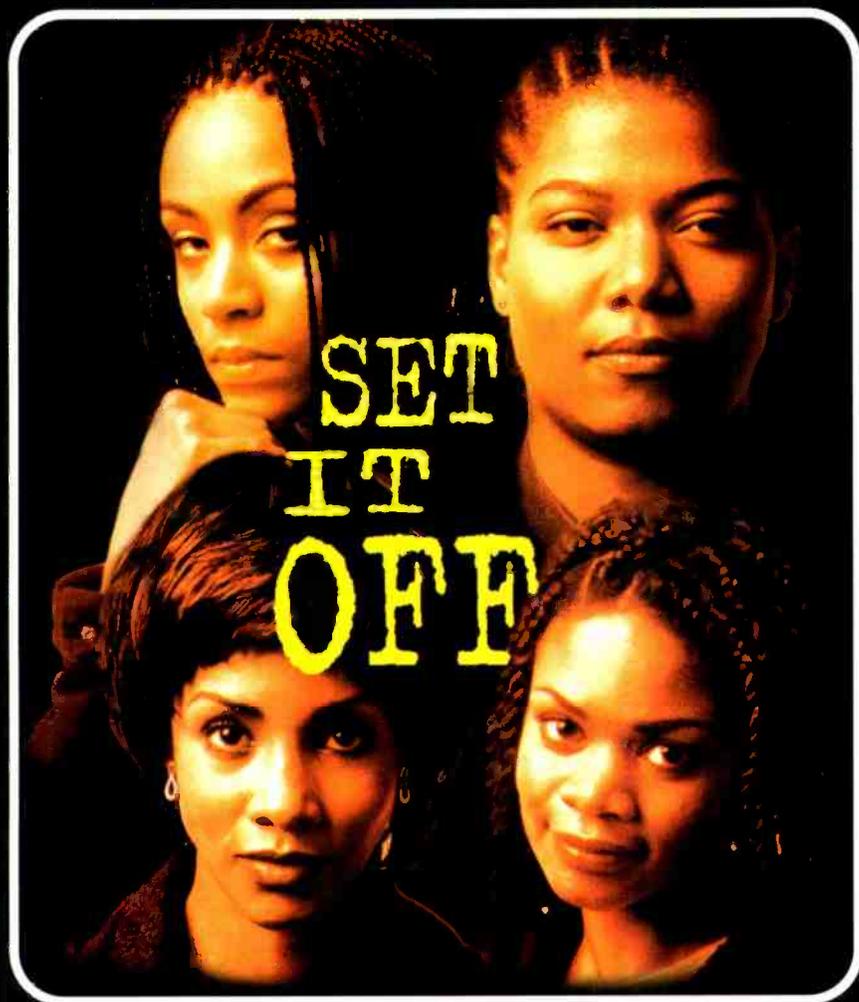
For A Sneak Preview Call:
1-800-444-MUSIC (x401)

ACOUSTIC DIVINITY.

www.windham.com



© 1996, Windham Hill Records



Eastwest/EEG would like to extend a special thanks to these artists and friends...

Darryl (Delite) Allamby; Atlas/Third Rail Entertainment; Blulight; Bone Thugs-N-Harmony; Brandy; Jamali Cathorn; Gordon Chambers; Keith Crouch; Nikki D; Jerry "Pe-Bass" Duplessis; Barry Eastmond; The 88X Unit for Gaphlin' Entertainment Group; En Vogue; Marqueze Etheridge; Da 5 Footaz; Flavor Unit Entertainment; The Fugees; G-Funk Music, Inc./Def Jam Music Group; Goodie Mob; H Squad; Trevor Horn; Chaka Khan; Mark 45 King; Gladys Knight; LaFace Records; Billy Lawrence; MC Lyte; Ivan Matias; MCA Records; Ray J. Norwood; Organized Noize; Queen Latifah; DJ Rectangle; Busta Rhymes; Ruthless Records; DJ Scratch; Seal; Simply Red; So What Arts; Swoop & Bright Productions; Tamia; DJ U-Neek; X-Man; Warner Bros. Records; ZTT Records

...for their invaluable help in bringing together the original soundtrack to the New Line Cinema Motion Picture

SET IT OFF

Featuring new music by

Brandy, Tamia, Gladys Knight & Chaka Khan; Organized Noize featuring Queen Latifah; Bone Thugs-N-Harmony; En Vogue; Busta Rhymes; Seal; Simply Red; Goodie Mob; Ray J; Queen Latifah; Billy Lawrence featuring MC Lyte; Blulight; Da 5 Footaz; X-Man featuring H Squad

NEW LINE CINEMA Presents A PEAK PRODUCTION Film by F. GARY GRAY JADA PINKETT QUEEN LATIFAH 'SET IT OFF' VIVICA A. FOX JOHN C. MCGINLEY KIMBERLY ELISE and BLAIR UNDERWOOD CASTING BY ROBI REED-HUMES, C.S.A.
 COSTUME DESIGNER SYLVIA VEGA VASQUEZ SOUNDTRACK EXECUTIVE PRODUCER SYLVIA RHONE SOUNDTRACK CO-EXECUTIVE PRODUCERS ORGANIZED NOIZE PRODUCTIONS and MERLIN BOBB MUSIC BY CHRISTOPHER YOUNG EDITED BY JOHN CARTER, A.C.E. PRODUCTION DESIGNER ROBB WILSON KING DIRECTOR OF PHOTOGRAPHY MARC RESHOVSKY
 ASSOCIATE PRODUCER ROBERT J. DEGUS PRODUCERS TAKASHI BUFFORD ALLEN ALSOBROOK EXECUTIVE PRODUCERS MARY PARENT F. GARY GRAY STORY BY TAKASHI BUFFORD SCREENPLAY BY TAKASHI BUFFORD and KATE LANIER PRODUCED BY DALE POLLOCK and OREN KOULES DIRECTED BY F. GARY GRAY
 R RESTRICTED UNDER 17 REQUIRES ACCOMPANIMENT PARENT STRONGLY CAUTIONS
 www.setitoff.com
 ©1998 New Line Productions, Inc. All Rights Reserved
 DOLBY DIGITAL
 SDDS Sony Dynamic Digital Sound
 NEW LINE CINEMA

Soundtrack Executive Producer: Sylvia Rhone • Soundtrack Co-Executive Producers: Organized Noize Productions and Merlin Bobb

In stores September 24

On Eastwest Records America compact discs, cassettes and records. <http://www.elektra.com>
 61951-1/2/4 61981-2/4 (clean)



'Mac' Attack Sustained By Los Del Rio Album

BY DOUG REECE

LOS ANGELES—Los Del Rio's "Macarena" has topped the Hot 100 for seven weeks and has been included on numerous compilation albums, but it wasn't until the week ending Sept. 7 that the act's 32nd album, "Macarena Non Stop," broke into the top 100 of The Billboard 200.

The accomplishment made Antonio Romero and longtime partner Raphael Ruiz, the unassuming 48-year-old Spaniards collectively known as Los Del Rio, Heatseekers Impact artists.

"Macarena Non Stop," released by BMG Latin/Ariola June 4, contains several versions of the song, along with some new material. It peaked on the Heatseekers chart Aug. 31.

The album, which has sold more than 58,000 units, according to SoundScan, is No. 75 this week. For the second consecutive week, it has received the Pacesetter distinction for the greatest sales gain.

Remarkably, the "Macarena" single from that album has sold more than 225,000 units since June 11, according to SoundScan.

The song and its accompanying dance have created a worldwide stir that began when BMG released the first all-Spanish version of the track. The original recording was on indie label Zafiro, which teamed with BMG in 1994 (Billboard, July 27).

Eventually, the song was included on a few various-artists albums and the act's 1994 "A Mi Me Gusta," which has sold 58,000 units, according to SoundScan.

Romero, who has admitted that the success of the single took him by surprise, says he suspects that the cross-generational, cross-genre appeal of the song is due to its celebratory spirit.

"Macarena" is a revelation of happiness, and that happiness is captured in the rhythm of the song," he says. "It



LOS DEL RIO

puts the world in agreement to dance and celebrate."

Still, Romero says that he hopes the massive success of the song he composed will help draw attention to other material in the group's expansive catalog.

Rogelio Macin, BMG Latin marketing and sales manager for the West Coast and Central regions, says that the impressive debut of "Macarena Non Stop" was heavily prepped by earlier BMG releases that feature different versions of the single.

"A Mi Me Gusta" sold a half-million (Continued on page 96)



Chicago Push Forges 'Irresistible' Polka

Push Records Act Expands Beyond Traditional Audience

BY JIM BESSMAN

NEW YORK—Sensing an opportunity to broaden the exposure of polka music in general and his band Chicago Push in particular, Lenny Gomulka is following last year's Grammy-nominated album "For Old Times Sake" with a set that he feels will please his traditional Polish audience while drawing wider support.

Gomulka and Chicago Push's "Irresistible You" launches Sept. 27 on the veteran "push" polka-style bandleader's self-marketed Push Records. Produced and arranged by Gomulka at top polka studio Peppermint Productions in Youngstown, Ohio, the disc, notes Estelle Gomulka, Lenny's wife and label jack-of-all-trades, "has something for everyone." Specifically, it is a mix of Gomulka originals with covers of both traditional Polish polka fare and pop hits, which are given Gomulka's high-ener-



gy push-polka treatment.

Virginia Ruda, co-owner with husband Don of Ruda's Polkas and Polish Gifts in Buffalo, N.Y., a Polish polka stronghold, says, "Lenny's very popular in this district. He has played here on different church affairs, like Dyngus Day, and the next day, people come in and ask when his new album's coming out."

Dyngus Day, of course, is the day after Easter, when a favorite Polish tradition calls for boys to wake up girls by dousing them with water and "beating" them with pussy willows, only to have the girls even the score the next day by throwing perfume on the boys.

With "Irresistible You," Gomulka clearly looks beyond just this traditional ethnic stronghold, however.

"I try to pick tunes that people within our demo will like, as well as songs that will attract the kids," says Gomulka, whose "Doodle Lee Do Polka" hit from "For Old Times Sake" covered Eddie Cantor, while its "Havin' A Party (Mr. D.J.)," was a nod to Sam Cooke. This time out, on the pop side, Gomulka covers the Chipmunks with "The Witchdoctor Polka" ("I rewrote the lead line a bit," he says, "but it has the same 'Oo-ee-oo-ah-ahs") and an instrumental tune, (Continued on page 103)

Greatest-Hits Sets By James Taylor, Doobies Top Certs

BY CHRIS MORRIS

LOS ANGELES—Greatest-hits collections racked up fresh lodes of platinum in August, as compilations of best-sellers by James Taylor, the Doobie Brothers, and Aerosmith were among the top certified albums, according to the Recording Industry Assn. of America (RIAA).

"James Taylor's Greatest Hits" (Warner Bros.) was certified for sales of 11 million, while the Doobie Brothers' "Best Of The Doobies" (Warner Bros.) topped 10 million and "Aerosmith's Greatest Hits" (Columbia) vaulted over the 9 million mark.

These three records trail the two

top-selling hits packages, "Eagles—Their Greatest Hits 1971-1975" (Asylum, 22 million) and Elton John's "Greatest Hits" (MCA, 13 million).

ZZ Top's "Eliminator" also leaped over the 10 million mark in August. The 1983 Warner Bros. album is the Texas rock'n'roll band's best-selling set.

"Van Halen," the metal band's 1978 Warner Bros. debut, shot to 10 million units. The album becomes only the seventh bow to reach that plateau; other debutants that have sold at that level or better include Boston (15 million), Hootie & the Blowfish (14 million), Guns N' Roses (13 million), Meat Loaf (12 million), Whitney Houston (12



DOOBIE BROTHERS

million), and Alanis Morissette (11 million).

Sheryl Crow's 1994 debut, "Tuesday Night Music Club," arrived at certified sales of 6 million, tying with Peter Frampton's "Frampton Comes Alive!" and Janet Jackson's "Rhythm Nation 1814" as A&M's best-selling album.

Annie Lennox collected her first multiplatinum award, for her 1992 Arista album "Diva," which went double platinum last month.

Metallica's current Elektra set,

"Load," sprinted to triple platinum, becoming the hard rock band's sixth multiplatinum album.

First-time million sellers for the month included modern rock thrush Jewel (Atlantic), children's songster Raffi (MCA), and Orange County, Calif., alternative rock act No Doubt (Trauma/Interscope).

Signing on in the gold-album category were pop hip-hopper Jon B (550 Music), pop/R&B singer Deborah Cox (Arista), blues giant Buddy Guy (Silverstone), rappers Lost Boyz (Pallas/Universal), modern rock juggernaut Primitive Radio Gods (Columbia), country songbird Mindy McCready (BNA Entertainment), and, for his inspirational album "Precious Memories," the pride of Mayberry—Andy Griffith (Sparrow).

Two singles were certified double (Continued on page 93)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Dave Novik is promoted to senior VP of international A&R at RCA Records in New York. He was senior VP of A&R.

Alan Grunblatt is promoted to senior VP at Relativity Records in New York. He was VP of marketing and promotion.

Mike Worthington is appointed head of sales at the Enclave in New York. He was director of sales at Atlantic Records.

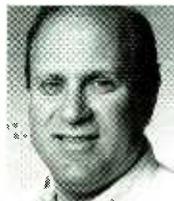
Jeffery Fey is promoted to senior director of art and design at Capitol Records in Hollywood, Calif. He was director of art and design.

Dennis Morgan is named worldwide director of sales and special projects for Drive Entertainment in Los Angeles. He was general sales manager for AGP Productions.

Heather Davis is promoted to director of media relations, West Coast, for Epic Records in Santa Monica, Calif. She was associate



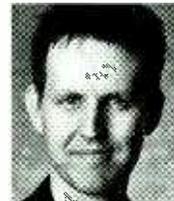
NOVIK



GRUNBLATT



WORTHINGTON



FEY



COLEMAN



SNOW



MCHUGH



BROUCEK

director of media relations.

Priority Records in Los Angeles appoints Robert Redd Jr. marketing manager for rap/hip-hop artists and promotes Dana Mason to advertising manager. They were, respectively, director of promotions for Lench Mob Records and A&R coordinator for Priority.

Bill Smith is promoted to national manager of promotion for Rhino Records in Los Angeles. He was manager of college radio.

Angela Hart is named public relations manager for Reunion Records

in Nashville. She was a publicist with the Press Network.

PUBLISHING. Kathy Coleman is named VP of motion picture and television music/creative for MCA Music Publishing in Los Angeles.

Tina Snow is appointed creative director of catalog for Sony/ATV Music Publishing in Santa Monica. She was creative director for PolyGram Publishing.

Ramon Arias is promoted to the dual positions of director of Latin talent acquisition, East Coast, and

director of talent acquisition, East Coast, in New York. He was creative director, East Coast.

RELATED FIELDS. New Line Cinema in Los Angeles names Jonathan McHugh VP of soundtracks and Paul Broucek VP of music. They were, respectively, director of film music for A&M Records and an independent music supervisor.

MCA Concerts Canada promotes Don Simpson to executive VP/managing director in Toronto and names Donald Tarlton executive VP in

Montreal. They were, respectively, senior VP/CFO and head of BCL Entertainment Corp.

In addition, MCA Concerts Canada promotes Steve Herman to senior VP, Central division, and names Mark Norman senior VP, West division. They were, respectively, VP of talent and head of Periscope.

Dwight Halderman is appointed president of B.L.T. Management in Nashville. He was associate manager at the Ken Stilts Co.



RONNIE DeVOE
MICHAEL BIVINS

BOBBY BROWN
RALPH TRESVANT

RICKY BELL
JOHNNY GILL

NEW EDITION



HOME AGAIN

Includes the NUMBER ONE GOLD SINGLE "Hit Me Off"
IN STORES NOW

Wilco Sees Double Over 'There'

Reprise 2-Disc Set Shows Stylistic Stretch

BY CRAIG ROSEN

LOS ANGELES—When Virgin Records released a double CD of new material by the Smashing Pumpkins last year, the band was already a million-selling modern rock powerhouse. It was still a risky move, but the band had a legion of loyal fans willing to splurge on a double disc. The same can't be said of Wilco, a critically acclaimed but as-yet-unproven commercial force.

Nonetheless, Reprise Records, demonstrating its faith in the band, will release the two-CD "Being There" on Oct. 22, and the Wilco faithful will undoubtedly be pleased—but they might be in for a big surprise. On "Being There," the band not only gives its fans twice the music, but it also moves beyond the country-rock sound with which it has been closely identified.

The result is a diverse collection of songs that set Wilco apart from the so-called "No Depression" movement of new country-rock acts and secure its position as one of the most promising new American bands of the '90s. On the 19-track set, the band recalls such classic works as Big Star's "Misunder-



WILCO

stood" and "Sunken Treasures," the Rolling Stones' "Monday," and the Beach Boys' "Outta Mind (Outta Sight)."

Gary Briggs, VP of artist development at Reprise, says that there was initial concern at the label when it learned that Wilco wanted to release a double CD. After all, Wilco's debut album, 1995's "A.M.," has sold only 62,000 copies, according to SoundScan.

"There was a lot of apprehension until people took it home, put on the headphones, listened, and smoked 'em if they got 'em," says Briggs.

After the Reprise brass was sufficiently impressed with the album, a deal was cut. Wilco will take a cut in its royalties and Reprise will reduce its profits in order to make the two-CD set available for \$16.98

list.

Wilco singer/guitarist Jeff Tweedy says, "We wanted to make it a double without making it a nightmare financially for the people that want to buy it."

Joel Oberstein, director of retail operations for the 10-store, Simi Valley, Calif.-based Tempo Music & Video, applauds the double CD and the pricing. "Wilco could put out a boxed set of new material, and it still wouldn't be enough. Jeff Tweedy is one of the best songwriters around right now."

Tweedy says that the band, which spun off from the late Uncle Tupelo, didn't intend to record a double album—it just evolved. "We started

(Continued on page 22)



The Sounds Of Garbage. The members of Garbage and execs from Almo Sounds congratulate one another on the gold certification of Garbage's label debut. The gold album is the first for the band, as well as for the new label. Shown, from left, are Paul Kremen, Almo Sounds GM; Garbage's Steve Marker and Duke Erickson; Bob Bortnick, Almo Sounds director of A&R; Jerry Moss, Almo Sounds chairman/president; Garbage's Shirley Manson; Garbage manager Shannon O'Shea, and Garbage's Butch Vig.

Immortal/Epic Returns To Street For Korn's 2nd Set

BY STEVE MIRKIN

NEW YORK—After selling more than 700,000 copies of Korn's debut album, how does Immortal/Epic propose to market the band's sophomore effort, "Life Is Peachy"? By doing the same thing again.

"If it ain't broke, you don't fix it," is how Al Masocco, West Coast senior director of product management at Epic, summarizes the label's approach to the Oct. 15 release. "This band is kind of like the James Dean of rock'n'roll. We pulled it out of the garage and ran it around the block."

The band's impressive sales figures (Epic is still selling about 6,000



KORN

copies a week of the self-titled first album) were accomplished with minimal support from radio, press, or MTV, Masocco says. "It was a completely grass-roots campaign," with near-constant touring and street-level tactics, he notes.

Paul Pontouf, the VP of A&R at Immortal who signed the band, has been pleased by the band's steady growth. "Korn's not a band that's going to be an MTV darling or a radio darling," he says. "I'm pleased with how it's progressed. It's been very natural."

Jonathan Davis, Korn's lead singer, agrees. "We've gotten big because we are so underground. Kids hold something like that true to their heart. I want to keep it like that. We're gonna do it all over again, not trying to blow up too much. This band is successful because we kept it there; the challenge is to keep it

(Continued on page 18)

Benefit Concert Rocks Foundation; K-tel Brings Back '70s Classics

THE REAL 'REAL WORLD': The Pedro Zamora Foundation, named after the cast member of MTV's "Real World" who died of AIDS a few years ago, will host its first benefit concert Oct. 5 at the Los Angeles Forum.

Confirmed to appear are Joan Osborne, Extra Fancy, Soul Asylum, the Presidents Of The United States Of America, and Jewel. Other acts will be added.

"We're approaching bands who are sensitive to the cause, as well as people who have some sort of draw or their music or philosophy advances our agenda of educating America's youth about AIDS," says Pedro Zamora Foundation president Brian Quintana. He cites Brian Grillo, lead singer of Extra Fancy, who is HIV-positive and has emerged as an AIDS activist. However, Quintana stresses that it is up to the "individual participating artist as to whether they want to make any kind of [onstage] comments, personal or political, that they feel appropriate."

Sponsors of the show include MTV, local radio station KROQ, Ticketmaster, and Westwood One. At this point, MTV has pledged to support the concert on the air via news coverage but has not committed to airing any of the event.

The concert will take place on the day that was supposed to see Rock the Vote's benefit show across town at Universal Amphitheater (the Beat, Billboard, Aug. 31). The Rock the Vote show has since been cancelled, and Quintana says that the Pedro Zamora Foundation is working on ways to incorporate Rock the Vote into its concert.

"I've invited them to have a large presence at our event," says Quintana. "We're discussing possibilities, such as setting up tables to register voters."

The Pedro Zamora Foundation funds its own educational programs and works with other AIDS charities that help educate people about the disease. One of its primary beneficiaries is the Pedro Zamora Youth HIV Clinic in Los Angeles.

HELLO? On Oct. 8, Columbia Records will release "O Come All Ye Faithful," an album of traditional and original Christmas tunes, with proceeds going to Rock for Choice. Among the acts contributing tracks are the Presidents Of The United States Of America, Sponge, Bush, Mike Watt, Henry Rollins, Luscious Jackson, Juliana Hatfield, Wool, and Deep Forest.

I am an ardent supporter of a woman's right to choose whether to bear a child. However, it seems a little weird, if not downright distasteful, to have a pro-choice album centered around a holiday that celebrates the birth of Jesus—or anyone's birth, for that matter. It also brings religion smack-dab into the issue, which has always been the pro-lifers' tactic. What were they thinking? Life was so much easier when Christmas albums benefited the Special Olympics.



by Melinda Newman

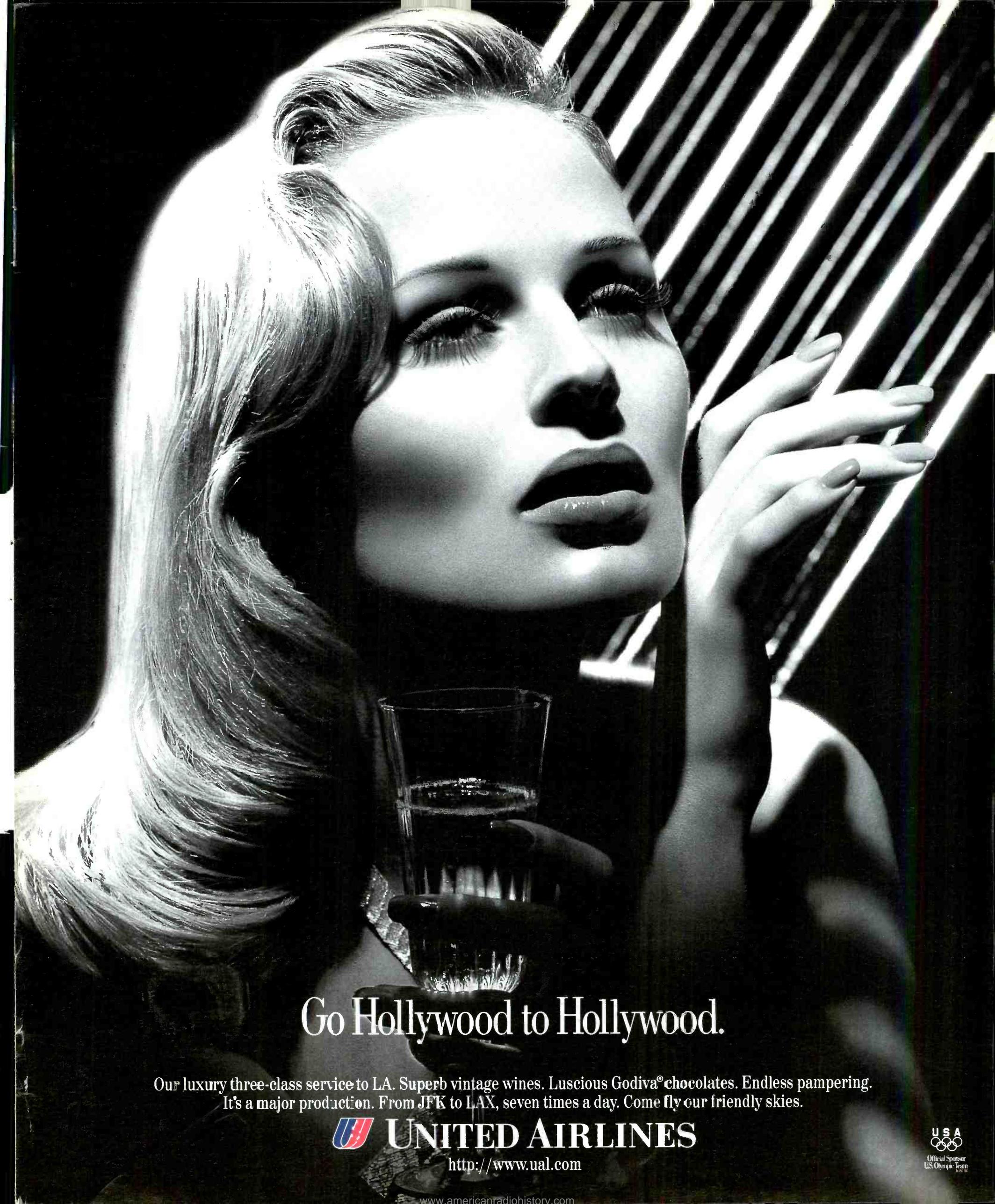
LONG LIVE K-TEL: Coming back to work after the long Labor Day weekend was made much easier with the arrival of five classic K-tel packages of '70s music reissued on CD for the first time and with the original artwork. I returned to my youth as the "Believe In Music" collection

hit my desk, given that I purchased the set on LP more than 20 years ago. Unlike Rhino's Have a Nice Day series, which has the benefit of hindsight, the beauty of these collections is that they came out when the songs were current (or relatively current). "Believe In Music" focuses on such tasty 1972 chestnuts as "Something's Wrong With Me" by Austin Roberts and "How Do You Do?" by Mouth & Mac Neal—prime songs for me when I was in fifth grade. The sound on the sets is not great, but the memories are divine. Best of all, the covers carry that now arcane message "stereo (can also be played on mono)."

THIS AND THAT: Primitive Radio Gods' breakthrough hit "Standing Outside A Broken Phone Booth With Money In My Hand" takes its name from a song on Bruce Cockburn's "Further Adventures Of . . ." album. PRG's Chris O'Connor says he was at a loss for a title to the song, pulled out Cockburn's album, and voila!—he swiped the title . . . Point Blank/Virgin artist Hadda Brooks will open the fall season at the Algonquin Hotel's famed Oak Room Tuesday (10)-Sept. 22 in New York . . . On the duets front, the first single from the forthcoming Catherine album is "Four Leaf Clover," a duet between lead singer Mark Rew and D'arcy from the Smashing Pumpkins. D'arcy is married to Catherine drummer Kerry Brown. Meanwhile, the title track from Terrell's new album, "Beautiful Side Of Madness," is a duet with Joan Osborne. There are no plans to release the track as a single.

Ruby Terry does it, and does it right, with great gospel music that will rock your soul on "God Can Do It", her newest release from





Go Hollywood to Hollywood.

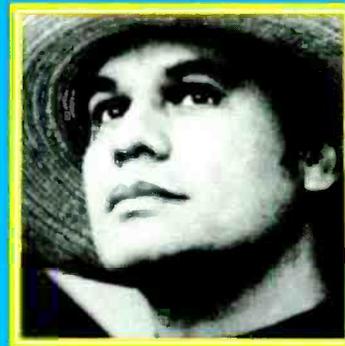
Our luxury three-class service to LA. Superb vintage wines. Luscious Godiva® chocolates. Endless pampering. It's a major production. From JFK to LAX, seven times a day. Come fly our friendly skies.

 **UNITED AIRLINES**

<http://www.ual.com>


Official Sponsor
US Olympic Team
2002

COMPOSITOR DEL AÑO
Juan Gabriel



SUPERCANCIÓN ASCAP DEL AÑO

"Fotos y Recuerdos"
Chrissie Hynde (PRS)
EMI April Music

EDITOR DEL AÑO
Vander Music Inc.



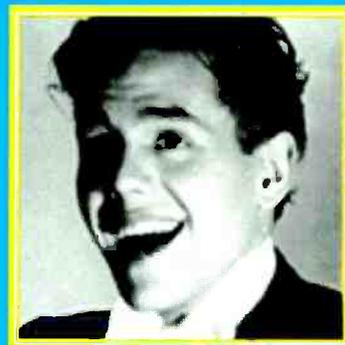
ASCAP

congratulates the

Winners of the fourth

El Premio ASCAP

SPECIAL AWARD
Desi Arnaz



TEJANO

Nadie
Armando Larrinaga
Larrinaga Music Publishing
Mafiola Music Inc.

Toma Mi Amor
Armando Larrinaga
Larrinaga Music Publishing
Mafiola Music Inc.

Linda Chaparrita
Miguel Spindola
Tohue Music Inc.

La Llama
Manny Benito
ManBen Music

La Luna Será La Luna
Manolo Marroquin (SACM)
Promociones Musicales HR SA de CV (SACM)

Ya
Raul Navaira
Zomba Golden Sands, Inc.

Donde Andará
Pete Ybarra
Zomba Golden Sands, Inc.

It's Not The End Of The World
Larry Boone*
Sony/Cross Keys Publishing

Si Quisieras
Federico Méndez (SACM)
Sony Discos Music Publishing

Diez
Beto Ramón
Zomba Golden Sands Inc.

ALTERNATIVE

La Tierra Del Olvido
Carlos Vives*
SonoInter Music Publishing

No Ha Parado De Llover
Alex
Fher
EMI Music Publishing

Pa' Mayte
Carlos Vives*
SonoInter Music Publishing

Hundido En Un Rincón
Alex
Fher
EMI Music Publishing

La Estrella
Antonio González Flores (SGAE)
BMG Songs Inc.

REGIONAL MEXICAN

El Taxista
Joan Sebastian (SACM)
Vander Music, Inc.

A Esa
Rocco Damián (SACM)
Vander Music, Inc.

Mi Corazón Lloró
Jorge Fidelín Ayala (SADAIC)
Jorge Fidelín Ayala (SADAIC)

Esa Mujer
José Guadalupe Esparza (SACM)
Vander Music, Inc.

Aunque Me Duele El Alma
Joan Sebastian (SACM)
Vander Music, Inc.

El Palo
Juan Gabriel
BMG Songs, Inc.

Vuelve Mi Amor
José Ontiveros-Carrillo (SACM)
Vander Music, Inc.

Te Amo
Rocco Damián (SACM)
Vander Music, Inc.

Presumidas S.A.
Zé Luis (SACM)
Vander Music, Inc.

El Colesterol
Fito Olivares

TROPICAL

Te Conozco Bien
Omar Alfanno
Emoa, Inc.

Se Me Sigue Olvidando
Rudy Pérez
JKMC Music Publishing, Inc.

Si Tú Supieras
Omar Alfanno
Emoa, Inc.

Estamos Solos
Jorge Luis Piloto
Lanfranco Music

Esperándote
Alicia Baroni
Nota Publishing Inc.

Se Parecía Tanto A Ti
Ricardo Vizuete
Lanfranco Music

Entre La Noche y El Día
Gustavo Márquez
Sony Discos Music Publishing

Piano
Manny Benito
Jorge Luis Piloto
Lanfranco Music
ManBen Music

Ese Hombre
Manuel Alejandro (SGAE)
Ana Magdalena (SGAE)
BMG Songs Inc.
RCA Edición Española (SGAE)

Mirándote
Cheln García
Unimúsica, Inc.

Con Tu Amor
Daniel García (SADAIC)
Mario Shajris (SADAIC)
Latin Baires, Inc.

Te Extraño, Te Olvido, Te Amo
Carlos Lara (SACM)
Vander Music, Inc.

POP

Fotos y Recuerdos
Chrissie Hynde (PRS)
EMI April Music Inc.

I Could Fall In Love
Keith Thomas
Sony Tunes Inc.
Yellow Elephant Music

Vestida De Blanco
Roberto Livi
Livi Music

Si Tú Te Vas
Enrique Iglesias
Roberto Morales
Music RC
Unimúsica Inc.

La Media Vuelta
José Alfredo Jiménez (SACM)
BMS Songs, Inc.

Agua Dulce, Agua Salá
Hal Batt*
Donato Poveda*
NMB Music
PSO Limited Inc.

Ese Hombre
María Angelica Alarcón (SCD)
José Arturo Ramírez (SCD)
María Angelica Alarcón (SCD)
José Arturo Ramírez (SCD)

Ven Junto A Mi
Claudio Bermudes
Unimúsica Inc.

annual



American Society of Composers,
Authors and Publishers

*A Shared Credit

Blues Explosion Ready To Blast Off

Matador Act's Set To Benefit From Capitol Distribution

BY DAVID SPRAGUE

NEW YORK—The Jon Spencer Blues Explosion has long been hailed as one of the most incendiary (no pun intended) bands in underground rock. Due Oct. 15, "Now I Got Worry"—the first album released as part of Matador's new distribution deal with Capitol—finds the trio poised on the brink of expanding that audience by leaps and bounds.

"We've been blown away by the amount of excitement the people at Capitol have exhibited about this record," says Chris Lombardi, co-owner of Matador. "Capitol certainly has expertise in areas like television and commercial radio, where we haven't been as successful up until now. I think the two staffs can complement each other very well."

According to Matador marketing director Christina Zafiris, Matador will initially focus its energies on nurturing the Blues Explosion's core audience. The label will service college radio with a promo-only 7-inch single of "2 Kindsa Love" approximately four weeks before the release of "Now I Got Worry."

In addition, Matador will be selling a vinyl version of the album—also to be released Oct. 15—directly to 300 mom-and-pop stores.

"The Blues Explosion is one of those bands that people who think themselves hip responded to right away, and other people fell into line behind that," says Rob O'Connor, air personality at Centenary College's WNTI Hackettstown, N.J.



JON SPENCER BLUES EXPLOSION

"We're doing a slow rollout on the record, taking a very long-term approach," says Zafiris. "The band will go out on the road in October and spend about six weeks making a circuit in the U.S., and then they'll do another set of dates beginning in January."

"Now I Got Worry," the Blues Explosion's third full-length album for Matador, ranks with the trio's most visceral work. Short, sharp retorts like "Wail," "Get Over Here," and the self-explanatory "Fuck Shit Up" burst with a primal energy that recalls a fusion of such spiritual predecessors as Screamin' Jay Hawkins and Iggy Pop.

"What we're doing is definitely steeped in tradition, but it might sometimes come off a little fractured since we're of the age that we grew up with a television-age attention span," says Spencer. "But in terms of pure sound, I suppose I did want this one to be a little rougher than 'Orange' [the band's 1994 effort],

which I tried to get a 'good' sound on. This time, we just cut loose."

After spending six years as front man and chief conceptualist with the exceedingly confrontational Pussy Galore—whose 10-release career was bookended by the ultra-raw "Groovy Hate Fuck" and the more artful "Historia De La Musica Rock"—Spencer assembled the Blues Explosion in 1992.

"Pussy Galore was definitely more of a conceptual thing than it was musical—it was more of a deliberate 'fuck you,'" says Spencer. "The Blues Explosion has never been particularly thought out; it really is just us getting together and playing rock'n'roll."

In its first year together, the trio issued three long-players. "Crypt Style" and "A Reverse Willie Horton" came out on Crypt and Public Pop Can, respectively, while Caroline issued a self-titled disc that reprised some of the material on both of those limited-pressing discs.

Since signing with Matador, the trio—which also includes Judah Bauer on guitar and drummer Russell Simins (who serves concurrently as a member of Grand Royal act Butter 08)—has issued a pair of albums, the most recent of which, "Orange," has sold 70,000 copies, according to SoundScan.

"Anything Jon Spencer is involved with is absolutely huge in this market," says Marc Burton, buyer for Minneapolis' Electric Fetus. "I think with the extra exposure he'll get through wider distribution, Spencer could hit as big as Beck did."

(Continued on next page)

Sweden's Sophie Zelmani Looks To U.S. On Columbia

BY PAUL SEXTON

LONDON—Americans will soon get their first chance to see an artist who has become a hot property in the unlikely twin territories of Sweden and Japan.

Stockholm-born singer/songwriter Sophie Zelmani makes her first visit to the U.S. next week, with a show on Wednesday (11) at New York's Mercury Lounge, as Columbia Records prepares for the Oct. 15 release of her self-titled debut album.

According to Sony Music Sweden, the album has sold 46,000 copies in Zelmani's home country, where it topped the charts and she won a Swedish Grammy for best newcomer. The artist has also achieved substantial success

in Japan; Patrick Sventelius, A&R director for local talent at Sony Music Sweden, estimates

Japanese sales of 90,000 units for the album.

Zelmani had a sellout tour in Japan, with dates in Osaka, Nagoya, and Tokyo in June and July. Her success in that

territory is an example of the strengthening musical bond between Japan and Sweden (Billboard, Sept. 7).

That is not all of the international action on the record, however—singles from it have been

(Continued on page 27)



ZELMANI

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY BUFFETT & THE CORAL REEFER BAND	Blockbuster-Sony Music Entertainment Center Camden, N.J.	Aug. 9-10	\$1,318,071 Gross Record \$37.50/\$23.50	49,698 two sellouts	Electric Factory Concerts
NEIL DIAMOND	Arrowhead Pond Anaheim, Calif.	Aug. 20-21	\$1,023,398 \$16/\$27.50/\$17.50	33,455 two sellouts	Niederlander Organization
PHISH	Red Rocks Amphitheatre Denver	Aug. 4-7	\$924,050 \$25	38,962 four sellouts	Fey Concert Co.
PHISH	Hersheypark Stadium Hershey, Pa.	Aug. 14	\$619,100 \$25	25,100 sellout	Electric Factory Concerts
REBA MCENTIRE BILLY DEAN	Palace of Auburn Hills Auburn Hills, Mich.	Aug. 31	\$564,876 \$42/\$30	18,254	Starstruck Promotions
HOOTIE & THE BLOWFISH	Hersheypark Stadium Hershey, Pa.	Aug. 15	\$555,975 \$25	22,239 25,100	Electric Factory Concerts
CRANBERRIES CRACKER	Pine Knob Music Theatre Clarkston, Mich.	Aug. 17-18	\$549,206 \$24.50/\$20.50	21,669 25,548 two shows	Cellar Door
JAMES TAYLOR	Mann Music Center Philadelphia	Aug. 8-9	\$546,545 \$35/\$27.50/\$22.50/ \$17.50	20,964 28,000 two shows	Electric Factory Concerts
STING GEGGY TAY	Shoreline Amphitheatre Mountain View, Calif.	Aug. 16	\$518,628 \$40/\$22.50	17,800 sellout	Bill Graham Presents
JIMMY BUFFETT & THE CORAL REEFER BAND	Jones Beach Theatre Wantagh, N.Y.	Aug. 22	\$517,473 \$53/\$38	11,181 sellout	Delsener/Slater Enterprises

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.

IMMORTAL/EPIC RETURNS TO STREET FOR 2ND KORN SET

(Continued from page 14)

there now."

In order to keep what Davis calls the band's integrity, Korn will not be doing a video for the album's first single, "No Place To Hide." "It's a waste of time and money," he says. In its place, the enhanced CD will include a clip of the band performing "Good God."

Epic will be aiming for the underground market by again turning to nontraditional, lifestyle-based outlets, even though Korn's sales figures have given it a higher profile. "There's a lot of interest out there," Steve Rennie, senior VP at Epic, but the label is opting for something closer to a "fan-club approach, where you keep kids so connected to the band on the street level. The whole idea was to get kids talking to kids."

To get the word out on Korn's thrashy, metallic funk, Epic will return to tattoo parlors, piercing salons, poster and T-shirt stores, head shops, local bars, clubs, coffeehouses, and skateboard shops. "You name it, we'll hit it," Masocco says.

What this means is that Epic will do "whatever it takes, whether it's sniping or guerrilla stickering or sending out 50,000 postcards to a fan club or 30-second spots to let people know the album is coming," Masocco says. And the band will once again be supporting the album through intensive touring.

One element that Epic did not utilize for the last album was the Internet, and Rennie is excited by its possibilities for Korn. "The whole idea of putting the artist directly in contact with his audience has been magnified by the Internet," he says. Korn has an active World Wide Web following, with Davis having a major presence online, and Epic has already begun to take advantage of that. In July, the band did a live Internet broadcast.

In a slightly different wrinkle on the usual online event, the label set up an 800 number for people to use to call in questions, which were then heard on the site in real-time audio. The event generated some 350,000 hits, Rennie says. Once the album is out, fans will be able to visit Korn's custom Web site. "It will become their own personal broadcasting facility," Rennie says.

In addition to the usual video and sound bites, the site is set up so the band can leave audio tour diaries. That technology will also be available for fans, who can call in and give their own reviews, which will be turned into real-time audio files and put on the Web site in 20 seconds. To make sure the maximum number of fans have access to the Web site, Epic has made a deal with GNN, America Online's Internet provider, to provide 30 minutes' free Internet access to anyone who buys a copy of

"Life Is Peachy." The software will be available on the CD and can be downloaded via a CD-ROM player.

While radio was a tough sell for Korn's first album, Masocco sees an easier path for "Life Is Peachy." Radio eventually came around on the band's debut, and the group has slowly been making friends at radio. It appeared at several station festivals this summer.

"We want to get radio in there a lot earlier this time," Masocco says. Rennie adds that with the last album, "once we got on to radio, the breadth was amazing." The label will be taking the album's first single, "No Place To Hide," to metal stations in mid-September and alternative soon afterward, eventually rolling out to album rock and college stations by Oct. 1.

Retail will be subject to the same wide rollout, with the branch and field reps priming stores for what Masocco calls an "across-the-board coast to coast full-court press."

For Pontouf, this preparation brings "more people to the party" for a band that he is confident will eventually reach platinum status. But he is wary of the band becoming overexposed. "When the time's right for MTV or Rolling Stone, it's right," he says. "We're not going to go beg and plead. Our focus is the fans. It's not about pleasing anyone else."

Billboard

MUSIC ^{18th annual} video

Conference & Awards

November 7 - 9, 1996
Crowne Plaza Parc Fifty Five Hotel
San Francisco

Special Highlights

- Keynote Address by MTV president, Judy McGrath
- Cocktail Receptions with networking opportunities
- Cutting edge panel topics -- Artist Panel, Format Forums, Major Thinkers: Top Programmers & Label Execs Face Off, Digital Production Tools, Cyberlunch and more.....
- "Meet The Artists Suites" -- your chance to tape a session with some of today's hottest acts!
- Multimedia Expo -- view latest products and services for new media.
- 18th Annual Music Video Awards

Hotel Accommodations

Crowne Plaza Parc Fifty Five Hotel

55 Cyril Magnin

San Francisco, Ca. 94102

\$149.00 single or double occupancy

For reservations, please call toll free 1-800-650-7272.

Reservations must be made by October 7th. Reservation requests received after this date will be handled on a space available basis, at the group rate.

Please state that you're with the Billboard Music Video Conference.

Registration Fees

\$360.00 Early Bird Registration

payment must be received by September 1st

\$399.00 Pre-Registration

payment must be received by October 15th

\$455.00 Full Registration

after October 15th and walk-up

Contact Information

Maureen P. Ryan, Special Events Manager

(212) 536-5002 ph. • (212) 536-1400 fax

To Register

cut out this form and mail to: Billboard Music Video Conference, attn: Maureen Ryan, 1515 Broadway, 14th Floor, New York, NY 10036 or fax to (212) 536-1400. This form may be duplicated. Please type or print clearly. Make all payments payable to Billboard Magazine.

First Name: _____ Last Name: _____

Company: _____ Title: _____

Address: _____ City: _____ State: _____ Zip: _____

Phone: _____ Fax: _____

I'm paying by: Check Money Order Visa/MC Amex

Credit Card #: _____ Expiration Date: _____

Cardholder's Name: _____ Cardholder's Signature: _____

(credit cards not valid without signature & expiration date)

Cancellation Policy: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before October 1st • Cancellations received between October 1st and October 25th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after October 25, 1996. Substitutions for registrants within the same company are permitted if requested in writing by October 31st.

San Francisco

PHIL COLLINS GOES SOLO ON UPBEAT WARNER INTERNATIONAL/ATLANTIC SET

(Continued from page 10)

Smith. "In the context of it being an up record with horns, and he's playing drums, it is the old Phil, but it's also touching new areas musically and vocally."

Musically, Collins incorporates African rhythms into many of the songs, including the title track. Such a move, he knows, is going to invite comparisons to another artist who utilized African rhythms to great advantage.

"I don't own a copy of 'Graceland'—that's the first question people are going to ask me," says Collins with a laugh. "People's idea of West African music or South African music or Senegalese music is Paul Simon. That's wrong—there are people like Johnny Clegg, Youssou N'Dour, Hugh Masekela. There's a whole world of people out there who are doing it firsthand. But Paul brought it to people's attention, and now I'm having to pay the price for it. So be it."

The song most redolent of Simon is the bouncy, humorous "You Can Wear My Hat," a wry look at fan worship. "That song is made to make you laugh," Collins says. "If you go to a concert, you'll see these kinds of people backstage or trying to get backstage, or if you check into a hotel, you're always barraged by a bunch of people saying, 'Hey Phil! Remember me? You met me 15 years ago.'"

Also utilizing African rhythms is the affecting "Lorenzo." The lyrics for the tune were written by Lorenzo Odone, the boy who was the subject of the 1992 movie "Lorenzo's Oil." While living with his parents as a toddler in Africa, Odone contracted a rare disease that stripped the coating from his nerves, leaving him incapacitated. When doctors were unable to find a cure, Odone's parents discovered that by controlling

certain substances in his diet, they could stem the disease but not cure it.

Odone's mother wrote to Collins a few years ago noting that her son—with her assistance, since he is unable to speak—had put his story in writing and would like Collins to set the lyrics to music.

Unbeknownst to Odone, Collins had seen "Lorenzo's Oil" and been tremendously moved by the story. "The story was set in Africa, and so it was no problem at all for it to fit in with what I was doing [on this album]," says Collins. "He touched my life, and I wanted to touch his life; that's how I look at it." Proceeds from the song will go to the center that does research on Odone's disease.

In addition to the use of African rhythms on many tracks, the other thread that runs through the album is a sense of spirituality.

"'Dance Into The Light' is about people finding freedom [in South Africa and elsewhere], but it's also, probably subliminally, about me finding that in my life," he says. "I'm not a religious person, but I'm finding that while we're mixing and I'm looking at the lyrics, there are probably quite a lot of spiritual references, and they're metaphors for finding freedom, looking for the light, philosophies that are just as appropriate to me because of all that stuff that happened to me. Because of the gutter press, the tabloids, I was on the front page of the newspapers for a lot of the summer."

Collins begrudgingly admits that the rabid paparazzi may have actually done him a favor. Sequestered in his hotel room while on tour, trying to dodge the cameras, he wrote songs on the road for the first time. "I split up with my family and had a girlfriend and moved

from England to Switzerland and was on the run, which was why I sort of locked myself in my hotel room, because I was basically being hunted everywhere I went. That's why I had the time to write the songs, because normally, I wouldn't write on the road."

Quite a few songs give away the ebullient mood that Collins now finds himself in, such as "It's In Your Eyes," a melodic ditty that recalls the innocence of '60s British pop.

"There's another two or three songs on the album like that that make you smile," says Collins. "I remember how I felt when I first heard the Beatles' type of thing. It was the kind of thing I wanted to do. Some of their lyrics were very naive, and I've actually tried to capture that. The style is what's currently known over here as Britpop, but in fact, it owes everything to the Beatles anyway."

The new album features Collins playing drums instead of relying on a drum machine, which he has to some degree on past albums. "I made a bloody-minded point of actually saying that I want drums on everything here," he says.

A near disaster on the last tour was one reason for Collins' decision. "I fractured my wrist somewhere on the last tour without knowing it," he recalls. "I was in a lot of pain every night whenever I played and whenever I hit a tambourine."

After the tour, Collins' doctor told him that the broken bone—in the middle of his wrist—was dead and couldn't be fixed. The doctor also said that if he removed the bone, he couldn't guarantee that Collins would have the same degree of mobility as he did before. "So I'm kind of stuck with it until it really becomes unbearable," he says. "But I did all the drumming on this record,

and it didn't bother me. So maybe that's the subconscious reason why I did all the drumming on this record, because I was so pleased that I could play again. I thought that maybe I had done my last stuff, you know."

Collins was also able to play when he took a break from recording "Dance Into The Light" this summer to drum with a jazz big band that he has put together. Several performances by the band, which plays Genesis and Collins tunes reconfigured with jazz arrangements, were recorded, resulting in a live album and video that will come out next year.

But first, Collins will concentrate on the release of "Dance Into The Light." The global promotion of the album is getting a head start at the star's adopted Swiss home.

Anne-Marie Nicol, VP of artist development at Warner Music International in London, says that journalists, radio producers, and retailers from around the world have been taken to the house and studio near Geneva since the end of August to talk to the star and hear early mixes.

Nicol adds that it is only through Collins' cooperation in promoting the album before its completion that Warner was able to stick to its tight release schedule.

"We're trying to get this out by the middle of October," she says, "so we couldn't wait until we got the finished album."

Nicol says that Collins has been tackling the promotion on the basis of "one country per day" and that, unlike some artists, Collins has extended the exercise to include developing markets, such as Eastern Europe and South Africa.

For Collins, working so closely with

the labels in promoting the album is just part of doing his job.

"With all the different territories, I have great friends in all those places, because I'm actually an artist who goes out there and knows people's first names, because they're working on my thing the same as I am," says Collins.

Mark Foster, VP of marketing at Warner Music Europe, says that details of the campaign for the album are still being worked out but that the promotion will run for a year and a half. Television and radio spots will form a "high proportion" of it, he adds. He's counting at least six singles from the project.

Max Hole, managing director at EastWest in the U.K., who is handling his first Collins album, comments, "This campaign will be so effective that people will have to make a conscious decision not to buy the album. That's a reflection of how seriously we take Phil Collins as an artist."

Hole estimates that there are 1 million hardcore Collins fans in the U.K., with another million "interested in buying a Phil Collins album if you tell them it's out."

Collins feels that the label switch in the U.K. will do him good. "For an artist like myself, who, let's face it, has been around awhile, even if you're successful, people go onto automatic pilot. So I don't think in England that it's a bad thing for me to have a change of clothes, you know. In the rest of the world, I'm still working with the people that I have been, and I'm very happy about that."

In the U.K., the title track and other songs from the album debuted on 72 commercial radio stations Sept. 1 on the "Pepsi Network Chart Show," which included an interview with Collins.

There is an air of expectancy in the retail sector. Jonathan Rees, head of rock and pop at HMV in the U.K., comments, "He's one of the world's biggest artists, so there's a great sense of anticipation. It could be the biggest album this Christmas."

In the U.S., the first single, "Dance Into The Light," will be digitally downloaded to radio on Wednesday (11). The single will go to adult contemporary, top 40, triple-A, and a limited number of album rock stations.

Rich Anhorn, music director of hot AC station KHMV Houston, says that his station has not decided whether it will play "Dance Into The Light." "It's nice and refreshing that he wrote an uptempo record," he says, "but we have a glut of mainstream acts with new records, like Tom Petty, John Mellencamp, Sting, and now Phil."

Atlantic co-chairman/co-CEO (U.S.) Val Azzoli believes that once fans hear the music, they will love the album. "'Both Sides' didn't do as well here as his other albums, but it was a whole different kind of record. This one is more like the Phil Collins of old," says Azzoli. "Certainly, Phil isn't a wounded artist by any stretch of the imagination. He had a relatively flat record, but his tour did better than ever, and his catalog still sold as well as ever, so we're basically just continuing where we left off."

The plan includes a lot of television advertising to draw in Collins fans who don't listen to the radio, as well as a select number of appearances.

(Continued on page 95)

hold it,
pull it,
slide
it...
get it

- 1 Pulls open easily
No breakable hinge tabs - No #8@7% center hub
- 2 Shows your stuff
More graphics space - Free top spine ID
- 3 Treads lightly
Easy on the environment
Uses 10% less plastic

L A S E R F I L E[®]
THE ULTIMATE IN CD PACKAGING

Get a Sample 201 567 8998

NAI

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 HLMC, Inc., a Gaylord Entertainment Company.

WILCO SEES DOUBLE OVER 'THERE'

(Continued from page 14)

working on it while touring last year," Tweedy says. "We would record stuff on our days off, and we booked a short session in November to do some demos."

As was the case with "A.M.," the band ended up using some of those early demos on "Being There."

In December, Tweedy took a break to prepare for the birth of his son, Spencer Miller Tweedy, to whom the album is dedicated.

When Wilco returned to the studio, Tweedy—whose songs are published by Words Ampersand Music/Warner Tamerlane Publishing Co./BMI—found that the birth of his first child put things into the proper perspective. "I think it did a lot," Tweedy says. "It was actually really healthy to understand what real life is about for the first time. I've been living in some musical dream world almost my entire life.

I'm a pretty well-adjusted, functioning kind of guy, but for the most part, I've been pretty monomaniacal about music my entire life. Making a record and coming home and changing diapers is really good. It has really helped me. It's like, 'This shit doesn't matter that much. The worst thing that can happen is that we make a bad record, and I find something else to do with my time.' It's not all life and death.

"It may have inspired a little bravery on our part, as far as exploring different sides of the band and different things we felt like doing, without being too concerned about how it's going to fly with those people that supported us and turned us into some kind of movement."

Tweedy says that the fact that Wilco has been perceived as one of the forerunners of the No Depression set is not something that the band intended. "It was never, ever a goal in my mind to be part of a movement or a scene," he says. "There's way too much music out there that I enjoy and would like to be a part of, as opposed to some sub-genre. I just don't look at music like that."

Therefore, there was no point in Wilco attempting to "make the definitive country-rock album," Tweedy says. "It's already been done."

And, unlike some of his alternative rock brethren, Tweedy wants to be popular, something he says Hank

Williams was also quite concerned with.

"In the last five or six years, it's become this taboo topic," Tweedy says. "You're not supposed to admit that you want to sell a million records and that you want to have hit singles and be a success, but I don't care what people say. The music is pure. I can't do it any other way. I love playing music, and I've been doing it my whole adult life, but at the same time, I hope to communicate with people and have a lot of success so I get to do it longer."

To help Wilco find that success, Reprise plans to initially gear its marketing plan to triple-A radio and is tentatively planning a live broadcast that will be available to triple-A, modern rock, and mainstream rock stations around the time of the album's release.

On Oct. 15, "Monday" will go to triple-A outlets. "We're hoping that triple-A will kick the door open for it to cross over to rock," says Briggs.

Touring will once again be a key to exposing Wilco. The band, managed by Tony Margherita and booked by Frank Riley at Monterey Peninsula Artists, will headline a tour and support Neil Young for a few dates in the fall.

For those fans with turntables, Reprise will release "Being There" a week early as a two-LP set. "Jeff wanted to make sure all his hippie friends had a rolling tray," Briggs says.

In addition, Briggs is optimistic that Wilco will benefit from the success of Son Volt, the band led by Tweedy's former Uncle Tupelo partner Jay Farrar. "Son Volt definitely spring-boarded and benefited from Wilco; now we are hoping to do the same," Briggs says.

Tweedy, however, would rather lay any comparisons to Son Volt permanently to rest and is even somewhat embarrassed by the afterlife that Uncle Tupelo is enjoying.

"I've been forced to react to it for a long time now, since Uncle Tupelo broke up, because it seems to be the way most people want to look at it. I saw [Farrar and myself] as completely different elements in the same band, and now I see us as really different things. I certainly think there is room for both, but other than the fact that we were in a band together, I think people would be hard-pressed to find a connection."

As for the renewed interest in the Uncle Tupelo catalog, Tweedy acknowledges that the band is probably more popular now than it was when it was together. "That's pretty classic," he says with a laugh. "But I'm embarrassed that anybody would go back and buy [Uncle Tupelo's] first couple of records and think they're buying records by 'some country-rock pioneers' and then hear a bunch of kids trying to decide whether they are Dinosaur Jr or the Carter Family."

ONE LOOK AT OUR RATES TELLS YOU WE KNOW HOW TO DELIGHT AN AUDIENCE.



At The Mayflower Hotel on Central Park West, guests are strolling distance from Lincoln Center, The Metropolitan Opera House, Carnegie Hall, the theater district, and many famous museums and art galleries. Other features you'll applaud include guest rooms with serving pantries, suites with spectacular views of the park, a fully equipped exercise facility and reasonable rates. Please call us for reservations: 1-800-223-4164 or 212-265-0060. Mention Code AF: Travel Agent Access Code GD.

ENTERTAINMENT RATES*

\$130-\$140
Single
Standard/Park View

\$150-\$160
Double
Standard/Park View

\$165-\$185
Suite: Single/Double
Standard/Park View



THE MAYFLOWER HOTEL ON THE PARK • NEW YORK

15 Central Park West at 61st Street, New York, N.Y. 10023-7709. Fax: 212-265-0227

*Per night. Subject to availability. Not applicable to groups. Taxes and gratuities not included. Advance reservations are suggested.

BLUES EXPLOSION READY TO BLAST OFF

(Continued from page 18)

This record could take him beyond the college-age crowd to the younger kids in a big way."

Spencer also plays in Boss Hog, a Geffen act fronted by his wife, Cristina Martinez. More recently, the Blues Explosion backed Mississippi blues legend R.L. Burnside on his "A Ass Pocket Of Whiskey," released by Matador earlier this summer (Billboard, June 22).

"The Blues Explosion albums all sell well for us, and we couldn't keep the R.L. Burnside album he worked on in stock," says Burton.

"It was pretty intimidating to go down [to Mississippi] and record with R.L., since he's such an idol of mine," says Spencer, who toured with the guitarist/singer in 1995. "You definitely get the feeling you're playing for him, rather than with him. It was pretty much the same with Rufus Thomas [who duets with

Spencer on the loopy 'Chicken Dog,' which appears on the new album]."

Not a lot seems to intimidate Spencer. He insists on handling all aspects of the Blues Explosion's striking visual imaging himself and looks after the day-to-day management of the band as well. Booking is handled by Chicago-based Billions Agency.

"He's one of the most aware artists we deal with, and as such, everything we do as far as promotion comes from Jon's vision," says Zafiris.

The label will be mounting a multi-tiered consumer advertising campaign that relies heavily on slogans penned by Spencer, and similar campaigns will be used by the labels issuing "Now I Got Worry" in other territories. Those labels include Mute (which has the band signed for much of Europe as well as Israel),

Au-Go-Go (its Australian label), and Toy's Factory—which will issue the album in Japan, where the Blues Explosion is slated to tour in December.

"Jon really is his own best salesman, so it's fortunate that he's so willing to go out and make his presence felt," says Lombardi. "He's an incredibly electrifying live performer, and that translates to the kind of word-of-mouth that can't be underestimated."

Zafiris says that Matador hopes such word-of-mouth, combined with a vigorous press effort—including an appearance on the cover of the November issue of Tower Pulse—can boost the Blues Explosion's sales considerably.

"The band is already about the strongest mom-and-pop artist out there," she says. "I think this record will have a long enough life, and enough additional input from Capitol, to push well beyond that."

More than anything else, Spencer seems bemused by the additional attention being given "Now I Got Worry." While he admits he "practically lived in the [Matador] office" during the production phase, he insists the band feels no extra pressure.

"I was a little concerned about going into a new business relationship, but that doesn't really have anything to do with the music," he says with a shrug. "The Blues Explosion is just us having fun, and whether people get into it or see us as some sort of novelty act doesn't really matter to me all that much."

USC 42nd ANNUAL ENTERTAINMENT LAW INSTITUTE

UNIVERSITY
OF SOUTHERN
CALIFORNIA

"Music for a New Century: Records, Publishing, Film/TV and New Media"

Saturday, September 28, 1996 • USC Campus

We are pleased to present this year's program highlighting:

- Music Business Overview
- Beginning to Superstar Artist Record/Publishing Deals
- Music Litigation/Artist's Rights Enforcement
- Merchandising
- Music Distribution
- Issues Arising from Foreign Distribution of Music
- Music Issues in Film and Television
- Music Interactive/Multimedia
- Sex, Drugs and Rock'n Roll

Our luncheon speaker will be
LESLIE E. BIDER

Chairman and Chief Executive Officer
Warner/Chappell Music, Inc.

The USC Law School certifies that this activity has been approved for MCLE credit by the State Bar of California in the amount of 5.5 hours, of which 1.0 hour will apply to the prevention, detection and treatment of substance abuse and emotional distress, as appropriate to the content of the activity.

Cosponsored by the USC Law School
and the Beverly Hills Bar Association

FURTHER INFORMATION: (213) 740-2582





Their Music. Their Story. Their Video.

The complete story of The Beatles, available on home video for the first time ever.
Only The Beatles experienced it. Only The Beatles could tell it.
Eight volumes.
Almost ten hours, including rare and previously unseen footage.

Order Date: 8/8 Street date: 9/5

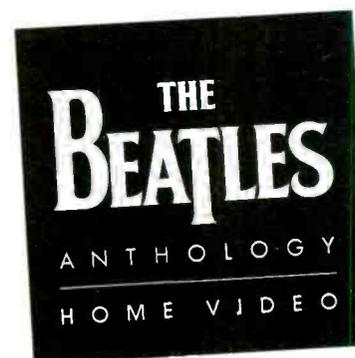
Over 70 minutes each.

Video set: \$159.98*

Cat. #5523V *SRP

The Beatles Anthology ABC Miniseries
nominated for 3 Emmy Awards.

- Outstanding Informational Series
- Outstanding Individual Achievement in Editing
- Outstanding Individual Achievement In Sound



The Double CD Anthology 3
is available in stores October 8.

Also available on laserdisc from
PIONEER
The Art of Entertainment



Capitol
VIDEO



©1996 Apple Corps Ltd. under exclusive license to EMI Records Ltd.



COPY PROTECTED WITH THE MACROVISION ANTICOPY PROCESS

GOLF MUSIC: OUT OF THE ROUGH, INTO THE FORE

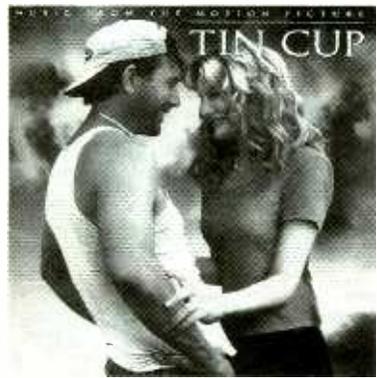
(Continued from page 1)

music.

Private Music president/CEO (U.S.) Ron Goldstein believes in the concept enough to have launched a golf label, Teed Off Records. The imprint bowed in June with the release of the compilation "Golfs Greatest Hits." Teed Off has also picked up a few independently released golf music albums, such as the label's second release, Pete & Fred Shoemaker's "Extraordinary Golf," due Sept. 17. A third album, "New Course Record" by Don Hays, will likely be released in January.

Northern California independent label Beserkley Records plans to deliver a golf album in early 1997 dubbed "In The Leather."

Meanwhile, the Epic Soundtrax album for Ron Shelton's golf flick "Tin Cup," which stars Kevin Costner, is No. 85 this week on The Billboard 200.



Although the 14-song album doesn't contain only golf music, there are two bona fide golf songs on the set—"Big Stick" by Bruce Hornsby and "Double Bogey Blues" by Mickey Jones.

"I'm a golfaholic," confesses actor/musician Jones. "All I want to do is play golf."

"Golf is hipper now than when I was a kid," adds musician/songwriter Loudon Wainwright III, who is featured on "Golfs Greatest Hits." "When Alice Cooper started playing, the walls were broken down."

Goldstein hit upon the idea for a golf-music album after reading an article about golf-related songs in the January/February 1994 issue of the United States Golf Assn. (USGA) Golf Journal. The article was written by Richard Skelly, a music journalist and radio host who ultimately served as the producer of "Golfs Greatest Hits."

Says Goldstein, "A light bulb went off in my head. I thought, 'Why not a whole album of golf songs?'" Goldstein contacted Skelly and asked him if he would be interested in compiling such an album. Skelly agreed.

As Skelly points out, golf music has a long history, much like the game itself. "At the USGA museum, there is a collection of sheet music that shows songs about golf going back as far as 1896," Skelly wrote in the article.

Possibly the first golf album was Oscar Brand & the Sandtrappers' "Fore!," released by Elektra in 1956. (Huey Lewis & the News later used the same title for their 1986 album.) The title track to Brand's album is one of the 18 songs on "Golfs Greatest Hits."

Elektra founder Jac Holzman says that "Fore!" was one of a series of themed sets the label released at the time.

"Oscar and I did an entire series of albums," recalls Holzman. "We started with the Air Force [as a subject] and did

an album that was enormously successful, and then we did the other services, then [albums] for pilots, skiers, boaters, and automobile enthusiasts. Eventually, we got around to doing one for golfers."

According to Holzman, "Fore!" sold "moderately well. It broke even, maybe slightly better. But the break-even point for Elektra in those days was about 10,000 records, which is a lot different than it is for labels today."

Despite his pioneering efforts, Holzman, now the chairman of Discovery Records, is skeptical that golf music can perform in today's market. "The question is whether or not it can be niche-marketed to people who would potentially enjoy that music. It requires a lot of specialized marketing.

"Is there an audience for it?" he asks. "I don't know. Let's just say I took the genre and wore it into the ground."

PAR FOR THE COURSE

Others would beg to differ with that assessment. Skelly, an avid golfer who writes about blues, jazz, and roots rock for New Jersey's Asbury Park Press and the Home News & Tribune, says he was inspired to write the story about golf music for the USGA Golf Journal after coming across sheet music in golf history books at East Brunswick Library in New Jersey.

In researching the article, Skelly says, he was shocked to discover the number of songs written about golf. "I have in my home in New Jersey an archive of about 70 or 80 golf songs," he says. Some of them are by Pete Shoemaker, the brother of golf pro Fred.

"Three months after my story ran, he mailed me a copy of his CD," recalls Skelly. "He said, 'We must be on the same celestial wavelength,' because he's in Northern California, and I'm in Jersey."

Shoemaker had just completed his album of golf songs called "Extraordinary Golf: Songs Of A Wonderful Game," which was released independently in 1994. The album is a companion piece to the book "Extraordinary Golf: The Art Of The Possible," written by Fred and Pete Shoemaker and published this year by G.P. Putnam's Sons.

As Shoemaker points out, there are two types of golf songs: novelty tunes, such as J.F. Knobloch's "Golf's A Bitch, And Then You Die," and more serious numbers that not only strive for comedy but attempt to capture the multiple emotions one experiences both while playing golf and in everyday life.

"As my brother and I say in the 'Extraordinary Golf' book, golf is not about courses, equipment, handicaps, or techniques—golf is what happens to you when you play," Shoemaker says. "The 'Extraordinary Golf' songs are about golfers and what happens to us when we play. They have the same humor, joy, and emotional range as any other music about people. And being about golf makes them—for the many people who play the game—that much more understandable, meaningful, and enjoyable."

Pete Shoemaker, a computer programmer who has experience in theater and ballet, as well as in amateur songwriting, says that golf makes a great vehicle for songs.

"The essence of music is shared experiences," he says. "And in golf, that could be defined as the fear you have

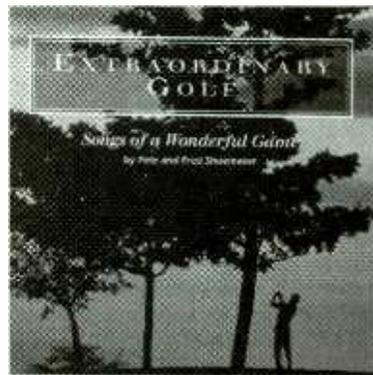
when you step up to the first tee or the voices you hear in your head when you line up a shot."

Like others involved in the golf-music phenomenon, Shoemaker says that people usually don't know what to expect. "People have no idea what golf music is," he says. "They think it's some sort of mantra that you hum when you swing."

Although Shoemaker has recorded humorous songs, such as "Bogey Bob" (reminiscent of Lorne Greene's "Ringo"), most of his songs, he says, carry a lot of emotional depth, such as "Hey Dad," about a father exposing his young son to the game. "I do a show at my brother's golf school, and when I play that song, a lot of guys puddle up and cry," he says.

MUSIC FOR DRIVING

Matthew Kaufman, the head of



Beserkley Records, plans to have a golf album in the marketplace in early 1997. "We hope to have it out to coincide with the first [Professional Golfers' Assn. of America] tour event of 1997," he says.

According to Kaufman, who was unaware of Private Music's Teed Off, there is a big void in the marketplace.

Beserkley's "In The Leather" will feature music by Bay Area band the Mulligans (a golf term for a mis-played shot). Included will be the original songs "Swing," "Scrambling," and "Back And Through, Straight And True," as well as a sound collage with golf poems and famous quotes.

Although it's not an instructional recording, Kaufman says, it may be beneficial to golfers. "It's just something to kind of help you focus a little more," he says. "I find the biggest problem is that most people jump in their cars, drive 20 or 30 minutes to the golf course, going through all sorts of traffic anxiety, while a professional will be at a golf course hours beforehand, getting his mind ready to play. This is more of an entertainment device designed to get you a little more centered about playing golf."

Not all songwriters who have written golf songs are golfers. Loudon Wainwright III, the best-known artist on "Golfs Greatest Hits," isn't, but he was exposed to the sport through his father, a famed Life magazine journalist.

"I grew up in Westchester County, N.Y., which is strewn with golf courses," the musician says. "My dad was a player, and I used to walk around with him, carry his bag, and occasionally hit a bucket of balls and fool around on the putting green, but I never actually got into it," he says. "He never paid me when I caddied for him, so I suppose I developed a somewhat negative take on the whole thing, but I've gotten over that, more or less."

Wainwright has recorded two golf songs: "Golfin' Blues," which is featured on "Golfs Greatest Hits" and his 1978 Arista album "Final Exam," and "The Back Nine," from his 1985 Rounder release "More Love Songs." He has referred to golf in several other songs as well.

"The Back Nine" isn't just about golf, however. Says the singer, "It was a musical meditation that I was getting into the second half [of life]," he says, quoting the lyrics, "The flag was flapping, and there were storm clouds brewing." It's definitely a parallel with life.

Jones, who performs "Double Bogey Blues" on the "Tin Cup" soundtrack, is the other extreme. The actor/musician, who is featured on the popular TV sitcom "Home Improvement," lives for the sport and plays in celebrity golf tournaments nearly every weekend.

He also has a notable background in music—he played drums for Trini Lopez, Johnny Rivers, Bob Dylan, and Kenny Rogers, and he had a solo career as a country artist.

It was about five years ago that songwriter Dave Gillon, Jones' Nashville-based golf buddy, sent him a demo of a song he wrote called "Double Bogey Blues." "I heard that song, and I fell head over heels in love with it," says Jones. "If you listen to that song, it's a very personal song to golfers all over."

Over the years, Jones has taken to performing the song at the various celebrity golf tournaments he frequents, but he didn't record it until he was able to pique the interest of director/screenwriter Ron Shelton. Jones is briefly featured playing the track in the film.

REACHING THE FRINGE

"Double Bogey Blues" and the "Tin Cup" soundtrack have reached a significant audience, largely due to the success of the film. Private Music is also attempting to score off the popularity of the film and has set up promotions with Warner Bros., which released the film.

However, Private is targeting the holiday gift-giving season for "Golfs Greatest Hits" and "Extraordinary Golf," says VP of marketing Margi Cheske.

On the radio front, the label has targeted sports radio stations and morning shows. "It's not the type of record that gets tracked," says Cheske. "It just gets dumped into the mix when someone is talking about golf." Stations that have played the record include triple-A KFOG San Francisco, KTHX Reno, Nev., and KFXD Boise, Idaho.

KFXD music director/afternoon drive personality Kevin Welch, a golfer, says he first played "Golf's A Bitch, And Then You Die" in late June. "I went out and played [golf] real crappy, and it fit in perfectly with my show that day," he says.

Although the song isn't on the station's regular playlist, it garners occasional airplay. "It works well in the mornings and the afternoons and when you shoot a 70 on the front nine," Welch says.

Welch says the song's appeal isn't limited to golfers. "Even people that don't play golf understand the basic concept," he says. "But it helps if you are real frustrated, and the only way to get really frustrated is to play golf."

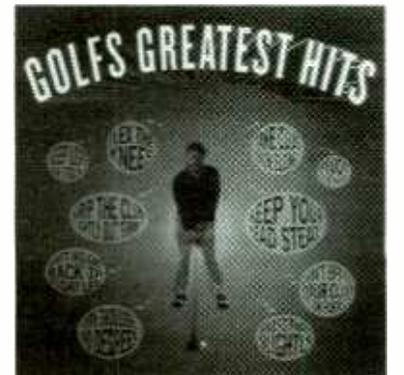
The airplay on KFXD has sparked interest in "Golfs Greatest Hits" at Boise's Silver Disc. Larry Stromberg,

owner of the store, was initially taken by surprise. "We had a hiccup in sales," he says. While the sales of "Golfs Greatest Hits" at the store aren't comparable to those of Pearl Jam's "No Code" or "a good piece of jazz," Stromberg says, it is selling as well as some comedy titles.

Aside from radio and retail, Private is targeting golf magazines, women's magazines, and business journals. "Golf is huge right now, with 'Tin Cup,'" says Cheske. "There is so much going on, so we are trying to get as much press as possible, not just golf press."

Private's strategy is to go after the golfer, as well as the gift buyer. Print advertisements are scheduled to run in such publications as Golf World, Golf Digest, and Golf, as well as The New Yorker and various holiday gift guides.

In addition, the label will run 60-second TV spots in October on the Golf



Channel and ESPN, to reach players, and on E! and Lifetime, to reach gift buyers.

In the spots, as well as in the ads and at the Teed Off World Wide Web site (<http://www.teed-off.com>), Private's 800 number will be prominently featured, so consumers can purchase the album directly.

While golf shops were initially planned to be a key part of the marketing plan, Cheske says that the going has been rough.

"We are in some select shops, but most golf shops only carry instructional pieces," she says. "This is something new, and it will take them a little time to get used to it, but we are still pitching it as much as we can."

With additional releases coming in the future, Cheske thinks that the battle may get a little easier. "Once we have a few more pieces out there, some pro shops might be more apt to bring them in," she says.

FAIRWAY TO HEAVEN

As for the future of golf music, Goldstein plans to take it global with the release of "Golfs Greatest Hits" in other territories in the next few months.

"Most of the interest from BMG is in England and the Asia-Pacific territories," he says. "Some of the managing directors over there are big golfers."

The international release of "Golfs Greatest Hits" will not include Brand's "Fore!" because Private was unable to license the track outside the U.S. So, to retain the "18 hole" concept of the album, the fifth track will be designated "a hole under repair."

As for other possible releases, Goldstein hopes to create an all-star golf album by enlisting the talents contemporary musicians/golfers, such as Hootie & the Blowfish, and possibly golf pros who dabble in music.

SOPHIE ZELMANI

(Continued from page 18)

released across Europe and Asia. "Always You," the introductory single from the set, has been a hit in France and received airplay in Germany, Belgium, and the Netherlands. In the U.K., the album was released in May, following Zelmani's visit to London for a media showcase performance in March at Sony's London offices.

"Our goal is to make Sophie a core triple-A artist," says Columbia U.S. VP of marketing Julia Eisenthal. "Once we've accomplished that task, we will go to other formats." "Always You" ships to triple-A Sept. 24, and while it showcases the acoustic flavor of Zelmani's work, Eisenthal says that is by no means the whole story. "The album has an acoustic feel to it," she says, "but there are many levels of instrumentation on it; it has a very contemporary sound."

"Always You" was included in the smash 20th Century Fox film "Independence Day," which, although it did not produce a soundtrack album, gave Zelmani U.S. exposure before the album's release.

Zelmani's rise to prominence in Sweden was a textbook case. "The first song I wrote, I was 14," she says, "and I continued to do it, but it wasn't until high school, when I was thinking about work, that I felt I wanted to record an album. It took many years, because I didn't know anyone." She was well into her 20s before she recorded a demo tape; when she did so, it arrived on Sventelius' desk and, with little delay, he signed her.

"I got the demo through the mail," says Sventelius. "We went for a meeting; I didn't even know what she would look like. I liked the songs and the way she sings them. It's a strange mix, sensible but still quite tough." Zelmani's rise to prominence in Sweden began when "Always You" became a No. 1 local airplay hit in the spring of last year.

Nor did Zelmani have the traditional upbringing of listening to music in her room. "The influence for this album was nothing," she says. "I wasn't that interested—I listened to the radio, but I didn't know this kind of music existed. I felt I was missing something, but I didn't know what it was." Since recording the album, she has "discovered" such artists as Van Morrison, Dire Straits, and the Eagles.

Eisenthal says that Columbia's U.S. campaign for Zelmani will utilize a video for "Always You" shot in Morocco. "We're focusing on visual development, working the video at all local and national outlets," she notes, "and there'll be a heavy focus on press—anything from Vogue to Elle to Interview is how we're going to introduce her."

She adds that the company is also working on "fashion tie-ins" to establish Zelmani's image beyond music retail outlets; for example, working with Stockholm makeup company Face. "There'll be a lot of nonmusic marketing," says Eisenthal, "a lot of in-store play, and a fair amount of things with soundtracks."

Holiday Tidings From



Joni James®

Merry Christmas From Joni/
Give Us This Day

Two Classic Albums on One CD/Cassette!

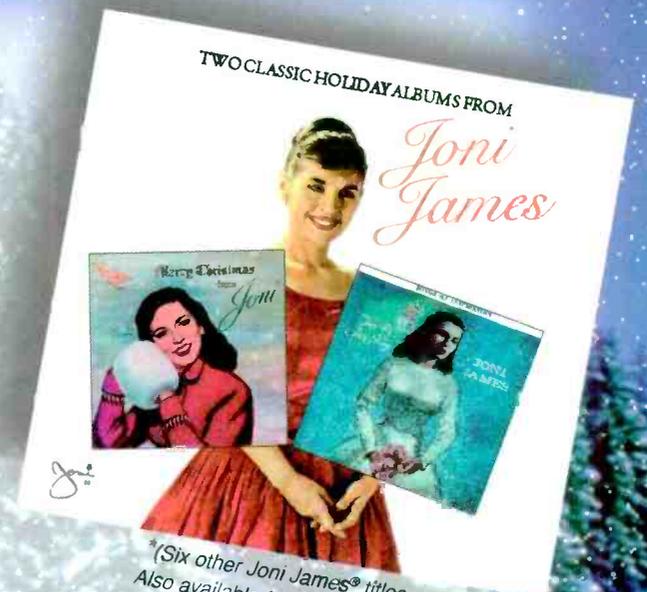
Merry Christmas From Joni:

I'll Be Home For Christmas • Silent Night
• White Christmas • The First Noel • The
Christmas Song • It Came Upon A
Midnight Clear • O Come All Ye Faithful
(Adesics Fideles) • Nina-Non • O Holy
Night • Christmas And You • O Little
Town Of Bethlehem • Have Yourself A
Merry Little Christmas

Give Us This Day:

Give Us This Day • The Lord's Prayer •
You'll Never Walk Alone
(Musical production "Carousel") • Bless
This House • Look For The Silver
Lining • Panis Angelicus • I Believe •
The Rosary • Count Your Blessings •
Ave Maria • Abide With Me • May The
Good Lord Bless And Keep You

Now Available*



(Six other Joni James® titles
Also available from Taragon®!)



(Two other Bert Kaempfert titles
Also available from Taragon®!)

Bert Kaempfert

Christmas Wonderland

• Original hit album from 1963!
• First Time on CD! • Also Available on Cassette!

The Little Drummer Boy • Santa Claus Is Comin' To Town • I Heard The Bells
On Christmas Day • Holiday For Bells • Winter Wonderland • Children's
Christmas Dream • Sleigh Ride • White Christmas • Toy Parade • Christmas
Wonderland • Jingo Jango • Jumpin' Jiminy Christmas

Street Date: September 17, 1996*

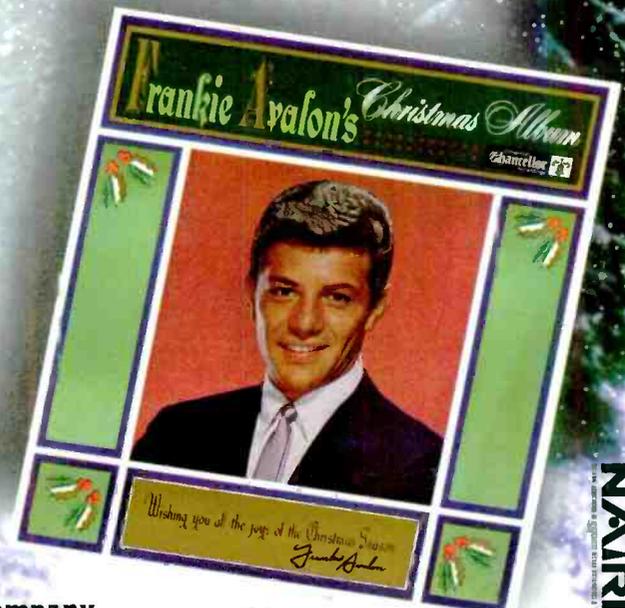
Frankie Avalon

Christmas Album

The Easy Listening, Holiday Sounds of Frankie at
his best! • Original Chancellor Stereo Recordings!

A Merry Christmas, Blue Christmas, Christmas Magic (The Meaning Of
Christmas), White Christmas, You're All I Want For Christmas, Christmas
Holiday, Christmas And You, Dear Gesu Bambino, The Christmas Song,
Christmas Medley (The First Noel/O Little Town Of Bethlehem/Silent Night),
I'll Be Home For Christmas, Have Yourself A Merry Little Christmas (CD only)

Street Date: September 17, 1996



Distributed By:
Action Music Sales, American Record Sales,
City Hall Records, Gotham Distribution,
MDS Distributing, PaulStarr Distributing, Rock Bottom Inc.,
Twinbrook Music Inc., Vintage Distributing



Taragon Records Company
900 Walt Whitman Road, Melville, New York 11747
(516) 673-0777 Fax: (516) 385-1535
E-Mail: CDSALES@TARAGON.COM

NAIRID

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
FOR WEEK ENDING SEPTEMBER 14, 1996				
1	2	10	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
2	1	12	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
3	4	3	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98)	SO MANY WAYS
4	7	3	EELS DREAMWORKS 50001/GEFFEN (5.98/8.98)	BEAUTIFUL FREAK
5	5	29	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE
6	6	3	AKIYELE ZOO 11142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
7	—	1	LES CLAYPOOL & THE HOLY MAKER INTERSCOPE 90085 (10.98/16.98)	HIGHBALL WITH THE DEVIL
8	3	2	SEBADOH SUB POP 370* (10.98/15.98)	HARMACY
9	8	33	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLÉSÍAS
10	9	43	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
11	10	7	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
12	13	5	MISTA EASTWEST 61912/EEG (10.98/15.98)	MISTA
13	12	23	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
14	16	13	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
15	17	10	4HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
16	14	21	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
17	—	1	A+ KEDAR 53005*/UNIVERSAL (10.98/16.98)	THE LATCH-KEY CHILD
18	20	4	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
19	25	4	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
20	21	10	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
21	15	6	PFR VIRED 51550/CHORDANT (9.98/14.98)	THEM
22	19	2	DAVE KOZ CAPITOL 32798 (10.98/15.98)	OFF THE BEATEN PATH
23	24	16	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
24	18	13	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
25	11	11	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98)	REGRETFULLY YOURS

26	23	10	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98)	DUST
27	32	4	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98)	TIDAL
28	38	6	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
29	35	2	ANN NESBY PERSPECTIVE 549022/A&M (10.98/15.98)	I'M HERE FOR YOU
30	30	9	BOB CARLISLE DIADEM 9691/BENSON (10.98/14.98)	SHADES OF GRACE
31	39	5	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE
32	27	3	GINA THOMPSON MERCURY 532060 (8.98/12.98)	NOBODY DOES IT BETTER
33	29	8	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
34	28	11	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98)	BETTER DAYS AHEAD
35	34	11	HORACE BROWN MOTOWN 530625* (10.98/16.98)	HORACE BROWN
36	40	14	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
37	36	15	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
38	22	3	BLAHZAY BLAHZAY FADER 124093*/MERCURY (9.98/15.98)	BLAH, BLAH, BLAH
39	45	9	JACI VELASQUEZ MYRRH 6995/WORD (7.98/11.98)	HEAVENLY PLACE
40	31	7	THE WHY STORE WAY COOL MUSIC 11420/MCA (7.98/12.98)	THE WHY STORE
41	—	1	FUN LOVIN' CRIMINALS CAPITOL 35703 (7.98/12.98)	COME FIND YOURSELF
42	41	7	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98)	SONGS
43	43	11	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
44	—	1	LINA SANTIAGO GROOVE NATION 53008*/UNIVERSAL (10.98/15.98)	FEELS SO GOOD
45	26	2	SAM PHILLIPS VIRGIN 41860 (10.98/15.98)	OMNIPOP (IT'S ONLY A FLESH WOUND LAMBCHOP)
46	42	13	PATTI ROTHBERG EMI 36834 (10.98/15.98)	BETWEEN THE 1 AND THE 9
47	—	45	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
48	50	24	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
49	37	6	MARCO ANTONIO SOLIS FONOVISA 0512 (9.98/13.98)	EN PLENO VUELO
50	—	11	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID

POPULAR UPRIISINGS

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

'BLOCK BY BLOCK': With a dedicated grass-roots promotional campaign and concentrated regional attention, Awol Records has again improved on the success of **Marvaless**. On Sept. 7, "Wicked,"

North Central Regional Roundup this week.

Kim Collett, national marketing and promotions director at Awol, says that the label's street-level promotions combined with **Marvaless**' solid fan base have contributed to the success of the project.

"She has a loyal core that's anticipating the album, so our aim is to approach the mom-and-pop stores and build word-of-mouth," says Collett.

To that end, Awol hired street teams in nine traditionally strong markets, including Louisville, Ky.; Kansas City, Mo.; and the San Francisco Bay Area, to provide snipe support for a month before the Aug. 23 release.

Each group posted and handed out fliers, stickers, posters, and one-sheets at clubs, indie retailers, and neighborhood parties. They also serviced stores with giveaway tapes that featured snippets from the album and samples from an upcoming release by labelmate **C-BO**.

Awol has also purchased a specially equipped van that will travel through key markets and appear at malls,



Low Motion. Low's Vernon Yard release "The Curtain Hits The Cast" was No. 22 on last week's West North Central Regional Roundup. The Duluth, Minn.-based rock act, which slows the meter of its tunes with interesting results, is on tour opening for the Godrays. The band will continue touring in support of its third album until early October.

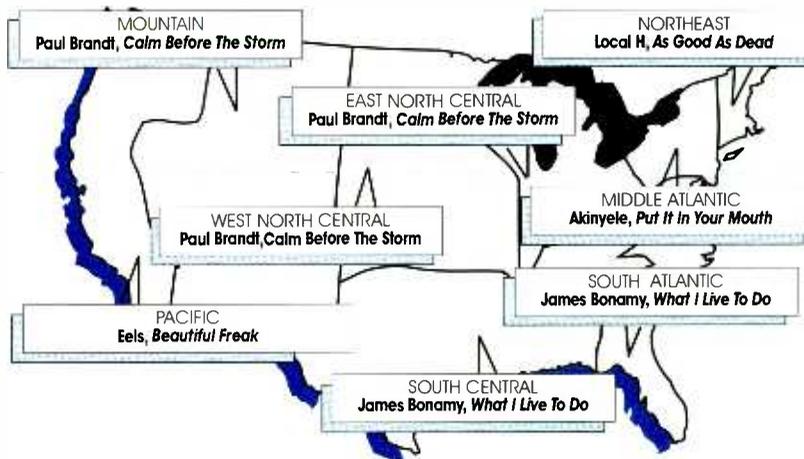
the third Awol album by the female singer, bowed on the Top R&B Albums chart at No. 48. Her 1994 label debut, "Ghetto Blues," debuted on that chart at No. 100, while her 1995 title, "Just Marvaless," opened at No. 71.

"Wicked," which is distributed by City Hall, is No. 18 and No. 9 on, respectively, the Pacific and West



Just For Openers. Having completed European dates opening for David Bowie, the Sex Pistols, and Iggy Pop, Caroline recording act **Placebo** will begin a seven-city, major-market U.S. tour in October to tout its self-titled July 16 release. Modern rock radio will receive the first single, "36 Degrees," Sept. 16. A clip for the song has already garnered airplay on MTV's "120 Minutes" and on M2.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Paul Brandt *Calm Before The Storm*
 2. James Bonamy *What I Live To Do*
 3. Ricochet *Ricochet*
 4. Kenny Lattimore *Kenny Lattimore*
 5. Donell Jones *My Heart*
 6. The Why Store *The Why Store*
 7. Ann Nesby *I'm Here For You*
 8. Kenny Wayne Shepherd *Ledbetter Heights*
 9. Wait Whitman & The Soul Children *Of Chicago Growing Up*
 10. The Braxtons *So Many Ways*

- SOUTH ATLANTIC**
1. James Bonamy *What I Live To Do*
 2. The Braxtons *So Many Ways*
 3. A+ *Latch-Key Child*
 4. Akinyele *Put It In Your Mouth*
 5. Paul Brandt *Calm Before The Storm*
 6. Mista *Mista*
 7. Mystikal *Mind Of Mystikal*
 8. Shakira *Pies Descalzos*
 9. Cledus "T." Judd *I Stole This Record*
 10. Ann Nesby *I'm Here For You*

clubs, and various neighborhoods. The vehicle, which contains an extensive sound system, a TV monitor, and a VCR, will play clips and music by **Marvaless**, who will be available to sign autographs during several stops.

"It will not be unusual to see us in and around these cities, taking it to the people block by block, town by town," says Collett. "We've already seen sales increases with this approach in Seattle, Fresno [Calif.], Denver, and the Bay Area."

Tad Chon, manager of Home Boy Music in Oakland, Calif., says that the store has already sold 700 copies of "Wicked," due in large part to Awol's promotions and to word-of-mouth.

Still, **Marvaless**' success to date has come with little airplay. "Ride With Me," the first single from the album, will not be delivered to R&B stations until Sept. 14.

ROADWORK: Fierce Recordings quintet **Overdose**, whose album "Scars" is gaining steam at hard rock stations nationwide, begins touring this month in support of the Sept. 17 release. A traveling pierce-

ing/tattoo parlor will be on hand at performances for those so inclined.

Meanwhile, on Tuesday (10), Word Records' **Ray Boltz** will launch a tour, mainly at churches and col-



Team Tricks. With Tricky at the helm and a supporting cast of Neneh Cherry, Bjork, Alison Moyet, and Terry Hall, the Island/Durban Poison collaborative project "Nearly God" trends on funky and experimental ground. Revamped covers of Slick Rick's "Children's Story" and Siouxsie & the Banshees' "Tattoo" are melded with effective original material. The title, released Aug. 13, has reached No. 10 on the Northeast Regional Roundup.

leges, in West Plains, Mo., to support the album "No Greater Sacrifice."



**video music
awards
viewer's choice
winners**

THANKS TO THE MUSICAL TALENT
THAT MAKES MTV TAKE OFF,
ALL AROUND THE WORLD.
WE'D BE LOST IN SPACE WITHOUT YOU.

MTV ASIA
TAI JI BOYS
"COME BACK HOME"

MTV BRASIL
SKANK
"GAROTA NACIONAL"

MTV EUROPE
GEORGE MICHAEL
"FASTLOVE"

MTV INDIA
COLONIAL COUSINS
"SA NI DHA PA"

MTV JAPAN
KUROYUME
"PISTOL"

MTV LATINO
SODA STEREO
"ELLA USO MI CABEZA
COMO UN REVOLVER"

MTV MANDARIN
NANA TANG
"FREEDOM"

**"ПОЗДРАВЛЯЮ"
(CONGRATULATIONS)**

COSMONAUT "COSMO-VEEJAYS" AS THEY APPEARED LIVE FROM OUTER SPACE CONGRATULATING THE 1996 MTV VIDEO MUSIC AWARDS VIEWER'S CHOICE WINNERS.

© 1996 MTV NETWORKS. ALL RIGHTS RESERVED.

Babyface Crosses Boundaries Multifaceted Epic Artist Covers New Ground

BY J.R. REYNOLDS

LOS ANGELES—Epic vocalist Babyface is taking a broad creative approach on his still-untitled fourth album that reflects his multiple roles as a songwriter, producer, arranger, and film scorer.

Scheduled for international release Oct. 22, the album will sound familiar to Babyface fans in that it contains mostly ballads. However, the track selection crosses several genre boundaries—from deep-rooted soul

to mainstream pop. Despite the diversity, Babyface is confident that he won't lose his core R&B audience.

He says, "This album contains tracks from me that are more R&B-oriented than ever, as well as songs that go in other directions."

Label executives see the album as a winner. Epic executive VP/Sony Music senior VP Ron Sweeney

says, "This is Face's time; he's at the top of his game as an artist, producer, and performer, and this album reflects this."

Produced and written by the artist, the set features several guest performers. "Talk To Me" is a bluesy track on which Eric Clapton plays acoustic guitar, and "Every Time I Close My Eyes" is a soft and breezy track that's showered with soaring vocal choruses by Mariah Carey and crescendos into an energetic but laid-back saxophone solo by Kenny G.

"When Your Body Gets Weak" utilizes staggered background vocals by members of Boyz II Men and Az Yet, supported by soft acoustic guitar and piano play. Stevie Wonder accompanies Babyface on the duet "How Come, How Long," on which the latter sings a step or two higher than normal to blend nearly perfectly with the former's vocal timbre.

Babyface, whose real name is Kenneth Edmonds, has enjoyed a commercially fruitful solo career since Solar Records released the

album "Lovers" in 1987, followed by "Tender Lover," which was No. 1 on the Top R&B Albums chart in 1989. The latter set spawned "It's No Crime" and the title track, which topped the Hot R&B Singles chart.

"For The Cool In You," the artist's debut Epic set, peaked at No. 2 on the Top R&B Albums chart in 1993 and sold 1.7 million units, according to SoundScan.

Of all his solo projects, Babyface (Continued on next page)



So Many Ways. Atlantic recording trio the Braxtons on the set of the video for "So Many Ways," the act's first single. Pictured, from left, are Tamar Braxton, Atlantic A&R VP Bryant Reid, Towanda Braxton, director Cameron Casey, and Trina Braxton.



BABYFACE

Motown's Andre Harrell Has Winning Tips; The Word According To Dana Bryant

MOTOWN VIBE: Motown president/CEO Andre Harrell delivered an inspiring keynote address, titled "How To Win 101," at the Vibe Music Seminar in New York, which ran Aug. 28-31. During his speech, Harrell offered a game plan for folks in search of a successful career in the music industry.

Harrell intertwined his lecture with inspiring video-clips from Clarence Avant, Jheryl Busby, Suzanne De Passe, Clive Davis, and other industry execs, who offered their formulas for making it in the business.

Also during the session, Harrell dismissed rumors of his impending dismissal from the label.

"I've heard all the rumors and read all the articles," Harrell said to the audience as monitors flashed snippets of news stories purporting his extravagant spending on Motown artists and personnel. "But I don't listen to that—I listen to this," he said, as the monitors cut to articles praising DreamWorks and MCA—both of which have seen little or no profits following their respective start-up and reorganization and are reportedly spending millions on new executive staff and/or offices.

"I'm making an investment in my team," Harrell said. "What better place is there [than Motown] to set the standard for what black executives should be paid in the industry?"

Harrell is attempting to restore Motown's luster, which has tarnished over the last few years. "It won't happen overnight, and it's going to be a while before we break even or see a profit, but I have to lead—whether the crowds are cheering or booing."

During his presentation, Harrell made a plea for executives of black-owned or -run labels to support one another in order to secure longevity and provide a training ground for future black executives.

WORD: Spoken-word artist Dana Bryant gives a well-rounded, entertaining presentation on "Wishing From The Top," her debut Warner Bros. set. Released Sept. 10, the album relates a variety of introspective topics that are delivered in nearly as many creative ways as there are tracks on the set.

"Wishing From The Top" has promising commercial potential because of its departure (for better or worse) from traditional spoken-word albums—which most MTV-era consumers find too intellectually taxing.

Born in Flatbush, N.Y., Bryant remains lyrically committed to her craft, but her project is easier to digest than those of other spoken-word artists because she utilizes generous musical elements from a variety of sources, including African-rooted rhythms, R&B, hip-hop, and jazz.

Musical producers include Arrested Development's Speech, P.M. Dawn, Zap Mama, and Marco Nelson. Featured musical vocalists include Carleen Anderson, Jhelisa Anderson, Master Ace, and Zap Mama.

In addition to addressing politically relevant issues, the artist explores whimsical scenarios—such as one woman's nightclub encounter with a studly beefcake—resulting in a well-rounded, 50-odd-minute listening session.

"Wishing From The Top" should hit, relative to other spoken-word projects, and when it does, look for the genre's practitioners to begin stretching beyond static, microphone-delivered verse to more dramatic surroundings.



by J. R. Reynolds

CHOPS FOR THE EAR: Vocalist Miki Howard threw down a dynamic and well-crafted jazz and standards set at Cicada in Los Angeles Aug. 29. The R&B recording artist, who recently signed with Sony-distributed Alibi Records, has been sitting in for a Cicada regular, blues singer Millie Kaiserman, who has been ill.

Howard is working on a still-untitled album that is scheduled for release in October. "Something I Never Had," the first single, is due Sept. 30; it features background vocals by Brownstone. The single was produced by LeMel Humes and co-written by Humes and Howard.

THE RIGHT STUFF continues to churn out old-school rhythms. On Oct. 15, look for "Flick Hits," a set of vintage R&B tracks that have been featured in recent hit movies. Scheduled for release the same day are "Slow Jams Christmas," an extension of the label's Slow Jams series that features music by the Stylistics, the O'Jays, the Emotions, the Temptations, and New Edition; "This Ain't No White Christmas" by comedian Rudy Ray Moore, aka Dolemite; and a reissue of the Whispers' classic "Happy Holidays To You."

On Oct. 29, the label releases "The Salsoul Orchestra—Anthology," a best-of set culled from the mid-'70s band's eight albums, and "First Choice—Greatest Hits." On Nov. 26, the label reissues Freddy King's "Gettin' Ready," "Woman Across The River," and "Texas Cannonball."

Bee Gees fans might want to look for "Soul Of The Bee Gees," a 14-track tribute to the act's songs by R&B acts that have performed them, such as Al Green, Dionne Warwick, Percy Sledge, the Staple Singers, and Tavares.

Assistance in preparing this column was provided by Shawnee Smith in New York.

Saxophonist Hunter Finds His Voice On Def Squad Set

LOS ANGELES—When the well-ran dry for Chicago jazz musicians in the early '90s, work-thirsty saxophonist Alfonzo Hunter began digging deeper. However, instead of hitting an underground spring of instrumental session work, the artist struck oil as a singer. Today, sporting a recording deal with Def Squad/EMI, Hunter is mining for gold with "Blacka Da Berry," his debut vocal set.

Slated for release Oct. 15, "Blacka Da Berry" offers listeners a soulful romantic romp into the mind of the 23-year-old artist in a natural, no-frills way.

"I write according to how I feel, with no fancy lyrics," says Hunter. "There's no gimmicky product here—

just messages about life's experiences, mostly from my perspective."



HUNTER

EMI president/CEO Davitt Sigerson says that it is those qualities that make Hunter special. "I love where he's coming from spiritually, as an artist," says Sigerson.

"His music is very hip, but it's also [socially] conscious. It's that rare combination that allows him to be in touch with the world."

Sigerson says Hunter's sound comes with a spaciousness found in (Continued on page 34)



Harmonic Blend. Ruthless Records act Bone Thugs-N-Harmony gets it on for concert-goers during the 1996 Summer Jam held Aug. 11 at Irvine Meadows in Los Angeles. Photo: Ogbonna Hagins

Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 14, 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/Greatest Gainer ***						
1	63	—	2	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98) 1 week at No. 1	ATLIENS	1
2	2	2	10	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
3	1	1	10	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
*** Hot Shot Debut ***						
4	NEW	—	1	AALIYAH BLACKGROUND 92715*/AG (10.98/16.98)	ONE IN A MILLION	4
5	NEW	—	1	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	5
6	4	4	11	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
7	3	3	5	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
8	5	5	5	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
9	11	11	16	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
10	8	13	22	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) CS	MAXWELL'S URBAN HANG SUITE	8
11	NEW	—	1	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
12	9	12	13	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
13	7	10	11	JAY-Z FREEZE/ROC A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
14	6	—	2	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
15	10	9	29	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
16	15	20	12	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
17	NEW	—	1	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
18	20	16	9	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
19	12	8	13	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	1
20	14	19	14	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
21	21	24	19	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
22	13	6	4	FACEMOB INTERFACE/RAP-A-LOT 41336/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	6
23	18	17	59	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
24	19	14	5	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	5
25	23	22	42	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
26	16	15	3	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	15
27	25	18	3	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98) CS	PUT IT IN YOUR MOUTH (EP)	18
28	17	7	3	CASE SPOILED ROTIEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE	7
29	24	21	15	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
30	26	32	19	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
31	22	23	30	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (10.98/24.98)	ALL EYEZ ON ME	1
32	29	27	41	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	4
33	30	25	20	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
34	27	26	3	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98) CS	SO MANY WAYS	26
35	28	28	10	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
36	NEW	—	1	A+ KEDAR 53005*/UNIVERSAL (10.98/16.98) CS	THE LATCH-KEY CHILD	36
37	31	29	48	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
38	40	40	5	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	33
39	37	35	61	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
40	32	33	15	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
41	34	31	12	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
42	39	55	14	ANN NESBY PERSPECTIVE 549022 (10.98/14.98) CS	I'M HERE FOR YOU	39
43	33	30	10	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	4
44	35	39	59	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
45	42	42	10	MESHELL NDEGEOCELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
46	47	49	16	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) CS	KENNY LATTIMORE	31
47	41	36	13	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) CS	MY HEART	30
48	46	44	11	HORACE BROWN MOTOWN 530625* (10.98/16.98) CS	HORACE BROWN	18
49	36	38	3	GINA THOMPSON MERCURY 532060 (8.98 EQ/12.98) CS	NOBODY DOES IT BETTER	36

50	43	47	29	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
51	62	62	57	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
52	45	50	23	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
53	48	—	2	MARVALESS AV/OL 7200 (9.98/14.98)	WICKED	48
54	44	46	33	THE TONY RICH PROJECT ▲ LAFACE 26022*/ARISTA (10.98/15.98)	WORDS	18
55	NEW	—	1	SIR MIX-A-LOT RHYME CARTEL/AMERICAN 43081*/WARNER BROS. (10.98/16.98)	RETURN OF THE BUMPSAURUS	55
56	52	41	4	THE 2 LIVE CREW LIL' JOE 215* (10.98/15.98)	SHAKE A LIL' SOMETHIN'...	33
*** Pacesetter ***						
57	70	63	51	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
58	51	37	18	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA KALI	4
59	38	34	3	BLAHZAY BLAHZAY FADER 124093*/MERCURY (9.98 EQ/15.98) CS	BLAH, BLAH, BLAH	34
60	64	61	6	DAZZ BAND LUCKY 010 (10.98/14.98)	UNDER THE STREETLIGHTS	60
61	54	54	43	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
62	59	60	16	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
63	71	66	78	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) CS	MIND OF MYSTIKAL	14
64	53	43	5	MISTA EASTWEST 61912/EEG (10.98/15.98) CS	MISTA	37
65	57	56	42	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
66	58	58	8	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	43
67	67	57	15	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	23
68	50	52	10	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	11
69	55	51	9	N.W.A. RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	20
70	49	45	4	NINE PROFILE 1469* (10.98/15.98)	CLOUD 9	45
71	56	65	11	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98) CS	BETTER DAYS AHEAD	31
72	61	67	23	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
73	60	53	8	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	31
74	72	64	59	JODECI ▲ MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
75	75	69	24	DJ KOOL CLR 7209 (10.98/15.98) CS	(LET ME CLEAR MY THROAT)	21
76	69	68	95	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
77	73	70	44	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
78	66	—	2	WAYMAN TISDALE MOJAZZ 530696/MOTOWN	IN THE ZONE	66
79	78	78	111	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) CS	CREEPIN ON AH COME UP (EP)	2
80	RE-ENTRY	—	47	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
81	79	89	135	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
82	68	59	7	SADAT X LOUD 66922*/RCA (10.98/15.98)	WILD COWBOYS	13
83	77	77	91	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) CS	KIRK FRANKLIN AND THE FAMILY	6
84	76	73	43	GOODIE MOB ● LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
85	NEW	—	1	PASSION MCA 11338* (10.98/15.98)	BALLER'S LADY	85
86	RE-ENTRY	—	8	THE GAP BAND INTERSOUND 9183 (9.98/13.98)	LIVE & WELL	54
87	85	79	44	EIGHTBALL & MJG ● SUAVE HOUSE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
88	86	85	20	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
89	81	86	69	2PAC ▲ DEATH ROW/INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
90	90	99	47	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
91	RE-ENTRY	—	16	MARVIN SEASE JIVE 41585 (10.98/15.98)	PLEASE TAKE ME	54
92	RE-ENTRY	—	184	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
93	RE-ENTRY	—	55	TRU NO LIMIT 53983*/PRIORITY (10.98/16.98) CS	TRUE	25
94	NEW	—	1	VARIOUS ARTISTS BRUTAL 50590/PRIORITY (9.98/15.98) Y>S<P CLICK PRESENTS: YOUNG SOUTHERN PLAYAZ VOL. 1		94
95	83	74	10	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46C60 (9.98/15.98)	SOMETHIN' FOR THE PEOPLE	66
96	74	75	10	VARIOUS ARTISTS EASTWEST 61925*/EEG (10.98/15.98)	AMERICA IS DYING SLOWLY	12
97	RE-ENTRY	—	103	ZAPP & ROGER ▲ REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
98	82	100	12	PUFF JOHNSON WORK 53022/EPIC (10.98 EQ/16.98) CS	MIRACLE	61
99	100	94	19	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
100	NEW	—	1	U.N.L.V. CASH MONEY 9609 (10.98/15.98)	UPTOWN 4 LIFE	100

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

BABYFACE CROSSES BOUNDARIES

(continued from preceding page)

regards the upcoming album as his finest. "It just feels the best to me," he says. "I went in a lot of different directions, but it holds together because of the writing and production."

"This Is For The Lover In You," the first single from the project, is a cover of the 1981 top 20 R&B favorite that was originally recorded by Shalamar. Featured on the updated version are Shalamar members Jody Watley, Jeffrey Daniels, and Howard Hewett, along with rapper LL Cool J, who rhymes

on the track and is credited by Babyface with coming up with the idea to rerecord the song.

"We were discussing the idea when I got a call from [Daniels], and then we knew it was fate to do the song," says Babyface.

"This Is For The Lover In You" is scheduled to be serviced to radio Sept. 18. Adult and mainstream R&B, rhythm and mainstream top 40, and jazz/AC stations will receive the single.

The record is slated to be in stores Oct. 8.

The Hype Williams-directed video of the single is scheduled for service to local and regional clip shows and BET, the Box, VH1, and MTV Sept. 17.

At press time, the artist, who is managed by Benny Medina, was not scheduled to embark on a formal promotional tour. Epic black-music division senior VP Ray Harris says, "Being the busy producer, songwriter, and [LaFace] label owner that [Babyface] is, it will be a challenge schedule-wise. But we'll try to fit him in here and

there, especially with TV appearances, to maximize the exposure to the public."

The label is taking a sweeping marketing approach for the project. "It'll be in every [retail] account in America," says Harris. "There's lots of anticipation for this album, and the independents will receive just as much attention from us as the chains."

Executives hope the timing of the release will help boost its sales. "We're trying to take advantage of the Christmas season, because Baby-

face has become a household name in pop music due to the past success of his own albums, his co-ownership of LaFace, and his work on other projects, such as 'Waiting To Exhale,' which he wrote and produced."

Babyface says that for personal reasons, he is not planning to tour. "But you never say never," he says.

At press time, a detailed marketing plan for international territories was unavailable. However, the label plans to send the artist to Europe for various press activities.

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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	17	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (A&M/ARISTA) 13 wks at No. 1
2	5	6	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
3	2	19	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
4	3	16	TWISTED	KEITH SWEAT (ELEKTRA/EEG)
5	4	18	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
6	6	10	HIT ME OFF	NEW EDITION (MCA)
7	13	15	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
8	12	14	MY BOO	GHOST TOWN D.J.'S (SO SO DEF/COLUMBIA)
9	10	10	USE YOUR HEART	SWV (RCA)
10	16	6	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)
11	8	21	TOUCH ME TEASE ME	CASE (FEAT. FOKY BROWN/SPOILED ROTTEN/DEF JAM)
12	7	24	WHY I LOVE YOU SO MUCH	MONICA (ROWDY/ARISTA)
13	11	16	LOUNGIN'	LL COOL J (DEF JAM/MERCURY)
14	9	14	IF I RULED THE WORLD	NAS (COLUMBIA)
15	15	7	LAST NIGHT	AZ YET (LAFACE/ARISTA)
16	17	11	THE THINGS THAT YOU DO	GINA THOMPSON (MERCURY)
17	20	14	ME AND THOSE DREAMIN' EYES OF MINE	D'ANGELO (EMI)
18	14	27	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
19	21	9	TELL ME	DRU HILL (ISLAND)
20	22	5	YOUR SECRET LOVE	LUTHER VANDROSS (LVE/EPIC)
21	19	14	ELEVATORS (ME & YOU)	OUTKAST (LAFACE/ARISTA)
22	18	13	BLACKBERRY MOLASSES	MISTA (EASTWEST/EEG)
23	29	2	DAYS OF OUR LIVES	BONE THUGS-N-HARMONY (RUTHLESS/EASTWEST/EEG)
24	23	22	GET ON UP	JODECI (MCA)
25	24	6	LET'S GET THE MOOD RIGHT	JOHNNY GILL (MOTOWN)
26	28	4	WHAT KIND OF MAN WOULD I BE	MINT CONDITION (PERSPECTIVE)
27	35	6	STEELO	702 (BIV 10/MOTOWN)
28	37	8	FLOATIN' ON YOUR LOVE	THE ISLEY BROTHERS (FEAT. ANGELA WINN/USH) (T-NECK)
29	27	10	WHY DOES IT HURT SO BAD	WHITNEY HOUSTON (ARISTA)
30	26	16	HOW DO U WANT IT	2PAC (FEAT. KC AND JOJO) (DEATH ROW/INTERSCOPE)
31	39	8	ALL I SEE	A+ (KEDAR/UNIVERSAL)
32	33	7	MISSING YOU	BRANDY, TAMIA, GLADYS NICHIE & CHAKA KHAN (MCA/STW)
33	32	7	MOVIN' ON	CECE PENITON (A&M)
34	31	13	BABY LUV	GROOVE THEORY (EPIC)
35	25	19	YOU	MONIFAH (UPTOWN/UNIVERSAL)
36	40	5	PO PIMP	DO OR DIE (FEAT. TWISTA) (RAP-A-LOT/NOO TRYBE)
37	30	35	ALL THE THINGS (YOUR MAN WON'T DO)	JOE (ISLAND)

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

HOT R&B RECURRENT AIRPLAY

1	3	3	LADY	D'ANGELO (EMI)
2	1	2	YOU'RE THE ONE	SWV (RCA)
3	2	2	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
4	4	8	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
5	7	24	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
6	9	13	BEFORE YOU WALK OUT OF MY LIFE	MONICA (ROWDY/ARISTA)
7	5	4	KEEP ON, KEEPIN' ON	MC LYTE FEAT. XSCAPE (FLAVOR UNIT/EASTWEST)
8	6	12	NOT GON' CRY	MARY J. BLIGE (ARISTA)
9	8	5	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY FEAT. RONALD ISLEY (JIVE)
10	15	4	AIN'T NO NIGGA	JAY-Z FEAT. FOKY BROWN (FREEZE/ROCA-FELLA)
11	14	22	TELL ME	GROOVE THEORY (EPIC)
12	10	5	GET MONEY	JUNIOR MAFIA FEAT. THE NOTORIOUS B.I.G. (UNDEAS)
13	21	24	FANTASY	MARIAH CAREY (COLUMBIA)
14	19	63	CREEP	TLC (LAFACE/ARISTA)
15	16	23	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)
16	18	15	WHERE DO U WANT ME TO PUT IT	SOLO (PERSPECTIVE)
17	24	17	SOON AS I GET HOME	FAITH EVANS (BAD BOY/ARISTA)
18	—	6	I WILL SURVIVE	CHANTYLL SAVAGE (RCA)
19	—	44	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/DEF JAM/MERCURY)
20	17	4	LET'S LAY TOGETHER	THE ISLEY BROTHERS (ISLAND)
21	25	20	EXHALE (SHOOP SHOOP)	WHITNEY HOUSTON (ARISTA)
22	11	6	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS (ARISTA)
23	12	19	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
24	—	16	I MISS YOU (COME BACK HOME)	MONIFAH (UPTOWN/UNIVERSAL)
25	—	45	BEST FRIEND	BRANDY (ATLANTIC)

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

R&B SINGLES A-Z

29	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
30	ALL I SEE (Strawberry, BMV/MCA, ASCAP/Bon First, BMV/Second Cornett, BMV/H)
31	ALL MY LUV (Cauldwell/Mess, BMV/Falz, BMV)
32	ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...) (Trade 2 Black, ASCAP/Tales Tree, ASCAP/Urban Agenda, ASCAP/PolyGram Int'l, ASCAP/H)
33	ASCENSION (DON'T EVER WONDER) (Sony/ATV Tunes, ASCAP/Muswell, ASCAP/Hal Shur, BMV/H)
34	BABY LUV (Groove 78, ASCAP/Armo, ASCAP/Keop, BMV/Sony/ATV LLC, BMV/Dream Team, ASCAP/H/WBM)
35	BACK TO THE WORLD (Full Keel, ASCAP/Arney Laz, ASCAP/Edesoul, ASCAP/Cabrille's Song, BMV/Longitude, BMV/WBM)
36	BIG LONG JOHN (Aunt Hilda, ASCAP/Zomba, ASCAP/Tony Kelly, BMV/PolyGram Int'l, BMV/WBM)
37	BLACKBERRY MOLASSES (Organized Noize, BMV/Shift Start, BMV/Beat Star, ASCAP)
38	BODY SNATCHERS (Funk, BMV)
39	CANT KNOCK THE HUSTLE (Q1 Lu Lu, BMV/Sounds Of The Red Drum, ASCAP/Trinik Mills, ASCAP/MCA, ASCAP)
40	CAN YOU FEEL ME (Talk Now You Feel, BMV/Triples, BMV/Queen Of Queens, BMV/Ar Brothers, BMV/Sledge, BMV/Longitude, BMV/Full Keel, ASCAP/WBM)
41	CHANGE THE WORLD (FROM PHENOMENON) (WB, ASCAP/Interscope, ASCAP/EM Christian, ASCAP/Bases Loaded, ASCAP/PolyGram Int'l, ASCAP/Careers, BMV, BMV/WBM/H)
42	CLONES (Grand Negaz, BMV)
43	C'MON N' RIDE IT (THE TRAIN) (Capitol, BMV/Sa-volite, BMV/Unichappal, BMV)
44	COME OVER (Chyna Baby, BMV/Banice Combs, BMV/EMI Blackwood, BMV/Urban, ASCAP/Ninth Street Tunnel, BMV/Urban, ASCAP/EM April, ASCAP)
45	DIRTY SOUTH (Organized Noize, BMV/Shift Start, BMV/Cool People, BMV/Cool Mob, BMV/Grand Body, ASCAP/Chrysalis, BMV/WBM)
46	DOWN WITH THIS (Doh Out, BMV/Organik, ASCAP/2 Scoops Ov, ASCAP)
47	ELEVATORS (ME & YOU) (Chrysalis, ASCAP/Grand Body, ASCAP/WBM)
48	EVERYBODY (PolyGram Int'l, ASCAP/Fredrick Smoke Gangsta's, ASCAP/Clark's True Funk, BMV/Sugarhill, BMV)
49	FOREVER MORE (WB, ASCAP/Cabrille's Sky, ASCAP/Who Dat, BMV/Ensign, BMV/Hackley, ASCAP/WBM)
50	GET ON UP (EM April, ASCAP/Dawn DeGrate, ASCAP/LEN, ASCAP/Joe Healy, ASCAP)
51	GET READY, HERE IT COMES (IT'S THE CHOO-CHOO) (Hummance Style, BMV/Paper One, BMV/Raw Cast, ASCAP)
52	GETTIN' IT (Zomba, BMV/Grand, BMV/Rubber Band, BMV/Songs Of Polygram International, BMV/Crossroads, BMV/H/WBM)
53	GIVE ME ONE REASON (EM April, ASCAP/Purple Rabbit, ASCAP)
54	GLORIA (Mellow Girl, BMV/Sky Tower, ASCAP)
55	GOOD LOVE (Meadow, BMV)
56	HANG 'EM HIGH (Tex Gram, ASCAP/DC Cowboy, ASCAP/Dusty Fingers, BMV/Urban, BMV/EMI, BMV/WBM)
57	HAY (Salska, BMV/Fred, BMV/Biggapp, BMV/Warner-Tamela, BMV/WBM)
58	HIT ME OFF (The Man, ASCAP/Dinky B, ASCAP/Lozy Mo, ASCAP/EMI, ASCAP/Babette, ASCAP/Biv 10, ASCAP/H)
59	HOME (Robinson, ASCAP/Deep Science, ASCAP)
60	HOW DO U WANT IT/CALIFORNIA LOVE (Joshua's Dream, BMV/Interscope, BMV/Warner-Tamela, BMV/Black Hispanic, ASCAP/Sugg, ASCAP/Urban's, ASCAP/Delious, BMV/Embassy, BMV/WBM)
61	I CAN'T SLEEP BABY (IF I) (Zomba, BMV/Rocky, BMV/Sony/ATV LLC, BMV/EMI, BMV/WBM)
62	I DON'T WANT TO BE ALONE (Musco Corp. Of America, BMV/Cameo Appearance By Ramsey, BMV/Wandy, BMV/MCA, ASCAP/C. Spot, BMV/Pharic, ASCAP/H)
63	IF I RULED THE WORLD (I WILL) (ASCAP/Zomba, ASCAP/12 And Under, BMV/Sony/ATV LLC, ASCAP/Funk Groove, ASCAP/Kuwa, ASCAP/Lumping Bear, BMV/My's Jams, ASCAP/WBM)
64	IF YOUR GIRL ONLY KNEW (Virginia Beach, ASCAP/Mess Confusion, ASCAP)
65	I GOT IT BAD (Tom Campbell, ASCAP/Human Rhythm, BMV/Young Legend, ASCAP/Chrysalis, ASCAP)
66	I LIKE (FROM THE NUTTY PROFESSOR) (Chrysalis, ASCAP/Mo' Swing, ASCAP/Big, ASCAP/Longitude, BMV/WBM)
67	I'LL DO ANYTHING FOR YOU (EM April, ASCAP/Pyle Tyne, ASCAP/New Perspective, ASCAP)
68	I'LL MAKE YOUR DREAMS COME TRUE (FROM KAZAAM) (EM April, ASCAP/Pyle Tyne, ASCAP)
69	I'LL NEVER STOP LOVING YOU (Diamond Cuts, BMV/Zomba, BMV/H/WBM)
70	IN THE HOOD (Check Man, ASCAP/Tobar, ASCAP/Ness, Nily & Capone, ASCAP/Warner Chappell, ASCAP/WBM)
71	IT HURTS LIKE HELL (FROM WAITING TO EXHALE) (Ecal, BMV/Sony/ATV Songs, BMV/Fox Film, BMV/WBM)
72	IT'S ALL THE WAY LIVE (NOW) (FROM EDDIE) (Eco Daddy, ASCAP/T-Boy, ASCAP/Sony/ATV LLC, BMV/D&B/Punk, ASCAP/Solar, ASCAP/H)
73	IT'S A PARTY (Zahra, BMV/9th Town, ASCAP/EM April, ASCAP/Bea Mo Easy, ASCAP/H)
74	JUMP ON IT (Where's My Publishing, ASCAP/Regent, BMV/Sugarhill, BMV)
75	KEEP RUNNING BACK (So So Def, ASCAP/EM April, ASCAP/Pyle Tyne, ASCAP/Aunt Gorda, ASCAP)
76	KISSIN' YOU (Garn Stack II, BMV/Tri, BMV/Ensign, ASCAP)
77	LAST NIGHT (Ecal, BMV/Keane, ASCAP/H)
78	LET'S GET THE MOOD RIGHT (Ecal, BMV/Sony/ATV Songs, BMV)
79	LET'S STAY TOGETHER (FROM A THIN LINE BETWEEN LOVE & HATE) (Parade Forever, BMV/ONG, BMV/Oakdown Boy, BMV)
80	LIFT OFF (Chankhala, BMV/Avsphere, ASCAP/Groove, ASCAP/Warp 9, ASCAP)
81	LIKE A WOMAN (1985 Olna Ounika, BMV/Shift Start, BMV)
82	A LIL' SOMETHIN' SOMETHIN' (One Little Indian, BMV/Im Edd, BMV/Interscope, BMV/Warner-Tamela, BMV/Rag Top, BMV/WBM)
83	LOUNGIN' (LL Cool J, ASCAP/Soren Gans, BMV/Bernard Wright, BMV/Motown, BMV/H)
84	LOVE & HAPPINESS (Living, BMV/Ar Green, BMV/WBM)
85	ME AND THOSE DREAMIN' EYES OF MINE (4th Chord, ASCAP/1200 AM, ASCAP/PolyGram Int'l, ASCAP)
86	MISSING YOU (FROM SET IT OFF) (Bany's Melodies, ASCAP/PolyGram, ASCAP/Olna, ASCAP/Warner Chappell, ASCAP)
87	MOVIN' ON (WB, ASCAP/Ness, Nily & Capone, ASCAP/Stone Jam, ASCAP/Blue Zephyr, ASCAP/Ce Penit, ASCAP/PolyGram Int'l, ASCAP/Olna, ASCAP/WBM/H)
88	MY BOO (Ghossain, BMV/Carl Mo, BMV/Ar Control, ASCAP/EM April, ASCAP/H)
89	NEVER TOO BUSY (WB, ASCAP/Stone Jam, ASCAP/Ness, Nily & Capone, ASCAP/Young Legend, ASCAP/Chrysalis, ASCAP/WBM)
90	ONLY YOU (Quinn Corbitt, BMV/Armo, ASCAP/Armo, ASCAP/Arvin Wales, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMV/H/WBM)
91	ORDINARY GIRL (LBR, ASCAP/Sony/ATV LLC, BMV/EMI, BMV)
92	PAPARAZZI (Hemness For Everyone, BMV/Wesbite, ASCAP)
93	PARTY 2 NITE (A Q. Dav, ASCAP/Warner Chappell, ASCAP/ABS Olna, BMV/Warner-Tamela, BMV/WBM)
94	PONY (Papah, ASCAP/Magnia Beach, ASCAP/Herbibous, ASCAP)
95	PO PIMP (On The Water, ASCAP)
96	RED LIGHTS (Moss Confusion, ASCAP/Edick, Serran, ASCAP/T-Smoo, ASCAP/Jobbie, ASCAP/Laskada, BMV/Saja, BMV/WBM)
97	SAY IT AGAIN (FROM EDDIE) (A/Silver, ASCAP/Bearne Tibe, ASCAP/Holm, BMV/Daryl Boynton, BMV)
98	SET IT OFF (FROM SET IT OFF) (Organized Noize, BMV/Shift Start, BMV/STL, ASCAP/Salanda, ASCAP/Pondor, ASCAP/One Of Ghetto Ho, ASCAP/Warner Chappell, ASCAP/Queen Latifah, ASCAP)
99	SEXUALITY (IF YOU TAKE YOUR LOVE) (WB, ASCAP/Exide, ASCAP/Jordan's Payne, ASCAP/Stone Jam, ASCAP)
100	SHAKE A LIL' SOMETHIN'... (I) (Joe Wan, BMV)
101	SLIP N' SLIDE (Sugg, ASCAP)
102	SO MANY WAYS (FROM HIGH SCHOOL HIGH) (So So Def, ASCAP/EMI, ASCAP/Ar Control, ASCAP/Takan' Care Of Business, BMV/H)
103	STEELO (Back 2 Da City, ASCAP/Mess Confusion, ASCAP/D-Rat, ASCAP/Blue Turtle, ASCAP/Armo, ASCAP)
104	STICK YOU (Suite 1202, ASCAP/Peay Cokes, ASCAP/Juanita Hall, BMV/BMG, BMV/Careers, BMV/Jobe Davis, BMV)
105	TELL ME (FROM EDDIE) (Stan Brown, BMV/M Double, BMV/Aley Gaddy, BMV)
106	TELL ME (I'LL BE AROUND) (Screen Gems-EMI, BMV/H)
107	THA CROSSROADS (Ruthless/Black, ASCAP/Mo' Thug, ASCAP/Genu, ASCAP/Chyna Doll, ASCAP/Curmin At Ya, ASCAP/WB, ASCAP/Domhagilla, ASCAP/Ness, Nily & Capone, ASCAP/EM April, ASCAP/H/WBM)
108	TOUCH ME TEASE ME (CASE) (FEAT. FOKY BROWN/SPOILED ROTTEN/DEF JAM)
109	TOUCH MYSELF (FROM FLEED) (EM April, ASCAP/DARP, ASCAP)
110	TRY LOVE AGAIN (Capitol Dome, ASCAP/T. Green, ASCAP)
111	TWISTED (Keith Sweat, ASCAP/A, ASCAP/WB, ASCAP/Deep Sound, ASCAP/Short Cuts, BMV/Zomba, ASCAP/WBM)
112	USE YOUR HEART (Masters Of Nazareth, BMV/Shift From The Lab, ASCAP/T. Lucas, ASCAP)
113	WHAT KIND OF MAN WOULD I BE (Mint Factory, ASCAP/EM April, ASCAP/H)
114	WHERE DO WE GO FROM HERE (Warner-Tamela, BMV/EMI Blackwood, BMV/Deborah Cox, BMV/H/WBM)
115	WHERE I'M FROM (Chrysalis, BMV/Isidore Marra, BMV/Ar, BMV/Soul Depot, BMV/Warner-Tamela, BMV/Interscope, BMV/Arvin Forte, BMV/Stand, BMV/WBM)
116	WHERE YA LOVE AT? (S&G, OMT, ASCAP)
117	WHY DOES IT HURT SO BAD (FROM WAITING TO EXHALE) (Ecal, BMV/Sony/ATV Songs, BMV/H)
118	WHY I LOVE YOU SO MUCH/AIN'T NOBODY (Warner-Tamela, BMV/Bobbie Lou, BMV/EM April, ASCAP/Naughty, ASCAP/WB, ASCAP)
119	WHY (Ecal, BMV)
120	WISHES (FROM KAZAAM) (EM April, ASCAP/Pyle Tyne, ASCAP/Ensign, BMV/Wandopod, BMV/Collins, BMV/Ten East, BMV/Swingback, BMV/Rachie Fury, BMV/WBM/H)
121	WITH YOU (Tribal, ASCAP/Junke Funk, BMV)
122	YOU WEAR: THE GARMENT RENAISSANCE (FROM HIGH SCHOOL HIGH) (Pamoca, BMV/Careers, BMV, BMV/H)
123	YOU'RE MAKIN' ME HIGH/LET IT FLOW (1996 Groove 78, ASCAP/Armo, ASCAP/EMI, BMV/Sony/ATV Songs, BMV/H/WBM)
124	YOU SAID (Hope N' A Hay & Hope Str' Na, ASCAP/Domhagilla, ASCAP/WB, ASCAP/Making Musik, ASCAP/WBM)
125	YOU Soul On Soul, ASCAP/EM April, ASCAP/Three Begg From Newark, ASCAP/Burrell, ASCAP/Warner Chappell, ASCAP/H/WBM)

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	3	HIT ME OFF	NEW EDITION (MCA) 3 wks at No. 1
2	3	13	TWISTED	KEITH SWEAT (ELEKTRA/EEG)
3	2	10	LOUNGIN'	LL COOL J (DEF JAM/MERCURY)
4	5	16	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
5	8	11	PO PIMP	DO OR DIE (FEAT. TWISTA) (RAP-A-LOT/NOO TRYBE)
6	7	3	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)
7	6	10	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
8	13	4	LAST NIGHT	AZ YET (LAFACE/ARISTA)
9	4	8	ELEVATORS (ME & YOU)	OUTKAST (LAFACE/ARISTA)
10	18	4	TELL ME	DRU HILL (ISLAND)
11	12	5	USE YOUR HEART	SWV (RCA)
12	9	14	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC (FEAT. KC AND JOJO) (DEATH ROW/INTERSCOPE)
13	11	5	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
14	10	27	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJS (QUADRA/SOUND/BEAT/ATLANTIC)
15	15	8	THE THINGS THAT YOU DO	GINA THOMPSON (MERCURY)
16	16	6	TOUCH MYSELF	T-BOZ (ROWDY/LAFACE/ARISTA)
17	21	2	WHAT KIND OF MAN WOULD I BE	MINT CONDITION (PERSPECTIVE)
18	20	4	MISSING YOU	BRANDY, TAMIA, GLADYS NICHIE & CHAKA KHAN (MCA/STW)
19	14	15	YOU'RE MAKIN' ME HIGH/LET IT FLOW	TONI BRAXTON (LAFACE/ARISTA)
20	17	20	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
21	19	15	WHY I LOVE YOU SO MUCH/AIN'T NOBODY	MONICA (ROWDY/ARISTA)
22	22	12	BLACKBERRY MOLASSES	MISTA (EASTWEST/EEG)
23	24	8	SO MANY WAYS	THE BRAXTONS (ATLANTIC)
24	29	7	ALL I SEE	A+ (KEDAR/UNIVERSAL)
25	26	7	WHY DOES IT HURT SO BAD	WHITNEY HOUSTON (ARISTA)
26	25	5	WU-WEAR: THE GARMENT RENAISSANCE	RZA FEAT. METHOD MAN & CAPPA DONNA (BIG BEAT)
27	39	2	PONY	GINUWINE (550 MUSIC/EPIC)
28	30	7	TELL ME (I'LL BE AROUND)	SHADES (MOTOWN)
29	23	11	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)
30	—	1	STEELO	702 (BIV 10/MOTOWN)
31	28	11	WHERE DO WE GO FROM HERE	DEBORAH COX (ARISTA)
32	38	7	LIKE A WOMAN	THE TONY RICH PROJECT (LAFACE/ARISTA)
33	32	10	THAT GIRL	MAXI PRIEST FEATURING SHAGGY (VIRGIN)
34	31	9	CHANGE THE WORLD	ERIC CLAPTON (REPRISE/WARNER BROS.)
35	27	19		



NationsBank



Frances Williams Preston LABORATORIES



A DIVISION OF THE T.J. MARTELL FOUNDATION AT THE VANDERBILT CANCER CENTER

6th annual music row

CELEBRITY TOURNAMENTS & CONCERT hosted by Vince Gill, Mindy McCready, John Berry, Radney Foster & Helen Darling

Benefiting the T. J. Martell Foundation for Leukemia, Cancer and AIDS Research.

Funding the Frances Williams Preston Laboratories, a division of the T. J. Martell Foundation at the Vanderbilt Cancer Center.

Sprint presents the celebrity golf tournament This unique tournament includes impressive tee prizes and a chance for some friendly industry competition at the home of the LPGA's Sara Lee Classic **September 29, 7:45a.m. and 1:00p.m. starts, Hermitage Golf Course Hosted by Vince Gill**

kick-off cocktail party hosted by BMI This high profile party kicks off the weekend of events. This exclusive party is by invitation only, and gives tournament participants, sponsors, and celebrities, the chance to bid on one-of-a-kind items in an exceptional live auction **September 27, 7:00p.m. BMI**

celebrity tennis tournament This team/doubles tournament is fast becoming one of Nashville's favorite **September 28, 7:30a.m.-4:30p.m. Vanderbilt University Hosted by Radney Foster and Helen Darling**

NationsBank Bowling Bash including the silent auction and the Minnesota Fats Rack 'Em Up Billiards Tournament Bowling, video games, and billiards with catering provided by the Hard Rock Cafe' are just a few of the perks included in the ticket price for this industry-only, star-studded bash **September 30, 7:00p.m. Hermitage Lanes Hosted by Mindy McCready and John Berry**

For more information, including available sponsorships, call the T.J. Martell Foundation event hot-line at 615-256-2015.



RCA LABEL GROUP RLG/NASHVILLE



NouVEAU photography

NASHVILLESCENE

entertainment

www.americanradiohistory.com

Funky Green Dogs Find Themselves 'All Fired Up!'

TWISTED DOGS: The last thing we expected to hear recently when phoning Oscar Gaetan, one of the masterminds behind deep house troupe **Funky Green Dogs**, was the sound of an infant gurgling. It simply does not jibe with the dark street imagery on the act's Twisted America debut, "Get Fired Up!" But the truth is that Gaetan has become quite the family man, his voice brightening with pride at the mere mention of his wife and 5-month-old daughter.

"When I walk through the door of my home, I leave all of the stress of this business outside," he says.



FUNKY GREEN DOGS

"My family has helped me put things in perspective. I used to get all worked up about everything. But it's hard to allow that to happen when I look into my daughter's eyes. The two worlds that I exist in are now very clearly defined—and totally separate."

With that in mind, we think it's



by Larry Flick

wise that Gaetan is squeezing in as much quality home time as possible. The onset of "Get Fired Up!" should keep him and longtime collaborator **Ralph Falcon** (who have earned deserved props for jams they've recorded as **the Murk Boys**) busy well into the new year. The album has a hit single in the making with "Fired Up," a hot item on test pressing, thanks to its urgent tribal beat and mind-numbing hook. **Danny Tenaglia** contributed an appropriately boisterous remix to the commercial 12-incher, which also features versions by **Peter Rauhofer** of **Club 69** and Gaetan and Falcon. The single is getting impressive turntable action and earning the early support of such dance-driven pop radio stations as **KACD** (Groove 103.1) Los Angeles. Not bad for a project that was not actually conceived for widespread appeal.

"Any time we've ever tried to write a hit, it's a disaster," Gaetan says. "So Ralph and I decided a long time ago to just keep it real and do what moves us. We sure don't mind making money, but I don't think we could enjoy it if it came because we sold out."

Still, he concedes that "Get Fired Up!" is considerably more song-oriented than much of the team's past efforts. "We're always trying to change and develop," he says. "Flushing out some of our house tracks into full songs just made sense to us. But we will always build our stuff from the groove up."

Most important on the agenda for this album was coming up with enough quality material so that each track could stand on its own merit. "Too many dance albums have only one or two strong songs,

and the rest is filler," Gaetan says. "We wanted to stay away from that. In fact, we wanted every song to be strong enough to be a single. It took longer to make an album like that, but it was time well spent."

The lads made a good choice in **Pamela Williams** as the voice of Funky Green Dogs. Possessing a fairly broad range and piles of sassy attitude, she's quite adept at darting around the steady stream of quirky keyboard licks and heavy percussion that fuel such jams as "Some Kind Of Love," "Until The Day," and "Ride." She is particularly good at injecting volumes of subtext into the most simple lyrics. Dig into the next single, "The Way," for ample proof. She has a field day with the refrain "It's the sound, it's so real, it's what I feel, it's the way," bending and turning it into heady meditation on the catharsis of rhythm. She should do extremely well on the act's pending club tour of the States.

"She's got the presence to get over with even the toughest crowd," Gaetan says, noting that he and Falcon will take turns behind the turntable decks on the trek, spinning underground jams between Williams' performances. He promises a diverse playlist that will include music by acts far beyond the Dogs' tight circle of friends.

"For the last two years, the underground scene has been stagnant and slow here in the States," he says. "DJs get caught up in only playing their own stuff and never look outside of their little cliques. It's a vicious cycle that is shutting out a lot of interesting new talent, and it's making for a lot of very boring nights in the clubs. Someone has to break this pattern."

With that, Gaetan's attention wanes as he hears his daughter's playful gurgling shift to crying. Juggling the responsibility of fatherhood with being a Funky Green Dog can be exhausting, but he loves it. "Sometimes it's a little weird to go from the underground to changing diapers, but it's worth it."

CLUBLAND IN MOTION: At the end of October, fab deConstruction U.K. act **Evolution** hits the floor with "Your Voice Is Calling," its first new single in eons. So where have the lads been hiding? In their Manchester, England, home base, writing and producing songs for other artists, including promising new Virgin signing **Jane Hannah**, and putting the finishing touches to the first releases on their new indie label, **Fluid Records**. The hard work is apparently paying off. Even the most jaded DJs are frothing over the just-issued "Calling Angels" by **Andy Ling**.

There's a bit of interesting growth in the world of **Rhythmsaints**, one of the few acts that have been successful in merging hardcore club music with spiritually uplifting lyrical concepts. Group mastermind **Stephen Nixon** has



Miles On The Road. Arista artist Robert Miles parties after a recent DJ gig at Smart Bar in Chicago. He is making turntable appearances in clubs around the U.S. and Europe in support of his debut disc, "Dreamland," which spawned the worldwide smash "Children." The set's new single is the ethereal house anthem "One And One," which features vocals by Maria Naylor. Pictured, from left, are Rick Squillante, Virgin Records; John Hohman, MetroMix; Miles; Brad LeBeau, Pro-Motion/Lift Marketing; and Harris, MetroMix.

joined with **Jason Farrall** to form the U.K.-rooted **Fineline Productions**, which will house an indie label and a publishing company. If you haven't already done so, check out the current **Rhythmsaints** disc, "Continuum," a nourishing blend of house, jungle, and ambient on **NuSoul Records**.

Worldwide Message Tribe, another act that can credibly combine overt prayers and meditations with underground grooves, is finally getting a fair crack at the mainstream via remixes of "The Real Thing." In its batch of remixes, the act has enhanced the already snugly crafted tune, beefing up its house bassline with percussion breaks that DJs should find useful. Already notable is the fact that **Warner Bros.** pop and dance promotion staffers will be guiding the commercial future of this Warner Alliance single—a highly unusual move, to say the least. We've got our fingers crossed.

There's been a bit of confusion surrounding **Junior Vasquez's** red-hot single "If Madonna Calls." Despite the uncanny similarity in vocal tone, the woman chatting on the **Groovilicious** release is not the pop diva. It is **Kelly Benvenue**, who is in the studio working on her first solo track for the New York indie.

On Oct. 22, **MCA Records** dives into the lucrative dance compilation arena with "Life Is A Dance," which combines several tasty new morsels with an armload of familiar faves. Beat-mixed by New York spinner **Saint Peter**, the set's highlights include **Motiv-8's** mix of "He's On The Phone" by **St. Etienne**; the new **Livin' Joy** single, "Follow The Rules," as interpreted by **Satoshi Tomiie**; and **Bottom Dollar's** impossible-to-find post-production of "Mary Jane" by **Mary J.**

Blige. Sounds kinda fun, doesn't it?

Arista is once again throwing its pop promotional muscle behind a club record. This time, all hands are on deck for "The Child (Inside)" by European posse **Qkumba Zoo**, an intriguing ditty that combines shiny hi-NRG elements with tribal chants and female warbling that land somewhere between **Bjork** and **Enya**. The original version scores with an ear-grabbing hook and a springy beat, while post-production by **Vasquez**, the **Berman Brothers**, and **Tony Maserati** mines groove ground ranging from hard house to classic funk. We're betting that this cutie will enjoy the same success as multiformat home runs by **Real McCoy** and **Robert Miles**.

Billboard. Dance HOT Dance Breakouts

FOR WEEK ENDING SEPTEMBER 14, 1996
CLUB PLAY

1. NO FRILLS LOVE JENNIFER HOLLIDAY GEFEN
2. THAT LOOK DE' LACY DECONSTRUCTION IMPORT
3. E-O-E KING AFRICA BMG LATIN
4. NIGHT MOVES ABIGAIL PULSE-8 IMPORT
5. BOLERO CAESAR & MANOLO CHA CHA

MAXI-SINGLES SALES

1. FORGET ME NOTS RANDY CRAWFORD BLUEMOON
2. DEVOTION DEVONE AQUA BOOGIE
3. LIFT OFF GROOVE COLLECTIVE GIANT STEP
4. PONY GINUWINE 550 MUSIC
5. GLORIA JESSE POWELL SILAS

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

17-19 October 1996, in Balie & Paradiso, Amsterdam, The Netherlands

Amsterdam DANCE Event

* DISCUSSIONS * * EXHIBITIONS * * NETWORKING * * SHOWCASES *

Dance music, both underground and commercial, has boomed in Europe in the 90's like no where else in the world. Come to Amsterdam and meet the international movers and shakers, DJ's & producers and media during the first annual Amsterdam Dance Event.

one world under a spectrum of grooves

Be a part of the first annual
Amsterdam Dance Event

for more info, contact, Maria Jimenez, The Amsterdam Dance Event,
Postbox 929, 1200 AX Hilversum, The NETHERLANDS
TEL: +31-35-6218748 FAX: +31-35-6212750 EMAIL: MARIA.JIMENEZ@CONAMUS.NL
WEBSITE: www.buma.nl/conamus/ade

Organised by CONAMUS

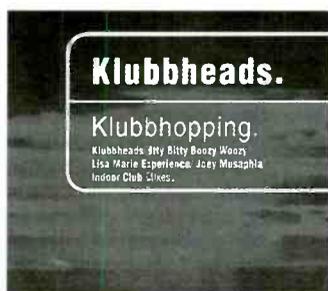
supported by:

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	1	3	9	YOU GOT TO PRAY EIGHT BALL 99 2 weeks at No. 1	JOI CARDWELL
2	5	10	5	KILLING ME SOFTLY WITH HIS SONG ATLANTIC PROMO	ROBERTA FLACK
3	2	1	9	STAND UP DV8 120085/A&M	LOVE TRIBE
4	7	8	7	YOU'LL BE MINE (PARTY TIME) EPIC 78379	◆ GLORIA ESTEFAN
5	3	4	11	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
6	10	11	7	STUPID GIRL ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
7	4	2	10	IF MADONNA CALLS GROOV/LICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
8	12	15	6	WON'T GIVE UP MY MUSIC JELLYBEAN 2513 PULSE FEAT. ANTOINETTE ROBERSON	
9	6	5	11	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12463	◆ REEL 2 REAL
10	8	6	11	YOU'RE MAKIN' ME HIGH LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
11	14	16	6	GIVE ME STRENGTH PERFECTO/KINETIC PROMO/REPRISE	JON OF THE PLEASD WIMMIN
12	15	22	5	BAD MAN JUNK DOG 01/CHAMPION	◆ SISTER BLISS
13	13	14	8	WALKING ON SUNSHINE VESTRY 023/STRICTLY RHYTHM THE JAH BOYZ FEAT. IAN STARR AND CHARLIE CASANOVA	
14	21	30	4	KEEP ON JUMPIN' FFREEDOM 001/ULTRA	◆ LISA MARIE EXPERIENCE
15	19	28	17	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-3214	◆ WHITNEY HOUSTON
16	17	23	24	SUPERNATURE PURE 2252	CERRONE
17	16	17	8	WOMBO LOMBO MANGO 531042/ISLAND	◆ ANGELIQUE KIDJO
18	25	44	3	TWO TO TANGO KRASNOW 55241/MCA	◆ VANESSA DAOU
19	20	29	5	ONLY YOU KING STREET 1044	KIMARA LOVELACE
20	11	9	11	WE GOTTA LOVE PULSE 8 IMPORT	KYM SIMS
21	9	7	11	KEEP ON JUMPIN' LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
*** Power Pick ***					
22	29	42	3	STOMP QWEST 43766/WARNER BROS.	QUINCY JONES
23	27	34	5	DOWN WITH THIS MCA 55157	◆ CHARISSE ARRINGTON
24	23	27	6	PARADISE MOONSHINE MUSIC 88433	GYPSY QUEENS
25	40	—	18	WHERE LOVE LIVES '96 LOGIC 59051	◆ ALISON LIMERICK
26	22	21	10	STAY OUT ALL NIGHT CUTTING 369 DOCTOR LOVE FEATURING MIKO	
27	26	26	9	KEEP PUSHIN' MAW 012/STRICTLY RHYTHM BORIS DLUGOSCH PRESENT BOOM	
28	41	—	2	JUST BE GOOD TO ME ARISTA 1-3235	DEBORAH COX
29	30	24	8	RHYTHM OF LOVE DIGITAL DUNGEON 1211	NATIVE WARRIOR
30	18	12	13	LET THIS BE A PRAYER CHEEKY 013/CHAMPION	◆ ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR
31	49	—	2	WHO IS HE AND WHAT IS HE TO YOU MAVERICK PROMO/REPRISE	◆ ME'SHELL NDEGECELLO
32	39	47	4	IT DOESN'T MATTER MAXI 2040	SHAY JONES
33	45	—	2	BRAND NEW DAY PERFECTO/KINETIC 43750/REPRISE	MINDS OF MEN
34	33	36	5	BACK TO THE WORLD QWEST PROMO/WARNER BROS.	◆ TEVIN CAMPBELL
35	28	18	10	CRY INDIA POPULAR 26004	◆ UMBOZA
36	38	43	4	DON'T TURN YOUR BACK ON ME JELLYBEAN 2512	DARRYL D'BONNEAU
37	42	50	3	AW YEAH STRICTLY RHYTHM 12454	CHUPACABRA
38	36	35	8	LONG TRAIN RUNNIN' (WITHOUT LOVE) AUREUS '601	NICOLE
39	43	49	3	HOW HOW CLUB ZONE IMPORT	YELLO
40	37	40	4	PEREZOSA ARIOLA 37818/BMG LATIN	EL GENERAL
41	24	19	12	ONE MORE TIME KING STREET 1043 DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" KING	
42	32	25	11	I'M IN LOVE MUSIC PLANT 036	GEORGIE PORGIE
43	35	33	6	I IS WHAT I AM G-ZONE/GEE STREET INDEPENDENT 531052/ISLAND	MOVEMENT UNDERGROUND
*** Hot Shot Debut ***					
44	NEW	1	1	HIT ME OFF MCA 55224	◆ NEW EDITION
45	44	45	3	OH HOW I CRY A&M 516371	◆ BRIGID BODEN
46	NEW	1	1	SURVIVE EMOTIVE 788	SAUNDRA MARQUEZ
47	34	13	12	PROFESSIONAL WIDOW ATLANTIC 85499	TORI AMOS
48	NEW	1	1	I AIN'T GOT TIME SUB-URBAN 25	NEXT PHASE
49	31	20	14	THIS IS YOUR NIGHT TOMMY BOY 735	◆ AMBER
50	50	—	2	LAST NIGHT A DJ SAVED MY LIFE STOCKHOLM IMPORT	THE MILK

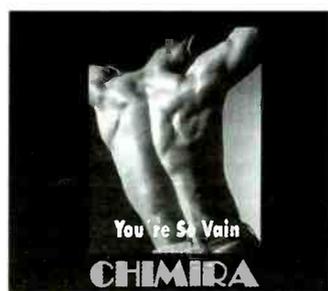
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
*** No. 1 ***					
1	1	1	3	HIT ME OFF (M) (T) (X) MCA 55224 3 weeks at No. 1	◆ NEW EDITION
2	2	3	15	ONLY YOU (M) (T) (X) BAD BOY 7-9071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
3	3	2	11	WHERE DO YOU GO (M) (T) (X) ARISTA 1-3226	◆ NO MERCY
*** Hot Shot Debut ***					
4	NEW	1	1	CAN'T KNOCK THE HUSTLE (T) FREEZE/ROC-A-FELLA 53242/PRIORITY	JAY-Z FEAT. MARY J. BLIGE
*** Greatest Gainer ***					
5	11	20	12	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
6	4	8	14	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
7	12	7	11	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
8	5	4	20	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/AG	◆ QUAD CITY DJ'S
9	6	6	3	IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND/ATLANTIC 95644/AG	◆ AALIYAH
10	9	10	5	ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365	◆ MAXWELL
11	8	5	14	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
12	7	11	10	KEEP ON JUMPIN' (T) (X) LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
13	14	—	2	THINGS WE DO FOR LOVE (M) (T) (X) MOTOWN 860569	◆ HORACE BROWN
14	16	14	11	LOUNGIN (T) DEF JAM 575063/MERCURY	◆ LL COOL J
15	25	15	9	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	TORI AMOS
16	NEW	1	1	STEELO (T) BIV 10 860530/MOTOWN	702
17	10	18	7	ELEVATORS (ME & YOU) (M) (T) (X) LAFACE 2-4178/ARISTA	◆ OUTKAST
18	20	26	3	STICK YOU (M) (T) (X) PENALTY 0177/TOMMY BOY	CAPONE-N-NOREAGA
19	13	9	6	WHY DOES IT HURT SO BAD/I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (M) (T) (X) ARISTA 1-3214	◆ WHITNEY HOUSTON
20	24	12	18	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
21	NEW	1	1	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
22	NEW	1	1	SUPERSTAR (T) (X) PRA 578471/MERCURY	◆ CHARM FARM
23	22	22	14	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	◆ AMBER
24	17	21	13	IF MADONNA CALLS (T) (X) GROOV/LICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
25	18	25	11	THE THINGS THAT YOU DO (T) MERCURY 578159	◆ GINA THOMPSON
26	NEW	1	1	ART OF FACTS (T) BIG BEAT 95642/AG	ARTIFACTS
27	23	13	5	WU-WEAR: THE GARMENT RENAISSANCE (T) BIG BEAT 95658/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
28	NEW	1	1	IN DE GHETTO (T) MERCURY 858657	DAVID MORALES & THE BAD YARD CLUB
29	15	24	11	MACARENA (T) ARIOLA 39227/BMG LATIN	LOS DEL RIO
30	NEW	1	1	KEEP PUSHIN' (T) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM
31	34	35	7	STAND UP (T) DV8 120085/A&M	LOVE TRIBE
32	21	17	4	IT'S A PARTY (T) ELEKTRA 66023/EEG	◆ BUSTA RHYMES FEATURING ZHANE
33	35	29	13	IF I RULED THE WORLD (T) COLUMBIA 78327	◆ NAS
34	27	19	7	IN DE GHETTO (T) MERCURY 578029	BAD YARD CLUB FEATURING CRYSTAL WATERS
35	19	16	3	YOU'LL BE MINE (PARTY TIME) (T) (X) EPIC 78379	◆ GLORIA ESTEFAN
36	31	31	14	ONE BY ONE (T) (X) REPRISE 43643	◆ CHER
37	26	43	7	SUPERNATURE (T) (X) PURE 2252	CERRONE
38	45	42	4	I LOVE YOU ALWAYS FOREVER (T) (X) ATLANTIC 78550/AG	◆ DONNA LEWIS
39	NEW	1	1	E-BOW THE LETTER (T) (X) WARNER BROS. 43763	◆ R.E.M.
40	NEW	1	1	LAST NIGHT (M) (T) (X) LAFACE 2-4182/ARISTA	◆ AZ YET
41	30	32	7	MOVIN' ON (T) (X) A&M 581657	◆ CECE PENISTON
42	37	50	5	MARIA (T) (X) COLUMBIA 78352	◆ RICKY MARTIN
43	NEW	1	1	GET READY, HERE IT COMES (IT'S THE CHOO-CHOO) (M) (T) (X) LAFACE 2-4158/ARISTA	◆ SOUTHSYDE B.O.I.Z.
44	33	28	27	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	◆ JAY-Z FEAT. FOXY BROWN
45	NEW	1	1	I DON'T NEED YOUR LOVE (T) UPSTAIRS 0120	ANGELINA
46	NEW	1	1	SET IT OFF (M) (T) (X) EASTWEST 65991/EEG	◆ ORGANIZED NOIZE (FEAT. ANDREA MARTIN AND QUEEN LATIFAH)
47	48	34	4	TOUCH MYSELF (T) ROWDY/LAFACE 3-5080/ARISTA	◆ T-BOZ
48	28	23	4	WHERE DO WE GO FROM HERE/JUST BE GOOD TO ME (M) (T) (X) ARISTA 1-3235	◆ DEBORAH COX
49	RE-ENTRY	12	12	WRONG (T) (X) ATLANTIC 85505/AG	◆ EVERYTHING BUT THE GIRL
50	RE-ENTRY	6	6	ONE OF US (T) (X) INTERHIT 10160	OUTTA CONTROL

○ 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.

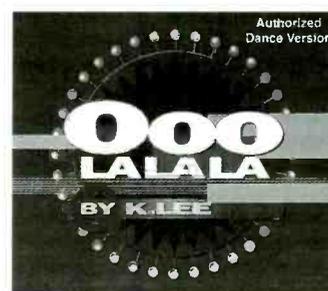
DON'T SLEEP ON ZYX THIS FALL!!!



"Klubbhopping" by Klubbheads
zyx#66058



"You're So Vain" by Chimira
zyx#8430



"000 La La La" by K. Lee
zyx#8405



ZYX
MUSIC
72 Otis Street
West Babylon, NY 11704
Ph (516) 253-0800 Fx (516) 253-0128

Demand Met For Gary Allan

Single's Success Pushes Up Decca Set's Release Date

BY DEBORAH EVANS PRICE

NASHVILLE—In country music's competitive climate, all too often a debut single will flounder at country radio, frequently causing the album to be pushed back from its original release date. Rarely does a debut single come out of the chute with such an enthusiastic reception at radio that the label finds itself moving the album's release date up to meet consumer demand.

That happened recently with LeAnn Rimes. The newest fast-breaking act to have a debut accelerated is Decca's Gary Allan, whose album "Used Heart For Sale" will now hit the streets Sept. 24 instead of Oct. 22, due to country radio's response to the initial single, "Her Man."



ALLAN

"In the markets where we've gotten airplay, like Houston, there are already people going in and looking for the record," says Decca VP of marketing Dave Weigand. "What I wanted to do is make sure there was product in the marketplace to meet that demand. So we just decided to go ahead and move it up and take advantage of these hot markets that are happening in radio right away and take advantage of those opportunities."

Decca senior VP/GM Sheila Shipley says that following Mark Chesnutt's debut record, she doesn't recall an instance where MCA or Decca moved up an album release. She says there is a lot of excitement and activity as the label gears up for Allan's release.

"We've all been jumping through hoops to get the artwork, the packaging, and the solicitation sheet ready, all those things we have to do to support the airplay and video exposure we're getting," she says.

John Lytle, VP of promotion, agrees

with Weigand and Shipley that the best course of action is to strike while the single is hot.

"Radio stations got it on July 30, and within seven days of that record being out there, we started getting response on it," Lytle says. "In Houston at KKBQ, after seven days we were in the top five most requested records, which is pretty amazing. Then in three additional days at KBEQ [Kansas City, Mo.], we were the No. 1 most requested record. So within 10 days of putting it on the air, it became the most requested record, which is phenomenal. We also became the most requested

(Continued on page 40)



Serenading The Veep. RCA act the Thompson Brothers Band recently entertained Al and Tipper Gore at a barbecue in the vice president's hometown of Carthage, Tenn. Shown, from left, are band member Tom Bredesen, Andy Thompson, Tipper Gore, Matt Thompson, Al Gore, band member Mike Whitty, and tour manager Austin Deville.

Cross-Promoted Ventures Pay Tribute To Hank Williams

BY CHET FLIPPO

NASHVILLE—Forty-three years after what Roy Acuff terms Hank Williams' "timely death," the singer/songwriter continues to not only influence an entire industry but move product as well.

As testimony to Williams' considerable legacy, a flurry of cross-promoted ventures celebrates September as Hank Williams Month in Tennessee, the week of Sept. 15-21 as Hank Williams Week at TNN, and Sept. 17—Williams' birthday—as Hank Williams Day in Nashville.

Driven by Mercury Nashville, the Williams juggernaut also involves Gaylord Entertainment, the Country Music Hall of Fame and Museum, the Country Music Assn. (CMA), Southwest Airlines, the governor of Tennessee, the mayor of Nashville, the Nashville Chamber of Commerce, and the Internet.

"What we're trying to do," says Mercury Nashville senior VP of sales John Grady, "is connect the dots so that when people turn around in Septem-

ber it'll be hard to miss Hank. I treat this catalog like it's nothing less than the Beatles. He's an absolute American icon. Fortunately, he's ours, and we're trying to find more and different ways to expose him. He never gets less hip, generation to generation. It crosses into every age group."

Grady says the original idea was to promote two new Williams titles on Mercury, "Hank Williams: Low Down Blues" and "The Legend Of Hank Williams: Audio Book With Music, Read By Sammy Kershaw."

"We were going to do just a Hank Williams Month with [distribution group] PGD, where we would feature catalog titles and buy retail space around it," says Grady. "Then, after it started growing, we backtracked and really developed a promotion to give to retail with PGD. So, now instead of

(Continued on page 40)



WILLIAMS

Waylon & Emery; Birthdays For Kitty And LeAnn; Clements Marks 50 Years

WAYLON JENNINGS is the subject of the next "Ralph Emery On The Record With..." show on TNN. The one-hour special on the legendary singer will be telecast Sept. 25 at 8 p.m. and midnight EDT. TNN will air the Canadian Country Music Awards Saturday (14) at 9 p.m. and midnight... Joe Diffie has been voted favorite singer in the world by local Girl Scout Troop No. 1076. Wonder if he's ASCAP or BMI... Imprint Records here has signed a licensing agreement with BMG-Canada for Imprint products in Canada. Canadian singer/songwriter Charlie Major, who makes his U.S. debut on Imprint in October, is represented internationally by BMG-Canada. Imprint also signs with Paradox Music for licensing in Brazil... Buck Owens, Steve Gatlin, Toby Keith, Mark Miller, Jeff Carson, Ray Benson, and Larry Stewart have been added to "The Celebrity" golf tourney Nov. 10-11 at the Grayhawk Golf Club in Scottsdale, Ariz. John Michael Montgomery hosts the benefit for Helping Hands for the Homeless and Phoenix Children's Hospital.

Rundi Ream has been named Southeast regional director of the Songwriters Guild of America... SOR (Step One Records) group Western Flyer sang the national anthem for President Clinton's whistle-stop Aug. 30 in Paducah, Ky. The group also sang its current single, "What Will You Do With M-E." Billy Ray Cyrus did the national anthem for Clinton's stop in Cyrus' hometown of Ashland, Ky, as well as at the Democratic Convention Aug. 28... Naomi Judd is doing commercials for BellSouth. She says she and daughters Wynonna and Ashley are faithful users of that phone company... Prolific songwriter Don Schlitz has written two spots for Pepsi with the Music Row firm Hummingbird Productions, which gave the world the Budweiser Frogs... Charley Pride releases his first home video in 15 years. Honest Entertainment's "Charley Pride: An Evening In Concert" was shot in 1995, the year that marked Pride's 30th anniversary in the music industry.

Happy birthday to Kitty Wells, who turned 77 Aug. 30. She's still playing more than 130 dates a year... LeAnn Rimes celebrated her 14th birthday on the road Aug. 28. She tells us she got a gold album for her birthday and will have a platinum one very soon.

RECORD ROUNDUP: Fiddler supreme Vassar Clements observes his 50th anniversary in music with the Oct. 1 release on Winter Harvest of the album "Vassar's Jazz: Golden Anniversary." Clements began with Bill Monroe & His Blue Grass Boys at the age of 14 and went on to become

the standard in country fiddling. Along the way he has recorded with Stéphane Grappelli, Paul McCartney, the Grateful Dead, Ethel Smith, Hank Williams Sr. and Jr., Johnny Cash, and the Band. Happy 50th to Vassar and his co-producer and wife, Millie... Warner Western has the appropriately titled "Looney West," an interesting duet album of Jeff Foxworthy, Michael Martin Murphey, and Warner Western artists doing songs with such cartoon characters as Bugs Bunny, Daffy Duck, and Porky Pig.

BOB ROMEO has been re-elected chairman and Gene Weed vice chairman of the Academy of Country Music. New directors at large are Bill Catino, Steve Dahl, Bob Heatherly, T.K. Kimbrell, Jack Lameier, and Neil Spielberg. Academy president Scott Siman named John Briggs, Randy Goodman, Chuck Howard, Paul Moore, James Stroud, and Rick Todd VPs at large... Mark Chesnutt signs with Buddy Lee Attractions Inc. for exclusive worldwide representation. Chesnutt has a greatest-hits set due in November... Farm Aid tickets go on sale Saturday (7) through

ticket agencies and the Internet's World Wide Web for the Oct. 12 event in Columbia, S.C. Headliners include Willie Nelson, Martina McBride, the Beach Boys, Neil Young, John Mellencamp, John Conlee, Tim McGraw, Son Volt, and Hootie & the Blowfish. Others may be announced.

MARK YOUR CALENDAR: Fall and winter extravaganzas are coming. One of the most distinctive Southern events is Tennessee Fall Homecoming 1996, Oct. 10-13 at the Museum of Appalachia in Norris, Tenn., north of Knoxville. The museum is the most accurate and complete repository of the mountain way of life we've ever seen, and its musical presentations are many and varied. There's hymn singing in the Church in the Wildwood by the likes of the Old Harp Singers and Lewis Headrick & the Do-Re-Mi Singers. Other musicians are Ralph Stanley, John Hartford, Roy Book Binder, Jimmy Driftwood, Mac Wiseman, Roy Acuff's Smoky Mountain Boys, and Grandpa Jones. This is living history.

As a prelude to its Christmas Festival, Dollywood's Harvest Celebration runs Oct. 4-Nov. 3 and will include the Southern Gospel Jubilee, which features 20 gospel groups, including the Stamps Quartet... Opryland's Christmas season gears up Nov. 22 and this year will feature the special programs "A Cowboy Christmas" and "An Appalachian Christmas."



by Chet Flippo





NASHVILLE

Music Row's Hotel & Office Alternative

Daily/Weekly/Monthly • Everything Furnished
One & Two Bedroom Suites • Kitchens • Phone
Fax • HBO • Security • Corporate Rates
Catering to Entertainment Industry Professionals
615 / 259-4400

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	8	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	1
2	2	2	82	SHANIA TWAIN ▲ ⁷ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
3	3	3	19	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
4	4	4	20	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
5	5	5	18	MINDY MCCREADY ● BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
				★★★ HOT SHOT DEBUT ★★★		
6	NEW		1	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
7	NEW		1	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
8	NEW		1	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	8
9	6	8	45	ALAN JACKSON ▲ ¹ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
10	7	6	3	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
11	8	12	90	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
12	9	7	41	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
13	11	11	11	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
14	13	14	14	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
15	12	10	32	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
16	17	17	11	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
17	16	16	12	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	15
18	14	13	13	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
19	15	15	23	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
				★★★ GREATEST GAINER ★★★		
20	20	—	2	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS	20
21	19	—	2	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	19
22	10	9	3	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
23	21	22	17	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
24	18	19	50	TIM MCGRAW ▲ ¹ CURB 77800 (10.98/16.98)	ALL I WANT	1
25	24	23	54	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
26	23	21	53	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
27	22	20	29	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
28	25	18	59	JEFF FOXWORTHY ▲ ¹ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
29	29	25	7	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
30	27	24	10	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
31	26	35	3	GEORGE JONES MCA 11478 (10.98/15.98)	I LIVED TO TELL IT ALL	26
32	30	33	10	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	30
33	28	26	56	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
34	36	34	41	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
35	32	29	128	TIM MCGRAW ▲ ¹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
36	33	37	21	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
37	31	28	20	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	38	30	8	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	30
39	43	40	51	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
40	37	32	29	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
41	35	31	51	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
42	40	36	207	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
43	45	63	32	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
44	34	27	13	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13
45	42	39	15	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
46	39	38	117	VINCE GILL ▲ ¹ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
				★★★ PACESETTER ★★★		
47	55	61	10	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	47
48	41	52	111	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
49	44	43	82	ALISON KRAUSS ▲ ¹ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
50	48	42	63	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
51	46	48	94	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
52	47	45	117	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
53	53	47	153	REBA MCENTIRE ▲ ¹ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
54	50	44	75	JOHN MICHAEL MONTGOMERY ▲ ¹ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
55	51	41	51	GEORGE STRAIT ▲ ¹ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
56	54	53	13	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20
57	57	51	49	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
58	52	49	13	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
59	59	54	101	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
60	49	46	30	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
61	60	58	33	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
62	64	66	45	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
63	56	50	46	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
64	63	60	264	BROOKS & DUNN ▲ ¹ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
65	58	59	138	JEFF FOXWORTHY ▲ ¹ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
66	68	68	19	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
67	62	57	68	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
68	65	62	48	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
69	67	65	21	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
70	72	—	2	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98)	MARK WILLS	70
71	69	67	13	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	63
72	71	64	15	JUNIOR BROWN CURB 77843 (10.98/15.98) HS	SEMI-CRAZY	32
73	66	55	11	JEFF FOXWORTHY LAUGHING HYENA 2009 (10.98/16.98)	LIVE	53
74	70	70	62	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
75	61	56	6	SUZY BOGGUSS CAPITOL NASHVILLE 36460 (10.98/15.98)	GIVE ME SOME WHEELS	51

○ 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®
FOR WEEK ENDING SEPTEMBER 14, 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 ▲ ⁶ MCA 12* (7.98/12.98)	12 GREATEST HITS	278
2	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	90
3	3	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	257
4	5	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	59
5	4	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	77
6	6	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	274
7	7	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	276
8	8	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	276
9	9	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	103
10	11	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	43
11	10	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	272
12	14	BILLY RAY CYRUS ▲ ⁹ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	68
13	12	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	9

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	128
15	16	WAYLON JENNINGS ▲ ⁴ RCA 8506 (7.98/11.98)	GREATEST HITS	141
16	22	TOBY KEITH ▲ A&M NASHVILLE 514421 (7.98/11.98)	TOBY KEITH	21
17	15	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	4
18	18	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	40
19	17	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	89
20	19	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	124
21	20	DWIGHT YOAKAM ▲ ³ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	34
22	—	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	38
23	25	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	20
24	21	RANDY TRAVIS ▲ WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	3
25	—	MERLE HAGGARD EPIC 66772/SONY (5.98 EQ/9.98)	SUPER HITS, VOLUME 2	1

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

COUNTRY CORNER



by Wade Jessen

NO SECRET: With more than 21,000 units, **Trisha Yearwood's** "Everybody Knows" opens at No. 6 with Hot Shot Debut honors on Top Country Albums and bows at No. 52 on The Billboard 200, although two of Yearwood's previous nonseasonal sets had bigger opening weeks. Yearwood's career-high debut, "Thinkin' About You," debuted at No. 3 on the country list, with more than 35,000 pieces in the March 4, 1995, issue, and "The Song Remembers When" sold 22,000 units during its opening week in '93. Despite this more modest debut, **Dave Weigand**, sales and marketing VP at MCA Nashville, says that Yearwood's consumer- and industry-awareness level is at an all-time high, citing her performance during the closing ceremony at the Summer Olympics as an example. Weigand adds that "Believe Me Baby (I Lied)," the album's lead single and video, are also affecting sales. That track moves 15-14 on our radio chart and is in heavy rotation (29 plays) on CMT.

NOT FAR BEHIND: **Travis Tritt** (Warner Bros.) enters Top Country Albums at No. 7 with "The Restless Kind," moving more than 21,000 units. Like **Trisha Yearwood**, Tritt's prior sets had heftier opening weeks. Tritt's hits package (43-39) entered the country chart at No. 3 in the Sept. 30, 1995, issue with more than 39,000 pieces, and "Ten Feet Tall & Bulletproof" bowed at No. 4 in the May 28, 1994, issue with 37,000 units. Tritt's 1992 set, "T-R-O-U-B-L-E," popped on the country list at No. 6, with 27,000 pieces. Tritt enters The Billboard 200 at No. 53. "More Than You'll Ever Know," the lead single from the new album, jumps 35-30 on Hot Country Singles & Tracks, increasing by 182 spins.

Meanwhile, country comic **Jeff Foxworthy** (Warner Bros.) moves 20,000 pieces to enter Top Country Albums at No. 8 with "Crank It Up—The Music Album." This marks Foxworthy's second-highest debut on that chart. "Games Rednecks Play" (25-28) opened with more than 53,000 units in the Aug. 8, 1995, issue.

TRAIL OF DUST: **Billy Ray Cyrus** pedigrees his "Trail Of Tears" set with our Greatest Gainer certificate, with an increase of more than 1,500 units. Despite the gain, Cyrus' chart movement is hampered by the three titles that debut in the top 10, and he remains at No. 20. **John Grady**, sales VP at Mercury Nashville, says that Cyrus fans are buying the package despite radio's lukewarm reception for its title track, which moves 72-69 on our airplay list. Cyrus performed the national anthem at the Democratic National Convention in Chicago Aug. 28 and appeared on "Live With Regis & Kathie Lee" Aug. 7.

EASY TO TRACE: With a 20% increase, **Trace Adkins'** "Dreamin' Out Loud" is our Pacesetter title (55-47), moving more than 4,000 units for the week. **Bill Kennedy**, national sales director at Capitol Nashville, says Adkins has "a true impact record" at radio and will embark on a grass-roots retail tour next week. Kennedy notes that a string of in-store appearances has been coordinated by the On Cue division of Musicland, focusing on secondary markets in Minnesota and Wisconsin. "Every Light In The House," the second single from that set, rises 50-47 on the airplay chart and opens at No. 18 on Top Country Singles Sales, with more than 1,000 pieces.

SO YOU'LL KNOW: Artists formerly on A&M Nashville have been moved to Mercury Nashville following the Sept. 3 closure of the former. That change will appear on our airplay chart next week, with a similar change looming for our sales charts.

DEMAND MET FOR GARY ALLAN

(Continued from page 38)

record at KNFM in Midland [Texas], and we were No. 3 at WKIX in Raleigh [N.C.]."

KNFM PD Dave Love says, "It's been No. 1 recently on our top eight show the last three nights. It's been incredible. We had him here in the studio, and he played live and we recorded it. We even play the live version. That's pretty neat . . . He's really country, what country needs right now. He's got a unique sound to his voice, and the lyrics are strong. The audience is drinking it up."

The label has been getting calls from fans wanting the record. Quite a few men have called to say that the song is their life. One said his wife was kicking him out and requested that the label write her a note and send a copy of the song. Lytle says Decca has sent out copies but refuses to write apologies.

"I think it's a very relatable song," Shipley says. "And Gary delivers it with a lot of emotion. He's a very special artist. It's hard to find an artist who is 28 years old and has been playing in clubs now over 15 years. To have that type of seasoned veteran deliver the song is almost unheard of in a day and time when a lot of labels are signing artists who are somewhere between 20 and 25 years old and have only started singing two years ago or a year ago."

A native of Montebello, Calif., Allan began singing in honky-tonks at 13 and was offered his first record deal at 15. "My folks turned it down," he says. "Actually, there were two [offers], one on an independent label and one on a major label, and they just decided it was [for] too much time. I believe it was a seven-album deal . . . so my folks said, 'You just can't sign 10 years of your life away.' I'm happy about it now."

Allan continued to hone his musical skills performing in the local honky-tonks and also developed his business acumen by owning his own construction company. When he decided to give Nashville a try, he came to Music Row and recorded some demos with a songwriter friend, Byron Hill (who ended up co-producing Allan's album with Mark Wright). Allan's demo tape caught the attention of several major-label heads on Music Row, and they flew out to see him perform in California. Allan soon found himself fielding offers.

"I remember our attorney called and said, 'This can't be about money.' He

said, 'You need to talk about who understands you and who gets it,' " Allan says. "Once we started doing that, it got real easy, and we went with Decca because they didn't want to change anything."

"They really liked the traditional stuff, and I'm into traditional music. Some of the labels, you ask them what they want to change and they have their own little cookie cutter they want you to be. I remember telling people from other labels, 'I'd rather work here for \$50 than have you people turn me into something I hate, because, in my head, that would be taking my favorite thing in life, the coolest thing that I have, and screwing it up.'"

"I feel like I have a lot of control with Decca, a lot of say in what goes on my album . . . They have the same goals I do, so there's no head-butting."

When he started working on his album, "we had a hard time getting songs at first," Allan says. "Then we did a showcase at the Ace of Clubs for all the publishers, and after that we got

a big response from the publishing industry. They started opening up their songs to us.

"I can remember going into the plugging meetings, and I said, 'I want to hear everything you are too embarrassed to play everyone else because it's too country.' They all got their boxes out, and that's where I found this stuff. I love the country stuff, and there's a lot of it out there."

To promote the album, Allan has been visiting radio with his best friend and bandleader, Jake Kelly, performing acoustic sets for radio personnel. Decca also flew radio people to a major showcase in Los Angeles to see Allan and his band live. Weigand says the label plans for him to visit retail in September in advance of the album.

Thus far there are no tour plans. Allan doesn't have a manager or booking agent right now. Instead, he's opting to handle everything himself until the right person comes along. Meanwhile, he is signed to a publisher, MCA Music.

HANK WILLIAMS

(Continued from page 38)

just two new titles and sprucing up the catalog, we've got endcaps at Musicland and Media Play and Target and Camelot, [which] are featuring Williams titles during this period."

Highlights of Hank Williams Month include:

- A new Williams video, based on old kinescope footage of him on "The Kate Smith Show." It will debut Sept. 17 on TNN.

- A new Williams exhibit at the Country Music Hall of Fame. "Marty Stuart Presents: The Treasures Of Hank Williams" is sponsored by Mercury Nashville and Cracker Barrel Old Country Stores and is centered on Stuart's extensive collection of Williams memorabilia. Much of the material has never been exhibited. The exhibit also includes film, video, and interactive displays. Artifacts include original lyrics, stagewear, musical instruments, photos, and letters. The Hall of Fame has also acquired for this exhibit Williams' 1948 Packard car, which he and his band, the Drifting Cowboys, used extensively for touring.

- "Lost Highway," a theatrical production about Williams' life and career, continues to run at Nashville's Ryman

Auditorium. The acclaimed show opened May 2 and ends Oct. 26.

TNN has declared Sept. 15-21 Hank Williams Week. "TNN was great," says Grady. "They offered us five full nights of anything we wanted to put on the air."

The programming includes an appearance Sept. 16 on "Prime Time Country" by Jason Petty, who portrays Williams in "Lost Highway." On Sept. 17 there will be a "PTC" live remote from the Hall of Fame exhibit's opening and a tour of that exhibit on "TNN Country News." Sept. 18 brings a one-hour special called "In The Hank Williams Tradition," with Dwight Yoakam, Chet Atkins, Emmylou Harris, Ricky Skaggs, Hank Williams Jr., Kris Kristofferson, and Randy Travis, and on "PTC" there will be a bluegrass special on the Mercury tribute album "A Picture Of Hank: The New Bluegrass Way."

On Sept. 19 TNN will broadcast a one-hour special called "The Life And Times Of Hank Williams," and on Sept. 20-21 the Grand Ole Opry will devote a half-hour segment to Williams, also on TNN. The network will run

(Continued on page 50)

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
41 4 TO 1 IN ATLANTA (Tom Collins, BMI/Brownsouth, BMI) WBM	ASCAP/Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP
38 AIN'T GOT NOTHIN' ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robin-songs, ASCAP)	53 HER MAN (Irving, BMI/Coller Bay, BMI) WBM
64 ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM	35 HOME AIN'T WHERE HIS HEART IS (ANYMORE) (Loon Echo, ASCAP/Zomba, ASCAP) WBM
58 ARE WE IN TROUBLE NOW (Chariscourt Ltd., PRS/Almo, ASCAP) HL	75 HONKY TONK SONG (Dixie Stars, ASCAP/Sixteen Stars, BMI)
14 BELIEVE ME BABY (I LIED) (Mighty Nice, BMI/Want No More, BMI/PolyGram Int'l, ASCAP/Julann, ASCAP) HL	51 HURT ME (Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Rockin'R, BMI/Sony/ATV Tree, BMI) HL/WBM
45 BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI) HL	11 I AM THAT MAN (Warner-Tamerlane, BMI/Constant Pressure, BMI/Acuff-Rose, BMI) WBM
54 BLUE (Trio, BMI/Fort Knox, BMI) WBM/HL	49 I CAN STILL MAKE CHERYENNE (O-Tex, BMI/Hit Street, BMI) HL
9 CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Belta, BMI/Lee Roy Parnell, BMI) HL	3 I DON'T THINK I WILL (Sydney Erin, BMI)
33 CHANGE MY MIND (Zomba, ASCAP/Bull's Creek, BMI) WBM	20 I DO (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
47 EVERY LIGHT IN THE HOUSE (Irving, BMI/Coller Bay, BMI) WBM	50 I JUST MIGHT BE (Jerry Taylor, BMI)
48 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Parnell, BMI) HL	62 I NEVER STOPPED LOVIN' YOU (Murray, BMI/Top Of The Levy, BMI/Zomba, BMI) WBM
66 GOIN' GOIN' GONE (Rio Bravo, BMI/Gila Monster, BMI) WBM	44 IT'S ALL IN YOUR HEAD (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM
52 GOODNIGHT SWEETHEART (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thanxamillion, BMI) HL	15 IT'S LONELY OUT THERE (Little Big Town, BMI/American Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI) WBM/HL
1 GUYS DO IT ALL THE TIME (QMP, ASCAP/Teapot,	6 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	68 ONCE I WAS THE LIGHT OF YOUR LIFE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	12 THAT GIRL'S BEEN SPYIN' ON ME (Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BMI/Hamstein Cumberland, BMI) HL/WBM
2 LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP) HL	36 ONLY ON DAYS THAT END IN Y (Of Music, ASCAP)	73 THAT LAST MILE (Sony/ATV Cross Keys, ASCAP/Seven Summits, BMI/Wil Robinsongs, BMI) HL
29 LIKE THE RAIN (Blackened, BMI) WBM	23 THE ROAD YOU LEAVE BEHIND (Old Desperados, ASCAP/N2 D, ASCAP)	46 THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Olivia, ASCAP/Famous, ASCAP) HL
7 LIVING IN A MOMENT (Pat Price, BMI/Sydney Erin, BMI) WBM	8 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D, ASCAP) HL	34 THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG, BMI/A Hard Day's Write, BMI/Rio Bravo, BMI) WBM/HL
32 LONELY TOO LONG (Bash, ASCAP/Cooltermo, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL	4 SHE NEVER LETS IT GO TO HER HEART (Great Cumberland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM	60 THAT WAS HIM (THIS IS NOW) (What About Vern, ASCAP/Firstars, ASCAP/Almo, ASCAP/Bugle, ASCAP/Coburn, BMI) WBM
39 LOVE IS STRONGER THAN PRIDE (Maypop, BMI/Wildcountry, BMI/Makin' Cheevis, BMI/Sydney Erin, BMI) WBM	55 SHE'S GETTIN' THERE (Travelin' Zoo, ASCAP/Telly Larc, ASCAP/John & Justin, ASCAP/Club Zoo, BMI/Lee Greenwood, BMI/Bambi Smithers, BMI)	27 THEN YOU CAN TELL ME GOODBYE (Acuff-Rose, BMI) WBM
22 LOVE REMAINS (Sony/ATV Tree, BMI) HL	67 SILVER TONGUE AND GOLDPLATED LIES (Irmie Skinner, BMI)	69 TRAIL OF TEARS (PolyGram Int'l, BMI/Sly Dog, BMI) HL
61 LOVE YOU BACK (Little Big Town, BMI/American Made, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	72 A SIMPLE I LOVE YOU (Warner-Tamerlane, BMI) WBM	17 VIDALIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D, ASCAP) HL
26 THE MAKER SAID TAKE HER (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI) WBM/HL	5 SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Glen Campbell, BMI/New Court, BMI/Hayes Street, ASCAP) WBM	42 WHAT WILL YOU DO WITH M-E (Cro-Jo, BMI/Dennis Morgan, BMI) WBM
74 MAMA DON'T GET DRESSED UP FOR NOTHING (Sony/ATV LLC, BMI/Bufallo Prairie, BMI/Showbilly, BMI/Don Cook, BMI)	21 STARS OVER TEXAS (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL	24 WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Oliverus, ASCAP/Cut-Write, BMI/C.S.A., BMI)
25 ME AND YOU (Acuff-Rose, BMI/Songs Of Rayman, BMI/CMJ, BMI) WBM	43 STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM	63 WHY CAN'T YOU (EMI Blackwood, BMI/B Rit B Rock, BMI/Nic Kim R, BMI) HL
30 MORE THAN YOU'LL EVER KNOW (Post Oak, BMI) HL	37 SUDDENLY SINGLE (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony/ATV Tree, BMI) WBM/HL	18 A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/Tokeco, BMI/Zomba, ASCAP) WBM/HL
57 MY ANGEL IS HERE (Sony/ATV Songs, BMI/Sony Music UK, PRS/Longitude, BMI/Windswept Pacific, BMI) HL/WBM	56 SWINGIN' DOORS (Sony/ATV Tree, BMI/Careers-BMG, BMI/Electric Muir, BMI) HL	19 WORLDS APART (Benefit, BMI/Little Big Town, BMI/American Made, BMI) WBM
65 NOBODY'S GIRL (Sony/ATV Tunes, ASCAP/Purple Crayon, ASCAP) HL	59 THANKS TO YOU (Warner-Tamerlane, BMI/Marty Party, BMI/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL/WBM	70 WRONG PLACE, WRONG TIME (Millhouse, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL
31 NO ONE NEEDS TO KNOW (Loon Echo, BMI/Zomba, ASCAP) WBM		13 YOU CAN'T LOSE ME (Big Tractor, ASCAP/WB, ASCAP/Kicking Bird, BMI/Thomashawk, BMI) WBM
71 NO WAY OUT (Careers-BMG, BMI/EMI April, ASCAP/House Of Bram, ASCAP)		16 YOU'RE NOT IN KANSAS ANYMORE (Coburn, BMI/Bro 'N Sis, BMI)
28 ON A GOOD NIGHT (Sony/ATV Tree, BMI/Terilee,		

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				*** No. 1 ***		
1	3	3	15	GUYS DO IT ALL THE TIME D.MALLOY,N.WILSON (B.WHITESIDE,K.TRIBBLE)	◆ MINDY MCCREADY (C) (D) (V) BNA 64575	1
2	4	7	16	LEARNING AS YOU GO S.BUCKINGHAM,D.JOHNSON (L.BOONE,B.LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	2
3	2	5	19	I DON'T THINK I WILL D.JOHNSON (D.JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	2
4	1	1	13	SHE NEVER LETS IT GO TO HER HEART J.STROUD,B.GALLIMORE (T.SHAPIRO,C.WATERS)	TIM MCGRAW CURB ALBUM CUT	1
5	8	8	12	SO MUCH FOR PRETENDING B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	5
6	5	6	31	IT'S MIDNIGHT CINDERELLA A.REYNOLDS (K.WILLIAMS,K.BLAZY,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	5
7	9	10	12	LIVING IN A MOMENT D.JOHNSON (P.BUNCH,D.JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	7
8	10	11	17	RUNNIN' AWAY WITH MY HEART D.COOK,W.WILSON (M.BRIT,S.HOGIN,M.D.SANDERS)	◆ LONESTAR (V) BNA 64549	8
9	7	4	18	CARRIED AWAY T.BROWN,G.STRAIT (S.BOGARD,J.STEVENS)	GEORGE STRAIT (V) MCA 55204	1
10	12	17	15	JACOB'S LADDER C.CHAMBERLAIN,K.STEGALL (T.MARTIN,C.SWEAT,B.SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	10
11	6	2	17	I AM THAT MAN D.COOK,K.BROOKS,R.DUNN (T.MCBRIDE,M.POWELL)	◆ BROOKS & DUNN (C) (V) ARISTA 1-3018	2
12	11	13	14	THAT GIRL'S BEEN SPYIN' ON ME T.SHAPIRO (M.T.BARNES,T.SHAPIRO)	BILLY DEAN (C) (D) (V) CAPITOL NASHVILLE 58563	11
13	13	14	10	YOU CAN'T LOSE ME S.HENDRICKS,F.HILL (T.BRUCET,MCHUGH)	◆ FAITH HILL WARNER BROS. ALBUM CUT	13
14	15	19	10	BELIEVE ME BABY (I LIED) G.FUNDIS (K.RICHIE,ANGELO,L.GOTTLIEB)	◆ TRISHA YEARWOOD (V) MCA 55211	14
15	14	16	15	IT'S LONELY OUT THERE P.TILLIS (B.DIPIERO,P.TILLIS)	PAM TILLIS (V) ARISTA 1-0505	14
16	16	22	11	YOU'RE NOT IN KANSAS ANYMORE B.GALLIMORE,T.MCGRAW (Z.TURNER,T.NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	16
17	19	27	8	VIDALIA K.STEGALL (T.NICHOLS,M.D.SANDERS)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	17
18	18	23	10	A WOMAN'S TOUCH N.LARKIN,T.KEITH (T.KEITH,W.PERRY)	TOBY KEITH (V) A&M NASHVILLE 581714	18
19	17	20	9	WORLDS APART T.BROWN (V.GILL,B.DIPIERO)	◆ VINCE GILL (V) MCA 55213	17
				*** AIRPOWER ***		
20	23	31	15	I DO J.LEO (P.BRANDT)	◆ PAUL BRANDT (C) (D) (V) REPRISE 17616	20
				*** AIRPOWER ***		
21	22	26	8	STARS OVER TEXAS L.LAWRENCE,F.ANDERSON (L.BOONE,P.NELSON,T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	21
22	21	25	10	LOVE REMAINS J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS,J.DADDARIO)	COLLIN RAYE (V) EPIC 78348	21
23	29	37	7	THE ROAD YOU LEAVE BEHIND T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55205	23
24	28	33	13	WHOLE LOTTA GONE J.SLATE,J.DIFFIE (M.OLIVERIUS,B.BURNS)	JOE DIFFIE (V) EPIC 78333	24
25	27	34	9	ME AND YOU B.BECKETT (S.EWING,R.HERNDON)	◆ KENNY CHESNEY (C) (V) BNA 64589	25
26	30	35	9	THE MAKER SAID TAKE HER E.GORDY,JR.,A.ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 64588	26
27	20	9	18	THEN YOU CAN TELL ME GOODBYE B.BECKETT (J.D.LOUDERMILK)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 87053	4
28	24	12	19	ON A GOOD NIGHT D.COOK (P.NELSON,D.COOK,L.BOONE)	◆ WADE HAYES (C) (D) (V) COLUMBIA 78312	2
29	42	—	2	LIKE THE RAIN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64603	29
30	35	39	8	MORE THAN YOU'LL EVER KNOW D.WAS,T. TRITT (T. TRITT)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	30
31	32	30	19	NO ONE NEEDS TO KNOW R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	1
32	40	47	4	LONELY TOO LONG E.GORDY,JR. (M.LAWLER,B.RICE,S.RICE)	◆ PATTY LOVELESS (V) EPIC 78371	32
33	37	40	8	CHANGE MY MIND C.HOWARD (J.BLUME,A.J.MASTERS)	◆ JOHN BERRY (C) (D) (V) CAPITOL NASHVILLE 58577	33
34	33	28	20	THAT'S WHAT I GET FOR LOVIN' YOU M.D.CLUTE,T.DUBOIS,DIAMOND RIO (K.BLAZY,N.THRASHER)	◆ DIAMOND RIO (V) ARISTA 1-2992	4
35	38	41	6	HOME AIN'T WHERE HIS HEART IS (ANYMORE) R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	35
36	31	15	17	ONLY ON DAYS THAT END IN "Y" J.STROUD (R.FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	5
37	36	36	10	SUDDENLY SINGLE K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	TERRI CLARK (V) MERCURY NASHVILLE 578280	34
				*** Hot Shot Debut ***		
38	NEW ▶	1	1	AIN'T GOT NOTHIN' ON US C.PETOCZ (W.MOBBLEY,J.ROBINSON)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 82947	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	43	44	5	LOVE IS STRONGER THAN PRIDE R.CHANCEY,E.SEAY (R.BOWLES,D.JOHNSON)	◆ RICOCHET (V) COLUMBIA 78098	39
40	41	42	6	IRRESISTIBLE YOU J.STROUD,B.GALLIMORE (B.LAWSON)	TY ENGLAND (C) (V) RCA 64598	40
41	25	21	17	4 TO 1 IN ATLANTA T.BROWN (B.KENNER,L.RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	21
42	44	43	7	WHAT WILL YOU DO WITH M-E R.PENNINGTON,WESTERN FLYER (C.MARTIN,R.TIGER)	WESTERN FLYER (C) STEP ONE 507	42
43	47	54	5	STRAWBERRY WINE C.FARREN (M.BERG,G.HARRISON)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	43
44	52	59	4	IT'S ALL IN YOUR HEAD M.D.CLUTE,T.DUBOIS,DIAMOND RIO (T.MARTIN,V.STEPHENSON,R.WILSON)	◆ DIAMOND RIO (V) ARISTA 1-3019	44
45	34	18	14	BIG GUITAR M.BRIGHT (H.PAUL,H.GROSS)	◆ BLACKHAWK (C) (V) ARISTA 1-3017	17
46	48	50	5	THAT'S ENOUGH OF THAT B.MEVIS (M.D.SANDERS,R.ALBRIGHT,L.SILVER)	◆ MILA MASON (C) (V) ATLANTIC 87047	46
47	50	58	4	EVERY LIGHT IN THE HOUSE S.HENDRICKS (K.ROBBINS)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	47
48	39	29	18	GIVIN' WATER TO A DROWNING MAN S.HENDRICKS,L.PARNELL (G.NICHOLSON,L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1-0503	12
49	64	69	4	I CAN STILL MAKE CHEYENNE T.BROWN,G.STRAIT (A.BARKER,E.WOOLSEY)	GEORGE STRAIT (V) MCA 55248	49
50	54	56	6	I JUST MIGHT BE J.STROUD (J.MOFFAT)	LORRIE MORGAN (C) (V) BNA 64608	50
51	46	45	8	HURT ME W.C.RIMES (D.ALLEN,R.VAN HOY,B.BRADDOCK)	LEANN RIMES CURB ALBUM CUT	43
52	49	49	7	GOODNIGHT SWEETHEART P.MCMARIN (K.WILLIAMS,L.D.LEWIS,R.BOUDREAU)	◆ DAVID KERSH (C) (D) (V) CURB 76990	49
53	56	60	4	HER MAN M.WRIGHT,B.HILL (K.ROBBINS)	◆ GARY ALLAN (V) DECCA 55227	53
54	51	48	17	BLUE W.RIMES (B.MACK)	◆ LEANN RIMES (C) (D) (V) CURB 76959	10
55	59	57	5	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
56	61	63	3	SWINGIN' DOORS M.MCBRIDE,P.WORLEY,E.SEAY (C.HARTFORD,B.ROYD,J.FOSTER)	MARTINA MCBRIDE (C) (D) (V) RCA 64610	56
57	63	68	3	MY ANGEL IS HERE T.BROWN (LULU,B.LAWRIE,M.S.CAWLEY)	WYNONNA (V) CURB 55252/MCA	57
58	45	32	14	ARE WE IN TROUBLE NOW K.LEHNING (M.KNOPFLER)	◆ RANDY TRAVIS (V) WARNER BROS. 17619	24
59	62	62	5	THANKS TO YOU T.BROWN,J.NIEBANK (M.STUART,G.NICHOLSON)	◆ MARTY STUART (V) MCA 55226	59
60	55	55	11	THAT WAS HIM (THIS IS NOW) B.CANNON,L.SHELL (V.RUST,K.URBAN)	4 RUNNER (C) (V) A&M NASHVILLE 581650	54
61	70	—	2	LOVE YOU BACK M.WRIGHT (B.DIPIERO,C.WISEMAN)	◆ RHETT AKINS (V) DECCA 55223	61
62	57	53	11	I NEVER STOPPED LOVIN' YOU J.THOMAS (S.AZAR,J.BLUME)	◆ STEVE AZAR (C) RIVER NORTH 163013	50
63	53	46	11	WHY CAN'T YOU E.GORDY,JR. (L.STEWART,R.C.BANNON)	◆ LARRY STEWART (C) (V) COLUMBIA 78307	46
64	66	—	2	ANOTHER YOU, ANOTHER ME R.CROWELL,B.SEALS (T.SEALS,W.JENNINGS)	◆ BRADY SEALS (C) (D) (V) REPRISE 17615	64
65	58	51	10	NOBODY'S GIRL J.SCHERER,T.DUBOIS (G.PETERS)	◆ MICHELLE WRIGHT (C) (V) ARISTA 1-3023	50
66	65	65	6	GOIN' GOIN' GONE J.NIEBANK,N.THRASHER,K.SHIVER (N.THRASHER,M.DULANEY)	◆ THRASHER SHIVER ASYLUM ALBUM CUT	65
67	71	73	3	SILVER TONGUE AND GOLDPLATED LIES K.T.OSLIN,R.WILL (J.D.HUTCHISON)	◆ K.T.OSLIN (C) (D) (V) BNA 64600	67
68	68	66	8	ONCE I WAS THE LIGHT OF YOUR LIFE T.WILKES,P.WORLEY (H.PRESTWOOD)	STEPHANIE BENTLEY (V) EPIC 78336	60
69	72	72	3	TRAIL OF TEARS T.SHELTON,B.R.CYRUS (B.R.CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY NASHVILLE 578304	69
70	67	61	18	WRONG PLACE, WRONG TIME T.BROWN (J.STEWART,S.MILLER)	MARK CHESNUTT (V) DECCA 55198	37
71	NEW ▶	1	1	NO WAY OUT T.BRUCET,S.HENDRICKS (M.HUMMON,D.SCOTT)	◆ SUZY BOGGUSS (C) (V) CAPITOL NASHVILLE 58590	71
72	75	75	3	A SIMPLE I LOVE YOU B.SCHNEE,K.LEHNING (R.SHARP,K.BROOKS)	MANDY BARNETT ASYLUM ALBUM CUT	72
73	69	64	6	THAT LAST MILE C.HOWARD (L.BOONE,W.ROBINSON)	◆ JEFF CARSON CURB ALBUM CUT	62
74	NEW ▶	1	1	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 1-3043	74
75	NEW ▶	1	1	HONKY TONK SONG N.WILSON,B.CANNON (B.YATES,F.J.MEYERS)	◆ GEORGE JONES (V) MCA 55228	75

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**

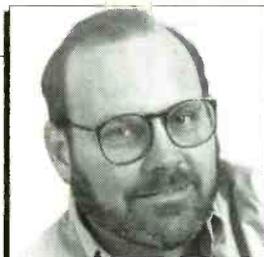
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
FOR WEEK ENDING SEPTEMBER 14, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	13	BLUE CURB 76959	LEANN RIMES
2	2	2	7	GUYS DO IT ALL THE TIME BNA 64575/RCA	MINDY MCCREADY
3	3	3	13	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
4	5	5	8	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
5	4	4	12	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
6	11	15	3	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
7	9	11	6	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
8	6	7	9	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
9	8	10	5	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
10	7	6	23	MY MARIA ARISTA 1-2993	BROOKS & DUNN
11	10	9	7	LIVING IN A MOMENT EPIC 78334/SONY	TY HERNDON
12	12	8	11	I AM THAT MAN ARISTA 1-3018	BROOKS & DUNN
13	14	16	10	JACOB'S LADDER MERCURY NASHVILLE 578004	MARK WILLS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	12	4	ME AND YOU BNA 64589/RCA	KENNY CHESNEY
15	16	19	6	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
16	15	13	27	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
17	18	17	17	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
18	NEW ▶	1	1	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
19	22	22	29	HOME AIN'T WHERE HIS HEART IS (ANYMORE)/YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
20	21	20	56	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
21	17	14	19	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
22	19	21	21	VIDALIA/MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
23	23	25	3	THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563	BILLY DEAN
24	NEW ▶	1	1	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
25	20	18	16	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.

Latin Notas



by John Lannert

KURYAKI ACES PREMIOS MTV: MTV Latino has announced that PolyGram Argentina rock/trap band **Illya Kuryaki & the Valderramas** took three trophies at the channel's first Premios MTV. Warner Mexico's **Maná**, video director **Juan Carlos Martín**, and singer/actress **Madonna** garnered two awards each. All winners, except for those in the viewers' choice category, were determined by a group of industry professionals who make up the Academy of Music and Video.

There was no televised awards ceremony this year. However, MTV Latino is expected to broadcast the ceremony next year.

Following is a complete list of winners:

Best video of the year: "Abarajame," Illya Kuryaki & the Valderramas (PolyGram Argentina).

Best male video: "Tesoro," Miguel Bosé (Warner Spain).

Best female video: "Verás," Madonna (Maverick).

Best group video: "Abarajame," Illya Kuryaki & the Valderramas (PolyGram Argentina).

Best hard rock video: "Sólo Por Ser Indios," A.N.I.M.A.L. (Tommy Gun/WEA Latina).

Best alternative video: "Jaguar House," Illya Kuryaki & the Valderramas (PolyGram Argentina).

Best new artist: "De Repente," Soraya (PolyGram Latino).

Best direction: "Hundido En Un Rincón," Maná (WEA Latina); director, Juan Carlos Martín.

Best choreography: "Jinetes," De La Guarda (Island); choreographer, Pichón Balduino.

Best art direction: "Hundido En Un Rincón," Maná; art directors, Angle Agúeira and Luis Enrique Noriega.

Best editing: "Ya Tus Amigos," Víctimas Del Dr. Cerebro (EMI Mexico); director/editor, Juan Carlos Martín.

Best cinematography: "Verás," Madonna; director of photography, Adrian Wilde.

COMMEMORATING SANTANERA: To celebrate the 40th anniversary of pop/tropical act **La Internacional Sonora Santanera**, Sony Mexico has issued a multi-artist tribute set titled "Nuestro Aniversario." The band notched its first hit, "La Boa," in 1960 during the rock'n'roll boom. That song was re-cut for the tribute album by Mexican songstress **Yuri**. Among the other well-known artists participating in the project are **Vicente Fernández**, **Alejandro Fernández**, **Armando Manzanero**, **Celia Cruz**, **Tania Libertad**, **Alberto Vázquez**, and **Lorenzo de Monteclaro**. Manzanero, who records for BMG, and Cruz, who records for RMM, are the only two performers not signed to Sony.

Two of the album's songs are previously unreleased titles by the group. Founded as **La Sonora Santanera** by **Carlos Colorado**, the band changed its name upon his death 10 years ago.

MEXICO NOTAS: On Aug. 10, Televisión Azteca debuted "La Música Tiene Sentido," a weekly, hourlong program dedicated to *rock en español*. A different rock act is featured each week, and there are interviews with the guest acts and with local media members. Warner Mexico's **El Tri** and **La Ley** were the guests the first two weeks of the show. Azteca competitor Televisa subsequently banned La Ley from appearances on its network... La Ley is scheduled to play Mexico City's Auditorio Nacional Thursday (12); Ariola/BMG's **Los Jaguares** are booked to perform there the following day. Elsewhere, promoter OCESA can-

(Continued on next page)

Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 103 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				*** No. 1 ***	
1	1	1	9	MARCO ANTONIO SOLIS FONOVISA	QUE PENA ME DAS M.A. SOLIS (M.A. SOLIS)
2	4	4	7	ENRIQUE IGLESIAS FONOVISA	NO LLORES POR MI R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
3	2	5	5	LUIS MIGUEL WEA LATINA	DAME L. MIGUEL, K. CIBRIAN (A. LERNER, K. CIBRIAN)
4	3	3	7	CRISTIAN FONOVISA	NO PUEDO ARRANCARTE DE MI D. FREIBERG (M.A. JIMENEZ)
5	5	2	9	LA MAFIA SONY	MEJORES QUE ELLA M. LICHTENBERGER JR. (A. LARRINAGA)
6	6	9	5	BANDA MAGUEY FONOVISA	TU ETERNO ENAMORADO E. SOLANO (E. SOLANO)
				*** AIRPOWER ***	
7	16	—	2	LOS MISMOS EMI LATIN	ME ESTA DOLIENDO DEJARTE LOS MISMOS (E. GORTES)
8	9	8	8	ANA BARBARA FONOVISA	NO LLORARE J. AVENDANO, L. UHRHS (T. GOAD)
9	11	14	6	LOS TUCANES DE TIJUANA EMI LATIN	PORQUE ME ENAMORE DE TI J. NIEVES, I. ZUNZA (M. QUINTERO, LARA)
				*** AIRPOWER ***	
10	20	15	5	EROS RAMAZZOTTI ARISTA/BMG	ESTRELLA GEMELA E. RAMAZZOTTI (E. RAMAZZOTTI, V. TOSETTO, M. LAVERZI, A. COGLIATI)
				*** AIRPOWER ***	
11	18	—	2	JERRY RIVERA SONY	LOCO DE AMOR S. GEORGE (M. LAURET)
12	10	12	6	PAUL ANKA & JUAN GABRIEL GLOBO/SONY	MI PUEBLO H. GATICA, J. GABRIEL, R. PEREZ (PANKA)
13	15	22	3	EDDIE GONZALEZ SONY	EL DISGUSTO T. GONZALEZ, H. FIORES (C. REYNA)
14	7	11	5	BRONCO FONOVISA	TODO CON ELLA NOT LISTED (R. DAMIAN)
				*** AIRPOWER ***	
15	28	—	2	EDNITA NAZARIO EMI LATIN	ATADA A TU VOLCAN K.C. PORTER (F. CEARA)
				*** AIRPOWER ***	
16	NEW	1	1	LOS TIGRES DEL NORTE FONOVISA	CUESTION OLVIDADA E. HERNANDEZ (G. VALDES)
17	14	13	20	INTOCABLE EMI LATIN	NO TE VAYAS J.L. AYALA (G. ABREGO)
18	NEW	1	1	LOS FUGITIVOS POLYGRAM LATINO	PERMITEME SER P. MOTTA (C. DISCIANO)
19	8	6	10	MARC ANTHONY RMM	HASTA AYER S. GEORGE, M. ANTHONY (NOT LISTED)
20	26	—	2	VICENTE FERNANDEZ SONY	AQUI, EL QUE MANDA SOY YO P. RAMIREZ (V. FERNANDEZ)
21	29	—	2	MARISELA ARIOLA/BMG	UN AMOR EN EL OLVIDO E. ELIZONDO (V. FRANCO)
22	22	18	4	EZEQUIEL PENA FONOVISA	QUE TE QUIERAN MAS QUE YO M.A. SOLIS (M.A. SOLIS)
23	NEW	1	1	EMMANUEL POLYGRAM LATINO	AMOR TOTAL M. ALEJANDRO (M. ALEJANDRO)
24	25	16	5	LOS HUMILDES FONOVISA	ME DUELE TANTO E. ELIZONDO (J. VELAZQUEZ AGUILAR)
25	17	23	7	VICTOR MANUELLE SONY	PENSAMIENTO Y PALABRA S. GEORGE (L. BATISTA, WILKINS)
26	19	19	7	MARCOS LLUNAS POLYGRAM LATINO	VIDA P. MANAVELLO (S. DAVINCI, F. DELPRETE)
27	21	26	4	FRANCO DE VITA SONY	FUERA DE ESTE MUNDO F. DE VITA, P. PALMER (F. DE VITA)
28	34	30	3	TIRANOS DEL NORTE FONOVISA	EL LIBRO DE LOS DIOS J. MARTINEZ (J.A. ESPINOSA)
29	30	29	4	RAUL HERNANDEZ FONOVISA	AMOR PRISIONERO R. HERNANDEZ (P. VARGAS)
30	33	33	3	GUARDIANES DEL AMOR ARIOLA/BMG	EL PERO EL GATO Y YO NOT LISTED (A. PASTOR)
31	31	31	4	BANDA ZETA FONOVISA	EL CARINO QUE PERDI ZE. LUIS (R. MONJA)
32	32	20	13	GRUPO LIMITE POLYGRAM LATINO	ESTA VEZ J. CARRILLO (M. GALINDO, F. GALINDO)
33	27	—	2	LOS PALOMINOS SONY	DUELE EL AMOR M. LICHTENBERGER JR. (J. SEBASTIAN)
34	NEW	1	1	BRONCO FONOVISA	ADIOS, ADIOS AMOR NOT LISTED (F. BRYANT, B. BRYANT)
35	24	28	6	GARY HOBBS EMI LATIN	BUSCANDO UN AMOR G. VELASQUEZ (G. HOBBS)
36	23	21	16	BOBBY PULIDO EMI LATIN	TE VOY A AMAR E. ELIZONDO (B. PULIDO)
37	NEW	1	1	DAVID FONOVISA	MI PRIMER AMOR A. ANGEL ALBA (A. ANGEL ALBA)
38	36	—	2	RUBEN BLADES SONY	SIN QUERER QUIERENDO R. BLADES (P. ZEAL)
39	NEW	1	1	AMANDA MIGUEL KAREN	AMAME UNA VEZ MAS D. VERDAGUER (D. VERDAGUER, ANAHI)
40	NEW	1	1	INTOCABLE EMI LATIN	LLEVAME CONTIGO J.L. AYALA (M.A. PEREZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
29 STATIONS	23 STATIONS	63 STATIONS
1 LUIS MIGUEL WEA LATINA DAME	1 JERRY RIVERA SONY LOCO DE AMOR	1 MARCO ANTONIO SOLIS FONOVISA QUE PENA ME...
2 CRISTIAN FONOVISA NO PUEDO ARRANCARTE DE...	2 VICTOR MANUELLE SONY PENSAMIENTO Y PALABRA	2 BANDA MAGUEY FONOVISA TU ETERNO ENAMORADO
3 EROS RAMAZZOTTI ARISTA/BMG ESTRELLA...	3 RUBEN BLADES SONY SIN QUERER QUIERENDO	3 ANA BARBARA FONOVISA NO LLORARE
4 ENRIQUE IGLESIAS FONOVISA NO LLORES POR MI	4 LUIS MIGUEL WEA LATINA DAME	4 LOS TUCANES DE TIJUANA EMI LATIN PORQUE ME...
5 EDNITA NAZARIO EMI LATIN ATADA A TU VOLCAN	5 DOMINGO QUINONES RMM SOY	5 ENRIQUE IGLESIAS FONOVISA NO LLORES POR MI
6 FRANCO DE VITA SONY FUERA DE ESTE MUNDO	6 TONY VEGA RMM DOBLE AMOR	6 LOS MISMOS EMI LATIN ME ESTA DOLIENDO DEJARTE
7 MARCO ANTONIO SOLIS FONOVISA QUE PENA ME...	7 FRANKIE RUIZ POLYGRAM LATINO TRANQUILLO	7 EDDIE GONZALEZ SONY EL DISGUSTO
8 MARCOS LLUNAS POLYGRAM LATINO VIDA	8 REY RUIZ SONY MIENTEME OTRA VEZ	8 LA MAFIA SONY MEJORES QUE ELLA
9 LA MAFIA SONY MEJORES QUE ELLA	9 EDNITA NAZARIO EMI LATIN ATADA A TU VOLCAN	9 BRONCO FONOVISA TODO CON ELLA
10 MARC ANTHONY RMM HASTA AYER	10 PAPUCHO Y SU GRUPO WAO HMS & N MARINERITO...	10 LOS TIGRES DEL NORTE FONOVISA CUESTION...
11 AMANDA MIGUEL KAREN AMAME UNA VEZ MAS	11 EROS RAMAZZOTTI ARISTA/BMG ESTRELLA...	11 INTOCABLE EMI LATIN NO TE VAYAS
12 EMMANUEL POLYGRAM LATINO AMOR TOTAL	12 JAILENE EMI LATIN YO LO HAGO MIO	12 LOS FUGITIVOS POLYGRAM LATINO PERMITEME SER
13 SORAYA POLYGRAM LATINO AMOR EN TUS OJOS	13 MARC ANTHONY RMM HASTA AYER	13 VICENTE FERNANDEZ SONY AQUI, EL QUE MANDA...
14 SHAKIRA SONY PIES DESCALZOS SUEÑOS...	14 LA MAKINA J&N/EMI LATIN MI REINA	14 EZEQUIEL PENA FONOVISA QUE TE QUIERAN MAS...
15 CHAYANNE SONY SOLAMENTE TU AMOR	15 LOS SOBRAOS FONOVISA QUIERO VERTE	15 LOS HUMILDES FONOVISA ME DUELE TANTO

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.

DOS REINAS DE PUERTO RICO

Ednita Nazario
espíritu libre

SEL. # 37391

Jailene
COMO TODA MUJER

SEL. # 37246

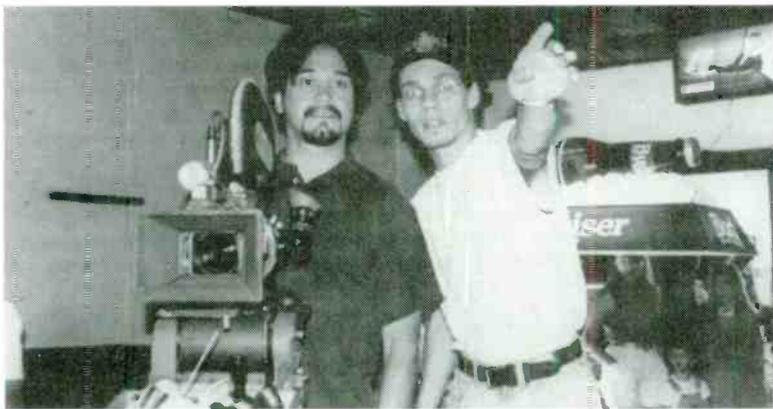
REYES RECORDS INC.
CD'S - TAPES & MUSICAL VIDEOS
140 N.W. 22 Avenue, Miami, Florida 33125 • Tel.: (305) 541-6686 / Fax: (305) 642-2785
TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC • FULLY COMPUTERIZED
MAJOR CREDIT CARDS ACCEPTED

Member of **NAIRD**

Artists & Music



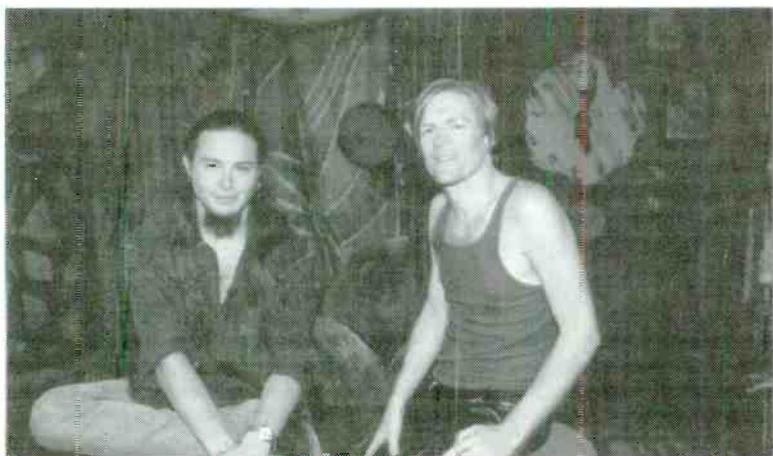
An Equilibrated Quintet. Famed producer Don Was, Arista Latin recording artist Flaco Jiménez, and members of Los Jaguares (né Caifanes) take a break from recording a track for the band's Ariola/BMG debut, "El Equilibrio De Los Jaguares," due Monday (9). Shown, from left, are Ed Cherney, co-producer; Alfonso André, Los Jaguares; Was; Jiménez; and Saúl Hernández, Los Jaguares.



Dos Video Stars. Oscar de la Rosa, left, lead singer of Sony Discos recording act La Mafia, and RMM artist Marc Anthony check out a scene from the video to their hit song "Mejores Que Ella," from La Mafia's album "Un Millón De Rosas." Produced by Turey Films of Puerto Rico, the video was shot at several sites on the island, including Fort Buchanan and Old San Juan.



MCA Nabs Motta. MCA Brasil GM Paulo Rosa, left, busts a wide grin upon signing funkmeister Ed Motta. MCA made its initial foray into Brazil by opening an office there earlier this year. Motta's label debut is scheduled to ship in March 1997.



Forever Young At MTV. A&M artist Bryan Adams, right, discusses his latest album, "18 Till I Die," with MTV Latino VJ Alfredo Lewin. The interview was part of Adams' recent appearance on the channel's news program "Hora Prima."

NOTAS

(Continued from preceding page)

celebrated the Sex Pistols' Aug. 20 show because of security concerns.

"Amor Total," the title track and lead single from Emmanuel's PolyGram label premiere, has been selected as the theme to the Televisa telenovela "La Culpa" . . . Alan, former lead singer for teenybopper vocal group Magneto, has signed with Sony. Now studying music in Europe, he is due to begin recording his debut for release in early 1997 . . . MCA, which opened its Mexican office in January, is slated to drop its first record here, a self-titled set by technopop act Moenia, in October. The label, now distributed by BMG, is expected to take over its own distribution later this year.

ARGENTINA NOTAS: A marvelous array of Latin rock acts will participate in a Sept. 20 benefit concert in Buenos Aires that is being dubbed "Festival Amigazo." The artists booked to perform hail from various countries, including Argentina (Los Fabulosos Cadillacs, Los Auténticos Decadentes, Todos Tus Muertos, 2 Minutos, Mala Suerte, and Karamelo Santo), Mexico (La Lupita), Panama (Los Rabanes), and Peru (Los Zopilotos). The festival may tour Paraguay and Chile as well.

Sony Argentina recently released "Si Me Voy Antes Que Vos" by Jaime Roos, one of the most respected and popular artists of Uruguay. The album, which immediately went gold (6,000 units sold) in Uruguay, blends the typical *murga* and *candombe* rhythms of that country with tango, pop, and even R&B. Guest artists on "Si Me Voy" are folk giant Mercedes Sosa, tango specialist Adri-

(Continued on next page)

LATIN TRACKS A-Z

- TITLE** (Publisher—Licensing Org.) Sheet Music Dist.
- 34 ADIOS, ADIOS AMOR (Warner Chappell)
 - 39 AMAME UNA VEZ MAS (Diam, BMI)
 - 29 AMOR PRISIONERO (Paulino Musical)
 - 23 AMOR TOTAL (Copyright Control)
 - 20 AQUI, EL QUE MANDA SOY YO (Sony Music, ASCAP)
 - 15 ATADA A TU VOLCAN (Copyright Control)
 - 35 BUSCANDO UN AMOR (Gary Hobbs, BMI)
 - 16 CUESTION OLVIDADA (TN Ediciones, BMI)
 - 3 DAME (Copyright Control)
 - 33 DUELE EL AMOR (Vander, ASCAP)
 - 31 EL CARINO QUE PERDI (Zomba Golden Sands, ASCAP)
 - 13 EL DISGUSTO (Copyright Control)
 - 28 EL LIBRO DE LOS DIOS (Peer Int'l., BMI)
 - 30 EL PERO EL GATO Y YO (BMG Songs, ASCAP)
 - 32 ESTA VEZ (Warner Chappell)
 - 10 ESTRELLA GEMELA (STELLA GEMELLA) (EMI Blackwood, BMI/Peer Int'l., BMI)
 - 27 FUERA DE ESTE MUNDO (Sony Music, ASCAP)
 - 19 HASTA AYER (Copyright Control)
 - 40 LLEVAME CONTIGO (Copyright Control)
 - 11 LOCO DE AMOR (Geminis Star Corp., ASCAP/P S O Limited, ASCAP)
 - 24 ME DUELE TANTO (Copyright Control)
 - 7 ME ESTA DOLIENDO DEJARTE (Copyright Control)
 - 5 MEJORES QUE ELLA (Mafiola, ASCAP)
 - 37 MI PRIMER AMOR (Copyright Control)
 - 12 MI PUEBLO (MY HOMETOWN) (Chrysalis Standards, BMI)
 - 8 NO LLORARE (Beechwood, BMI)
 - 2 NO LLORES POR MI (Fonometric, SESAC/Unimusic, ASCAP)
 - 4 NO PUEDO ARRANCARTE DE MI (Huina, BMI)
 - 17 NO TE VAYAS (Canciones Mexicanas, SESAC)
 - 25 PENSAMIENTO Y PALABRA (Wilkins, ASCAP)
 - 18 PERMITEME SER (Copyright Control)
 - 9 PORQUE ME ENAMORE DE TI (Zomba Golden Sands, ASCAP)
 - 1 QUE PENA ME DAS (Crisma, SESAC)
 - 22 QUE TE QUIERAN MAS QUE YO (Mas Latin, SESAC)
 - 38 SIN QUERER QUERIENDO (Sony Music, ASCAP)
 - 36 TE VOY A AMAR (Puido, BMI)
 - 14 TODO CON ELLA (Vander, ASCAP)
 - 6 TU ETERNO ENAMORADO (Copyright Control)
 - 21 UN AMOR EN EL OLVIDO (En-EI)
 - 26 VIDA (Copyright Control)

PHENOMENAL MUSIC...



Latin Treasures Vol.1	(12 901)	La Lupe • Menéalo	(12 909)
Latin Treasures Vol.2	(12 902)	Canciones De Amor • Love Songs	(12 914)
Latin Treasures Vol.3	(12 903)	Mambo Explosion	(12 911)
Eddie Palmieri	(12 904)	All Star Cha-Cha-Cha	(12 912)
Latin Jazz Jam	(12 905)	Latin Soul Boogaloo	(12 913)
Divas Latinas	(12 906)	Tito Puente • El Rey Del Timbal	(12 915)
New York Salsa Explosión	(12 907)	Celia Cruz • Me Llamen Le Reine	(12 915)
Machito • Afro Cuban Grooves	(12 908)	Legends of Latin Music	(12 915)

FROM THE #1 BUDGET LABEL

LASERLIGHT DIGITAL QUALITY AT AN AFFORDABLE PRICE

Delta Music Inc. • 2500 Broadway Avenue, Suite 380 • Santa Monica, CA 90404 • (310) 453-9504 • FAX (310) 828-1435 • Web Site: www.deltamusic.com

SE HABLA ESPAÑOL

Member of NAIRD

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 Airtron Markets. \$75
- 2 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. BDZZ3076

Paralamas Tops Video Music Brasil Awards

BY ENOR PAIANO

SÃO PAULO, Brazil—EMI-Odeon Brasil star reggae/rock act Paralamas came out on top at MTV Brasil's inaugural Video Music Brasil Awards by winning three trophies during the ceremony, held here Aug. 22 at the Anhembi Theater.

The video for the trio's song "Lourinha Bombril" won kudos for video of

the year, best direction, and best editing.

Ultra-hot Sony reggae crew Skank notched two awards for the bawdy clip for its current smash single, "Garota Nacional," in the pop and viewers' choice categories. Skank was scheduled to participate at MTV's Music Video Awards show Sept. 4 in New York.

WEA Brasil veteran rockers Barão Vermelho lead all awardees in nomina-

tions (five) but managed only one prize, rock video of the year, with the old Roberto Carlos tune "Vem Quente Que Eu Estou Fervendo." Nevertheless, Barão Vermelho more than made amends with a sizzling set played with RGE samba composer Bezerra da Silva. Also performing were EMI's acid-samba queen Fernanda Abreu, who sang with Virgin Brasil R&B/funk act Funk 'N Lata and Paralamas front man Herbert Vianna; WEA Brasil's fast-rising hardcore band Raimundos; Sony rock/rap act Planet Hemp; Tinitus/Velas alternative rock group Karnak, which appeared with BMG pop band Pato Fu; and Skank, which was accompanied by labelmate luminary Jorge Ben Jor.

Winners at Video Music Brasil were selected by industry professionals and musicians.

Following is a complete list of winners:

Direction: "Lourinha Bombril," Paralamas (EMI-Odeon Brasil, Sérgio Mekler, Joana Ventura, Fábio Gavião).

Photography: "Beija-Flor," Marina (EMI-Odeon Brasil, Márcia Ramalho, photographer).

Premio Sim: "I Saw You Saying," Raimundos (WEA Brasil).

Demo clip: "Eu Sou Melhor Que Você," Mulheres Que Dizem Sim (WEA Brasil).

MPB, or Brazilian Popular Music, Award: "A Fila," Nando Reis (WEA Brasil).

Pop: "Garota Nacional," Skank (Sony).

Pop: "Rabo De Saia," Gabriel O Pensador (Sony).

New artist: "Comendo Uva Na Chuva," Karnak (Tinitus/Velas).

Video of the year: "Lourinha Bombril," Paralamas (EMI-Odeon Brasil).

Viewers' choice: "Garota Nacional," Skank (Sony).

NOTAS

(Continued from preceding page)

ana Varela, and R&B vocalist Hilda Lizarazu. Sony has embarked on an intense marketing campaign for Roos in Buenos Aires, where his last show, in mid-February, drew 40,000 fans.

On Aug. 17, Ratonés Paranóicos performed songs from their new Sony album, "Planeta Paranóico," before a packed house at the 4,500-seat Obras Stadium in Buenos Aires. Two weeks earlier, the group played a showcase at the Hard Rock Cafe, closing with a rare jam session with labelmate Charly García and blues notable Pappo.

STATESIDE BRIEFS: San Antonio, Texas-based Tejas Records has signed Elida Y Avante, winner of the award for best new artist in the regional Mexican category earlier this year at Billboard's third annual Latin Music Awards. The band's label bow, "Algo Entero," is due in September... pkg Marketing has entered into an agreement with El Dorado Entertainment Group to market the latest three films by Fonovisa norteña supergroup Los Tigres Del Norte through the 10 radio stations El Dorado manages in the U.S. The movie package will be available

(Continued on next page)

THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★		
1	1	3	LUIS MIGUEL	WEA LATINA 15947	NADA ES IGUAL...
			★ ★ ★ GREATEST GAINER ★ ★ ★		
2	3	11	LOS DEL RIO	ARIOLA 37587/BMG	MACARENA NON STOP
3	2	61	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX
4	4	44	ENRIQUE IGLESIAS	FONOVISIA 0506	ENRIQUE IGLESIAS
5	5	75	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS
6	6	26	SHAKIRA	SONY 81795	PIES DESCALZOS
7	8	59	SELENA	EMI 34123/EMI LATIN	DREAMING OF YOU
8	9	25	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
9	7	6	MARCO ANTONIO SOLIS	FONOVISIA 0512	EN PLENO VUELO
10	10	17	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
11	11	50	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
12	12	19	LOS TIGRES DEL NORTE	FONOVISIA 6049	UNIDOS PARA SIEMPRE
13	17	55	MARC ANTHONY	RMM 81582	TODO A SU TIEMPO
14	19	2	JERRY RIVERA	SONY 82017	FRESCO
15	14	18	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
16	15	49	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
17	16	21	OLGA TANON	WEA LATINA 13667	NUEVOS SENDEROS
18	13	4	MAZZ	EMI LATIN 37433	MAZZ MARIACHI Y TRADICION
19	18	167	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
20	21	31	LOS TUCANES DE TIJUANA	ALACRAN 36384/EMI LATIN	MUNDO DE AMOR
21	22	128	SELENA	EMI LATIN 28803	AMOR PROHIBIDO
22	24	43	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
23	23	18	INTOCABLE	EMI LATIN 37449	LLEVAME CONTIGO
24	20	16	VARIOUS ARTISTS	EMI LATIN 36283	VOCES UNIDAS
25	32	62	JULIO IGLESIAS	SONY 81604	LA CARRETERA
26	27	12	VARIOUS ARTISTS	RCA 36939/BMG	VERANO '96
27	28	17	ILEGALES	ARIOLA 32416/BMG	ILEGALES
28	30	15	EROS RAMAZZOTTI	ARISTA 35442	DONDE HAY MUSICA
29	37	38	PEDRO FERNANDEZ	POLYGRAM LATINO 528671	PEDRO FERNANDEZ
30	26	62	MANA	WEA LATINA 99707	CUANDO LOS ANGELES LLORAN
31	29	37	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
			★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
32	NEW		LOS PALOMINOS	SONY 82012	DUELE EL AMOR
33	31	22	VARIOUS ARTISTS	EMI LATIN 37690	TEJANO AWARD NOMINEES
34	RE-ENTRY		ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
35	NEW		VARIOUS ARTISTS	MAX 2003	MAX MIX 2
36	33	32	CRISTIAN	FONOVISIA 0510	EL DESEO DE OIR TU VOZ
37	39	8	PROYECTO 1	EMI LATIN 36672	MEGA REMIX HITS
38	25	4	VARIOUS ARTISTS	PROTEL RTP 7026/SONY	POWER MIX LATINO
39	43	9	BANDA MAGUEY	FONOVISIA 9431	ETERNO ENAMORADO
40	36	15	VICENTE FERNANDEZ	SONY 81896	Y SUS CANCIONES
41	35	145	GIPSY KINGS	ELEKTRA 60845/EELG	GIPSY KINGS
42	47	167	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
43	42	106	LUIS MIGUEL	WEA LATINA 97234	SEGUNDO ROMANCE
44	38	3	PAUL ANKA	GLOBO 82002/SONY	AMIGOS
45	44	46	LUIS MIGUEL	WEA LATINA 11212	EL CONCIERTO
46	50	47	THALIA	EMI LATIN 36850	EN EXTASIS
47	34	31	LA MAFIA	SONY 81722	UN MILLON DE ROSAS
48	41	48	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
49	NEW		RICARDO ARJONA	SONY 82011	SI EL NORTE FUERA EL SUR
50	46	7	LOS DEL MAR	POPULAR/CRITIQUE 12000/BMG	VIVA EVITA

Albuns with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.

PROD • KUBANEY • FONOVISIA • EMI/LATIN • COMBO • BMG/LATIN • TOP TEN HITS

TODO!
LO QUE USTED
NECESITE

DE LA DISTRIBUIDORA MAS
GRANDE EN EL MUNDO

TOLL FREE: 800-329-7664
OR 305-621-0070 / FAX: 621-0465
ASK FOR MARTHA

bassin
DISTRIBUTORS

DISCOS COMPACTOS, VIDEOLASER, CASSETTES,
ACCESORIOS, VIDEOS Y MUCHO MAS!

RODVEN & MUCH MORE! • WEA LATINA • SONY DIS

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
LOCALES PARA
SERVIRLE A
USTED.....

New York Tel: (212) 563-4508
Miami Tel: (305) 591-7684

Fax: (212) 563-4847
Fax: (305) 477-0789

Member of NARD

REMIXES 2

TODO EN MUSICA LATINA

TANGO - FOLKLORE - ROCK ARGENTINO
MERENGUE - CUMBIA - SALSA

Catálogo gratis.
Ofertas todos los meses.
Envíos 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.

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

Artists & Music

NOTAS

(Continued from preceding page)

through a toll-free number announced on radio spots that will run for the next several months. In addition, sister company p/g Music is helping to launch a Los Angeles imprint, Discos de la Rosa. Pkg managing director **José G. García** will be marketing director for the new label, whose president is **James Kellahin**, a former exec with Warner Bros. The label, which is looking for major-label distribution, just released its first album, "Sonidos De Luz" by pop singer **Michaelina**.

CHART NOTES: Luis Miguel's "Nada Es Igual" (WEA Latina) appears to be the blockbuster Spanish-language title this year.

In last week's issue, the Mexican superstar's latest album had a strong debut on The Billboard 200 at No. 43. That entry was less impressive than one from two years ago, when his second retro-ballad package, "Segundo

Romance," debuted at No. 29. Of course, "Nada Es Igual" is No. 1 on The Billboard Latin 50, leading Ariola/BMG's various-artists package "Macarena Mix" by nearly 2-to-1 in sales.

It is not completely fair to compare the chart performances of "Nada Es Igual" and "Segundo Romance," since "Nada Es Igual" contains only new material and "Segundo Romance" primarily features covers of classics.

It will be interesting to see how Miguel fares with "Nada Es Igual," an R&B-glazed pop record not unlike his 1993 release "Aries." Like "Aries," "Nada Es Igual" should at least strike gold. Also like "Aries," "Nada Es Igual" reveals an artist still in search of his musical personality.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City and **Marcelo Fernández Bitar** in Buenos Aires.

Billboard

FOR WEEK ENDING SEPTEMBER 14, 1996

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★ Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
1	1	75	THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG	GIPSY KINGS 34 weeks at No. 1
2	2	4	SPIRITCHASER 4AD 46230/WARNER BROS.	DEAD CAN DANCE
3	3	25	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
4	4	94	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENITT
5	9	19	CELTIC TREASURE- THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS
6	6	51	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
7	8	84	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
8	5	9	ONE WORLD PUTUMAYO 126	VARIOUS ARTISTS
9	7	66	GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
10	11	40	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
11	10	26	NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
12	RE-ENTRY		RIVERDANCE CELTIC HEARTBEAT 82816/AG HS	BILL WHELAN
13	RE-ENTRY		LORE ATLANTIC 82753/AG	CLANNAD
14	14	29	FILM CUTS RCA VICTOR 68438	THE CHIEFTAINS
15	13	7	GREEN LINNET RECORDS THE TWENTIETH ANNIV. COL. GREEN LINNET 106	VARIOUS ARTISTS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	8	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST 8 weeks at No. 1
2	2	60	BOOMBASTIC ● VIRGIN 40158*	SHAGGY
3	3	14	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
4	4	17	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
5	5	67	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
6	6	15	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
7	7	59	'TIL SHILOH LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
8	9	42	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
9	10	43	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
10	13	18	VALLEY OF DECISION GOTE 4501	CHRISTAFARI
11	11	137	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE
12	RE-ENTRY		FREE LIKE WE WANT 2 B ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG	
13	8	4	LOVE FROM A DISTANCE VP 1480*	BERES HAMMOND
14	NEW▶		FREE TO MOVE RAS 3231	ISRAEL VIBRATION
15	14	41	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND HS	CAPLETON

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	4	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599	VARIOUS ARTISTS 4 weeks at No. 1
2	2	14	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
3	3	44	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	4	43	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. HS	KENNY WAYNE SHEPHERD
5	5	11	JUST LIKE YOU OKEH 67316/EPIC HS	KEB' MO'
6	6	55	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
7	7	27	PHANTOM BLUES PRIVATE MUSIC 82139	TAJ MAHAL
8	8	20	LIVE! THE REAL DEAL BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND) SILVERTONE 41543/JIVE HS	
9	9	7	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
10	12	55	KEB' MO' OKEH 57863/EPIC	KEB' MO'
11	10	22	THE ALLIGATOR RECORDS 25 TH ANNIV. COL. ALLIGATOR 110/111	VARIOUS ARTISTS
12	11	55	BLUES ● MCA 11060	JIMI HENDRIX
13	15	6	BLUE DROPS OF RAIN EUREKA 77053/DISCOVERY	COREY STEVENS
14	14	13	ESSENTIAL BLUES 2 HOUSE OF BLUES 161183	VARIOUS ARTISTS
15	NEW▶		ROADHOUSE RULES ALLIGATOR 4843	LONNIE BROOKS

○ 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 and present Heatseekers titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.

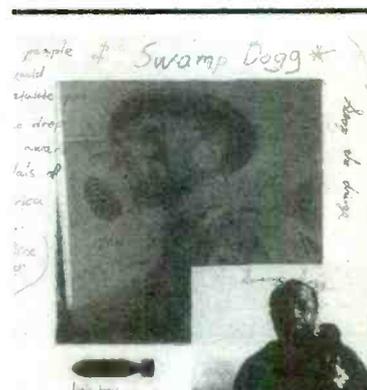
Hadda Brooks
Time Was When



HADDA BROOKS TIME WAS WHEN

"SHE STRIPS AWAY THE CUTENESS OF CONTEMPORARY CABARET TO REVEAL A KIND OF BLUES THAT FITS THE DIGNITY AND WISDOM OF A TRUE SURVIVOR." ROLLING STONE

"ONE OF BLACK MUSIC'S MOST INDOMITABLE ORIGINALS." ROBERT CHRISTIAN, VILLAGE VOICE



SWAMP DOGG BEST OF 25 YEARS OF SWAMP DOGG ...OR F*** THE BOMB, STOP THE DRUGS

JERRY WILLIAMS' SUCCESS AS A PERFORMER, SONGWRITER AND PRODUCER BELIED HIS INNER TURMOIL. HE SAVED HIMSELF BY BECOMING SWAMP DOGG. BEST OF 25 YEARS CONTAINS 18 SINGULAR CUTS, INCLUDING 2 BRAND NEW TRACKS.



STORMIN 60's Soul Sounds!

25 KNOCKOUT TRACKS FROM THE GOLDEN AGE OF KENT RECORDS, 1962 TO 1968. INCLUDES R&B CLASSICS FROM IKE & TINA TURNER, YVONNE BAKER, LOWELL FULSOM AND MORE.

paintblank Roots. Blues. Soul.

© 1996 Virgin Records America, Inc. <http://www.virginrecords.com>

REGGAE MUSIC

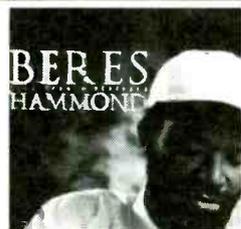
Free Catalog, Same Day Mail, Best Price
Call Toll Free To Place Orders

1-800-441-4041

Fax: 718-658-3573



Import & Export



BERES HAMMOND
LOVE FROM A DISTANCE
LP, CD & CASS
VP 1480

MAIN BRANCH: 89-05 138th Street, Jamaica, NY 11435 Tel: 718-291-7058
IN FLORIDA: 5893 S.W. 21st St., W. Hollywood, Florida 33023 Tel: 305-966-4744 Fax: 305-966-8766

LARGEST DISTRIBUTOR

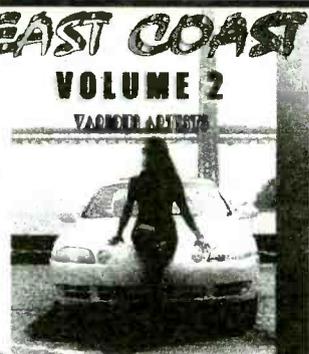
REGGAE MUSIC

Free Catalog, Same Day Mail, Best Price **EAST COAST**

Call Toll Free To Place Orders

1-800-917-2880

Fax: 718-284-5763



EAST COAST
VOLUME 2
LP, CD & CASS



Import & Export

PC 1996 E.C. Records. Distributed by E. C. Records. All rights reserved. Unauthorized duplication is a violation of applicable laws.
Distributed by East Coast Records & Distribution, 795 Rogers Avenue, Brooklyn, New York 11226
Tel: (718) 284-5939 Fax: (718) 284-5763 e-mail: eastcoast_records@usa.pipeline.com website: <http://home.aol.com/eastcoast>

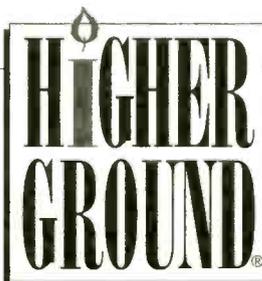
NEW TIDE IN REGGAE MUSIC

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports. 				
★★ NO. 1 ★★				
1	1	66	JARS OF CLAY ▲ ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
2	2	18	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
3	3	41	DC TALK ● FOREFRONT 5140/CHORDANT	JESUS FREAK
4	4	22	ANDY GRIFFITH SPARROW 1440/CHORDANT HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
5	6	10	4HIM BENSON 4321 HS	THE MESSAGE
6	8	10	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS	GOD
7	5	6	PFR VIREO/SPARROW 1550/CHORDANT HS	THEM
8	7	28	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
9	9	54	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
10	10	12	BOB CARLISLE DIADEM 9691/BENSON HS	SHADES OF GRACE
11	12	26	THIRD DAY REUNION 0117/WORD HS	THIRD DAY
12	11	28	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
13	15	15	JACI VELASQUEZ MYRRH 6995/WORD HS	HEAVENLY PLACE
14	13	9	RICH MULLINS REUNION 0116/WORD HS	SONGS
15	17	43	VARIOUS ARTISTS ● SPARROW 1515/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
16	14	22	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
17	18	47	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
18	16	78	POINT OF GRACE WORD 9445 HS	THE WHOLE TRUTH
19	19	120	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
20	20	44	CARMAN ● SPARROW 1422/CHORDANT	R.I.O.T.
21	23	57	RAY BOLTZ WORD 9641 HS	THE CONCERT OF A LIFETIME
22	28	2	VARIOUS ARTISTS FOREFRONT 5156/CHORDANT	SELTZER
23	21	65	VARIOUS ARTISTS WORD 9620	MY UTMOST FOR HIS HIGHEST
24	27	15	COMMISSIONED BENSON 4184 HS	IRREPLACEABLE LOVE
25	22	25	VARIOUS ARTISTS MYRRH 7004/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
26	40	48	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
27	26	14	MICHAEL CARD & JOHN MICHAEL TALBOT MYRRH 4603/WORD HS	BROTHER TO BROTHER
28	24	11	BIG TENT REVIVAL FOREFRONT 5147/CHORDANT	OPEN ALL NITE
29	25	150	MICHAEL W. SMITH ● REUNION 0086/WORD	THE FIRST DECADE 1983-1993
30	30	11	VARIOUS ARTISTS STARSONG 0089/CHORDANT	NEVER SAY DINOSAUR
31	29	7	SARAH MASEN RE.THINK/SPARROW 1594/CHORDANT	SARAH MASEN
32	37	104	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE
33	RE-ENTRY		PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST
34	31	59	VARIOUS ARTISTS ● SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
35	NEW▶		VARIOUS ARTISTS VINEYARD/STARSONG 9209/CHORDANT	HOLY IS THE LORD
36	NEW▶		VARIOUS ARTISTS VINEYARD/STARSONG 9206/CHORDANT	SONGS OF RENEWAL
37	36	3	CHARLIE DANIELS SPARROW 1493/CHORDANT	STEEL WITNESS
38	33	75	ANOINTED WORD 1509 HS	THE CALL
39	NEW▶		VARIOUS ARTISTS N-SOUL 9942/DIAMANTE	NITRO PRAISE 3
40	34	97	NEWSBOYS STARSONG 0005/CHORDANT HS	GOING PUBLIC

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

Artists & Music



by Deborah Evans Price

NQC TIME: Southern gospel aficionados are gearing up for the industry's premier event. The 39th annual National Quartet Convention takes place Sept. 16-22 at the Kentucky Fair and Exposition Center in Louisville, Ky. More than 40,000 are expected to be on hand to hear more than 70 of Southern gospel's most popular acts, including the **Cathedrals, the Florida Boys, the Hoppers, the Speers, J.D. Sumner & the Stamps, and the Nelons.**

"We are definitely getting bigger," says NQC executive director **Clarke Beasley** of the event. "We're showing steady double-digit growth across the board... We started on this pace when we moved [from Nashville] to Louisville. Just having the extra capacity in Louisville helped us start maximizing our potential..."

"Plus, the central Kentucky/Ohio Valley area was really supportive of the convention when it was in Nashville... So we moved closer to the bulk of our supporters. Another factor is that the word has gotten out about what a mammoth event it is, and more people are wanting to come be a part of it."

Speaking on the fact that some view Southern gospel as a small piece of the Christian music pie, Beasley says, "We have radio stations from coast to coast, and the majority of our artists travel all across the country. Our appeal is very broad-based geographically and demographically, and I think the convention is illustrative of that."

Music is definitely the key drawing card at NQC. There are afternoon Showcase Spectaculars, which include a group led by **Bill Gaither**, an instrumental jam session, and a "pianorama" featuring five of the industry's top pianists performing together. In the evening, there are

major concerts, which begin at 6 p.m. and last well past midnight. Between 15 and 23 acts perform each evening. The Southern gospel industry's top artists are recognized during a fan-voted award show. Last year, NQC organizers set up large-screen video walls to provide maximum viewing, and they will be utilized again this year.

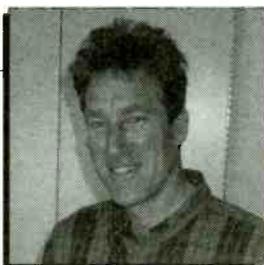
Sure to be a highlight of this year's event will be a special salute to **Wendy Bagwell**, who died June 13 of a brain aneurysm.

In addition to the musical offerings, NQC offers attendees the opportunity to visit with artists and check out product in the exhibit hall. Beasley says the exhibit space is greater than 150,000 square feet this year and will house more than 400 exhibitors.

Afternoon activities have been expanded, and Beasley says the convention will feature some of the top speakers in Christian circles, including **Rex Humbard, Charles Stanley, and Ken Davis.** "There are many facets to the show," Beasley says. "It's a complex show, and it's all structured around gospel music fans just getting as much of what they love as they can."

NEWS BRIEFS: **Jars Of Clay** will open for **Sting** on several dates of his Mercury Falling tour... **Janet Paschal** has signed with Spring Hill Music. Her album "The Good Road" is slated for release in early '97. She recently opened an office at 1719 West End, Suite 16W, Nashville, Tenn. 37203... **Gary Chapman** has signed with the William Morris Agency... **Church Of Rhythm** has signed with Pamlin Entertainment... **DC Talk** and **Michael W. Smith** are sponsoring a golf tournament Sept. 17 in Franklin, Tenn. Proceeds benefit PR Ministries, a nonprofit organization that supports and encourages artists and their families... Look for **Chris Willis** on **Mark Lowry's** Remotely Controlled tour.

Code Of Ethics has been in the studio working on its album "soulbait," due in January 1997. Front man **Barry Blaze** wrote some tunes for the disc with **Petra's David Lichens** while the bands were touring together. Other co-writers for the project are producer **Tedd T.**; **Michael Anderson**; **Code's** new lead guitarist, **Charles Garrett**; and **Audio Adrenaline's Bob Herdman.**



by Jim Macnie

AROUND THE TIME that the **Beatles** were toddlers, **Glenn Miller** and band checked into London's Abbey Road studios and recorded a bunch of tracks. Many were soon broadcast overseas to the Allied forces, with Miller's swing putting a little bounce into the Army's march step.

That was the fall of '44, and the bandleader's disappearance over the English Channel occurred just a few weeks later, in December. For decades no one knew where the tapes of his final music went, but on Aug. 13 RCA Victor slid them into the retail racks under the title "Glenn Miller: The Lost Recordings."

Big-band zealots should go bonkers. The sound quality is superb, and a string section is also present. Perhaps the oddest part of the disc is the inclusion of several tunes sung in German. Playing on the sentiments of Hitler's field forces, tracks like "Where Or When" and "Mary's A Grand Old Name" were broadcast over enemy lines. No reports of a tear in Der Führer's eye, but we all know the outcome of World War II, right?

On Wednesday (11), the U.S. Postal Service will issue a stamp to commemorate Miller and other big-band leaders, including **Benny Goodman, Tommy Dorsey, and Count Basie.**

DATA: Lincoln Center's new season begins by saluting one of jazz's hottest tickets, **Jon Hendricks.** The show is in honor of the venerable vocalist's 75th birthday and will include other great singers, such as **Bobby McFerrin, Dianne Reeves, and the Manhattan Transfer.** Naturally, **Wynton Marsalis** and the **Lincoln Center Jazz**

Orchestra will provide the backup.

Hendricks' most recent disc is "Boppin' At The Blue Note" on Telarc. On Tuesday (10) at 5 p.m., he drops by Tower Records in New York (2107 Broadway), where he will sing and sign copies of the just reissued "Lambert, Hendricks, And Ross Sing Ellington" and "High Flying." Both chestnuts have been released on one disc by the Groovy Ass label. Lincoln Center's forthcoming shows include nods to **Gerry Mulligan** (in October) and **Count Basie** (in March).

A few weeks ago we made mention of the new Euro Jazz Book, a compendium of labels, booking agents, and venues that should put a newcomer right into the thick of things. A fax number was given, but a new toll-free extension also exists. It's 1-888-387-6249 (1-888-EUROJAZZ)... Monarch Records has inked a deal with tenor sax player **Dave Ellis**, a founding member of the popular **Charlie Hunter Trio.** He played on Hunter's Blue Note dates, "Bing, Bing, Bing!" and "Ready... Set... Shango!" Ellis' "Raven" is due from Monarch in October... **Maria Muldaur** is singing her blues and jazz for Telarc. Her "Fanning The Flames" came out Sept. 1. She's got a bit of in-house competition: Newcomer **Kristin Korb** released her debut, "Introducing Kristin Korb," on the same day. The vocalist's record was produced by bassist **Ray Brown.**

NEVER TOO LATE: A sad truth is re-emphasized each time a star passes: In death there's sales. But in the case of **Ella Fitzgerald**, consumers have been pledging their support for quite some time. Verve's single disc "The Best Of The Songbooks" has been on the Top Jazz Albums chart for more than 2½ years, and "The Best Of The Songbooks: The Ballads" has called the chart home for 18 weeks. In the past five weeks, three other Verve discs—including a collaboration with **Louis Armstrong**—made their way through the SoundScan monitors in enough numbers to rank as well. On Sept. 24, a three-disc "Best Of The Songbooks" package comes from the label. A pat on the back to anyone who is digging Ella's inventiveness for the first time.

ARE YOU READY TO REACH THE MOST RESPONSIVE READERS IN THE MUSIC ENTERTAINMENT INDUSTRY?

SURE YOU ARE...

**CALL
BILLBOARD CLASSIFIED
1-800-223-7524
FAX: 212-536-5055
212-536-5174**

In the SPIRIT



by Lisa Collins

THE MAN BEHIND THE MUSIC: He is viewed by many as one of gospel's most-sought-after producers. He is certainly one of its top writers. Ironically, it is his directing that has won **Donald Lawrence** acceptance with gospel fans. Two albums with the **Tri-City Singers**, "A Songwriter's Point Of View" and "Bible Stories," scored solid sales and have placed Lawrence and his Charlotte, N.C.-based choir at the forefront of the gospel scene. Just as clearly, it seems that the multitasking Lawrence—who claims to love being in the background—is not destined to spend much time there.

This year alone, he's produced projects with **Daryl Coley**; **Twinkle Clark-Terrell**; Muscle Shoals' debut act, **Men Of Standard**; and **Ricky Dillard**. Just recently, he put the finishing touches on a cut for the soundtrack for the upcoming movie "The Associate," which stars **Whoopi Goldberg** and is due in late October. The track, "The Border Song," is an old **Aretha Franklin** song performed by **Sophie B. Hawkins**.

Lawrence will also no doubt be credited with the pre-release buzz surrounding **Dillard's** forthcoming project, "Worked It Out," which **Crystal Rose Records** is slating for an early October bow. **Dillard** is hoping that he will experience a resurgence of sales with the new release, which also has him sporting a new look and a new sound.

Another project likely to boost Lawrence's producing profile is the **Men Of Standard** album. "It is real different because there's not a whole lot of male groups out there,"

Lawrence says. "A new one hasn't come along in a long time. I think they just could be 'the one.'" Meanwhile, Lawrence continues to tour with the **Tri-City Singers**. They'll return to the studio next year, and borrowing from the title of their first release, Lawrence plans to call their next project "A Songwriter's Point Of View Part II."

SHAKING THE DEVIL OFF: **Dorothy Norwood** says she came up with the phrase "shake the devil off" while on an airplane and thought to herself, 'I've got to write that down.' Well, she just may have rewritten a back door for herself up the gospel charts with the same-named album that rates among the biggest sellers of her career. Fact is, the success of Norwood's current release—her 42nd recording project—not only caught her off guard, but is just as clearly revitalizing her career.

"I think this album caught on so because it has a universal message. I think this has taken me to another level," notes the 60-year-old gospel veteran, who has been dubbed "gospel's greatest storyteller" and is best remembered as one of the famed **Caravans**.

Next up on Norwood's schedule is a live recording Sept. 20 at **Ebenezer Baptist Church** in Washington, D.C., with **Donald Vails'** choir. "And," she announces, "I have another story, 'Hattie B's Daughter.'" That album is due out after the first of the year, and I suppose that's when we'll hear all about Hattie B's daughter.

BRIEFLY: **The Christianaires** are set to go into the studio this month to record album No. 8. No idea as yet on the title of the **CGI** release, but also in the works is a solo album from lead vocalist **Paul Porter**... Meanwhile, new releases this month include **Carnell Murrell's** "The Prodigal Son" on **Savoy Records** and "They Need To Know" by **Beau Williams** from **INSYNC Christian Music Co.**

Classical KEEPING SCORE



by Heidi Waleson

LAUNCHING RENÉE: **London Records** begins its major U.S. campaign for soprano **Renée Fleming** with her first solo album, "Visions Of Love," a collection of **Mozart** arias with the **Orchestra Of St. Luke's** and **Sir Charles Mackerras**, due Sept. 17. Fleming, the first American singer to be signed to the label since **Marilyn Horne** came on board 30 years ago, is being groomed for success beyond the core classical market.

Not only is she a regular with the **Metropolitan Opera**, **Lyric Opera of Chicago**, and the **San Francisco Opera**, collecting glowing reviews for her warm and passionate performances, but she also projects a wholesome, all-American woman-next-door persona, which **London** is playing to the hilt.

A seven-minute electronic press kit has snippets of home movies, as Fleming talks about her parents, both high school music teachers, and her childhood. At one point, she admits, "I slept through more operas than most people ever attended." There is also footage of Fleming with her husband and two young daughters, who, she says, "are the divas in our house."

London is putting its heaviest artillery into the five markets where Fleming is known—**New York**, **Chicago**, **San Francisco**, **Washington, D.C.**, and **Boston**—with radio and retail tools to include the electronic press kit and solicitation video, light boxes, postcards, fully packaged **CD** samplers to be given away at retail, and, possibly, autographed **CD** covers.

London staffers have already begun calling 100 key retailers across the country to determine their awareness

of Fleming and to boost her presence in the stores. "It has reinforced what we thought we knew: that there are markets where she's known and some where she isn't," says **Greg Barbero**, VP of **London**. "Where she is known, people are very excited about the record, because there are only a few opera recordings available. We want to break the record in a few markets and create a good strong base. Sixty percent of **Cecilia Bartoli's** early sales came out of **New York** and **San Francisco**."

There may be **New York** in-store signings when Fleming sings at the **Met** in **November**. Major publicity is also lined up, including features in **USA Today**, **Fi**, **The Wall Street Journal**, and **CD Review** and TV appearances on **A&E's** "Breakfast With The Arts" and **PBS'** "Charlie Rose."

The Fleming campaign is starting at a level of money and resources that was reached by the **Bartoli** campaign only by the mezzo's third and fourth recordings. "It's a different marketplace now," Barbero says. "You've got to make a statement right out of the box, to prime the pump early. Otherwise, when the second record comes out, retailers will look at their computers and say, 'Oh, the first record sold four copies, so I'll order two of this one.' We will try to be at five figures for Renée's first. We expect the results to be comparable to the **Roberto Alagna** and **Bryn Terfel** recordings."

There will be no catchy tag line for Fleming, however. "She doesn't need one," Barbero says.

London's long-term commitment to Fleming, part of its renewed focus on vocal music, is demonstrated by her big recording schedule. (What was that about downsizing in the industry? Not for singers.) Several recordings are in progress, including bel canto arias with conductor **Simone Young**, **Schubert** songs with pianist **Christoph Eschenbach**, and live recordings of **Mendelssohn's** "Elijah" (with Mackerras at the **Edinburgh Festival**) and "Don Giovanni" with **Sir Georg Solti**. A live recording of "Thais" with **Yves Abel** at the **Opéra de Nice** will be made in **February**.

London plans a second push for Fleming in the spring, when she returns to the **Met** for performances of "Faust" and "Russalka," performs in a **Carnegie Hall** benefit, and appears on a **PBS** special about American musical theater.

(Continued on page 50)

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	19	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4 18 weeks at No. 1
2	2	14	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 HS	THE SPIRIT OF DAVID
3	3	47	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
4	4	165	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 HS	KIRK FRANKLIN AND THE FAMILY
5	5	15	COMMISSIONED BENSON 4184	IRREPLACEABLE LOVE
6	7	9	YOLANDA ADAMS TRIBUTE 1000	YOLANDA LIVE IN WASHINGTON
7	6	14	MISSISSIPPI MASS CHOIR MALACO 6022 HS	I'LL SEE YOU IN THE RAPTURE
8	9	64	ANOINTED WORD 67051/EPIC HS	THE CALL
9	8	28	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 HS	STAND!
10	NEW		WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO CGI 1203	GROWING UP
11	21	7	BRODERICK RICE BORN AGAIN 1010	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
12	10	10	DARYL COLEY SPARROW 51523	BEYOND THE VEIL: LIVE AT THE BOBBY JONES GOSPEL EXPLOSION XII
13	11	7	SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67687/EPIC	JUST A WORD
14	12	83	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
15	13	12	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY AND FRIENDS IV
16	14	34	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
17	23	77	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
18	18	62	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS...
19	19	10	VARIOUS ARTISTS INTERSOUND 9190	TOGETHER AS ONE
20	22	18	WITNESS CGI 1185	A SONG IN THE NIGHT
21	32	21	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
22	15	18	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
23	26	17	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10221	COUNT ON GOD
24	17	4	TWINKIE CLARK-TERRELL STARSONG 20127	TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR
25	40	45	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
26	16	61	YOLANDA ADAMS TRIBUTE 3592 HS	MORE THAN A MELODY
27	39	7	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 45928	PRaise HIM...LIVE!
28	24	34	THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
29	20	63	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW HS	BIBLE STORIES
30	29	9	BEN TANKARD TRIBUTE 9021	INSTRUMENTALLY YOURS
31	25	45	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
32	34	27	VARIOUS ARTISTS CGI 1090	GOSPEL'S GREATEST HITS
33	30	102	HELEN BAYLOR WORD 66443/EPIC HS	THE LIVE EXPERIENCE
34	RE-ENTRY		RADICAL FOR CHRIST INTEGRITY 08792	PRaise IN THE HOUSE WITH RADICAL FOR CHRIST
35	38	7	ALLEN & ALLEN CGI 1195	COME SUNDAY
36	27	99	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
37	RE-ENTRY		WILLIAM BECTON & FRIENDS WEB 9145/INTER SOUND HS	BROKEN
38	28	57	SHIRLEY CAESAR WORD 67301/EPIC HS	SHIRLEY CAESAR LIVE...HE WILL COME
39	RE-ENTRY		BEBE & CECE WINANS ● CAPITOL 28216	RELATIONSHIPS
40	37	60	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II

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

SHURE MICROPHONES



Vinnie Paul of Pantera

ONE GREAT PERFORMER DESERVES ANOTHER.

SHURE

THE SOUND OF PROFESSIONALS...WORLDWIDE.®

ANDRAE CROUCH FETED ON WARNER ALLIANCE TRIBUTE

(Continued from page 10)

Crouch, indeed, continues to be a vital force in Christian music. His most recent project, "Mercy," was released three years ago, and he is working on a new album for Qwest. He also serves as pastor of Christ Memorial Church in San Fernando, Calif.

The tribute was the brainchild of producer/manager Norman Miller, who became acquainted with Crouch 20 years ago when he began booking the artist in Europe. He took the idea of a Crouch tribute record to Warner Alliance president Neal Joseph more than two years ago and then began putting together the album.

The tribute album includes Bryan Duncan, the Winans, Paris, Smith, Clay Crosse, Take 6, the Brooklyn Tabernacle Choir, First Call, and Andrae Crouch & the All-Star Choir. CeCe Winans' cut, "Take Me Back," was the first single serviced to Christian AC

and top 40 radio, while Watson's version of "Through It All" was released to inspirational stations. Both hit Sept. 4.

"With two big songs [and] big-name artists, [the singles] are going to be our initial impact to really drive people," says Chris Hauser, VP of promotions and marketing for Warner Alliance. "Andrae Crouch has written all these standards that everybody knows, and to marry [those songs] with some of the top artists in Christian music right now is a real winning combination."

Watson recalls the first time he saw a Crouch concert, which was while he was attending Louisiana Tech University. "It was stunning. I was deeply moved by it," he says. "The music he's written has been a wonderful statement over the decades of God's faithfulness, and that's one of the most wonderful things you can say about anybody."

Smith agrees. "When I saw him play

piano in concert, I had never seen anything like it in my life," he says. "When he plays and sings, there is something very powerful that happens. He just opens himself up, and all this stuff pours out of him. It's electrifying."

Each artist contributing a track to the tribute used his or her own producer. Miller acknowledges that when multiple producers are involved on a project, the result is not always cohesive. "I was real excited as we were getting the tracks in and realizing that this was a very special record and people really had caught the vision," he says. "There was a continuity on the record even though nobody was hearing anybody else's tracks."

Everyone involved in the project anticipates positive response at radio, particularly among Christian AC and inspirational formats. However, the album could also get airplay in some unexpected places, thanks to Crouch's wide-ranging appeal.

WNAH Nashville music director Mike Brown says that while his station's format is Southern gospel, it does play other gospel records that "fit," and so he is looking forward to hearing the tribute. "We have played Andrae Crouch records before," he says. "It's a friendly pairing."

Retailers are also expecting the project to do extremely well. J.R. Hernandez, music manager for Theophilus Bible store in Houston, predicts that it will be among the fall's top-selling albums. "It is awesome," he says. "I'm

expecting it to fly through the roof."

To bolster such positive early indications, Hauser says, the label plans a major push at radio and retail. The label's retail ad buys include the Parable Covenant, Spring Arbor, and Family Christmas catalogs, which will provide more than 6 million impressions. On the air, a "Soul 2 Soul" hourlong radio special featuring Crouch and special guests will air in more than 300 markets nationally in late September.

Retailers will receive a variety of point-of-purchase materials, including

floor displays that can hold more than 100 units, posters, bag stuffers, and promotional brochures. Retailers got a preview of the project during July's Christian Booksellers Assn. convention, and the whole industry's appetite for the project was whetted during the Dove Awards in April, when Crouch was saluted in a televised segment.

The project will also receive video exposure via a clip for "My Tribute (To God Be The Glory)" featuring Crouch, Watson, Susan Ashton, BeBe Winans, Patty Austin, and an all-star choir conducted by O'Landa Draper.

KEEPING SCORE

(Continued from page 47)

"Faust," "Russalka," and "Otello" (she opened in the latter at the Met last season, and the performance was broadcast on PBS) are actually better vehicles for Fleming's dramatic voice than the Mozart pieces, but the quality of the sound comes through.

STAYING ON: Andrew Litton has renewed his contract as music director of the Dallas Symphony Orchestra

for three more years. He is now signed through May 31, 2000 . . . Meet the Composer and the Ford Foundation have announced eight "International Creative Collaborations," in which U.S. artists divvy up \$500,000 to work with creators in Africa, the Middle East, Asia, the Pacific, Latin America, and the Caribbean. For example, composer Keith Terry is working with Indonesian choreographer I Wayan Dibia.

HANK WILLIAMS

(Continued from page 40)

Williams look-alike promotions all week, sponsored by Southwest Airlines, with winners getting trips to Nashville.

Grady says new Williams radio specials are being prepared by Real Country Network, SJS Radio Network, and America's Classic Country.

"MOR Music is involved now, too," says Grady. "They'll be selling the catalog on TV and giving away memorabilia and posters, and they'll film the Hall of Fame exhibit to run on their show."

He says that Mercury is also running special contests within PGD for sales and visibility. Giveaways include first-day Williams postage stamps on commemorative envelopes, posters from Hatch Show Print, "Hank Williams

For President" buttons, and Williams CDs.

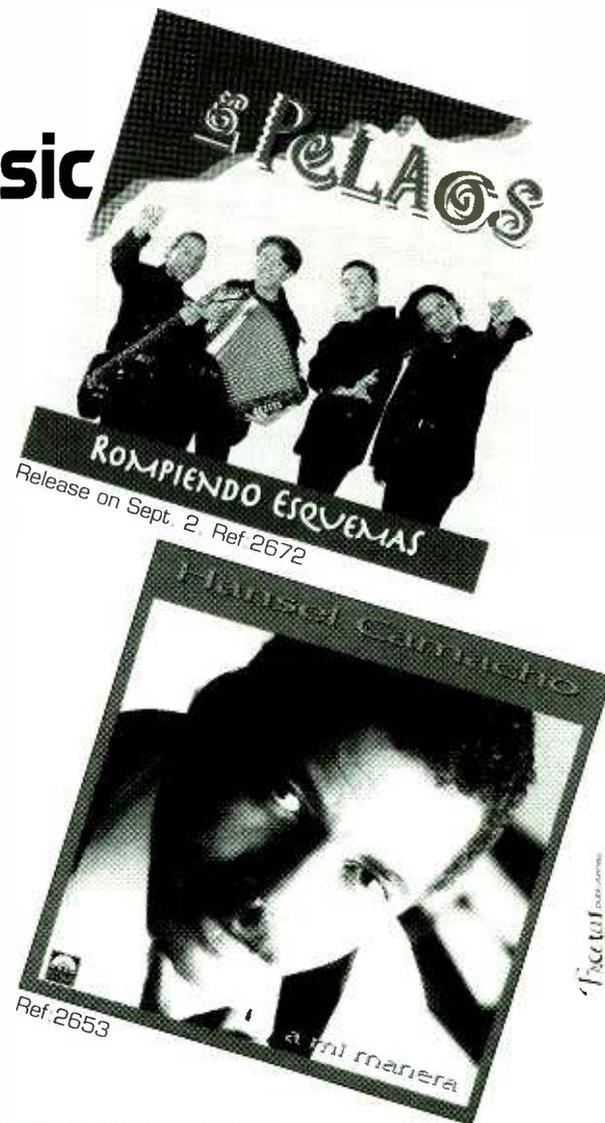
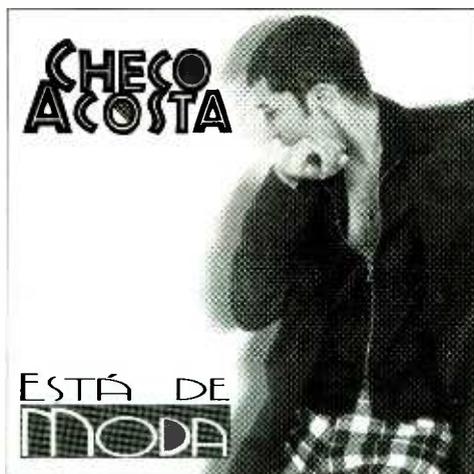
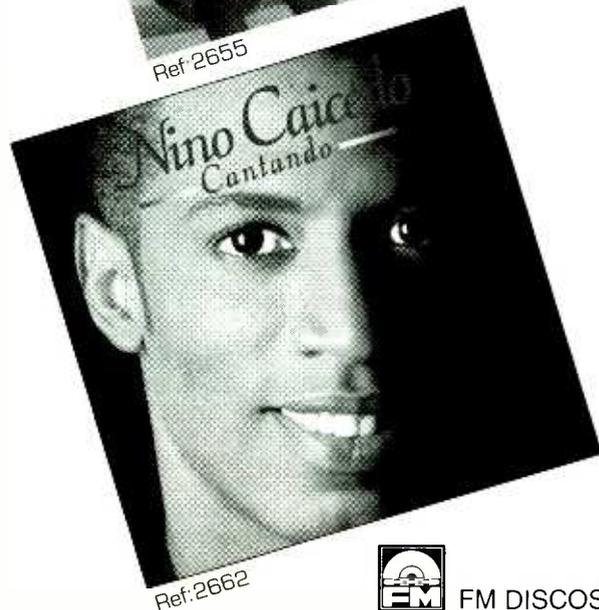
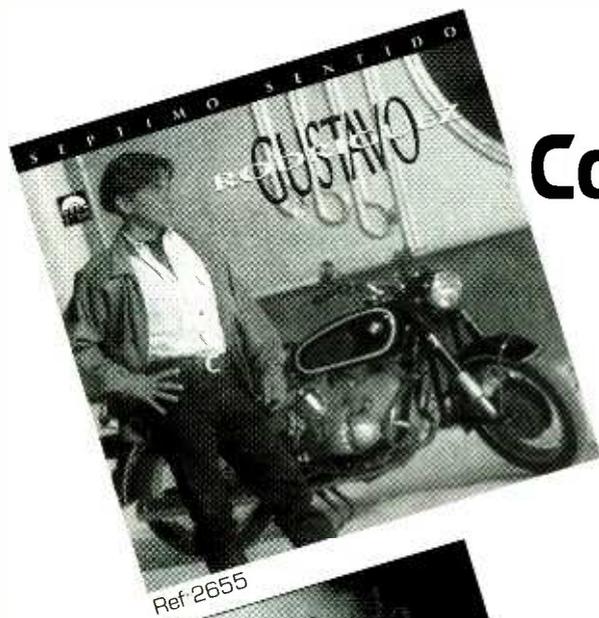
Two winners of a CMA contest will be flown to Nashville to see "Lost Highway" and tour the Hall of Fame exhibit.

Williams will be featured on the Internet at <http://www.hankwilliams.com/mercurynashville>. New World Wide Web pages will include music clips, trivia quizzes, a rare photograph, and an interview clip from 1951.

Advertising will include posters, flats, and television spots.

In addition to the Mercury campaign, Curb is releasing on Sept. 17 the album "Three Hanks," which has Williams singing along electronically with his son Hank Jr. and his grandson Hank III.

New Generation of Colombian Tropical Music



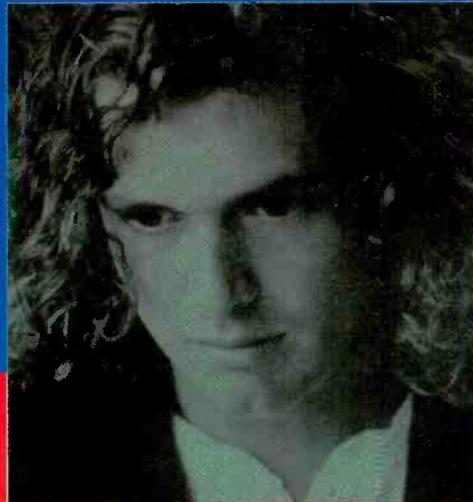
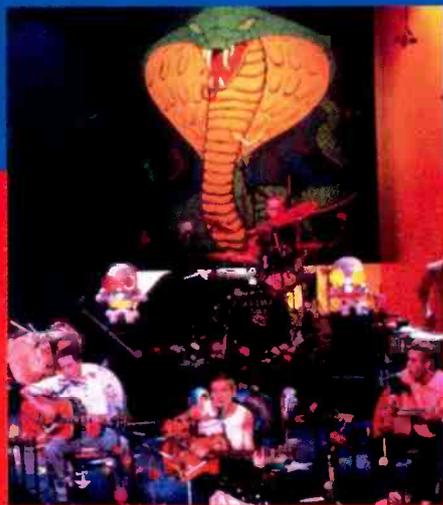
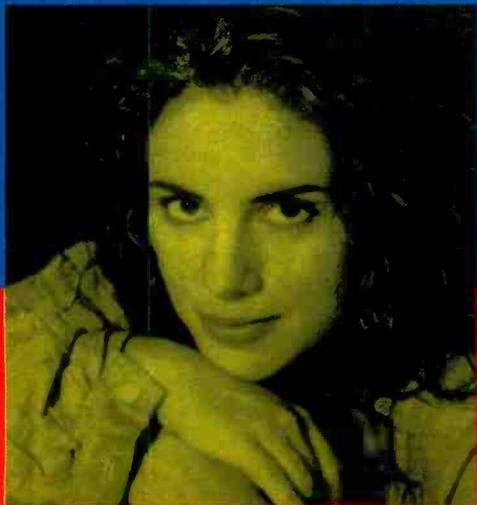
MADRE MONTE
TE VEO EN TODAS PARTES
Folk Music. Ref: 2673



FM DISCOS & CINTAS LTDA. • Calle 114 N° 6A-92 • Tel: (571) 620-2400 • FAX: (571) 620-3916

COLOMBIA

THE BILLBOARD SPOTLIGHT



FROM LEFT: SOROYA • ATERCIOPELADOS • CARLOS VIVES • SHAKIRA

There could not be a more fitting time for Billboard to launch its inaugural spotlight on Colombia. Never has Colombia and its artists enjoyed a more prestigious profile than in the past two years. Moreover, Colombia currently is the third-largest record market in Latin America—behind Brazil and Mexico—and the growth of the domestic market has been robustly steady in the past five years.

According to ASINCOL, Colombia's trade organization, the country's record market in 1992 generated nearly 11.3 million units, worth \$32.3 million. Last year, that unit figure had risen to 16.3 million units, with sales revenue nearing \$92.3 million. Moreover, ASINCOL executive director Orlando Parra reckons that around 20 million units will be moved in 1996.

The recent prosperity of the Colombian record market has not gone unnoticed by the major labels. Five of the six multinationals have set up branches in Colombia, with four of the majors—BMG, PolyGram, EMI and Warner—establishing offices in just the past four years. Sony Music Colombia, the market's longtime leader, has been operating in Colombia since 1964.

GLOBAL APPEAL

Colombia's recording artists have garnered stature outside of their home territory, as well. Sonolux superstar Carlos Vives, who was turned into an interna-

COLOMBIAN MUSIC ATTRACTS THE SPOTLIGHT

More Open Economy And Major-Label Interest Draw Attention To Colombia's Industry And Artists

BY JOHN ANNERT

tional idol by PolyGram, introduced vallenato in a big way to global audiences. Vives generally is credited for aiming the recording spotlight on Colombia, even though popular homegrown tropical acts such as Discos Fuentes' Sonora Dinamita, Sony's Grupo Niche and Joe Arroyo already had built strong international reputations. These groups, however, did not sell 4 million copies of their first two albums, as Vives did.

Other Colombian acts who have hit international pay dirt lately are alluring pop/rock troubadour Shakira, whose third Sony project, "Pies Descalzos," sold 1 million units throughout Latin America; singer/songwriter Estéfano, one-half of vocal duo Donato &

Estéfano, whose Sony debut has sold 800,000 units in the region; PolyGram's pop singer/songwriter Soraya, whose label premiere, "En Esta Noche," has rung up 250,000 units in Latin America; and rock act Aterciopelados on BMG, who has toured Latin America and Europe and whose latest album, "El Dorado," sold 150,000 copies.

AT LEAST THREE GOOD REASONS

As many executives in the Colombia record industry tell it, there are three factors contributing to the expansion of the Colombian market: 1) the move by former president César Gaviria to open up Colombia's domestic economy, which, in turn, ignited a corresponding

increase in the record business, 2) the conversion from vinyl to CD (ASINCOL's Parra estimates that CDs will account for up to 70% of total sales in 1996), and 3) the arrival of the multinationals.

The increased exposure of and investment in Colombian and non-Colombian acts by the majors not only bolstered the domestic arena, but also converted several artists into big-selling regional acts. The invasion of the majors has helped spur investment by Colombia's mighty contingent of such indies as Sonolux, Codiscos, Discos Fuentes, FM and MTM.

There are other signs of positive change in Colombia. The entrance of Dutch department-store chain Macro

has forced domestic retailers to upgrade their business practices. The anticipated joint venture of domestic retailer Prodiscos with Tower Records next year promises to alter the retail landscape further still.

Radio and television are due for a new look, as well. The federal government currently is auctioning nearly 300 new radio frequencies in a country that already boasts a whopping 629 radio stations. Next year, the Colombian feds are slated to auction three private television channels, which would allow Colombia to have privately run television for the first time in the country's history. Colombia's two powerhouse radio networks, Radio Cadena Nacional (RCN) and Caracol Broadcasting, figure to be in active chase of the new channels. Colombia television now features three channels, each of which is state-owned. The woefully few number of TV outlets for a country of 34 million people is the main reason the country boasts so many radio stations.

ON THE OTHER HAND

For all of its promising growth potential, however, all is not well in the Colombian record industry. The alleged scandal hanging over president Ernesto Samper has sapped the vigor out of the economy. The government's original growth projection of 5% for 1996 may not even be met halfway. Many label

Continued on page 54

COLOMBIA

PUTTING LABELS ON COLOMBIA

Record Companies, Both Indie And Multinational, Are More Active Than Ever

BY JOHN LANNERT

The economic times might be uncertain, but most Colombian record executives are going full-steam with the release of new product and the development of new projects, many of which are taking place outside of Colombia. Most executives say they are guardedly optimistic about the prospects of the record industry if the current political climate remains as stormy as it has been in the past several years. Their opinions about the domestic industry brighten considerably, however, given a scenario where political stability finally is achieved.

Here, then, are capsule profiles of the activities of the Colombian labels for the coming months.

BMG ARIOLA

Established in 1992, BMG Ariola has three artists with albums that have sold more than 100,000 units each: versatile, tropical-oriented singer/songwriter Galy Galiano; neo-vallenato artist Moisés; and critically acclaimed rock group Aterciopelados.

Galiano's latest album, "Amor De Primavera," released in April, has sold more than 100,000 units. Moisés' latest album, "La Pachanga," was shipped in July. Aterciopelados, who just finished a tour as an opening act for Spain's renowned rock act Héroes Del Silencio, is now in the studio recording an album that label director of A&R Rafael Mejía says is due out in October.

Mejía points out that BMG is looking to establish a beachhead in vallenato with new signee Iván Villzón, as well as in tropical music. Italy's global superstar Eros Ramazzotti has performed well at radio and retail in Colombia, adds Mejía.

COMPANIA COLOMBIANA DE DISCOS S.A.—"CODISCOS"

Founded in 1950 by Afredo Díaz, Codiscos landed in third place in 1995 with a strong national lineup anchored by vallenato titans Los Diablitos and Binomio De Oro.

Company president César Vallejo says that the label is gearing for the traditionally strong fourth quarter with a September release by Los Diablitos ("Están De Moda") and an October release by Binomio De Oro. Also due out in September are a multi-artist package entitled "Cross Over Hits," plus a record by salsa act Octava Dimensión titled "A Manos Llenas."

Albums slated to drop in October include two multi-artist compendiums ("El Disco Del Año Vol. 28" and "El

Disco Del Merengue") and an album by Las Musas Del Vallenato. Set to ship in November is another multi-artist compilation, "Discos Bailables," and a record by vallenato duo Miguel Morales and Juan D. Herrera. Due out later this year is "Dominando La Salsa" by Grupo Gale. Rock act Ekymosis has no new product out, but the group has just concluded a promotional tour of the U.S.

Among the label's new signees are Carlos Guerrero, former vocalist with Colombia's prominent salsa act Grupo Niche, merengue house act Libre, pop group Lavandería Real and ska/punk band Bajo Tierra.

Like his indie counterparts, Callejo reckons that the arrival of major labels to Colombia will "expand the horizon" of the domestic business. He notes, as well, that multinational participation at retail will radically alter how product will be distributed and sold.

Callejo says that Codiscos will continue to convert catalog titles to CD. "But," he adds, "we will keep working with cassettes and vinyl, which are very important for the Atlantic and Pacific coasts."

DISCOS DAGO

Colombia's well-known singer/songwriter Dario Gómez founded his indie imprint 12 years ago using the first two letters of his first and last names. Gómez's Medellín-based imprint is particularly active in the tropical field, although the label's upcoming release schedule features artists of nearly every musical stripe, including vallenato, pop, rock and dance.

Among the artists whose product was released in August are balladeer Elianna ("Cable A Tierra"), Colombian rural-roots singer Rodolfo Aicardi ("El Cantante De Todos Los Tiempos"), and rock acts La Academia Del Bardo ("La Academia Del Bardo") and Las Fieras ("Línea Salvaje"). Due out in September are records by dance act May González (Perdido En Un Barco), rock group Los Sultanes Del Amor ("Habilítamelo") and a multi-artist, Colombian rural-roots package ("Los Despechados"). Releases due in October include a multi-artist dance set titled "El Mejor De Todos" and "Seguiré Tu Camino" by vallenato duo Carlos Bustos Y Naun Bejarano. In November comes "El Entusao" by roots band Hermanos Calle, "De Todo Un Poco" by dance act Avaro Lemmon El Hombre Caimán and "Sin Ti" by salsa band Atrato River Y Tomás Salsa.

With its presence in Colombia firmly established, Discos Dago is looking to

tread water in other markets. Label VP Juan F. Escobar Gaviria says the label's product currently is being licensed in the U.S. by BMG U.S. Latin. He adds that negotiations for reciprocal licensing deals in other countries have begun in earnest.

DISCOS FUENTES

The dean of Colombian indies founded in 1934 by Antonio Fuentes, this Medellín imprint is actively signing new talent—primarily in the salsa/merengue field. Among the newer signees is salsero John Dennis, merengue house act Banda La Bocana, merengue group Los Bárbaros and vallenato group Los Chico Vallenatos.



John Dennis

Other Discos Fuentes artists out with new product are the venerable ensembles Sonora Dinamita and Los Tupamaros, neo-traditional vallenato artist Tulio Zuloaga, vallenato duo Embajadores Del Vallenato, pop/rock acts Silvia O and Bailo Y Conspiro, and Mexican cumbia group Perfume Caribe. Also, the label is putting out its 37th annual, multi-artist package, "14 Cañonazos Bailables," this year.

A pioneer in its own market, Discos Fuentes was one of the first Colombian labels to export its artists, particularly to Mexico. In recent years, says company president Pedro Fuentes, the label has branched out into the U.S. and Europe.

Several years ago, Discos Fuentes teamed with Venezuelan label Discos Velvet to form a U.S. imprint called Vedisco. Also formed in the U.S. by Fuentes was Intermúsica, a company that serves as a general representative for Fuentes. Intermúsica is run by Pedro's son Jorge.

Plans are in the works to form a joint venture with a French company to market Fuentes artists in Europe. In Mexico, Discos Musart is Discos Fuentes' licensee.

Says the elder Fuentes, "Exports make up 20% to 25% of our overall sales. So even when things are down in Colombia, our export sales help the bottom line."

While Jorge Fuentes acknowledges

that sales at the beginning of the year "were flat for us," he adds that "sales have responded well over the last three months—about 30% higher than the same period last year."

Discos Fuentes has even gotten involved in U.S. films. The upcoming Miramax film "Curdled," due out Sept. 27, features five songs by Fuentes artists.

EMI

"The most important thing to happen this year," says EMI general manager Jaime Hernández, "was the entrance of the last multinational company, Warner, into the Colombian market."

"It gave a different look to the Colombian market, because now we have all of the multinationals searching for new talent to work. And now the multinationals are forcing the local companies to fortify themselves so they don't lose the strong marketing positions they have traditionally enjoyed."

EMI's own Colombian label set up shop in July 1995. Since then, Hernández has been attempting to put together a balanced roster headed by pop/rock band Grupo Illimitada, dance act Tequila Mix and vallenato upstart Manaure.

Hernández observes that EMI, along with PolyGram, BMG and Warner, is in the process of establishing an Andean regional office based in Colombia. "EMI is consolidating operations with Ecuador, Peru, Venezuela and some Central American countries, which will essentially double the size of the Colombian market," says Hernández. "This consolidation would not only expand the markets for local acts, but it also would help to develop acts in these other countries." EMI Colombia currently oversees operations in both Colombia and Venezuela.

F.M. DISCOS

Based in Santa Fe de Bogotá, this tropical-heavy imprint was founded in 1978 by Francisco Montoya and Humberto Moreno.

Uniquely, this label also owns a 50-store chain called Prodiscos. F.M. general manager Juan Diego Montoya, who is the son of Francisco, says that Prodiscos currently is in negotiations with Tower Records to open 10 megastores in the next five years in Colombia.

"The arrival of Tower into the Colombian market is going to make the smaller stores disappear," says the younger Montoya. He adds that many stores will change their business practices "toward what Tower is doing."

Represented in the U.S. by RMM, F.M. has hit pay dirt in Colombia with Orquesta Guayacán and Checo Acosta, the latter of whom has just released an album titled "Está De Moda." Montoya also is high on a vallenato/pop outfit Los Pelados, which does updated versions of vallenato classics and English-language pop standards.

MUSICA TALENTO Y MERCADEO LTDS.—"MTM"

Founded in 1991, MTM is another label established by Francisco Montoya and Humberto Moreno under the Grupo Francisco Montoya banner. Until recently, MTM primarily functioned as a licensee for several labels, including Warner, Nuevos Medios, Sonográfica, Delfin, Rykodisc, Narada and Collins Classics.

But Moreno, who is the label's general manager, says the label "began to restructure the marketing strategy" when the Warner license expired in March, "because, before, we were tied up with the Warner product." (MTM Ecuador's license agreement with Warner is still in effect.)

Moreno adds that MTM began to

assume the identity of an upscale, national indie by signing up a mixed bag of domestic talent ranging from vallenato (Romance Vallenato, Estrellas Vallenatas, Vallenato 2000) to pop (Catalina) to new age (Minerva). A veteran act who is being worked by MTM before the expiration of the Warner deal is folkloric singer Toto La Monposina.

POLYGRAM

PolyGram managing director Fidel Jaramillo points out that since its opening in October 1994, PolyGram Colombia has benefited greatly from the acquisitions of local catalog from Philips, the acquisition of Rodven Records and a licensing agreement reached with U.S. imprint RMM Records.

"In a market where tropical is important," says Jaramillo, "we have two great labels: Rodven and RMM. This has given us very solid footing in the market. We are now fighting for second or third place this year, whereas last year we were in a much weaker position."

"Now," Jaramillo continues, "we are starting to think about signing local acts. That is something we couldn't do before, because we wanted to consolidate our activities with Philips, Rodven and RMM."

Jaramillo reckons PolyGram's international prestige and strong results with Carlos Vives outside of Colombia, where the label handles the vallenato star, will entice upstart artists to consider PolyGram as a label home.

"We are a very good alternative for national acts," states Jaramillo. The label already has scored a winner with pop singer/songwriter Soraya and her debut album, "En Esta Noche."

SONOLUX

The second-biggest record label in Colombia in 1995, with 16.3% of the market, Sonolux is home to Carlos Vives, who helped bring vallenato-rooted sounds to Latin America and Europe.

José Martínez, executive VP of Sonolux's U.S. operations in Miami, says that other prominent Sonolux acts include singer/actress Margarita Rosa De Francisco, pop vocal group Iván Y Sus Bam Band and pop/tropical singer Aura Cristina.

"Sonolux broke the previous sales record in Colombia of 350,000 units with two albums by Vives and one by Iván Y Sus Bam Band," states Martínez.

In addition, notes Martínez, Sonolux is trying to break new artists, such as rap acts Proyecto Mega and Ex-K.La, English-language dance act Magical Beat and two bands produced by Vives' production team: pop/rock band Bloque De Búsqueda and rock act Distrito Especial.

Founded in 1951, Sonolux is owned by Carlos Arcila, a highly regarded industrialist who also owns Colombia's pioneering radio network, Radio Cadena Nacional (RCN).

SONY

Colombia's perennial market leader, Sony has been based in the country for



Grupo Niche

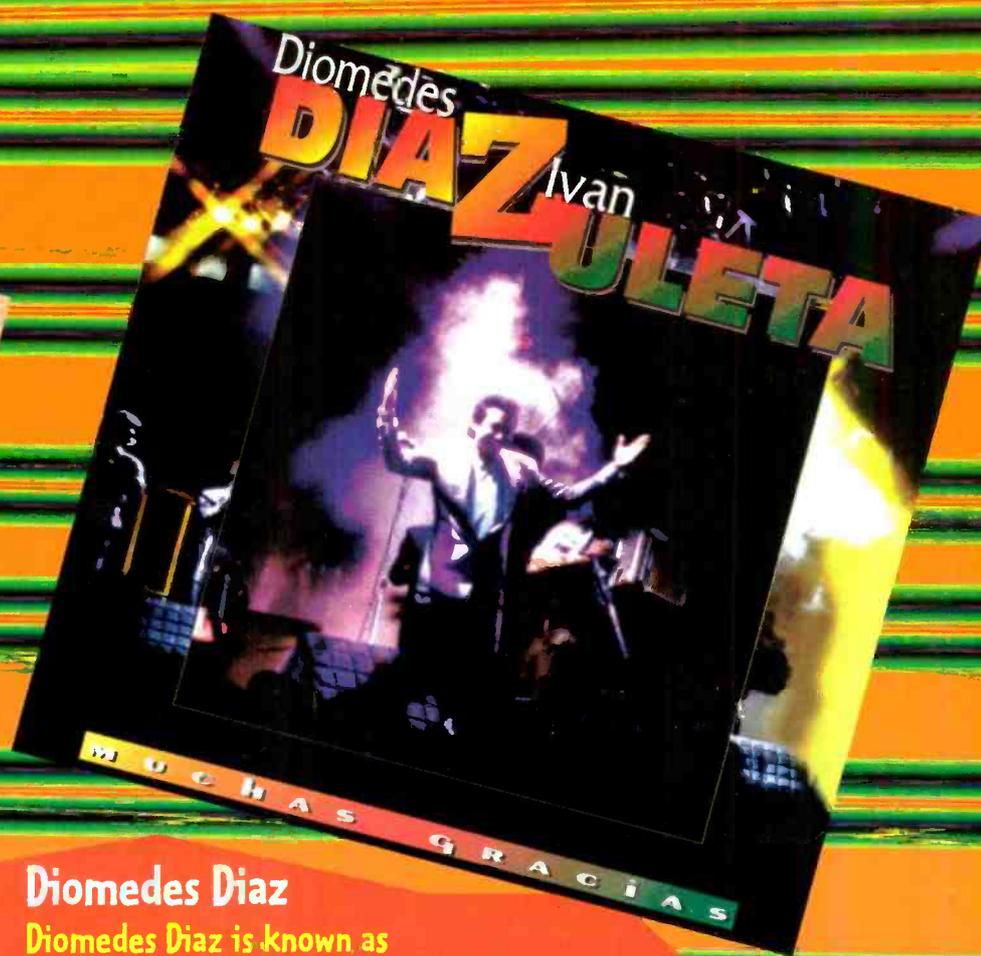
more than 30 years and continues to control about one-quarter of the domestic

Continued on page 54

**The Artists Are Colombian.
The Audience Is The World.**

Shakira

19-year-old singer/songwriter
Shakira's "Pies Descalzos" has sold over
a million copies in the Latin world,
with releases being planned as far away
as Japan.



Diomedes Diaz

Diomedes Diaz is known as
The King Of Vallenato. His latest release
"Muchas Gracias" shipped over 600,000 copies
in Colombia alone. Celebrating his 20th year as
a Sony recording artist, with total sales of 8
million albums, Diomedes is revered as a
national treasure.

SONY MUSIC COLOMBIA



Jose Gaviria



Hermanos Zuleta



Alejandro Martinez



Joe Arroyo



Los Betos



Jorge Oñate /
Alvaro Lopez

**#1
For Over 25
Years.**

COLOMBIA

LABELS
Continued from page 52

record business—thanks to lofty record sales by a well-balanced roster featuring vallenato idol Diomedes Díaz, pop/rock-er Shakira, salsa veterans Grupo Niche and pop vocalist Alejandro Martínez.

And in spite of the uncertain market conditions in Colombia, managing director Carlos Gutiérrez plans to turn up the marketing and promotion heat. "Basically, we are doing a big marketing and distribution effort to spark a market that is a little quiet," explains Gutiérrez.

Sony is coming out strong with heavy shipouts, as well. Several months ago, the label dropped 500,000 units of "Muchas Gracias," the latest album by Díaz and Iván Zuleta. Sony shipped 100,000 units of "Nací Para Cantar," by vallenato icon Jorge Uñate. Gutiérrez expects to drop 100,000 units of upcoming albums by star vallenato acts Los Hermanos Zuleta and Los Betos. New albums were expected in September by Martínez and rising pop act José Gaviria. In addition, "Mi Libertad," the 100,000-unit seller by tropical star Joe Arroyo, is expected to continue to sell through December, when sales of tropical music traditionally peak.

Apart from maintaining an aggressive posture in Colombia, Gutiérrez is looking elsewhere to bolster the label's prospects.

"If there is a crisis here in Colombia, we will sell to other countries with product that is competitive at an international level," declares Gutiérrez. One Sony Colombia act who is being heavily exported is Shakira, a come-hither, singer/songwriter who cut three tracks in Portuguese for her forthcoming Brazilian

release. Her hit album "Pies Descalzos" has been released by Sony affiliates in Spain and France, with expected releases to be realized by Sony affiliates in Japan, Portugal and Italy.

WARNER

Warner's general manager, Wieland Kafka, has been in Colombia for less than six months, but he says he already likes what he sees.



Amparo Sandino

"There is a culture of record consumption that I have not seen elsewhere," says Kafka enthusiastically. "I am still at a stage of learning the ropes of this market. But once I get a handle of what's happening here, this market will be fabulous for us."

Kafka already has landed a hit with "Punto De Partida," by Amparo Sandino, a former guitarist in Carlos Vives' band. Propelled by the vallenato hit "Mal De Amores," Sandino's album has sold 40,000 units in Colombia.

With no local acts signed thus far, Kafka says, "obviously, I am going to work the foreign acts, such as Alejandro Sanz, Luis Miguel, Alanis Morissette, Laura Pausini and Fito Páez. We will continue to work Maná, which has done well here." ■

SPOTLIGHT
Continued from page 51

executives already note that the unstable political situation in Colombia has dampened the economy—and record sales.

The worst may be yet to come. If the U.S. slaps economic sanctions on Colombia, Samper's administration could be brought to its knees. Some record executives privately admit that development would suit them fine.

Whatever happens, most label brass are cautiously optimistic about the domestic record industry in spite of the shaky political climate.

Pedro Fuentes, president of the venerable indie Discos Fuentes, suggests that the chronic domestic problems associated with the country's seemingly intractable battle with drugs has somewhat numbed Colombians to the occasional economic blips caused by political misadventure.

"It's a way of life, and everybody is used to it," declares Fuentes, adding that he hopes the U.S. government takes punitive measures against Colombia. He reckons that if Samper could be replaced, the country's confidence in the domestic political structure would be restored and the record industry would begin to take off.

If the U.S. fails to act, then Fuentes and his colleagues will wait out the political storm that may end with the conclusion of Samper's term in 1998.

With the domestic economy remaining dicey, many record executives in Colombia say they will continue to export their artists to other countries where the political tension is low and the passion for Colombian music is at an all-time peak. ■

Super Estación
889

MUCHA MÚSICA!
#1 EN COLOMBIA CON LOS MEJORES ...

E-MAIL: Super 889@openway.com.co - WWW.889.com.co
Cra 16A No 86A-78 Santa Fé de Bogotá D.C. TEL. 6185566. Colombia, Sur América

Sony Music
COLOMBIA

FROM COLOMBIA WITH LOVE

MASTERS OF RHYTHM

MOISES ANGULO
The Papayera King
Album "La Pachanga"
Certified Gold in just 3 weeks

ATERCIOPELADOS
Colombia's most important Rock band
Album "El Dorado"
Certified Platinum

GALY GALIANO
The Love's King
Album "Me bebé tu recuerdo"
Certified Double Platinum

BMG
BMG ARIOLA DE COLOMBIA S.A.

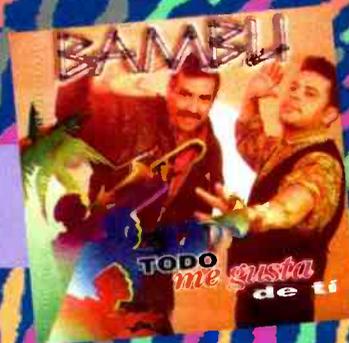
MARCAS EN EL TIEMPO

Compañía



Ilimitada

Bambú



Manaure

Tequila



Mix

Patricia



del Valle

Mauricio



Brion

SON PARTE DE LA HISTORIA





**COLOMBIAN MANUFACTURING COMPANY OF
THE BEST LATIN MUSIC**

**VALLENATO, MERENGUE, CUMBIA,
TROPICAL, SALSA, ROCK, REGGAE,
POPULAR, FOLK, INSTRUMENTAL,
BOLERO...**

CODISCOS

**EXPORTS TO EVERYWHERE IN THE WORLD
COMPACT DISC, CASSETTES, LP, VIDEOS**

**COMPANÍA COLOMBIANA DE DISCOS S.A. ☎(574)255 70 11 CARRERA 67 #1 SUR 92
P.O. BOX 1428 FAX(574) 2858444 MEDELLIN COLOMBIA**

H.L. DISTRIBUTORS
**DISTRIBUIDORES MAS GRANDES
DE MUSICA LATINA EN LOS
ESTADOS UNIDOS!**



- DISCOS FUENTES
- CODISCOS . . .
- Y ADEMAS TENEMOS EL CATALOGO MAS COMPLETO DE MUSICA LATINA EN EL MUNDO

— LLAMENOS Y COMPRUEBELO —

- ADEMAS TENEMOS MUSICA EN INGLES

MANDENOS HOY SUS PEDIDOS

Telefono:(305) 262-7711
6940 S.W. 12 Street Fax:(305) 261-6143
Miami, Florida 33144 Toll Free:800-780-7712

COLOMBIA

THE TWO WHO RULE

With 629 Radio Stations And Nearly 300 More Available,
It Still Comes Down To Two Networks

BY JOHN LANNERT

Although there are 629 radio stations in Colombia, the real *lucha*, or battle, for the country's radio revenue remains with two old domestic rivals: Radio Cadena Nacional (RCN) and Caracol Broadcasting. Together, RCN and Caracol control nearly 44% of Colombia's radio stations. They are expected to duel even more often in the coming months as the government auctions off 290 more radio frequencies, mostly to small and mid-sized cities currently without extensive FM outlets. Colombia's anti-monopoly laws probably will limit either party's chances of securing a grand quantity of stations, however.

But RCN and Caracol are expected to gain two of the three private television channels that the government plans to auction in 1997. Two companies, *Publidatos* and *Centro Nacional De Consultaria*, measure audience ratings for radio stations in Colombia.

Below are capsule profiles of the two

networks.

CARACOL BROADCASTING

Managed by Grupo Santo Domingo, Caracol owns 88 stations and has 69 affiliate stations.

Network director Oscar López Musikka says that Caracol operates six different formats, with news/talk (60 stations) being the predominant category.

"Colombia is a very rich country in terms of radio," marvels López. "I was in Chile at the beginning of this year, and I noticed the music was very much alike, with a heavy U.S./English influence. But in Colombia, you hear salsa, merengue, house and ballads in Spanish. There also is a big Mexican influence in a genre called 'música carrilera,' which is Colombia rancheras with a Mexican influence."

Though the market has been hit by political and economic difficulties, says López, he figures the network will stay healthy because it has "a balance of formats that supports the ad rates."

Ever on the lookout for new markets, Caracol has total or part ownership in radio stations in Chile, the U.S. and France. López eventually would like to see Caracol create a European network

that "could establish a tie between Latin America and Europe."

RADIO CADENA NACIONAL

Founded in 1941, Radio Cadena Nacional (RCN), is owned by Carlos Ardila, a prominent Colombian industrialist who also owns Sonolux, the second-largest record label in Colombia.

RCN's music director, Francisco Restrepo, who is well-known as a programmer in the U.S., says the network has 118 stations divided into eight different formats, ranging from ballads to sports. Of the 118 stations, 57 are music-driven.

Through its association with satellite company Telsat, RCN's various formats can be received throughout the world. According to Restrepo, RCN has bought two channels of a new satellite system that will allow listeners to pick up satellite programming from specially equipped radios, which are expected to be on the market in 1998. Restrepo says RCN's investment in the new satellite technology is part of the company's strategy to export its programming.

**Ever on the lookout
for new markets,
Caracol has total
or part ownership
in radio stations
in Chile, the U.S.
and France.**

Though the government will be "doubling the number of FM stations" in the coming months, Restrepo seems at ease with the influx of so many stations.

"RCN has two advantages," says Restrepo. "One, our music programming is very well-defined. Two, we have a very large and organized sales network located throughout the country. So it is very hard for independent stations to compete, because large networks such as RCN and Caracol can come to a client with better prices and coverage."

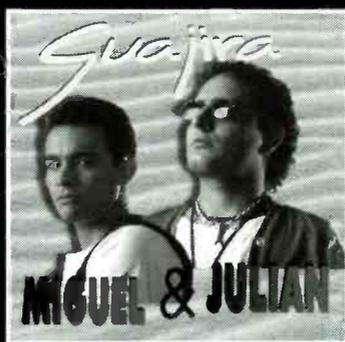
Due to its successful television programming—one of its *telenovelas*, or soap operas, is currently No. 1 in Colombia—Restrepo expects RCN to have a solid shot at landing a channel next year.

Besides his duties with RCN, Restrepo owns *Chequeos Y Mercadeo*, a monitoring company that publishes radio charts. ■

Sonolux USA



IVAN Y SU BAM BAND
SELEC.# 82097



MIGUEL Y JULIAN
SELEC.# 82084



DAVID BENUS "EL GRINGO"
SELEC.# 81993



MARBELLE
SELEC.# 81970



SONOLUX USA
2100 SALZEDO STREET SUITE 304
CORAL GABLES, FL 33134
DISTRIBUIDO POR SONY DISCOS

La Música de Colombia
Para el Mundo

The #1 seller of Colombian music
in Ecuador for 16 years

Musicalisimo

The largest chain
of music stores in Ecuador

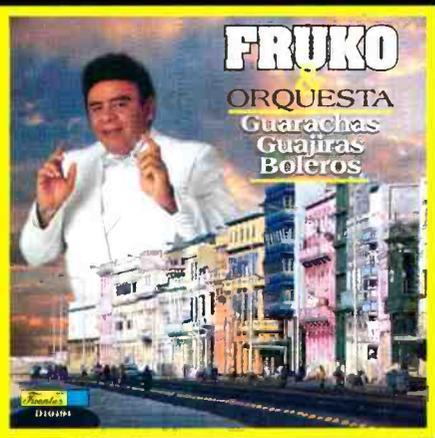
P.O. Box 17-07-9915 Phone: (593-2) 254-198 Fax: (593-2) 242-074
Quito Ecuador

PACIFIC MUSIC, INC.
CDS - CASSETTES - VIDEOS

Distribuimos de Colombia los Sellos: Fuentes, Codiscos, Victoria, FM, etc.
Del Peru: lempsa, Discos Independientes, El Virrey, etc. Ademas de todos los sellos americanos: BMG, Sony, UNI, EMI, Vedisco, etc...

Precios Especiales para Tiendas y
Distribuidoras. Llamenos y Compare!

1419 S.W. 8TH ST., MIAMI, FLORIDA 33135
Ph:(305)285-2212 Fax # (305)285-0802
(305)621-7629 (305)621-6510



DISCOS
Fuentes®
#1
IN COLOMBIA



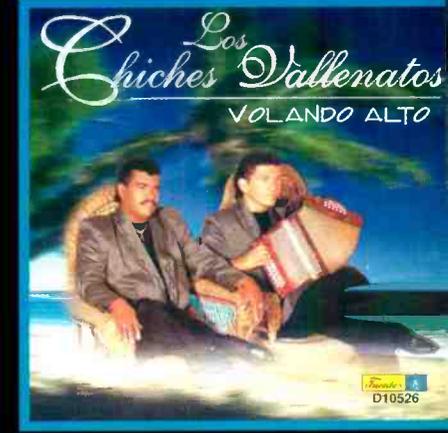
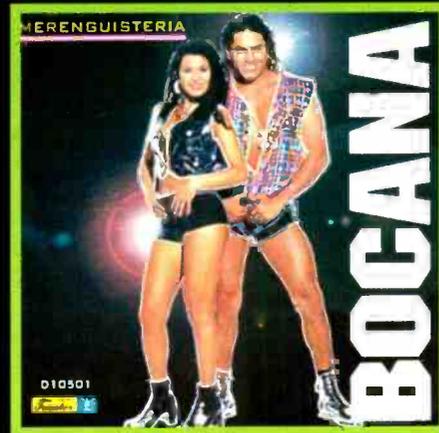
With 62 years of history, we are the pioneer record company of Latin America.

Our catalog features over 1,000 CD titles as well as Laser Disc and VHS.

We work with cutting edge digital technology in audio, video and graphic design.

Our music is released in 30 countries and we export to nations all around the world.

EDIMUSICA, our music publishing company, manages more than 20,000 titles.



SALSA
 MERENGUE CUMBIA
 VALLENATO
 CARIBBEAN MUSIC



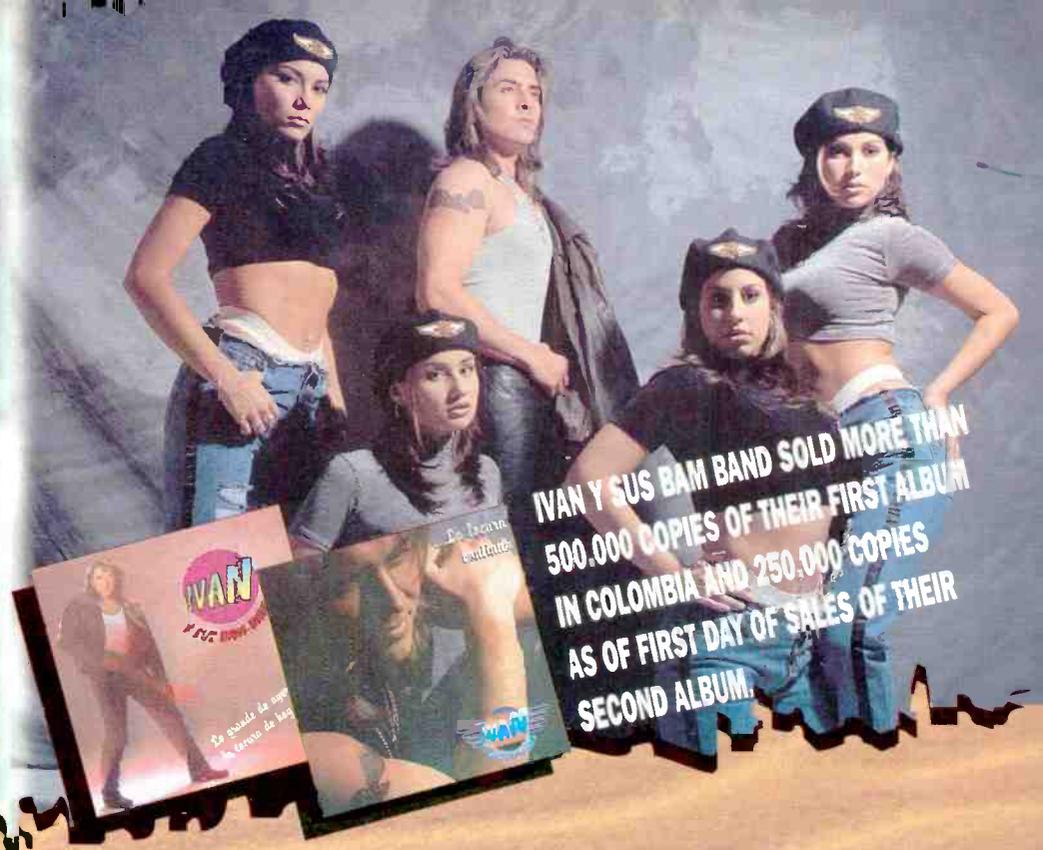
LICENSING (574)265 7976 - (574)355 8297
 FAX (574)355 8287
 FINISHED PRODUCT EXPORT: (574)265 7938 - (574)355 8278
 FAX (574)355 8288
 EDIMUSICA PUBLISHING: (574)265 7994 - (574)355 8272
 FAX (574)265 6354
 DISCOS FUENTES USA - INTERMUSICA: - (305)854 4648
 FAX (305)854 7504



See and Hear DISCOS FUENTES in the Internet:
<http://www.interlogic.net/Dfuentes>



CARLOS VIVES, ONLY COLOMBIAN ARTIST, WHO SOLD OVER 1,000,000 COPIES IN COLOMBIA AND 3,000,000 COPIES WORLDWIDE OF A SINGLE ALBUM.



IVAN Y SUS BAM BAND SOLD MORE THAN 500,000 COPIES OF THEIR FIRST ALBUM IN COLOMBIA AND 250,000 COPIES AS OF FIRST DAY OF SALES OF THEIR SECOND ALBUM.



Sonolux

Promotes Colombian Music Worldwide



ALFREDO GUTIERREZ, THREE TIMES VALLENATO KING AND ACCORDION WORLD CHAMPION IN GERMANY.



MARGARITA ROSA DE FRANCISCO, LEADING ACTRESS OF THE SOAP OPERA "CAFE", SOLD MORE THAN 600,000 COPIES IN COLOMBIA AND 1,500,000 COPIES THROUGHOUT THE WORLD.



UPCOMING RELEASES:

LEADING ARTISTS IN COLOMBIA:



EX-K-LA DESAHOGATE
 LORENA "A SANGRE Y FUEGO"
 CHARLIE ZAA "SENTIMIENTOS"



ALFA 8 "NOCHE DE FIESTA"
 MARBELLE "COLLAR DE PERLAS"
 MIGUEL Y JULIAN "GUAJIRA"
 AURA CRISTINA "CALOR"
 SILVIO BRITO & HAROLD RIVER "ASI ES MEJOR"
 IDOLOS ARTISTA INVITADO BARRANCO
 EMILIO JOSÉ "20 AÑOS UN BOLERO"
 MILTON CESAR "ME VAS A RECORDAR"
 MAGICAL BEAT "PICK YOUR CHOICE"
 GRUPO CLASE "PERSPECTIVA"



THE LEADING LOCAL COMPANY IN THE COLOMBIAN MARKET

Songwriters & Publishers

ARTISTS & MUSIC

Berlin's 'America' Has Unique History Song Tied To Politics, Kate Smith, Nonprofit Fund

BY IRV LICHTMAN

NEW YORK—When royalties are collected for “God Bless America,” the song by Irving Berlin that many think would be a more appropriate (and far more singable) national anthem than “The Star-Spangled Banner,” it is the Boy Scout and Girl Scout organizations that get the dollars, not Berlin’s heirs.

Since Berlin founded the God Bless America Fund in 1940, this song, plus other Berlin songs with patriotic themes, have generated more than \$3 million. Berlin died in 1989 at the age of 101.

Fifty-eight years after the song’s introduction, “God Bless America” was cited in a recent flap over performing right society ASCAP’s efforts to enforce a licensing agreement with the American Camping Assn., some 16 members of which are Girl Scout camps. Images of Girl Scouts being prevented from singing old favorites around the campfire (presumably including “God Bless America”) gave the society a Scrooge-like image in some press reports (Billboard, Sept. 7).

Although “God Bless America” is today revered by most Americans, it had its detractors after it was first introduced by singer Kate Smith in a radio show on Armistice Day (Nov. 11) in 1938. The song was actually written by Berlin two decades before as part of a World War 1 Army camp show he had written called “Yip! Yip! Yaphank.”

With some modification of the lyrics—the original words partly portrayed a nation at war—Berlin felt it was time to retrieve the song from his trunk in the belief that it would resonate with his countrymen, who were reading daily accounts of the growing menace of Hitler’s Nazi regime in Germany.

By 1940, the song had achieved such fame as a patriotic anthem that Berlin granted permission to both the Republican and Democratic national conventions of 1940 to feature the song.

As related by Laurence Bergreen in “As Thousands Cheer,” his 1990 biography of Berlin, the master show busi-

ness personality found that “transferring his song from the sphere of show business to politics had its penalties as well as its satisfactions. In place of critics, he acquired political adversaries.”

The political Left, Bergreen wrote, “found the lyrics presumptuous—Why should God bless America? What about the separation of church and state?”

Perhaps more ominous was criticism from the Right. Bergreen notes that “just two weeks after the creation of

The fund is administered by Ted Jackson, a lawyer who worked for Berlin for many years and a trustee of the fund. Jackson, who is Jewish, is joined on the board by other longtime members Anne Phipps Sidamon-Eristoff, who is Protestant, and Winthrop Rutherford Jr., who is Catholic. Williamson Music, which administers the Irving Berlin Music catalog, handles certain aspects of the fund on a pro bono basis.

“Over the years, many other Berlin songs have been made part of the fund’s catalog,” says Jackson. They include the entire score for Berlin’s World War II show (itself a nonprofit war effort) “This Is The Army” and later songs, including “Give Me Your Tired, Your Poor,” a song from “Miss Liberty” (1949) that has a Berlin melody set to the Emma Lazarus poem for the Statue of Liberty, and “It’s A Great Country,” a song from “Mr. President.” The latter is a 1961 show that was Berlin’s last full-scale Broadway musical.

While other songs generate income for the fund, the majority of dollars still flow from usage of “God Bless America,” says Jackson.

Berlin lived long enough to hear “God Bless America” railed against on political grounds during the Vietnam War: The song’s sentiments did not find favor with anti-war protesters in the late ’60s and early ’70s.

In one episode of the popular ’70s sitcom “All In The Family,” Archie Bunker, unfailingly bigoted, recites the words to “God Bless America” while Michael, his son-in-law, tries to make a point reflecting his decidedly liberal sensibilities.

But “God Bless America’s” public appeal remains widespread. As Berlin would likely view it, the song still hits the mark as a symbol of honest sentiment for a land of still great physical beauty and for a democratic nation that, despite its flaws, still draws grateful immigrants to its shores.

And for whatever reason it is performed, the song, like other Berlin flag-wavers, has raised millions of dollars for a nonprofit cause.

IRVING BERLIN
GOD BLESS
AMERICA



Courtesy of Irving Berlin Music Co.

the God Bless America Fund, the Rev. Dr. Edgar Franklin Romig, pastor of the West End Collegiate Reformed Church [in New York City], angrily denounced the anthem in his sermon.”

A New York Times headline on the sermon referred to the pastor’s use of the words “mawkish” and “doggerel.” To Bergreen, the pastor’s “scholarly rhetoric concealed a menacing subtext” shared by many others: that Berlin, a product of Tin Pan Alley and a Jew, “lacked the requisite pedigree to compose such a song.”

In establishing the God Bless America Fund, Berlin required that its three trustees reflect three religious identifications—Jewish, Catholic, and Protestant—a tradition that the fund upholds today.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
MACARENA (BAYSIDE BOYS MIX)	A Romero Monge, R. Ruiz	SGAE/ASCAP, Rightsongs/BMI
HOT COUNTRY SINGLES & TRACKS		
GUYS DO IT ALL THE TIME	Bobby Whiteside, Kim Trouble	GMP/ASCAP, Willdown/ASCAP, Balmur/ASCAP, Brian’s Dream/ASCAP
HOT R&B SINGLES		
HIT ME OFF	Silky, Dinky Bingham, Jeff Dyson	I’m The Man/ASCAP, Dinky B/ASCAP, Jizzy Mo/ASCAP, BMD/ASCAP, Beledat/ASCAP, Biv 10/ASCAP
HOT RAP SINGLES		
LOUNGIN	LL Cool J, Bernard Wright, L. White	LL Cool J/ASCAP, Screen Gems-EM/BMI, Bernard Wright/BMI, Mohoma/BMI
HOT LATIN TRACKS		
QUE PENA ME DAS	Marco Antonio Solis	Crisma/SESAC

Disney's 'World March' Steps Into Court; AIMP Panels

MARCHING TO COURT: Ervin Litkei, a veteran music-industry entrepreneur and composer, is headed to court. In 1972, he published a march he wrote with his wife, poet/lyricist Andrea Litkei, called “The Disney World March,” a tribute to the entertainment park in Florida that had just opened. He released the song through his publishing firm, Leona Music. In 1974 he made a deal that assigned the copyright to Walt Disney’s publishing firm.

That deal is now under scrutiny in U.S. District Court in New York, where the Litkeis have filed suit, charging the Walt Disney Co. and Walt Disney Music with failure to properly exploit the song or to account for royalties stemming from sheet-music sales at the park. The Litkeis also claim that Disney recently blocked them from recording the song on an album titled “Sunday In The Park” on Ervin Litkei’s Aurora Records.

In addition to damages, the plaintiffs say that their deal specifies that the composition should be reassigned to them. Disney representatives were unavailable for comment at press time.

BICOASTAL PANELS: The Assn. of Independent Music Publishers will offer luncheon panels at the Hotel Parker Meridien in New York on Wednesday (11) and Hotel Sofitel Ma Maison in Beverly Hills, Calif., on Thursday (12).

In New York, a panel of indie publishers will cover issues involving the purchase, protection, and promotion of copyrights throughout the world. Moderated by **Beebe Bourne**, president of Bourne Music, the panel will feature **Julio Guio Arbelos** of Ediciones Musicales Clipper’s S.L., Spain; **Federico Monte Arduini** of Cafe Concerto s.r.l., Italy; **Dan Bourgoise** of Bug Music, U.S.; **Jerry Flowers** of Opyrland Music Group Inc., U.S.; and **Peter Schoonhoven** of 2 P’s W Music, the Netherlands.

In Los Angeles, the topic is “Independent Song Pluggers (Does It Work? Can They Help You?).”

Panelists will include indie song pluggers **Monica Benson**, **Jason Douman**, and **Glenn Friedman**. Moderators are **Molly Hyman** of Harrison International and **Connie Ambrosch** of Leiber & Stoller Music.

SHOW TIME: Varèse Sarabande, one of the more active original-cast outlets, is recording the sparkling new Broadway production of **Rodgers and Hammerstein’s** “The King And I,” which stars **Lou Diamond Phillips** and **Donna Murphy**. The show opened earlier this year to generally rave reviews. Recording started Aug. 26 at the Hit Factory in New York. A late-September release is scheduled.

Also, the label recently released two well-received off-Broadway shows, “Cow-girls,” with music and lyrics by **Mary Murfitt**, and “Bed & Sofa,” with a score by **Polly Penn** and **Laurence Klaven**.

Sony affiliate TriStar Music is releasing in the U.S. the First Night Records production of “A Gala Concert For Hal Prince,” which features songs from shows directed or produced by Prince. The two-CD set features **Len Cariou** and **Debbie Shapiro Gravitte**, among others. The concert was recorded live and broadcast in Munich and features the **Munich Radio Orchestra** conducted by Prince’s son, **Charles**.

RCA Victor has released a cast version of “Wings,” another off-Broadway success, with a score by **Jeffrey Lunden** (music) and **Arthur Perlman** (book and lyrics), as well as the 1996 London cast version of **Stephen Sondheim’s** 1971 musical classic “Company.”

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. **Metallica**, “Load.”
2. **Bush**, “Sixteen Stone.”
3. **Soundgarden**, “Down On The Upside.”
4. **Eric Clapton**, “Riff By Riff.”
5. “Schoolhouse Rock,” songbook.



by Irv Lichtman

‘THEY’RE PLAYING MY SONG’

WRITTEN BY DEBORAH EVANS PRICE

“MR. BOJANGLES”

Written by Jerry Jeff Walker
Published by Cotillion Music
(BMI)

“Mr. Bojangles,” singer/songwriter Jerry Jeff Walker’s true-life tale of an old man he met in a Louisiana jail, provided the Nitty Gritty Dirt Band with a signature hit. It peaked at No. 9 on the Hot 100 in 1971 and was a hit for Walker on both the country and pop charts. Former Dirt Band member **John McEuen** resurrects the song on his current Vanguard album, “String Wizards II.”

When asked why he chose to recut “Mr. Bojangles,” John McEuen replies, “Because I looked at the prospect of doing another album and realized I needed to say something about what I am, something that comes from inside—use everything I know and bring it to one recording and see what happens.”

“‘Bojangles’ is a definite capturing of a certain period of my life. It’s one of my favorite melodies, and since we’ve recorded it, it’s always been with me . . . It doesn’t matter that I haven’t been in the band for a while or not.

It’s still there, and I wanted to record it the way I heard it; it’s like an old man sitting down on his back porch [when] the grandkids come over.”

McEuen’s son Jonathan played guitar on his dad’s new version of the song.

“He was the same age as some of the band members were when we recorded it,” McEuen says of his 17-year-old son. “He was minus 7 when it was first released. When I sit and think about it, it’s very special . . . I hope people like it and play it. It was a way to pay homage to my past.”



International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

With Murdoch's Stake, A Changing Mushroom Grows

BY ADAM WHITE

LONDON—The negotiations were over, the transaction complete. One of the deal makers turned to another. "We'll see you in a year then," he said. "No," replied Rupert Murdoch, "I won't be seeing you for years. It takes that long to build an international record company."



The recollection comes from 1993, when Australia's Michael Gudinski and Gary Ashley sold 50% of their 21-year-old company, Mushroom Records, to Murdoch's News Ltd. Announcing the deal, Gudinski said that Mushroom had "long held ambitions to expand into the U.K. and the U.S." The new investment would enable the label to achieve this goal. "We certainly intend to fill the gap left following the sale of most of the significant independent record companies in the U.K. and the U.S. in the past five years."

True to Gudinski's word, Mushroom has embarked on a course of international expansion since 1993, but its rate of progress suggests that Rupert Murdoch was right to take a long-term view. Mushroom's U.K. operation, set up three years ago, has begun to enjoy significant success only over the last 12 months, and Gudinski's plans for the

U.S. are only now taking shape. He expects to launch there in 1997.

Gudinski is hoping that Mushroom's impact in the U.K.—where albums by two of its acts, Ash and Garbage, have been major hits—will help that launch. "The British scene over the last couple of years has been great for music in general, so we're not just coming in [to the U.S.] as an Australian label; we won't be pushing ourselves as



that. We're an international label, and that'll make it a lot easier."

Reinforcing those credentials is the pan-European popularity of one of the label's pop/dance artists, Peter Andre. His single "Mysterious Girl" has been a top 10 hit in a half-dozen markets in the region (where Mushroom has a license deal with BMG), including Germany, the Netherlands, and Sweden. In the U.K., the record has been certified for sales of more than 600,000 units. Andre's new album, "Natural," will be released in Europe at the end of September.

Furthermore, Mushroom's birthplace—Down Under—is enjoying a creative resurgence. "From a sales point of view, the Australian market is not the best I've seen," says Gudinski, "but from a local music point of view, it seems to be entering a new, strong

phase—and I believe we're going into a period where a number of Australian artists will be breaking all over the world."

Yet global ambitions have changed Mushroom. After 22 years, Ashley left the firm in January because of disagreements over the direction of the U.K. operation. Another seasoned Mushroom executive, accountant Simon Young, departed more recently. Gudinski says that he regrets those exits but insists that the restructuring of the company is positive. "The events of the last 12 months have certainly put the fire back in my belly and really given me the vibe for the whole record side of things in a big way."

Gudinski is evidently proud of the success of Garbage, Ash, and Andre. "The most exciting part is the fact that there are three acts we've broken through," he says, "because too many



independent labels become reliant on one major artist." He also cites the ongoing U.S. success of Frente and sees strong prospects for several up-and-coming acts on the company's various imprints, including Symposium, Cable, and United from the U.K. and Deni Hines and Pollyanna from Australia.

Mushroom Records' worldwide revenues for the year ended June 30 were \$45 million. The Australian operations accounted for \$32 million in sales, with the U.K. wing (including Infectious Records) contributing the balance.

Garbage is signed to Mushroom Records U.K. for the world outside the U.S. and Canada and to Almo Sounds for the latter territories. Ashley recalls that he first heard about the band from Meredith Cork of London-based SOS Management. "Then I met [producer/band member] Butch Vig, and he told me, 'What we want to do is write a bunch of great pop songs—and then fuck them up.'" Vig's vision has proved popular: The album "Garbage" has been certified platinum in the U.S. (1 million units sold), the U.K. (300,000), and Australia (140,000). "They're the



Pictured, from left, are Korda Marshall, managing director, Infectious Records, and Michael Gudinski, chairman, Mushroom Group.

kind of band that everyone in this business wishes would happen to them once in their lives," says Ashley.

Also making inroads in North America is Frente, licensed by Mushroom to Mammoth/Atlantic. The Australian alternative rockers' second album, "Shape," was released there a couple of months ago; their first, "Marvin: The Album," sold more than 300,000 units in the U.S., according to SoundScan.

Ash is licensed for the U.S. and (Continued on next page)

MTV Regions Become Real 'MTV Hot' Tailored To Local Tastes

BY JEFF CLARK-MEADS

LONDON—The first manifestation of MTV Europe's regionalization policy appeared on television screens Sept. 2.

For the first time, viewers are seeing different versions of a new show—"MTV Hot"—depending on where they are while watching.

MTV is implementing a global regionalization policy, and in Europe this means splitting its former pan-European signal into three regional ones. (Billboard, Aug. 10) Following are MTV Europe's regions:

- Northern, based in London and covering the U.K., France, the Benelux, Spain, and Scandinavia;

- Central, based in Hamburg and covering Germany, Switzerland, Austria, Eastern Europe, western Russia, and Greece; and

- Southern, based in Milan and covering Italy.

A statement from MTV Europe says that "MTV Hot" is a "prime-time news, entertainment, and music program," and that it will employ "different presenters and subtle differences in tone, pace, and content for each service."

Bill Roedy, president, international, at MTV Networks, says this is "another big step" on the station's road to "keeping the product very close to the audience."

He points out that the systems and infrastructure are now in place for (Continued on next page)

BMG Ariola Establishes Benelux Operation

BY MARC MAES

BRUSSELS—BMG Ariola here is following the lead of Warner Music and EMI Music by establishing a pan-Benelux operation.

BMG Benelux will be headed by managing director Dorus Sturm, previously GM of BMG Holland, and will be an umbrella for the BMG companies in Belgium and the Netherlands. It will aim to better coordinate BMG's marketing and promotion activities in Belgium, the Netherlands, and Lux-



embourg.

Following Sturm's promotion, Maarten Steinkamp becomes deputy managing director of BMG Holland; former marketing director Frank Aernout was appointed head of the Belgian company Sept. 1.

Says Steinkamp, "It's our goal to improve the collaboration between the BMG companies and to serve the three different markets more accurately and with a cohesive commercial policy."

He adds, "I should point out at the outset that the Dutch company is not taking over the Belgian BMG affiliate, which will continue to be respected as an independent unit."

Steinkamp says that the Belgian and Dutch companies will have their own separate and autonomous promotion, marketing, A&R, and sales departments. "But the Benelux setup," he continues, "will allow us to offer Bene- (Continued on next page)"

newsline...

COUNTRY MUSIC TELEVISION (CMT) has reached an agreement with NetHold, one of the leading pay-television groups outside the U.S., to launch on NetHold's digital bouquet in Europe. Belgium, the Netherlands, and Luxembourg will receive the programming in September, followed by Denmark, Norway, Sweden, and Finland in the late fall. Broadcasts to central Europe will commence early in 1997. NetHold has operations in 59 countries in Europe, Africa, and the Middle East and more than 2.8 million premium subscribers. The agreement means that CMT will be one of the first stations to be delivered digitally in Europe.

POLYGRAM INTERNATIONAL has launched a World Wide Web site at <http://www.polygram.com>, featuring corporate and financial information on the company. PolyGram says that although many of its labels, artists, and films have well-established sites on the Internet, this is the first to cover all of the company's activities.

Russian Scientists Examining Acoustic Properties Of Clay

SEVERODVINSK, Russia—Voices from 170 years ago may soon be heard again.

New techniques for reproducing sounds crudely stored in clay and other materials are reportedly being developed here. If successful, they will liberate sounds that predate the Edison gramophone by more than 500 years.

Scientists at the Laboratory of Military Acoustics Technology, based at a former nuclear-submarine facility here, are researching the acoustic potential of wax and clay. In particular, the group is looking into the work of Boris Kancheli, who theorized that a song sung at a potter's wheel may be held within the clay, which acts as a primitive acoustic agent.

It is reported that the application of computer and laser techniques to pottery unearthed by archeologists has substantiated the theory, revealing

fragments of dramas and poems from circa 1825.

Though a veil of secrecy has been drawn over the work, it has been suggested that the pottery may contain the voice of Russia's greatest poet, Alexander Pushkin, who was a friend of potter Lazar Filonov and was known to have read his verses aloud in Filonov's workshop.

Reportedly, the research has been conducted jointly by St. Petersburg University and a division of BMG, which, sources say, has paid for 84% of the seven-year project. Technical details and names of those involved have not been disclosed, although sources say that a disc featuring the restored audio material may be released early next year on a joint German/Russian label called Lazar Inc., named in honor of Filonov.

VADIM YURCHENKOV

Merits Of Act-Owned Labels Examined German Panel's Members Offer Pro, Con Positions

BY WOLFGANG SPAHR

COLOGNE, Germany—Acts that set up their own labels will continue to be the exception rather than the rule, according to a German industry discussion group.

The group, comprising representatives of independent and major companies, was set up to examine the trend of record companies increasingly acting as distribution outlets for indie labels.

Among those making the case for this arrangement was Jochen Huelder, managing director of indie band Die Toten Hosen's company JKF. He told the audience at last month's PopKomm in Cologne that he believed going independent—and therefore retaining absolute control of product—is the only way for an act to fully realize its potential. He said aspects of Die Toten Hosen's previous relationship with Virgin Records were time-consuming and irrelevant.

To support his case, Huelder cited the success of the group's current disc, "Opium Turs Volk," which he said has sold 700,000 units in Germany through EastWest.

Hage Hein, an experienced publisher who runs his own label and manages such indie artists as EAV and Hubert von Goisern, supported Huelder's position. He said major labels' high employee turnover, complicated communications paths, and inability to develop individual promotion concepts make him skeptical. "Small autonomous units with all their freedom are the only sensible alternative for the future," he said.

Matthias Gibson, managing director of BMG Ariola Munich, rejected this view, saying that BMG has established



DIE TOTEN HOSEN

structures catering to artists' needs, thereby ensuring optimum management of artists even in a large company. By entering into joint ventures, BMG has been able to tie the most creative people in the music market to the company, he said.

The panel members doubted whether artistic control is the sole motivation for top-selling artists who have established their own companies. It was noted that income per disc had

reportedly tripled in some cases.

However, Harmut Peine, managing director of PolyGram's distribution arm here, warned artists about going indie only for the additional money. He reminded them of the incalculable risk in a rapidly changing record market, cautioning artists thinking of following this path to consider the consequences of a product's sales falling short of expectations by 50%. The longstanding partnership between company and artist comes into its own during those weak periods, he said.

Gerd Gebhardt, managing director of WEA here and chairman of the German Phonographic Academy, emphasized the majors' artistic merits.

"The record companies are still the most important sources of creativity in the music market," he said. "Of course, we are pleased to see small creative cells of authors, artists, and producers forming and offering us their latest productions so that we can create a basis for their future successes."

WITH MURDOCH'S STAKE, A CHANGING MUSHROOM GROWS

(Continued from preceding page)

Canada to Reprise Records, which issued the Northern Ireland punk trio's debut album, "1977," in June. Most recently, the track "Goldfinger" has been getting airplay on modern rock-formatted radio. At home, the group is signed for the world to Korda Marshall's Infectious Records, the London-based label that is 50% owned by Mushroom Records.

Infectious has other license arrangements for Ash that are separate from Mushroom's international deal with BMG; for example, with edel for Germany, Border Music for Scandinavia, and Timbuktu for various Asian markets. "Michael [Gudinski] allows Korda to do with Infectious as he pretty much sees fit," says London-based Timbuktu GM Mark Bond.

Gudinski confirms that Infectious and Marshall, a former A&R executive at RCA Records U.K., are playing a vital role in Mushroom's international development. Indeed, industry observers in London assume that Marshall has taken over the U.K. managing director's post previously held by Ashley, although that has not been officially announced. "Korda's running the U.K. office," says Gudinski. "We're sorting out the exact nature of [his role], and I'm very happy with the rapport we've got, the way we work together."

BMG ARIOLA ESTABLISHES BENELUX OPERATION

(Continued from preceding page)

lux packages, both in sales—where, in view of the reality of cross-border purchasing, we will be able to improve our commercial policies and discuss cross-border conditions—and in promotions."

Steinkamp says tests of the new structure will be new albums from cross-border successes Vaya Con Dios and Helmut Lotti.

Each of the albums will receive a simultaneous release in Belgium and the Netherlands, and Aernout comments, "In the case of Lotti, it will become a Benelux project on many



GARBAGE

er. He's also part of the plan as far as whatever we do in America is concerned. I'll take a lot of input from Korda as to how we go about it."

Nevertheless, the Mushroom chief admits that the label's U.K. operations have not always been on track. "It was a tough first couple of years. Obviously, a lot of foundations were laid, and a lot of mistakes were made." He estimates the costs of setting up there at \$7 million-\$9 million. "At one stage, we were very concerned about it, and perhaps I was even thinking about the merits of the whole operation." He adds, "It's lucky we've got a strong partner."

For his part, Ashley says that the differences with Gudinski over the U.K. wing—which eventually led to his departure—were focused on A&R policy. "When you open a company abroad, you must go into domestic repertoire," he comments. "I differed with the

levels, with support going beyond simultaneous release."

Steinkamp says that combining the Benelux countries into one package will make the territory more attractive for international artists. He believes that unifying promotion and marketing efforts will help persuade superstars to spend time in the low countries.

The new BMG Benelux operation will not recruit new staff; it will transfer existing employees to new international roles.

Dance Music On The Menu At Thailand's Bakery Int'l

BY GEOFF BURPEE

HONG KONG—Thai indie-label group Bakery Music has launched a subsidiary, Bakery International Music. The company describes the new arm's role as more concerned with attracting international dance catalog into the country than in marketing Thai sounds to the world.

"We speak Thai, and the market for Thai music doesn't exist outside Thailand," says Bakery managing director Kamol Sukosol Clapp. "It's not like Mandarin—though others may disagree."

Although Kamol says that the new arm will not aim to convert the world to Thai-language music, he is excited about the prospects of expanding the Bakery catalog to include what the company feels will be the new and important niche repertoire in Thailand's fast-evolving market: dance tracks.

"We'll be doing dance repertoire—basically because there's an outlet for it," Kamol says. "If the radio doesn't

play it, the discothèques will, and people will get to know it that way.

"So far, we have an exclusive deal with [the U.K.'s] Dome Records," says Kamol. "We'll also be releasing Beverley Knight and another act called Newton plus a few others."

Bakery labels such as Modern Dog, Joey Boy, and Boy Kosiyapong have been instrumental in bringing releases to the country's significant indie rock movement in the past year.

Vorapoj Nimvijit, GM of Bakery International, told Bangkok broadsheet The National that the new company will start full operation next year, with plans to import cassettes of 100 independent albums from the U.S. and the U.K. About 80% of that will be pop and dance.

MGA Ltd., a subsidiary of Grammy Entertainment PLC, has been appointed sole distributor in Thailand for Bakery International.

"We're not looking to profit from it overnight," says Kamol. "We're taking the long-term view."

board. They wanted to focus more on Australian music."

Also, there was pressure for "instant hits," which made him further doubt that his colleagues in Australia fully understood the U.K. market. "The U.K. company reported to the Australian board [of Mushroom]," continues Ashley, who is now senior VP of A&R at MCA Records U.S. "Rupert Murdoch understood how long it takes to set up an international company. I'm not sure his people did."

Gudinski says his long partnership with Ashley was "really like a marriage, and you have different ups and downs over different periods of time. It hadn't been good for the last period, and we were heading in different directions. In a corporation, the way it's set up—and Mushroom is my company, regardless of whether or not News is involved—there is one boss."

However, he acknowledges Ashley's contributions, particularly the team recruited in London. "Gary did some amazing things for Mushroom. He had a lot of good vision and was absolutely responsible for the signing of Garbage. There were some fantastic foundations put in place in the U.K., and a lot of the success there now is attributable to a lot of the work he did."

Gudinski admits to disappointment at Young's departure. "We had a great association," he says. "The Gary breakup had a bit of fallout on a few people around me, and I think that was part of it really. But it's the end of one era at Mushroom and the beginning of another."

Part of the fresh outlook is the appointment of a new CFO, Joanne Lonergan, who has joined from Arthur Andersen, auditor for both Mushroom and Murdoch's company. "I've got to be honest," says Gudinski. "Mushroom used to be run very much on a gut feel. If you had a few records in the charts, you knew you were doing OK. If you didn't, you knew that it would be getting pretty tight at the bank. But I'm starting to appreciate how a proper business should be run. It has taken us



ASH

a while to get it to this point. On the other hand, News have been fantastic in the sense that they haven't interfered."

The News Corp. appointee on the Mushroom Records board is Peter Jordan. "Although Rupert did the [1993] deal initially, we're not really a freckle on his nose," says Gudinski. "But when we restructured in England, Lachlan Murdoch was quite involved, and he's very interested in what we're doing." (News owns another Australian independent, Festival Records, which is Mushroom's distributor.)

Lachlan, 24, is one of Rupert Murdoch's youngest children. He works in the Australian newspaper, television, and cable units of News Corp. and serves on its prestigious executive committee. Younger brother James, 22, runs a small record label in New York. "I haven't met him yet," says Gudinski. "I'm looking forward to."

The Mushroom founder is looking forward to much more, including the label's return to the U.S. next year. "What's different now, obviously, is that we've got News as a partner, which gives us much more strength. In the late '70s, when we last had a go, we were pretty naive. We were shooting with a very small checkbook and very reliant on our American distributors. I was talking recently with [Virgin founder] Richard Branson, and ours is a similar situation to the first time Virgin Records went into America, so I just hope our second scenario works as well as his."

In the vanguard is Flying Nun Records, the idiosyncratic New Zealand label that is 75% owned by

(Continued on page 64)

HITS OF THE WORLD

© 1996 Billboard/BPI Communications



JAPAN (Dempa Publications Inc.) 09/09/96		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	IS THIS LOVE GLOBE AVEV TRAX
2	1	ANOTHER ORION FUMIYA FUJII PONY CANYON
3	5	BELOVED GLAY POLYDOR
4	6	SWEET 19 BLUES NAMIE AMURO AVEV TRAX
5	NEW	CRUCIFY MY LOVE X JAPAN EAST WEST JAPAN
6	4	DENEN KOJI TAMAKI SONY
7	7	BODY & SOUL SPEED TOY'S FACTORY
8	2	SQUALL KYOSUKE HIMURO POLYDOR
9	3	MACHINEGUN WO BUPPANASE MR. CHILDREN TOY'S FACTORY
10	NEW	ASIA NO JYUNSHIN PUFFY EPIC SONY
ALBUMS		
1	2	T-BOLAN SINGLES ZAIN
2	1	SOUTHERN ALL STARS YOUNG LOVE VICTOR
3	3	NAMIE AMURO SWEET 19 BLUES AVEV TRAX
4	4	CARDIGANS FIRST BAND ON THE MOON POLYDOR
5	6	NANASE AIKAWA RED CUTTING EDGE
6	NEW	SWING OUT SISTER THE BEST OF SWING OUT SISTER MERCURY MUSIC
7	NEW	HIDE PSYENCE MCA VICTOR
8	NEW	TOKIO BEST EP SELECTION OF TOKIO SONY
9	NEW	YUMI ARAI TWINS SUPER BEST OF YUMI ARAI ALFA MUSIC
10	7	PUFFY AMIYUMI EPIC SONY

CANADA (The Record) 09/09/96		
THIS WEEK	LAST WEEK	ALBUMS
1	2	TRACY CHAPMAN NEW BEGINNING ELEKTRA
2	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
3	4	CELINE DION FALLING INTO YOU COLUMBIA
4	3	VARIOUS ARTISTS DANCE MIX '96 QUALITY
5	8	SOUNDTRACK TRAINSPOTTING PREMIER
6	5	FUGEES THE SCORE COLUMBIA
7	6	TONI BRAXTON SECRETS ARISTA
8	9	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA
9	11	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
10	10	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
11	13	WHITE ZOMBIE SUPERSEXY SWINGIN' SOUNDS GEPHEN
12	12	NO DOUBT TRAGIC KINGDOM INTERSCOPE
13	7	METALLICA LOAD ELEKTRA
14	RE	A TRIBE CALLED QUEST BEATS, RHYMES AND LIFE JIVE
15	14	SOUNDTRACK THE CROW: CITY OF ANGELS HOLLYWOOD
16	RE	ROBERT MILES DREAMLAND ARISTA
17	20	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
18	16	SOUNDTRACK PHENOMENON REPRISE
19	18	NAS IT WAS WRITTEN COLUMBIA
20	15	MAXI PRIEST MAN WITH THE FUN VIRGIN

AUSTRALIA (Australian Record Industry Assn.) 09/08/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO BMG
2	5	MACARENA LOS DEL RIO FESTIVAL
3	2	RETURN OF THE MACK MARK MORRISON WEA
4	6	I WANT YOU SAVAGE GARDEN ROA
5	3	BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC
6	10	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG
7	7	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN
8	4	KILLING ME SOFTLY FUGEES COLUMBIA
9	9	MOTHER MOTHER TRACY BONHAM ISLAND
10	8	JUST A GIRL NO DOUBT INTERSCOPE/MCA
11	14	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI
12	12	CLOSER TO FREE BODEANS POLYDOR
13	11	I LOVE TO LOVE LA BOUCHE BMG
14	19	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN
15	13	BLUE LEANN RIMES CURB
16	NEW	I'LL BE THERE FOR YOU REMBRANDTS EASTWEST
17	17	FORGIVEN, NOT FORGOTTEN CORRS EASTWEST
18	NEW	CHANGE THE WORLD ERIC CLAPTON WEA
19	18	I LIVE FOR YOU CHYNNA PHILLIPS EMI
20	15	THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOL/SONY
ALBUMS		
1	1	PEARL JAM NO CODE EPIC
2	2	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
3	3	CELINE DION FALLING INTO YOU EPIC
4	6	BILL WHELAN RIVERDANCE EASTWEST
5	4	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
6	5	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
7	9	LEANN RIMES BLUE CURB
8	7	ENZSO ENZSO EPIC
9	12	ANTHONY WARLOW THE BEST OF ACT ONE POLYDOR
10	8	BUSH SIXTEEN STONE INTERSCOPE/MCA
11	10	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
12	16	ELVIS PRESLEY ALL TIME GREATEST HITS BMG
13	13	LA BOUCHE SWEET DREAMS BMG
14	NEW	SOUNDTRACK SHINE POLYGRAM
15	14	GEORGE MICHAEL OLDER VIRGIN
16	NEW	JOHN FARNHAM ROMEO'S HEART BMG
17	NEW	KENNY ROGERS ENDLESS LOVE SONY
18	19	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
19	15	TONI BRAXTON SECRETS BMG
20	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN

EUROCHART HOT 100 08/28/96 MUSIC & MEDIA		
THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	3	WANNABE SPICE GIRLS VIRGIN
3	2	MACARENA LOS DEL RIO SERDISCO
4	5	WHERE DO YOU GO NO MERCY MCI
5	4	I CAN'T HELP MYSELF KELLY FAMILY EMI
6	6	FOREVER LOVE GARY BARLOW RCA
7	10	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR
8	NEW	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN
9	9	TIC, TIC TAC CARRAPICHO RCA
10	7	INSOMNIA FAITHLESS INTERCORD
11	13	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
12	16	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
13	11	LEMON TREE FOOL'S GARDEN INTERCORD
14	NEW	SEVEN DAYS & ONE WEEK B.B.E TRIANGLE
15	NEW	VIRTUAL INSANITY JAMIROQUAI SONY S2
16	8	FREEDOM ROBBIE WILLIAMS CHRYSALIS
17	12	THA CROSSROADS BONE THUGS-N-HARMONY RUTHLESS/EPIC
18	15	FABLE ROBERT MILES DBX
19	14	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC
20	NEW	JE TE DONNE WORLDS APART ARISTA
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	5	GEORGE MICHAEL OLDER VIRGIN
5	7	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
6	6	ROBERT MILES DREAMLAND DBX
7	4	METALLICA LOAD VERTIGO/MERCURY
8	8	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
9	9	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
10	10	BRYAN ADAMS 18 TIL I DIE A&M
11	NEW	PUR LIVE—DIE ZWEITE INTERCORD
12	13	TINA TURNER WILDEST DREAMS PARLOPHONE
13	NEW	ZUCCHERO FORNACIARI SPIRITO DIVINO POLYDOR
14	16	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
15	11	DIE SCHLUMPF ALLES BANANE! VOL. 3 EMI
16	12	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
17	17	NAS IT WAS WRITTEN COLUMBIA
18	14	TONI BRAXTON SECRETS LAFACE/ARISTA
19	NEW	TYPE O NEGATIVE OCTOBER RUST ROADRUNNER
20	15	JOHNNY HALLYDAY LORADA TOUR MERCURY

GERMANY (Media Control) 09/03/96		
THIS WEEK	LAST WEEK	SINGLES
1	2	I CAN'T HELP MYSELF KELLY FAMILY EMI
2	6	WANNABE SPICE GIRLS VIRGIN
3	1	KILLING ME SOFTLY FUGEES COLUMBIA
4	3	WHERE DO YOU GO NO MERCY ARIOLA
5	4	SEVEN DAYS & ONE WEEK B.B.E MOTOR MUSIC
6	5	INSOMNIA FAITHLESS INTERCORD
7	8	I GIVE YOU MY HEART MR. PRESIDENT WEA
8	7	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
9	9	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX RCA
10	10	VAMONOS GARCIA WEA
11	NEW	FADE TO GREY MARK' OH MOTOR MUSIC
12	NEW	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
13	11	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA
14	13	SPRING RMB MOTOR MUSIC
15	NEW	SALVA MEA FAITHLESS INTERCORD
16	12	MYSTER FEELING MASTERBOY POLYGRAM
17	14	FOREVER LOVE GARY BARLOW RCA
18	NEW	REVOLUTION IN PARADISE HEATH HUNTER & THE PLEAS METRONOME
19	NEW	MILLION MILES FROM HOME DUNE VIRGIN
20	16	THA CROSSROADS BONE THUGS-N-HARMONY EPIC
ALBUMS		
1	1	PUR LIVE—DIE ZWEITE INTERCORD
2	NEW	BAP AMERIKA EMI
3	2	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
4	3	FUGEES THE SCORE COLUMBIA
5	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
6	17	PEARL JAM NO CODE EPIC
7	6	DIE SCHLUMPF ALLES BANANE! VOL. 3 EMI
8	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
9	NEW	WOLFGANG PETRY ALLES ARIOLA
10	5	TYPE O NEGATIVE OCTOBER RUST INTERCORD
11	8	METALLICA LOAD MERCURY
12	9	CELINE DION FALLING INTO YOU SONY
13	NEW	SOUNDTRACK TRAINSPOTTING EMI
14	10	ROBERT MILES DREAMLAND MOTOR MUSIC
15	NEW	MIKE OLDFIELD VOYAGER WEA
16	12	TINA TURNER WILDEST DREAMS EMI
17	16	NAS IT WAS WRITTEN COLUMBIA
18	14	BRYAN ADAMS 18 TIL I DIE POLYGRAM
19	11	BATES KICKS 'N' CHICKS VIRGIN
20	15	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST

AUSTRALIA (Australian Record Industry Assn.) 09/08/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN
3	3	VIRTUAL INSANITY JAMIROQUAI SONY S2
4	NEW	HEY DUDE KULA SHAKER COLUMBIA
5	NEW	I'VE GOT A LITTLE PUPPY SMURFS EMI TV
6	NEW	ONE TO ANOTHER CHARLATANS BEGGARS BANQUET
7	6	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE
8	4	MACARENA LOS DEL RIO RCA
9	8	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M
10	5	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC
11	7	HOW BIZARRE OMC POLYDOR
12	NEW	LET'S ALL CHANT GUSTO MANIFESTO/MERCURY
13	NEW	WE LOVE YDU MENSWEAR LAUREL/LONDON
14	9	E-BOW THE LETTER R.E.M. WARNER BROS./WEA
15	12	ON STANDBY SHED SEVEN POLYDOR
16	10	THAT LOOK DE'LACY SLIP'N SLIDE/DECONSTRUCTION
17	17	GOOD ENOUGH DODGY A&M
18	14	UNDIVIDED LOVE LOUISE 1ST AVENUE/EMI
19	NEW	I AM, I FEEL ALISHA'S ATTIC MERCURY
20	18	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
ALBUMS		
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 34 EMI/VIRGIN/POLYGRAM
2	3	VARIOUS ARTISTS THE BEST DANCE ALBUM IN THE WORLD... EVER! 6 VIRGIN
3	NEW	PEARL JAM NO CODE EPIC
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
5	2	VARIOUS ARTISTS FRESH HITS 96 WARNER.ESP/GLOBAL TELEVISION/SONY TV
6	NEW	SUEDE COMING UP NUDE
7	11	SMURFS THE SMURFS GO POP! EMI TV
8	8	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
9	5	OCEAN COLOUR SCENE MOSELEY SHOALS MCA
10	7	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
11	17	CELINE DION FALLING INTO YOU EPIC
12	14	GEORGE MICHAEL OLDER VIRGIN
13	9	FUGEES THE SCORE COLUMBIA
14	6	NEIL DIAMOND THE ULTIMATE COLLECTION SONY TV/MCA
15	NEW	SOUNDTRACK TRAINSPOTTING EMI PREMIER
16	15	DODGY FREE PEACE SWEET A&M
17	NEW	MIKE OLDFIELD VOYAGER WEA
18	12	SMASHING PUMPKINS ZERO HUT/VIRGIN
19	10	WHO MY GENERATION—THE VERY BEST OF POLYDOR
20	19	TONI BRAXTON SECRETS LAFACE/ARISTA

FRANCE (SNEP/IFOP/Tite-Live) 08/31/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES SONY
2	3	MACARENA LOS DEL RIO ARIOLA
3	2	TIC, TIC TAC CARRAPICHO RCA
4	4	JE TE DONNE WORLDS APART EMI
5	8	MA CARAVANE FESTIVAL ROBIES VERSAILLES
6	7	WANNABE SPICE GIRLS VIRGIN
7	10	WHERE DO YOU GO NO MERCY BMG
8	5	TERRE INDIGO PHILIPPE CANDELON & BARBARA SCAFF UNE MUSIQUE
9	9	SAMBOLERA MAYI SON KHADJA NIN VOGUE
10	6	MACARENA LOS DEL MAR BAX DANCE
11	12	PIU BELLA COSA EROS RAMAZZOTTI ARIOLA
12	13	FABLE ROBERT MILES SONY
13	11	LEMON TREE FOOL'S GARDEN EMI
14	15	LES POEMES DE MICHELLE TERI MOISE SOURCE/VIRGIN
15	18	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
16	16	MOI J'AI ME DANSE LES SCHTROUMPFS FTD
17	17	RETURN OF THE MACK MARK MORRISON WEA
18	14	MISS CAMPING BORIS VERSAILLES
19	NEW	WHY 3T FEATURING MICHAEL JACKSON EPIC
20	19	FASTLOVE GEORGE MICHAEL VIRGIN
ALBUMS		
1	1	FUGEES THE SCORE SONY
2	2	WORLDS APART EVERYBODY EMI
3	3	EDDY MITCHELL MR. EDDY POLYDOR
4	5	ROBERT MILES DREAMLAND SONY
5	4	JOHNNY HALLYDAY LORADA TOUR MERCURY
6	8	GENERATION DISCO GENERATION DISCO BMG
7	9	PEARL JAM NO CODE EPIC
8	7	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
9	14	CELINE DION FALLING INTO YOU COLUMBIA
10	16	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
11	12	MICHEL POLNAREFF LIVE AT THE ROXY SONY
12	11	ZUCCHERO SPIRITO DIVINO POLYDOR
13	10	KHADJA NIN SAMBOLERA VOGUE
14	6	MAXIME LE FORESTIER CHIENNE DE ROUTE POLYDOR
15	13	GEORGE MICHAEL OLDER VIRGIN
16	20	CELINE DION D'EUX COLUMBIA
17	19	CARRAPICHO FIESTA DE BOI BUMBA RCA
18	18	MYLENE FARMER ANAMORPHOSEE POLYDOR
19	15	LES SCHTROUMPFS SCHTROUMPF PARTY VOL. 2 FTD
20	17	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA

ITALY (Musica e Dischi/FIMI) 09/02/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT GOES AROUND COMES AROUND BOB MARLEY DANCE FACTORY/EMI
2	2	KILLING ME SOFTLY FUGEES COLUMBIA
3	6	FREED FROM DESIRE GALA DO IT YOURSELF/NITELITE
4	8	KILLING ME SOFTLY REGINA DO IT YOURSELF/NITELITE
5	NEW	VIRTUAL INSANITY JAMIROQUAI SONY S2
6	5	LEMON TREE FOOL'S GARDEN INTERCORD
7	NEW	NEW YEAR'S DAY GIGI D'AGOSTINO MEDIA/BXR
8	9	FOREVER LOVE GARY BARLOW RCA
9	4	DON'T WORRY CLUTCH NEW MUSIC INT'L/UP
10	3	FABLE ROBERT MILES DBX
ALBUMS		
1	1	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
2	4	FUGEES THE SCORE COLUMBIA
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	3	ARTICOLO 31 COSI' COM'E' RICORDI
5	5	GEORGE MICHAEL OLDER VIRGIN
6	7	LIGABUE BUON COMPLEANNO ELVIS WARNER
7	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? COLUMBIA
8	6	CLAUDIO BAGLIONI LE ORIGINI RTI
9	NEW	FOOL'S GARDEN DISH OF THE DAY EMI
10	8	MASSIMO DI CATALDO ANIME EPIC

HITS OF THE U.K. (Music Control GmbH) 09/06/96		
THIS WEEK	LAST WEEK	AIRPLAY
1	1	GOOD ENOUGH DODGY A&M
2	2	I AM, I FEEL ALISHA'S ATTIC MERCURY
3	7	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN
4	6	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC
5	5	WANNABE SPICE GIRLS VIRGIN
6	3	HOW BIZARRE OMC POLYDOR
7	13	VIRTUAL INSANITY JAMIROQUAI SONY S2
8	4	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE
9	10	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M
10	11	HEAD OVER FEET ALANIS MORISSETTE MAVERICK/REPRISE
11	23	UNDIVIDED LOVE LOUISE 1ST AVENUE/EMI
12	8	WOMAN NENEH CHERRY HUT/VIRGIN
13	12	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE
14	9	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA
15	37	GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR
16	18	LIKE A WOMAN TONY RICH PROJECT LAFACE/ARISTA
17	15	WALKING ON THE MILKY WAY OMD VIRGIN
18	NEW	ON STANDBY SHED SEVEN POLYDOR
19	36	TUFF ACT TO FOLLOW MN8 1ST AVENUE/COLUMBIA
20	22	MACARENA LOS DEL RIO RCA
21	NEW	FLAVA PETER ANDRE MUSHROOM
22	31	E-BOW THE LETTER R.E.M. WARNER BROS./WEA
23	NEW	ME AND YOU VERSUS THE WORLD SPACE GUT
24	14	SOMEDAY ETERNAL 1ST AVENUE/EMI
25	17	FREEDOM ROBBIE WILLIAMS CHRYSALIS
26	34	ONE TO ANOTHER CHARLATANS BEGGARS BANQUET
27	NEW	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
28	24	IN TOO DEEP BELINDA CARLISLE CHRYSALIS
29	29	BECOMING MORE LIKE ALFIE DIVINE COMEDY SETANTA
30	19	PEACOCK SUIT PAUL WELLER GO! DISCS
31	NEW	I'M ALIVE STRETCH & VERN PRESENT 'MADDOG' FFR/LONDON
32	21	SOMEONE TO LOVE EAST 17 LONDON
33	20	KILLING ME SOFTLY FUGEES COLUMBIA
34	NEW	THAT LOOK DE'LACY SLIP'N SLIDE/DECONSTRUCTION
35	16	TRASH SUEDE NUDE
36	NEW	READY OR NOT FUGEES COLUMBIA
37	25	HEY DUDE KULA SHAKER COLUMBIA
38	NEW	THE GIFT WAY OUT WEST FEATURING MISS JOANNA LAW DECONSTRUCTION
39	27	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
40	NEW	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA

SPAIN (TVE/AFYVE) 08/24/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	SOLO SE VIVE UNA VEZ AZUCAR MORENO EPIC
2	2	SEVEN DAYS & ONE WEEK B.B.E MAX MUSIC
3	NEW	DURO DE PELAR REBECA MAX MUSIC
4	3	HAPPY DAYS FRAKTAL 3 MAX MUSIC
5	6	MUYE LA CADERA REEL 2 REAL CHRYSALIS
6	NEW	SUMMER IS CRA

HITS OF THE WORLD

CONTINUED

NETHERLANDS (Stichting Mega Top 50) 08/28/96

THIS WEEK	LAST WEEK	SINGLES
1	1	AQUARIUS PARTY ANIMALS ROADRUNNER
2	2	KILLING ME SOFTLY FUGEES COLUMBIA
3	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
4	4	RAVE ON DJ PAUL ELSTAK MIDTOWN
5	10	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
6	5	THA CROSSROADS BONE THUGS-N-HARMONY EPIC
7	6	MACARENA LOS DEL RIO BMG
8	8	OP RODE ROZEN VALLEN TRANEN FRANS BAUER TIPTOP
9	NEW	I'M A RAVER LIPSTICK VAN
10	NEW	BANGER HART ROB DE NIJS EMI
ALBUMS		
1	NEW	FRANS BAUER VOOR JOU TIPTOP
2	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	3	ANDREA BOCELLI BOCELLI POLYDOR
4	4	PARTY ANIMALS GOOD VIBRATIONS ROADRUNNER
5	2	CAPTAIN JACK THE MISSION EMI
6	7	CELINE DION FALLING INTO YOU COLUMBIA
7	6	BETTE MIDLER EXPERIENCE THE DIVINE WARNER
8	8	MARCO BORSATO ALS GEEN ANDER POLYDOR
9	5	FUGEES THE SCORE COLUMBIA
10	9	GUUS MEEUWIS & VAGANT VERBAZING ARCADE

BELGIUM (Promuvi) 09/06/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	BAILANDO PARADISIO DANCE DEVELOPMENT
3	3	MACARENA LOS DEL RIO RCA
4	4	TIC, TIC TAC CARRAPICHO RCA
5	NEW	WANNABE SPICE GIRLS VIRGIN
6	5	FOREVER LOVE GARY BARLOW RCA
7	8	BANGER HART ROB DE NIJS EMI
8	7	IRONIC ALANIS MORISSETTE MAVERICK/WARNER BROS.
9	6	I'M ON FIRE 2 FABIOLA CIRCUS/ANTLER-SUBWAY
10	NEW	SI TU TE VAS ENRIQUE IGLESIAS MCA
ALBUMS		
1	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER BROS.
2	1	FUGEES THE SCORE COLUMBIA
3	3	CELINE DION FALLING INTO YOU COLUMBIA
4	6	ANDREA BOCELLI BOCELLI POLYDOR
5	8	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
6	5	METALLICA LOAD MERCURY
7	4	SAMSON & GERT SAMSON VOL. 6 PHILIPS
8	9	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
9	7	GEORGE MICHAEL OLDER VIRGIN
10	10	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE

DENMARK (IFPI/Nielsen Marketing Research) 08/28/96

THIS WEEK	LAST WEEK	SINGLES
1	5	WANNABE SPICE GIRLS VIRGIN
2	1	KILLING ME SOFTLY FUGEES PLADECOMPAGNIET
3	2	MARGARINE DISKOFIL SCANDINAVIAN
4	3	TRASH SUEDE PLADECOMPAGNIET
5	4	MACARENA LOS DEL RIO BMG
6	NEW	COCO JAMBOO MR. PRESIDENT WARNER
7	7	FOREVER LOVE GARY BARLOW BMG
8	10	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
9	6	NO. 1 IN YOUR HEART BACKSEAT CMC
10	8	I CAN'T HELP MYSELF KELLY FAMILY EMI
ALBUMS		
1	1	TOTO GREATEST HITS PLADECOMPAGNIET
2	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	2	WHAM! THE FINAL PLADECOMPAGNIET
4	5	BACKSTREET BOYS BACKSTREET BOYS BMG
5	6	GEORGE MICHAEL OLDER VIRGIN
6	7	TRINE REIN BENEATH MY SKIN EMI
7	4	FUGEES THE SCORE PLADECOMPAGNIET
8	8	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
9	NEW	JACOB HAUGAARD SA'N ER LIVET REPLAY
10	NEW	GARBAGE GARBAGE BMG

PORTUGAL (Portugal/AFP) 09/03/96

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PEARL JAM NO CODE EPIC
2	1	DELFINOS O CAMINHO DA FELICIDADE ARIDLA
3	3	ENRIQUE IGLESIAS CANTA EM PORTUGUES STRAUSS
4	4	ROBERT MILES DREAMLAND DECONSTRUCTION
5	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
6	2	METALLICA LOAD VERTIGO/MERCURY
7	5	SCORPIONS PURE INSTINCT EASTWEST
8	7	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
9	NEW	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMUGLOBO
10	6	IRAN COSTA SO SE FOR DANCE VIDISCO

IRELAND (IFPI Ireland/Chart-Track) 08/29/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	THE HURLING SONGS WILD SWANS CARRIG
3	3	LEMON TREE FOOL'S GARDEN ENCORE/EMI
4	4	ALL OUT OF LOVE OVER THE TOP EPIC
5	7	BORN SLIPPI UNDERWORLD JUNIOR BOY'S OWN
6	9	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE/MCA
7	NEW	HOW BIZARRE OMC POLYDOR
8	8	E-BOW THE LETTER R.E.M. WARNER BROS.
9	NEW	WHEN YOU SAY NOTHING AT ALL FRANCES BLACK DARA
10	6	THA CROSSROADS BONE THUGS-N-HARMONY RUTHLESS/EPIC
ALBUMS		
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 34 EMI/VIRGIN/POLYGRAM
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
3	NEW	PEARL JAM NO CODE EPIC
4	3	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
5	4	VARIOUS ARTISTS MOVIE KILLERS TELSTAR
6	NEW	VARIOUS ARTISTS FRESH HITS 96 WARNER.ESPIGLOBAL TELEVISION/SONY TV
7	6	CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC
8	NEW	SOUNDTRACK TRAINSPOTTING EMI
9	5	OASIS DEFINITELY MAYBE CREATION
10	8	CELINE DION FALLING INTO YOU EPIC

AUSTRIA (Austrian IFPI/Austrian Top 30) 08/27/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	3	BREAK MY STRIDE UNIQUE 2 SONY
3	2	I CAN'T HELP MYSELF KELLY FAMILY EMI
4	5	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
5	4	NAKED FALCO FEATURING TMB EMI
6	NEW	WHERE DO YOU GO NO MERCY BMG
7	NEW	WANNABE SPICE GIRLS VIRGIN
8	6	INSOMNIA FAITHLESS EMI
9	7	COCO JAMBOO MR. PRESIDENT WARNER
10	9	ATLANTIS IMPERIO ECHO-ZYX
ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA
2	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	2	DIE SCHLUMPFER ALLES BANANE! VOL. 3 EMI
4	NEW	HANSI HINTERSEER TRAUM MIT MIR BMG
5	4	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
6	NEW	SOUNDTRACK MISSION: IMPOSSIBLE POLYDOR
7	5	METALLICA LOAD POLYGRAM
8	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
9	8	ROBERT MILES DREAMLAND POLYGRAM
10	6	CELINE DION FALLING INTO YOU SONY

NORWAY (Verdens Gang Norway) 08/28/96

THIS WEEK	LAST WEEK	SINGLES
1	2	WANNABE SPICE GIRLS VIRGIN
2	1	GUDI HVOR DU ER DELIG BJELLEKLING BMG
3	3	COCO JAMBOO MR. PRESIDENT WARNER
4	6	INSOMNIA FAITHLESS SCANDINAVIAN
5	4	MACARENA LOS DEL RIO BMG
6	NEW	E-BOW THE LETTER R.E.M. WARNER
7	5	KILLING ME SOFTLY FUGEES COLUMBIA
8	9	CAPTAIN JACK CAPTAIN JACK EMI
9	7	HEAVEN U96 POLYGRAM
10	NEW	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
ALBUMS		
1	1	SMURFENE SMURFEHITS 1 EMI
2	2	D.D.E. DET GAR LIKAR NO NORSKE GRAM
3	NEW	PEARL JAM NO CODE EPIC
4	3	KENNY ROGERS WITH LOVE EMI
5	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
6	4	FUGEES THE SCORE COLUMBIA
7	9	FAITHLESS REVERENCE SCANDINAVIAN
8	8	ODD BORRETZEN NOEN GANGER ER DET ALL RIGHT ARCADE
9	5	SIMON & GARFUNKEL THE DEFINITIVE COLLECTION COLUMBIA
10	7	POSTGIROBYGGET MELIS NORSKE GRAM

HONG KONG (IFPI Hong Kong Group) 08/25/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	ANDY LAU BECAUSE I CARE BMG/MUSIC IMPACT
2	NEW	AMANDA LEE QI SHI GOLDEN PONY
3	2	AARON KWOK THE MOST EXCITING EMPIRE WARNER
4	3	EKIN CHENG IF THE SKY RAIN BMG
5	4	EDMOND LEUNG BREATHE CAPITAL ARTISTS
6	NEW	SHIRLEY KWAN POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM
7	8	NORMAN TAM NORMAN 25 BMG
8	NEW	VARIOUS ARTISTS TOUCHING WOMEN'S HEARTS VOL. 3 ROCK
9	NEW	ALAN TAM SI QIAN XIANG HOU POLYGRAM
10	NEW	SOUNDTRACK WHO'S THE WOMAN, WHO'S THE MAN 2 ROCK

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

POLAND: The Tatra mountain region is not only beautiful, but it is a place where folk music is especially impulsive, lively, and powerful. Many mountain bands have cultivated traditional music over many generations. One of the most popular is **Trebnie-Tutki**, a family group with a 70-year history that is now at the vanguard of the Polish music scene. This phenomenal group, whose members are also active in the fields of fine art and architecture, has gained popularity at home and abroad for blending traditional music with reggae (the band has recorded and performed with Jamaican roots reggae act **the Twinkle Brothers**), rock, house, and acoustic techno. The group calls its music "disco z pola" (disco from the field), and recordings can involve guests from all over the world. The latest project, "... W Sherwood" (... In Sherwood), on indie label Kamahuk includes contributions by the Twinkle Brothers and U.K.-based African reggae band **African Head Charge**. The set was recorded here and in London, where it was remixed by **Adrian Sherwood**. The group used his name for the title because of its association with the legendary tales of Britain's Sherwood Forest. The set strongly reflects the band's disco z pola theme, with some tracks sounding like pure dance. Two numbers are dedicated to **Bob Marley**, "Nasze Reggae" (Our Reggae) and "Tajemnica" (Heading To Glory), the latter of which combines the legend of treasure hidden in the Polish mountains and recitations of Rastafari warrior chants. "Kochaj A Buduj" (Love And Build) includes 18-century instructions on how to build a cottage.



AUSTRALIA: Twelve years after the multiplatinum **Split Enz** broke up and splintered into **Crowded House**, the band's music is back on the Aussie charts. In March, the **New Zealand Symphony Orchestra** and **National Youth Choir** got together in Auckland with a host of N.Z. singers, including **Neil and Tim Finn**, **Dave Dobbyn**, **Annie Crummer**, and poet **Sam Hunt**, to perform symphonic renditions of 17 Enz classics. "I did this project to overcome my fear of working with trained musicians," says Enz keyboard player **Eddie Rayner**, who coordinated the concert after teaching himself the operations of an orchestra. The resulting album, "Enzso" (Sony), was a top five hit in New Zealand, debuted at No. 4 on the Australian Record Industry Assn. chart, and was certified gold (for sales of 35,000 units) in Australia in three weeks. Sony expects platinum (70,000 units) status by September, the same month that the "Dirty Creatures" TV documentary of the show screens here. Frontier Touring is organizing a four-city tour through January and February '97 by the same singers and the **Adelaide Symphony Orchestra**.

ITALY: Composer/producer **Lino Nicolosi** is enjoying a revival in popularity and potential international success following a string of hits here a decade ago. After a hiatus during which he mainly produced music for TV commercials, Nicolosi has revived his '80s band **Novecento** and released a melodic ballad, "Leaving Now," produced by **Arthur Baker**. The single has been licensed by **Trevor Horne** to his ZTT label in the U.K. and in turn has been picked up by **WEA** for world-wide distribution (Atlantic in the U.S.). It is slated for international release in September. Novecento had a No. 1 hit in Italy with 1984's "Movin' On," which has been covered this year by **Irene Cara** and released by Italian dance label **UDP**. A talented tunesmith, Nicolosi had another Novecento release ("Day & Night") produced by **David Morales** last year. He has always looked toward the U.K. and U.S. for his influences. "I prefer soft melodic music. Much Italian pop has simple chord progressions, whereas I am more influenced by the more complex harmonic structures of artists like **Stevie Wonder**, **Elton John**, and **Al Jarreau**," says Nicolosi. Apart from a standard radio mix, the single has proved to be easily adaptable with club, jungle, dub, and bass-heavy mixes maximizing its exposure in clubs and on diverse radio formats.



NETHERLANDS: Once presented as the Dutch equivalent of U.K. chart veteran **Cliff Richard**, singer **Rob De Nijs** is surprisingly enjoying his first top 10 hit single here in 15 years. Even more surprising is that the song, "Banger Hart" (More Scared Heart), is not one of six well-chosen covers on his latest album, "De Band, De Zanger En Het Meisje" (The Band, The Singer And The Girl), but an original penned by his wife, **Belinda Meuldijk**, and **Ellert Driessen**. Recently, "De Donder Rolt," a Dutch-language version of **Garth Brooks**' "The Thunder Rolls," has been a radio hit in the Lowlands. De Nijs, whose current hit single is also top 10 in Belgium, is considering recording a German version as well. Meanwhile, the album, released in April, has reached gold status (50,000 copies), which is business as usual for the veteran, who has been with **EMI** for more than 30 years.

ROMANIA: Rock group **Phoenix** achieved legendary status here in the '70s with its blend of archaic poetry set to a wild mix of folk and rock. The band's leader, **Nicholae Covaci**, has now teamed up with a company called **Genius** to remix the band's celebrated album "Cantafabule." The set, released 20 years ago on the state-owned record company **Electrecord**, is a heady blend of myths, legends, and ritual, penned by band members **Stefan Foarta** and **Andrei Ujica**. Covaci, who now resides in Germany, and **Genius** owner **Alexandru Ginga** plan to remix **Phoenix**'s entire repertoire.

WITH MURDOCH'S STAKE, MUSHROOM GROWS

(Continued from page 61)

Mushroom. "We're in the process of setting up Flying Nun in the U.S.," says Gudinski. "It will be run out of Chapel Hill, N.C., by Mike Wolf, and we're just finalizing distribution arrangements."

"It's a label with a great cult following, known all over the world for a number of acts that have become great tastemakers, but they've never really broken through with one artist. That's really our goal for Flying Nun. In particular, we're going to get behind a new group from New Zealand called Garageland."

Flying Nun managing director Roger Shepherd, who has lately been based in Mushroom's London offices, will visit the U.S. "and go on the road as the ambassador to college radio," ex-



ANDRE

plains Gudinski. "He'll be a big part of the first six months' foray in America."

Mushroom's previous U.S. efforts were centered on its traditional source of strength: Australasian artists and repertoire. Before the likes of Garbage and Ash, the company was most often identified with such Southern Hemisphere heroes as Jimmy Barnes (whom Gudinski also manages), Split Enz, Paul Kelly, Hunters & Collectors, and Yothu Yindi. Two other Mushroom artists, Kylie Minogue and Jason Donovan, were hugely popular at home and abroad during the '80s, helped by their exposure in such Australian TV exports as "Neighbours."

Mushroom also published the music from those small-screen soap operas. "Jerry Moss [co-founder of A&M Records] taught me very early in my career how important publishing is to a whole music group," says Gudinski, "and we've got an amazing catalog, very well run." He claims that Mushroom is among the top five independent music publishers worldwide.

One of Gudinski's other business interests, Frontier Touring, is promoting the Sex Pistols' tour of Australia next month. "I went along to see [producer] Chris Thomas working with them the other day, mixing some of the live album from Finsbury Park. And the first thing that John Lydon said to me was, 'Is that your Mushroom that does the music for 'Neighbours'?' I thought, 'Johnny Rotten, asking me about 'Neighbours'—this is fantastic!'"

Although non-Australasian acts are part of Mushroom's '90s expansion, Gudinski is enthusiastic about the talent at home. "Over the past couple of years, there's been some great original music in Melbourne, where I'm based. On any night, you can probably see six to 10 great, up-and-coming artists within 10 minutes of the city. That speaks well for the future."

He cites a new artist from Australia's Torres Strait Islands, Christine Anu, whose "Stylin' Up" album on Mushroom's White Records imprint was a

success Down Under last year. Anu, who has been picked up for U.S. release by Mammoth, is a two-time nominee in the 1996 Australian Record Industry Assn., awards, which will be held Sept. 23 in Sydney. Other nominated Mushroom acts include the Badloves, Kate Ceberano, Hines, Diesel, Paul Kelly, Rail, and Pollyanna.

The Mushroom chief's wide range of business interests—which include Michael Gudinski Management, the Premier Artists booking agency, and Frontier Touring, as well as the Mushroom group—lead some in the industry to question how well he can juggle them all while taking on the world. Ashley, for one, contends that Gudinski should consider a more measured internation-



HINES

al rollout, with a continued focus on the U.K. company while taking a fresh look at Mushroom's home base. "I wouldn't be hurrying if I were him," says Ashley, applying that comment equally to the company's ambitions on both sides of the Atlantic. "The U.S. is tough and expensive. It's a license to lose money. But it's Michael's company—he'll do what he wants."

Gudinski emphasizes that a wide portfolio has been vital to his success. "Look, I've been doing it for a long time, and I thrive on it," he says. "I can wear the different hats well. The key thing is you've got to let the people who run the different parts of the operation run them. You can't overmanipulate, much as we all love to. It's certainly no one-man show at Mushroom. For one thing, we've had a much lower staff turnover rate than the majors. I try to bring a lot of loyalty to the fore."

"There are people I've been working with all over the world. I come from that school of management where I need to enjoy doing business with people I like. I'm into long-term relationships—and that's definitely worked to our advantage. There have been times when all our companies have really been firing, and there have been times when it's been quiet. Mushroom, coming from a small market as we do, could never have survived the tougher years if I hadn't had the different tentacles in place."

As for the U.S., Gudinski anticipates "different partners for different areas." He says, "We're not going to go in trailblazing, trying to do it all on our own. But there are a couple of real goals I've got left in my life, and one of them is a No. 1 album and single in America. Hopefully, that will happen." And the other goal? "I still want," Gudinski concludes, "to own the leg of a horse that wins the Melbourne Cup."

TO OUR READERS

Home & Abroad will return in the issue of Oct. 12.

MuchMusic To Launch M3 In '97

Commission OKs License For AC-Styled Service

BY LARRY LeBLANC

TORONTO—CHUM Ltd., parent of Canada's national 24-hour music video service MuchMusic, has been granted a license by the Canadian Radio-television and Telecommunications Commission (CRTC) to launch in 1997 Much More Music, or M3, a new AC-based service. In anticipation of the service, MuchMusic has begun cutting back on mainstream pop and AC-styled artists and focusing more on alternative and R&B music.

CHUM Ltd., which failed to win a license for M3 in 1994, was one of 40 companies bidding for licenses for speciality cable services. M3 was one of 22 licenses granted by CRTC Sept. 4. CHUM Ltd. and Radio Mutuel, owners of MusiquePlus—the French-language music speciality service—have also received a license for a French-language version of M3, called Musimax, which is slated to begin airing in September 1997. A video pay service, M3 will be broadcast to cable operators via digital satellite feeds.

Denise Donlon, director of music programming at MuchMusic, is delighted that the license was granted. "My biggest worry was what would these pop or AC artists do; without a video option, they wouldn't be heard in Canada."

Eighteen months ago, in anticipation of resubmitting its bid for an M3 license, as well as addressing a shift in its audience's musical tastes, MuchMusic began a significant change in programming (Billboard, Dec. 10, 1994). This included turning away from veteran performers and putting more emphasis on supporting new artists, cutting back on mainstream pop and AC-styled artists, and focusing more on alternative and R&B music.

Despite being narrowed, MuchMusic's playlist remains diverse. The network is playing about 100 current videos, including those by Oasis, Celine Dion, Toni Braxton, K-OS, Iggy Pop, the Cranberries, Beck, the Tragically Hip, Maxi Priest, Green Day, and Metallica.

"That's still a huge and diverse playlist, and programming Celine Dion next to K-OS next to Iggy Pop is a bit of a challenge," says Donlon.

Now that the M3 license has been granted, Donlon would like to further cut pop and AC-styled music videos from MuchMusic, but she notes that the initial launch of M3 "may be less than 100,000 homes, so we can't cut everything" from MuchMusic. "We'll continue to evolve in the circumstances we're in."

Steve Waxman, publicity manager at Warner Music Canada, says he welcomes M3. "The more video outlets, the better. There have been a lot of videos that haven't been played on MuchMusic because they've really tightened their format in the past few years."

Counters Donlon, "The musical landscape continues to broaden, so we simply cannot handle everything. We added Celine Dion's new video ['It's All Coming Back To Me Now'] last week, but it'd be a better fit for

M3."

In the past year, MuchMusic has also sharply revamped its VJ lineup with new faces, following the departures of Steve Anthony, Monika Deol, and Jana Lynne White. In the most recent round of changes, announced Sept. 3, former MusiquePlus VJ Juliette Powell has been named host of "Electric Circus"; Larissa Gulka has become co-host of "The New Music"; and Rebecca Rankin and Kathleen Rajsp will anchor the news program "Fax."

VIDEO AWARDS

A highlight of MuchMusic's fall season is the seventh annual MuchMusic Video Awards Sept. 18, saluting Canadian video directors, editors, and artists. Most of the award winners will be selected by MuchMusic staff.



DONLON

Slated to perform at the event are Canadian acts I Mother Earth, Great Big Sea, Deborah Cox, Ashley MacIsaac, Hayden, Sloan, and Saukrates. Additionally, there will be satellite performances by Crash Test Dummies from Helsinki and by Front Line Assembly from the Vancouver Film School in Vancouver.

Among the award presenters will be Alanis Morissette, Jann Arden, Geddy Lee of Rush, Bif Naked, the Philosopher Kings, Kim Stockwood, and Roberta Harrison of Wild Strawberries.

"The level of creative ability by [Canadian video] directors, editors, and cinematographers has taken a huge step forward this past year," says Donlon. "Directors like Jeth Weinrich, Miroslaw Baszak, Daniela Federici, and Javier are making brilliant videos. [Canadian] acts like the Tragically Hip, Ashley MacIsaac, Tea Party, Amanda Marshall, Rusty, I Mother Earth, Great Big Sea, Bass Is Base, BKS, MJ, Front Line Assembly, and, of course, Alanis Morissette have had stunning videos in the past year."

According to Donlon, MuchMusic draws 6 million viewers in Canada weekly. Through DirectTV's satellite delivery, MuchMusic reaches 1.7 million homes weekly in the U.S. Distributed by Rainbow Programming Holdings, a subsidiary of Cablevision Systems, it reaches 4 million potential cable viewers weekly in Cleveland, Boston, San Francisco, parts of Florida and Texas, and Mexico.

In partnership with Ralph Haieck, the network operates in Argentina as MuchoMusica. Additionally, a packaged 90-minute MuchMusic program runs daily in Finland on MTV 3.

"MuchMusic in the U.S. is really close to what we're doing in Canada, but it has specialty programs like 'Break This' and 'Clubland' and blocks of [different] video programming, because there are real differences in tastes between Canada and the U.S.," says Donlon.

She says MuchMusic's live broad-

casting is what distinguishes the network from its U.S. counterparts. MuchMusic in Canada broadcasts live in an eight-hour block that is then rebroadcast three times in each 24-hour period.

"We're out there working daily without a net," says Donlon. "We take live telephone calls from viewers, do live [artist] interviews, and have people come in off the street into our [studio]. All that's risky. Occasionally, something blows up, but that's part of our attraction, too. It's a bit like watching a train wreck sometimes."

On a network where memorability is sought over polish and where institutional television is widely scorned, some of MuchMusic's VJs were stunningly inept while first developing, "uhmming" and "ahhhing" their way through interviews and video introductions. Even after years of on-air experience, most of them practice a shoot-from-the-



lip style that can be startling. "The people on air are themselves," says Donlon. "They're not actors reading lines written by somebody else. They talk without a safety net with artists who can be difficult. Anything can happen."

Donlon heads a MuchMusic programming committee of nine staffers that meets weekly to check out 80-100 videos. About five, she says, will get playlisted weekly. MuchMusic's rotations include Choice Cuts (six times a day), A rotation (three times daily), B rotation (four times every other day), and C rotation (twice every other day). Because of federal government content regulations, 30% of the videos aired are by Canadians.

"People on the [programming] committee are quite different from each other, and they often have extreme points of view," says Donlon. "It's a majority vote, and, at times, I lose. Some times, I lose happily because a combination of ears vs. mine are better. You can't be skilled in every genre of music. We really look to our experts who program specialty shows for their input, because they're the ones who are inside those communities."

Donlon says that other factors, including radio airplay, also influence the network's decision to continue airing a particular video. "Radio is one of the strongest indicators that the audience is going the distance with an artist we've put up to bat," she says. "If you put something up to bat for five weeks, and there's a resounding silence from retail, radio, and local fanzines, then you have to look at it again. You can't hang out there too long."

MuchMusic is a particularly potent tool in marketing hip-hop and rap, alternative, and world beat artists in Canada, where there is a lack of radio support for those genres. "With those genres, we play a lot more on our gut, especially with Canadian releases," says Donlon.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Pegasus Fosters Shoals Scene Store Benefits From W.C. Handy Festival

■ BY PATRICIA BATES

FLORENCE, Ala.—From the session musicians to the songwriters, you've got to know the players if you're going to jam at the 15th annual W.C. Handy Music Festival, held each August in northern Alabama.

Most know bassist Joey Flippen by his first name. As the owner of Pegasus Records, Tapes & CDs in "the Shoals" for 16 years, Flippen can count many of the players as his customers. On Saturday nights, he even invites them to LaFonda Mexicana Restaurant here, where he rocks with a group called Iguana Party.

The Shoals has been known for its diversified vocalists and instrumentalists since W.C. Handy, "the father of the blues," was born in 1873 in a log cabin in Florence. Today, musicians such as Marty Raybon (lead singer of country group Shenandoah), the pop-influenced Mac McAnally, and gospel artists Lenny LeBlanc and Will McFarland reside in the area.

By the '50s, the four Alabama cities that make up the Shoals—Florence, Tusculumbia, Sheffield, and Musclee Shoals—began harmonizing. It all started when Rick Hall, Billy Sherrill, and Tom Stafford began

**BILLBOARD
RETAIL**
IS COMING SOON TO
A STORE NEAR YOU!

recording other artists together above the City Drug Store in Florence. By the '60s, Hall was producing acts like Wilson Pickett, Aretha Franklin, and Clarence Carter at FAME Recording Studios in Musclee Shoals. From the '70s to the '80s, the Musclee Shoals Rhythm Section backed such artists as Paul Simon and Bob Seger on tracks at Musclee Shoals Sound Studios, now in Sheffield. Meanwhile, Hall was engineering hits by Tom Jones, Mac Davis, Paul Anka, and the Osmonds at FAME, and the Musclee Shoals Horns were behind Elton John during his orchestrated Philadelphia Freedom tour.

Today, the Shoals is noted for Sawyer Brown's "Treat Her Right," Pam Tillis' "Deep Down," and Tim McGraw's, "I Like It, I Love It," all of which were recorded at FAME. Shenandoah, which won a 1995 Country Music Assn. Award for its duet with Alison Krauss on "Somewhere In The Vicinity Of The Heart," began its recording here

with "The Church On Cumberland Road" in 1989.

Pegasus, which advertises as "the Shoals-area music source," carries more than 20,000 new and used titles of vinyl, cassettes, and CDs. You may see a few early releases from FAME and Musclee Shoals Sound and the now defunct Music Mill, Broadway, and Quinvy recording studios.

With 3,500 square feet of selling space, Flippen competes with two Blockbuster Music stores—one (formerly a Record Bar) located three miles east at Regency Square in Florence, the other (formerly Turtles) an equal distance to the south in
(Continued on next page)



Owner Joey Flippen, left, and manager Mike Alexander have worked together at Pegasus Records, Tapes & CDs for more than 10 years. (Photo: Patricia Bates)

Guitarist's CD Promotion Strikes New Note Mayhem Uses Clinics To Push Vinnie Moore's Set

■ BY FRANK DICOSTANZO

NEW YORK—When rock guitarist Vinnie Moore took to the road this summer to promote his new album, he didn't take the usual route.

Instead of playing the traditional arena and club circuits, the artist has been promoting his new Mayhem CD, "Out Of Nowhere," via a targeted grass-roots campaign that focuses on free guitar clinics, in-store performances, product giveaways, and lots of audience participation.

In essence, the independent label was part of a cross-promotional/shared sponsorship "pact" that links the 25-store Guitar Center, a leading musical-instrument retail chain, guitar manufacturer Ernie Ball, and Guitar magazine. Moore is the spokesman for the Ernie Ball "Music Man" line of guitars.

A dedicated teacher, Moore, who has held more than 150 clinics worldwide and has released two instructional videos that have sold more than 25,000 copies, enjoys giving clinics. "Clinics give me a chance to spend time with



VINNIE MOORE

my audience, answer questions, and interact in a way that really draws us closer," he says.

During the summer, he did 15 clinics in three weeks in Europe and an additional 10 clinics while touring the U.S. over a two-week period.

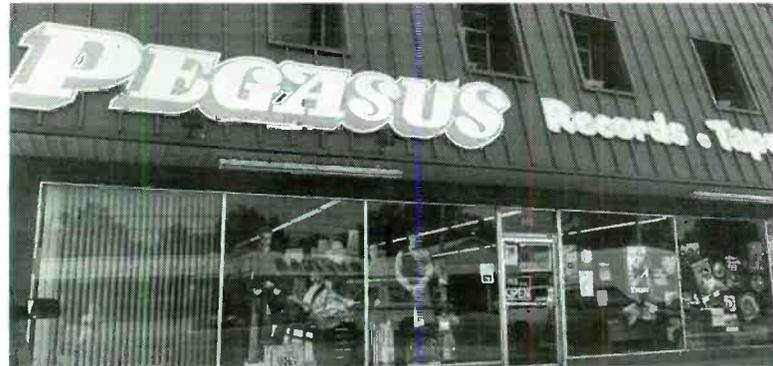
The Delaware native and onetime member of Alice Cooper's band was recently the opening act for Rush's successful Roll the Bones tour, which included two sold-out shows at New York's Madison Square Garden. He was formerly with the Relativity label.
The new CD (written and produced

by Moore) is his fourth album. His previous CDs have sold several hundred thousand units worldwide. According to the label, "Out Of Nowhere," which was released April 16, has shipped more than 10,000 units, with sales running between 150 and 250 units per week. Describing the instrumental album, Moore says, "It's really an expressive record of songs in which I'm trying to convey the different moods from real life through music."

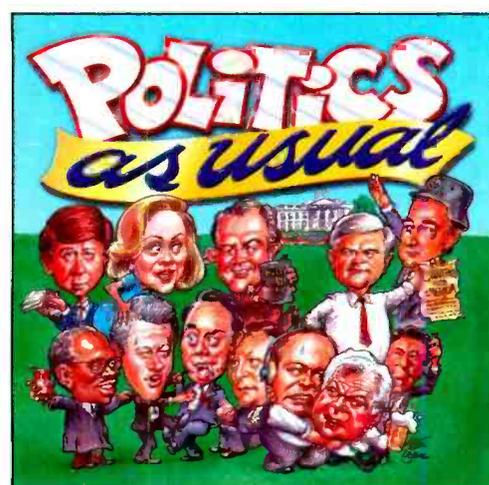
The Guitar Center clinics generally draw 350-500 people nightly, depending on each store's capacity, says Paul Bibeau, GM/VP of marketing for Mayhem. He describes the clinics as similar to a mini-concert, with Moore performing eight to 10 songs.

"For us, clinics offer the best of both worlds," says Bibeau, noting that until now, labels were not generally interested in artists' equipment. "We see it as an excellent opportunity to simultaneously promote the record and the artist."

He adds that musical-instrument stores have become expert at holding
(Continued on next page)



Pegasus Records, Tapes & CDs is located on East Tennessee Street in Florence, Ala., in the area known as "the Shoals." (Photo: Patricia Bates)



DZS-137

DCC
Compact Classics 800-301-MUSIC

Irreverent!

Irresponsible!

Outrageous!

The Album They Tried To Shred!

Politicians have become the funniest characters in America. Take Bill and Hillary...PLEEZE!

Mix Bob Dole, Newt Gingrich, Pat Buchanan and combine them with the likes of Rush Limbaugh, Clarence Thomas and Strom Thurmond, then add some Al Gore & Janet Reno and you have a recipe for humor-Washington style.

- Tune into The Rush Limbaugh Show as Bob Dole discusses the many benefits of smoking.
- Hear Jesse Helms teach his own special brand of Sunday School.

DISTRIBUTED EXCLUSIVELY
IN THE U.S. BY:
PASSPORT
MUSIC
DISTRIBUTION, INC.
1-800-334-3394

Member of NAIRD

Abbey Road Distributors

Get The Abbey Advantage

**Weekly New Release Mailer
Same Day Shipping
Quarterly Product Catalog
Knowledgeable Sales Reps
Computerized Inventory**

- Compact Discs
 - CD-ROM
 - Accessories
 - 12" & 7" Vinyl
 - Cassettes
 - Laserdiscs
 - Cass. Singles
 - Video Cassettes
- plus a complete Latin catalog

Abbey Road Distributors

**Call Your Abbey
Sales Rep Today!**

New Accounts Call
1-800-827-7177 ext. 278
(310) 802-2011

Abbey Santa Fe Springs
800-827-7177
Los Angeles
800-795-6874

SERVING OVER 3,000 RETAILERS NATIONWIDE

NORWALK DISTRIBUTORS INC.

is making some **BIG** changes,

FOR OUR CUSTOMERS!!!



Give us a call today
and see what's new!

Great Customer Service!

Same Day Shipping!!

Weekly Mailer Direct To You!!!

Call Toll Free

800-877-6021

or (714) 995-8111

Compact Discs

Cassettes

Laserdiscs

Accessories

SELL MORE MUSIC

The Old Way

Big Clearance
SALE! SALE! SALE!
40% ~~50%~~ 85%
Off all CDs

The New Way



800-835-7072 x 222

Far more than saving a couple of pennies, today's music shopper wants to hear music before they buy it. Call to find out about Telescan's complete line of music sampling systems.

telescan

828 Mahler Rd. Burlingame, California 94010 • voice 415-692-8700 • fax 415-697-9145

Economics, Not Censorship, Spurs Wal-Mart Lyric Debate

WHAT'S GOING ON HERE? Every once in a while, a retail account takes objection to some aspect of an album and consequently refuses to stock it. Anyone who read last week's story on Sheryl Crow's new album (Billboard, Sept. 7) knows that Wal-Mart, the world's largest retailer, is having a hard time with a line from one of the album tracks. In the song "Love Is A Good Thing," Crow laments children killing one another "with a gun that they bought at a Wal-Mart discount store."

Wal-Mart, quite understandably, is annoyed at the line and has called upon Crow to change it, or it won't stock the album. For about two seconds, PolyGram Group Distribution (PGD) and the A&M sales staff thought that Wal-Mart was asking them to come up with an alternate version of the song solely for albums supplied to the chain. But it soon became apparent, sources say, that Wal-Mart wanted the line struck from every copy of the album shipped, not just those that were intended for its own stores.

When similar situations have occurred in the past, bleeding-heart liberals and/or opportunists at record labels have been quick to jump up and shout about First Amendment rights, and the very liberal press has always accommodated them with miles of ink. The liberals do so because they think that recording artists have the right to sing whatever they want, even if they portray rape, misogyny, and cop-killing and other forms of murder in a positive light. Such people often refuse to acknowledge that retailers also have rights, and one of them is the right to make decisions on what they stock.

Opportunists at labels are another matter: They often see such situations as a vehicle to gain exposure for their artists, which, they hope, means greater record sales. Often, such opportunists denounce retailers as evil destabilizers of democratic rights, even as they secretly—and hypocritically—prepare alternate versions of their albums in the hopes of attaining increased sales via those very accounts.

A&M and PGD, to their credit, have reacted with much more restraint than have other labels faced with similar situations. First of all, A&M and PGD probably recognize that Wal-Mart is trying to use its economic clout to force Crow to change the line that it, rightly or wrongly, finds offensive. If Crow were to bow to such pressure, she would not be giving in to censorship, she would be giving in to her love of the almighty buck. Because if she doesn't change the lyric, Wal-Mart may not stock her album, but it will still be available at about 20,000 retail outlets around the country, which hardly constitutes censorship.

On the other hand, if Crow were to change the line, she would be making an economic decision. She would be acknowledging that Wal-Mart is a considerable force in selling music to mainstream America and that she covets its ability to move her album more than she wants to protect her lyrics.

A&M, needless to say, hasn't even

broached the subject of changing the lyrics with Crow, although it might have done so if it thought that an alternate version prepared just for Wal-Mart would smooth the situation over. Also, instead of making an issue of the situation in the press, the label has gone so far as to try to discourage Retail Track from reporting on the standoff.

One source in the PGD/A&M camp says, "We have asked them to reconsider their stance on the album. The last thing we want is for them to be trying to make a decision on the album while they are being bombarded with phone calls from the press."

CHAPTER 11: When Camelot Music filed for protection under Chapter 11 of the U.S. bankruptcy code Aug. 9, it became the biggest bankruptcy to ever hit the music industry, displacing that of Wherehouse Entertainment, which previously held that dubious distinction. Unfortunately for Camelot, it appears that the chain will have a rougher time getting cooperation from the six majors than did Wherehouse.

After a year of navigating the Wherehouse situation, the majors don't have much patience for dealing with the bankruptcy process. Also, there is widespread fear that they might face yet another large bankruptcy or two.

So, given the fragility of the account base and the belief that many stores will have to go away before any semblance of health returns to music retail, there appears to be a growing school of thought emerging among executives at the majors that it will be a waste of time—and, more important, money—to prop up weak accounts.

This ideology has already translated into bad news for Camelot. With Wherehouse, all six majors supplied post-petition credit, but that will likely not be the case this time. In fact, Camelot is already finding that out and has turned to the one-stop community as its main supplier of product, sources say.

On the positive side for Camelot, the chain's managers are telling the industry exactly what it wants to hear when they suggest that they are shooting to have a plan in place by the first quarter of 1997. Camelot management apparently intends to pursue the restructuring of its balance sheet by asking banks to take equity in the company in exchange for debt forgiveness.

The quicker Camelot can move toward a reorganization plan, the better its chances of regaining trade support. The last thing anybody in the trade wants is a quagmire like the one the Wherehouse Entertainment bankruptcy has become.

So far, a Camelot creditors' committee has been named that comprises nine creditors: six from the bank sector, and three from the trade. The committee consists of Van Kampen American Capital Prime Rate Income Trust, Chase Manhattan Bank, Société Générale, Wells Fargo Bank, Mellon Bank, Banque Paribas, EMI Music Distribution, BMG Music Distribution, and PGD.

RETAIL TRACK

by Ed Christman



M-I-C-K-E-Y H-O-U-S-E!

The Mouse is moving into a new kind of club—a dance club—with the September release of Walt Disney Records' hot new dance record, *Mouse House*.

So move over Annette, step aside Cubby, and make room for Donna Summer, Robin S., and other dance artists as they perform the hottest, hippest dance mixes of Disney's biggest hits.

Supported by listening parties in dance clubs across the country, college and dance radio airplay, and national advertising and promotions, *Mouse House* is gearing up to be the dance record of the year!

So get into the groove and order *Mouse House* today—it's sure to have your customers dancing in the streets!

Ship Date:
September 24, 1996



Share the music of Disney
at our website:

<http://www.disney.com/DisneyRecords>

**WALT DISNEY
RECORDS**

©Disney

Passport Plans 4th-Quarter Peak

PEAKING AT PASSPORT: As noted here last week, Denver-based Passport Music Distribution's annual sales summit, titled "Reach The Peak" and located in Vail, Colo., this year, coincided with the Aug. 22-24 Independent National Distributors Inc. convention, which Declarations of Independents attended in L.A. Happily, Passport sent along a communiqué that ran down significant events at the confab.

Passport president **Toby Knobel** convened his executive team and sales staff of 22 in Vail to hear presentations from 20 distributed labels, including in-house label Concord, Fantasy, Alligator, DCC, and Heads Up International.

Concord unveiled its fourth-quarter Fall for Jazz promotion, which runs through Nov. 1. The program covers a number of upcoming releases on Concord Jazz, Concord Picante (its Latin-oriented label), and Concord Concerto (its classical-skewed line). Looking to encourage Christmas-season buying, Concord is offering two alternatives during the program: a 10% discount with no additional dating or a 5% discount with additional 30-day dating on the titles offered.

During the conference, Passport announced that classical label Reference Recordings in San Francisco had been picked up as a national exclusive. At the same time, Reference served notice that it would assume distribution of the San Clemente, Calif.-based blues and jazz label AudioQuest Music. The first AudioQuest titles under the arrangement, "Sledgehammer Soul And Down Home Blues" by former Flag Waver **Mighty Sam McClain** and



by Chris Morris

"Eye To Eye" by blues guitarist **Ronnie Earl**, are due Oct. 1.

QUICK HITS: Alternative Distribution Alliance has announced two promotions: **Michael Black**, formerly East Coast regional sales manager, has been upped to national director of sales; salesman **Michael Bassin** has been installed in Black's former position... Several appointments have been made at L.A.-based JVC/Vertex Music, headed since April by **GM Del Costello**. Former American Gramophone Western regional manager **Dan Davis** has been named VP of sales and distribution; **Jeff Neben**, former VP/GM of the recently dissolved rock division at Priority Records, takes the newly created post of VP of artist development; and **David Kunert**, who formerly operated the indie firm Future Groove Music Promotion, has been hired as national promotion director... Alliance Label Development has hired **Anne Armogida** as alternative label manager. She was formerly with Sector 2 Records in Austin, Texas.

FLAG WAVING: **F.M. Cornog**, the Astoria, N.Y.-based musician who

records under the name **East River Pipe**, is prone to saying things like, "I'm just kind of like a guy toiling away in my back yard, painting with tractor paint. That's all I'm doing." But there is little about Cornog's music, or his life, that isn't extraordinary.

Cornog's new album, "Mel," on Chapel Hill, N.C.-based Merge Records—like his two gorgeous previous works, "Shining Hours In A Can" (on Chicago-based Ajax) and "Poor Fricky" (on Merge)—is entirely self-penned, self-played, and self-produced; Cornog, who is also self-taught, creates all his music by himself in his 8-track home studio in Queens. The current record features some devastatingly poignant, richly melodic pop songs; "Beautiful Worn-Out Love," "Kill The Action," "We're Going To Nowhere," and the exultant "Life Is Born Today" are the finest of a uniformly magnificent lot.

Cornog readily acknowledges the influence of such famous one-man projects as **Stevie Wonder's** "Talking Book" and **Todd Rundgren's** "Something/Anything." Of his own approach, he says, "I thought the purpose of becoming an artist—that's kind of a stuck-up term—is to have your own kind of personal vision and not have it funneled through all these layers of gauze so by the time it gets out to people, it's removed four generations from what you were feeling or what you were experiencing or what you were doing at that moment."

That Cornog's music ever made it to the public is amazing, considering that, only a few years ago, he was homeless and almost hopeless.

"My life fell apart," he recalls. "I started drinking really, really heavily, and doing other stuff, but mostly drinking. I just ended up sleeping in the Hoboken [N.J.] train station... I had no friends, I had nowhere to go. My parents didn't want me around, because I was basically a drunk, a bum."

However, a woman named **Barbara Powers** proved to be Cornog's salvation. Even then, Cornog was recording his songs on a tape machine he hauled around with him; Powers heard some of his music, wound up offering him a place to live, and established a small imprint, Hell's Gate Productions, to release his cassettes and singles.

Cornog says of Powers, today his girlfriend as well as his partner, "She was the one who had the burning desire to get my stuff out to people. I didn't have the burning desire to do anything, really, besides drink another beer or something. I just wanted to curl up quietly in a corner with a six-pack of beer or a case of beer and maybe some depressant drugs and stuff and just kind of pass out and not wake up."

He says there are "physical and psychological repercussions from those days that are still there," which explain in part his reluctance to perform live.

"It's not like I can pile onto some bus and do some megatour," he says. "Some days I wish I could, but when I look into my heart, I say, 'Look, this is all I can do right now.' Maybe two years from now, I can do more of that stuff. I'll probably do some of those phantom gigs at coffeehouses or open-mike nights here and there just in New York City... I'm kind of fragile."

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!

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

1.800.899.DISC

NO SURPRISES INSIDE

SOUTHWEST WHOLESALE

You know what's inside this box.

How many times has an order taken forever to arrive. Then it finally shows up and it's wrong or incomplete. These are the kinds of surprises you can do without.

At Southwest Wholesale your orders are our highest priority. Your order is checked and rechecked for accuracy from the time it is received to the time it is shipped. Also, place an order before 4PM, either by phone, fax, or our Electronic Data Interchange system, and it goes out that day.

And don't forget our selection of more than 130,000 titles, a great selection of

Latin music, a bilingual staff, and a full line of accessories. Also, keep up to date with our weekly mailer, the *Informant*. This all adds up to make Southwest Wholesale your complete one-stop.

Our commitment to quality service means fewer "surprises" and more timely shipments. We strive to fill every box with one thing—exactly what you ordered. So the next time you sign for a delivery, make sure it's from Southwest Wholesale.

800-275-4799

EMAIL: swwh@newssoft.com WEBSITE: <http://www.newssoft.com/~swwh>

6775 Bingle Road ■ Houston, Texas 77092 ■ 713/460-4300 Fax 713/460-1480

AMERICA'S BEST KEPT SECRET

Still Independently Owned And Operated
Serving The Retail Community For Over 13 Years

- CD's □ LP's □ Cassette Singles □ Music Video
- Cassettes □ CD5's □ Laserdiscs □ Accessories

- Over 100,000 Audio Titles In-Stock
- Over 6,000 Laser Disc Titles In-Stock
- Instant Stock Verification
- Next Day Delivery
- Knowledgeable / Courteous Staff



**Great Service.
Great Fill. Great Price.**
Call For Our Free 600 Page Catalog

WEST

Toll Free : 800 • 736 • 3640 Ext. 1224
Fax: 805 • 583 • 3005 / 805 • 583 • 1414

EAST

Toll Free : 800 • 514 • 1071
Fax: 609 • 662 • 1235

Check Out Our Everyday Low Price on Major Label CD's:

CD List	Our Price
\$17.97	\$11.80
\$16.97	\$10.87
\$15.97	\$10.16
\$11.97	\$ 7.97

- * Weekly Mailer
- * Same Day Shipping
- * Serving The Entire U.S.
- * New Release Discounts

tel (714) 223-8798
fax (714) 724-5162



ASK YOUR CURRENT ONE-STOP TO MATCH OUR PRICES. WHEN THEY WON'T, CALL US!

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	264
2	2	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	271
3	3	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	195
4	4	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	25
5	5	SOUNDTRACK ▲ ⁶ POLYDOR 825095/A&M (10.98/16.98)	GREASE	94
6	7	PINK FLOYD ▲ ¹¹ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	278
7	6	JAMES TAYLOR ▲ WARNER BROS 3113* (7.98/11.98)	GREATEST HITS	270
8	8	METALLICA ▲ ² ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	258
9	11	PINK FLOYD ▲ ¹¹ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	275
10	12	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	63
11	10	TRACY CHAPMAN ▲ ¹ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	23
12	17	JOURNEY ▲ ¹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	273
13	15	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	67
14	9	STEVE MILLER BAND ▲ ¹ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	267
15	16	THE SMASHING PUMPKINS ▲ ¹ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	41
16	18	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	30
17	20	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	258
18	14	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	242
19	13	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	246
20	22	ENYA ▲ REPRISE 26774/WARNER BROS (10.98/15.98)	WATERMARK	250
21	21	SARAH MCLACHLAN ▲ NETTWERK 18725 ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	6
22	19	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	152
23	—	311 CAPRICORN 942026/MERCURY (9.98/16.98) HS	GRASSROOTS	1
24	—	311 CAPRICORN 942008/MERCURY (9.98/16.98) HS	MUSIC	1
25	28	ERIC CLAPTON ▲ DUCK REPRISE 45024/WARNER BROS (10.98/16.98)	UNPLUGGED	18
26	30	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNRYDS	127
27	23	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	267
28	24	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	177
29	29	GUNS N' ROSES ▲ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	169
30	35	THE CRANBERRIES ▲ ¹ ISLAND 514156 (10.98/17.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	5
31	26	JANIS JOPLIN ▲ COLUMBIA 32168 (6.98 EQ/9.98)	GREATEST HITS	222
32	25	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	7
33	27	ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	260
34	31	AC/DC ▲ ¹⁷ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	165
35	49	SOUNDTRACK ▲ ¹¹ POLYDOR 825389/A&M (12.98/17.98)	SATURDAY NIGHT FEVER	6
36	33	ADAM SANDLER ▲ WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	6
37	43	EAGLES ▲ ² ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	271
38	50	THE BEATLES ▲ ⁹ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	121
39	44	ALICE IN CHAINS ▲ ³ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	25
40	46	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	225
41	32	THE DOORS ▲ ³ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	257
42	34	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	107
43	36	ENIGMA ▲ ² CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	20
44	40	U2 ▲ ¹⁰ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	218
45	—	THE BEATLES ▲ ⁵ CAPITOL 97039* (15.98/30.98)	1967-1970	76
46	47	THE BEATLES ▲ ⁵ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	152
47	45	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	20
48	37	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	90
49	41	LED ZEPPELIN ▲ ¹⁶ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	226
50	39	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	72

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.

Merchants & Marketing

PEGASUS FOSTERS SHOALS SCENE

(Continued from page 66)

Shoals since his 1976-79 student days at the University of North Alabama in Florence. He fulfilled his three-month practicum at Record Bar in 1979 and was awarded a bachelor of science degree. After that, he took an internship at Southern Sound in Sheffield for about eight months.

By 1980, Flippen felt that he'd apprenticed enough, and he took a \$10,000 loan as start-up financing for his first Pegasus Records, Tapes & CDs in downtown Florence on Court Street. That was a recessionary year, but he wasn't dissuaded.

"It cost me 18% [interest] to borrow the money," Flippen says. "Someone told me if I could make it then, I'd have it made." Flippen selected a winged horse as a logo because, he says, "I always liked Greek mythology. Pegasus was this strong, courageous, helpful charac-

ter."

That's just how Flippen wanted to approach music lovers. When he founded Pegasus, he had only 600-800 titles, but he concentrated on special orders and service. By the mid-'80s, he'd eliminated his debt on the 1,000-square-foot operation, and he decided to expand.

In 1985, Flippen opened a second store at the Regency Square Mall in Florence. At 900 square feet, this Pegasus was smaller, but, says Flippen, "I thought I would have a bigger share of the market."

"There's been some trial and error over the years," he adds. "I didn't know all the ins and outs to retailing. We didn't have that much square footage there, but we felt we could give people more options."

His inventory was wider, and Flippen established himself with out-of-town record distributors. Today, he

says he can get shipments within three days. Initially, it took him a week.

Nashville-based Central South Sales has been "wonderful, very supportive," says Flippen. "We consider them our No. 1 supplier not because of their depth of product, but their association with us," he says.

"Judy Copeland is our rep, and she knows the industry because she's been there 20 years." He also trades with Atlanta-based Music Network via salesman Russell Anderson. "He's been with other companies, and he's seen us through those times," says Flippen.

Pegasus also has longtime relationships with its staff. Manager Mike Alexander has been with Flippen for about a decade. So has assistant manager Charles Hart. He is a member of a classic rock band, Radio Tokyo, in the Shoals.

In 1989, Flippen began his third Pegasus, which he now feels was an overextension. "It never really got off the ground. We were open less than two years," he says of the 1,000-square-foot store, which had approximately 1,800 titles.

The three Pegasus stores were consolidated in September 1989 into the present Florence site at 612 E. Tennessee St. Flippen bought bins at junk sales, auctions, and pawnshops, although he did some of the woodwork. With the store on one floor, one has a commanding view of the merchandise. Iguana Party practices after-hours in the back warehouse of the 7,000-square-foot building, and bands like Mind Station and Fiddleworms do so upstairs. Flippen's 17-year-old son, Eli, has a job three days a week at Pegasus. He's interested in alternative bands and is a musician.

"They have rear access, and they can come and go," says Flippen of the musicians. "Most of the businesses around here are closed in the evenings, so we don't disturb anybody when we rehearse."

With all the talented musicians here, there's isn't one distinctive sound of the Shoals, says Flippen. "It has an R&B base, a groove, a feel to it that's lean and trim. When it's recorded, it accurately captures what's live."



Surfin' Goody. Jenny McCarthy, co-host of MTV's "Singled Out" show, has been on safari, making a series of in-store appearances for the Musicland Group to promote her album "Surfin' Safari" on I.D. Records/Interscope. She is shown with the Musicland staff at the chain's Honolulu outlet. Pictured, from left, are Musicland regional sales manager Denise Lizarraga; Musicland district sales supervisor Jim McNair; Musicland West Coast marketing manager Judyth Springer-Thurman; McCarthy; Musicland sales associates Chris Adams, Melissa Hurley, and Kim Kuapahi; and store manager Tracey Kirkman.



Bull's-Eye. Dart Distributing held its seventh annual sales convention this summer at Izaty's Golf & Yacht Club in Mille Lacs, Minn. The four-day event drew 80 people. During the convention, the six major labels gave product presentations, and indie labels set up booths to promote their releases. Eight workshops were staged. Dart recently acquired U.S. Distribution, K-tel's rackjobbing division, which gives Dart 600 new accounts with convenience stores and supermarkets. Pictured at the Dart Distributing convention's awards banquet, from left, are Tony Kirsch, operations manager; Dean Heikes, sales manager; Sharon Taylor, sales representative, with her customer service award; Lee Nelson, with the rep of the year award; Chris Demaris, holding the Bill Taylor Award (a memorial award given to an up-and-coming rep); and Patrick Kirsch, director of sales and marketing.

**MORE AND MORE
HELP WANTED
ADS
CAN BE FOUND
WEEKLY
IN BILLBOARD
CLASSIFIED**

Esralew's Audio, Video, Software Releases Show That Kids Count

UP FOR THE COUNT: If there is a more inspirational story in the indie-makes-good vein than that of **Vicki Esralew** and her Kids Count Entertainment, we'd like to hear it. Esralew's little company that could has placed its debut album, "Home"; the video "Kids Count Workout!"; and interactive software "Jack's House" in Sears, Border Books & Music, Shopko, Noodle Kidoodle, Zany Brainy, and Marshall Field's; other major retail chains continue to pick up the titles. It all comes, says Esralew, from persistence and an overwhelming belief in the product.

the Chicago suburb of Northbrook, Ill., started Kids Count in 1993 after enjoying a successful career in the advertising business. She was spurred by shocking stories of teen suicides—and, especially, the 10-year-old British boys who murdered a toddler—to create something that would foster compassion and empathy in children. She wrote and produced 65 radio vignettes designed to "inspire people to build better relationships." The vignettes were syndicated in 68 radio markets around the U.S.

It was while trying out children's software on her home computer system that Esralew was moved to create



by *Moira McCormick*

her own. Repelled by the violent fantasy scenarios so common in that genre, Esralew and her husband, **Bob Aren**, hired visual artists, animators, and a programming coder to help them actualize their ideas. For music, Esralew naturally turned to Chicago's sizeable talent pool of commercial composers, with whom she'd interacted while in the ad industry. Working in her basement, the team produced "Jack's House," a computer game aimed at 2- to 8-year-olds. Its point-and-click format enables kids to explore the bedroom of the title character, who is based on Esralew's son **Jack**, as well as his yard and his sister's bedroom. "People told us we'd never get on shelves," says Esralew. But she proved them wrong, as positive press (The Los Angeles Times declared "Jack's House" as having the "most user-friendly interface since Pong") and word-of-mouth led to retail interest.

When Esralew produced the music album "Home" followed by the video "Kids Count Workout!" (developed with a health-club choreographer), things really began to take off. "I kept hearing songs in my head," says Esralew, who proceeded to contact jingle writers "who could make music for kids that's powerful and uplifting. When they finished, the messages in the songs were powerful and meaningful for adults as well." Commercial composers who worked on "Home" include **Gary Fry, Morris "Butch" Stewart, Steve Samler, Sheri Hoffman, Wade Hubbard, and Alan Rubens**.

The association with Hubbard, who was writing songs for the solo album by **Wilson Phillips' Wendy Wilson**, led to that artist contributing vocals on one track. When the 13-cut album (four of its songs are featured on the video) was completed and pressed into CDs and cassettes, Esralew took it to department-store giant **Sears Roebuck & Co.**, which had carried "Jack's House." Sears began carrying all three products and is now stocking them in an Esralew-created floor display.

Now, not only do Sears and the aforementioned retail chains carry Kids Count product, but Esralew has been fielding inquiries from, among others, a giant national video web, a major drugstore chain, two prominent toy retailers, and a pair of sports superstore chains.

Esralew, who notes that a three-song audio sampler cassette is being blister-packed to the video package as a means of promotion (the samplers are also given away to schools, libraries, etc.), says that she made inroads at these major retail outlets through sheer faith and tenacity. "I believe in what we're doing," she says, "and I get ahold of the right people. I call corporate headquarters, ask for the director of merchandising or the buyer, and tell them I have wonderful

products for families."

Since July, Kids Count Entertainment product has been distributed by **Rounder Kids** to mom-and-pop stores and to educational toy chain **Zany Brainy**. "We sell directly to the rest of our accounts," says Esralew, who notes that the video is undergoing a package redesign to reflect its Claymation element.

Esralew says a key inspiration for her has been the classic children's book "The Carrot Seed" by **Ruth Krauss**, in which a little boy ignores the naysayers around him and grows a carrot plant against all odds. "I feel that great products will get where they need to get," she says.

Next up for Kids Count Entertainment is the sequel to "Jack's House," called "Jack's Attic." "It's aimed at 6- to 11-year-olds and is more complex," says Esralew. "We'll do another album and video as well—I've got half of the next CD in my head already." As with the first wave of Kids Count products, a portion of the sales of the new releases will benefit kid-related charities. Esralew is working on a full-fledged

marketing plan that will involve advertising, special events, promotions, and merchandising.

Esralew has received a number of buyout offers from large corporations but says she has no interest in selling. "No one else could handle this with the heart, sensitivity, and commitment I have," she says. "It sounds corny, but it's the real thing. I've fallen in love with what I do."

CAN U TELL ME HOW TO GET: **Melissa Etheridge** is the latest pop celebrity to put in an appearance on "Sesame Street." On Aug. 30, Etheridge taped a segment about the letter "U," performing a parody of her hit "Like The Way I Do." Called "Like The Way 'U' Does," lyrics include, "Is it so hard/To understand why I love 'U'/? 'Cause no other letter/Looks and sounds like you do." Etheridge's love song to the 21st letter will air during the new season of "Sesame Street," which begins Nov. 18. Upcoming celebrity guests include **Aretha Franklin** and **Hootie & the Blowfish**.

Billboard® FOR WEEK ENDING SEPTEMBER 14, 1996

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	14	READ-ALONG WALT DISNEY 60268 (6.98 Cassette)	THE HUNCHBACK OF NOTRE DAME
2	3	9	VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/16.98)	
3	2	11	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE
4	4	54	VARIOUS ARTISTS CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
5	5	32	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
6	6	54	BARNEY BARNEY'S FAVORITES VOL. 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
7	7	54	VARIOUS ARTISTS CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
8	8	21	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
9	9	14	SING-ALONG WALT DISNEY 60894 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME
10	10	36	VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
11	11	53	KENNY LOGGINS RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	
12	12	43	READ-ALONG WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
13	14	49	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
14	15	47	BARNEY BARNEY'S FAVORITES VOL. 2 BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	
15	20	45	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
16	18	19	SING-ALONG WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
17	19	46	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)	
18	13	20	READ-ALONG WALT DISNEY 60219 (6.98 Cassette)	THE ARISTOCATS
19	16	17	SING-ALONG DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 1 WALT DISNEY 60898 (10.98 Cassette)	
20	17	25	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY
21	21	40	BARNEY BARNEY'S SLEEPYTIME SONGS BARNEY MUSIC/SBK 35101/EMI (9.98/16.98)	
22	24	20	VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	
23	23	41	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
24	22	42	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
25	RE-ENTRY		MY FIRST READ-ALONG WALT DISNEY 60269 (5.99 Cassette)	QUASIMODO'S BUSY DAY

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and Soundscan, Inc.

KID NOTES

GET READY TO JAM!

Based on the Warner Bros. feature film *Space Jam*
Starring #1 basketball player Michael Jordan and
the Looney Tunes gang!

Space Jam Audio Action Adventure is the story of the ultimate
intergalactic basketball game, featuring the voices of Michael
Jordan, Bugs Bunny, and the rest of Looney Tunes bunch,
with narration by Jim Belushi!

This fast-paced, action-packed escapade showcases the
Looney Tunes gang's rappin' talents on the songs "Crazy" and
"What's Up With That Doc?" And the newest bad dudes on
the block lay back some slick grooves on "Monstar Jam."

Space Jam Audio Action Adventure hits the street October 1,
R4 72497

Visit our Web site at www.rhino.com

<http://www.billboard-online.com>

Industry news
and announcements
updated daily

The Enter*Active File

MERCHANTS & MARKETING

Dance Music Energizes 'Wipeout XL'

BY BRETT ATWOOD

LOS ANGELES—Game developer Psygnosis is using a heavy dose of electronic dance music by established underground acts to drive sales of its new hi-tech racing game "Wipeout XL," due in mid-October. The game features nine full-length tracks by a number of emerging acts on the techno, rave, and



FUTURE SOUND OF LONDON

ambient scene, including Future Sound Of London, Underworld, the Chemical Brothers, and Fluke. Astralwerks plans to release a soundtrack to the project to music retail Oct. 15. The soundtrack will be released at the same time by Virgin Records in the U.K.

Astralwerks and Psygnosis are planning to team with a major retail chain to display the video game and soundtrack together on endcaps.

In addition, the two companies will promote the project at underground dance clubs, which will be equipped with Sony Playstations running the game.

"Wipeout XL" is a sequel to Psygnosis' top-selling 1995 game "Wipeout," which originated as a concept for a computer-animation sequence in the critically panned 1995 film "Hackers."

The U.K. version of "Wipeout" in-

cluded Leftfield's "Afro Ride," the Chemical Brothers' "Chemical Beats," and Orbital's "Wipeout." However, in the U.S., Psygnosis omitted the music due to the additional licensing fees, according to Psygnosis publicity manager Mark Day.

"We couldn't justify handing over a big chunk of royalties at the time," says Day. "The popularity of electronic music in the U.K. is incredible—much more so in the U.S. For the first record, we had to approach the labels for music, but for this album it was completely different. Because of the success of the first game, labels came to us."

Columbia Records (U.K.) released a soundtrack to "Wipeout" in the U.K., with a number of added tracks inspired by the fast-moving game, including songs by New Order, the Prodigy, the Shamen, Manic Street Preachers, and Sunscreen.

The sales success of the original game has caused Psygnosis to put a higher emphasis on music in the creation and marketing of "Wipeout XL."

"The market has become so hit-driven in the past year that every attention to detail is an advantage," says Day. "We realized through the Internet messages and other sources that since music played such a key part in 'Wipeout,' there was a real sense in the U.S. that something was missing from the first game."

Since the electronic music that appears on "Wipeout XL" is mostly instrumental, Psygnosis is aiming to call attention to the artists behind the music by adding a graphic that identifies the artist and song title on the screen as each track is played.

Psygnosis, which is owned by Sony, teamed with Virgin Records (U.K.) for



Box art from Psygnosis' "Wipeout XL"

the soundtrack to "Wipeout XL," while Astralwerks is releasing the soundtrack in the U.S. Most of the acts on the game are signed to Virgin (U.K.)

For the acts that create electronic dance music, the game is an important

avenue for exposure, since the genre gets little radio or video airplay.

"It's quite a conventional role that we are playing with this project," says Gary Cobain of U.K.-based techno and ambient act Future Sound Of London, which contributed three songs to the game. "This allowed us to get involved with basic beats and to create sounds that would be useful in the context of this game. But I'm also struggling with it, in a way. I'm aware that there are things we can do, such as this, to earn more money so that we can continue with our music career. It's an interesting game, but this was a hard business decision, rather than a creative one. I support the game, but in the long term, I think there may be a deeper merging between music and computers. There is a sophisticated link that is lurking that involves more than racing cars."

'Anti-Game' Feeds Senses Exploration Title New Form Of Escapism

LOS ANGELES—While the majority of entertainment software titles challenge players to jump, dodge, and shoot in competitive games, a quirky new title from Japan is making waves by immersing players in an electronic experience that requires them to do little more than explore and enjoy.

"Aquanaut's Holiday," which was created by game developer Artdink and is published in the U.S. by Sony Computer Entertainment (SCEA), is targeting gamers who are tired of competing against enemies or limited time. Instead, the anti-game aims to estab-

lish an electronic form of escapism wherein Playstation owners can explore a vast underwater canyon filled with sea creatures and sunken treasures.

"Most computer titles rely on an active factor from the players, who try to control the outcome of gameplay," says Katsushige Kasai, director/GM of the development division of Artdink. "But there are many passive-receiver experience possibilities that are not being explored. We believe that there is a large, untapped market for this kind of entertainment."

Music and sound play a key role in the "Aquanaut's Holiday" experience. Players can communicate with aquatic life by creating sounds with the buttons of the game controller. Different creatures respond to different sounds.

"We wanted to create something that is based on the senses and feelings of people, rather than their physical actions," says Kasai. "This uses sound and music as a way to let players communicate with dolphins and other sea creatures. But also, it allows the game to transcend race, nationality, and language."

The game has sold more than 200,000 units in Japan, according to Kasai. However, that success was no guarantee to Sony that the title would appeal to the U.S. audience, too.

SCEA conducted consumer focus groups to determine whether there was a formidable market for the game in the U.S. The company found that the title appealed to older audiences.

"This is the type of product that people need to experience before they can really 'get it,'" says SCEA marketing manager Ami Blair. "We've made a special effort to make sure that people are able to sample it in stores."

SCEA is featuring the game in many in-store Playstation kiosks, as well as on a game sampler that is included with the Playstation purchase.

Women Online: Now And In The Future

WOMEN ON THE INTERNET: More than 18 million women will be online by the year 2000, according to a new report by Cambridge, Mass.-based Forrester Research. About 5 million women are online now, and 97% of women who participated in a recent Forrester study said that they plan to spend as much or more time online in the future.

ONLINE TV: Computer users with high bandwidth (ISDN or faster) can tune in to a new Internet TV station, Online TV (<http://www.onlinetv.com>), which aims to netcast exclusive content to the Internet 24 hours a day. The selection of programming, however, is lean. For now, the online channel is playing the obscure art-house movie "Ramona" around the clock. But music videos, independent films, and other specialty narrowcast programming are on the way, according to Rick Seigel, president of Hoboken, N.J.-based Online TV Inc.

Siegel says that he plans to soon establish a multiplex of linked netcast programming networks. The company has already snagged the World Wide Web addresses for MovieTV.com, Sci-FiTV.com, and LatinTV.com.

OnlineTV uses a proprietary video streaming technology that does not require the user to download additional software in order to receive audio and video information over the Internet.

FREELoader 2.0: A new version of the offline Web browsing agent Freeloader is out at <http://www.free-loader.com>. The software includes a redesigned interface and allows computer users to view Web-delivered graphics and news data from the Internet in a repackaged, TV-like presentation. Also, Microsoft is planning to integrate its offline service into its Internet Explorer 4.0 Web browser, which will be released in beta form in October.

BITS'N'BYTES: Audionet (<http://www.audionet.com>) has reached an agreement to netcast Paxson Communications' radio stations over the Internet. Paxson is the largest broadcaster in Florida; its operations include WLVE and WZTA Miami Beach and WWNZ Orlando. . . . Triloka Records has a new Web site at <http://www.triloka.com>. . . . Visitors to MCA Records' "Amp" Web site (<http://www.mcarecords.com>) will be greeted with Shockwave samples of music by various MCA acts as the page loads.

"The Brady Bunch" mom Florence Henderson will host a behind-the-scenes webcast of the Emmys on Sunday (8c) at <http://www.emmys.org>. . . . San Mateo, Calif.-based Headspace, which is headed by musician Thomas Dolby, has created navigation music for the Netscape Navigator 3.0 Web browser. . . . Recording-tape manufacturer TDK has created an Internet showcase for unsigned music acts at <http://www.tdk.com>.

Angel Sees Smart Move In 'Dummies'

LOS ANGELES—Confused about the difference between Brahms and Bach? Perplexed by Prokofiev? You're not alone. Angel Records/EMI is targeting computer owners who are also entry-level classical consumers with a series of Classics for Dummies enhanced CDs (ECDs), due Oct. 29.

Each disc in the series will sell for a midline price of about \$9.99, and the enhanced-CD content is included as an "added value, rather than a premium," according to Aimee Gautreau, VP of marketing for Angel.

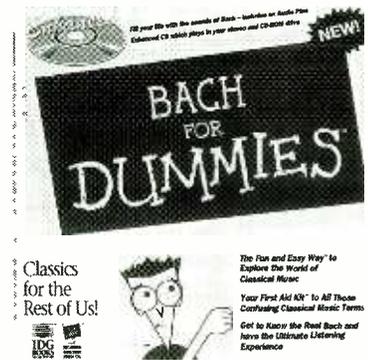
Based on the popular series of "Dummies" computer tutorial books published by IDG Books, the 24-disc series aims to emulate the no-brainer approach to education that has been the key to the success of the 5-year-old franchise of more than 175 books.

The packaging is virtually identical to that of the computer book series, including the yellow-and-black packaging and the presence of the cartoon "dummy" that dons each book cover.

Liner notes for each release contain information that "dumbs down"

the specifics of the classical music genre, with easy-to-understand descriptions of classical pieces and the master musicians behind their creation.

The ECD portion of each disc, which was developed by Highway



One, contains in-depth biographies of each composer; a breakdown of each track's score, a glossary of classical terminology, and a pronunciation guide to composers' names.

In addition, the disc allows users to listen to specific instruments in the

score.

"We knew that we wanted to do a midline, entry-level classical music series but that we would need a recognizable branding to immediately connect with the consumer," says Gautreau. "This series of discs aims to be a first-aid kit that helps guide consumers through their confusion."

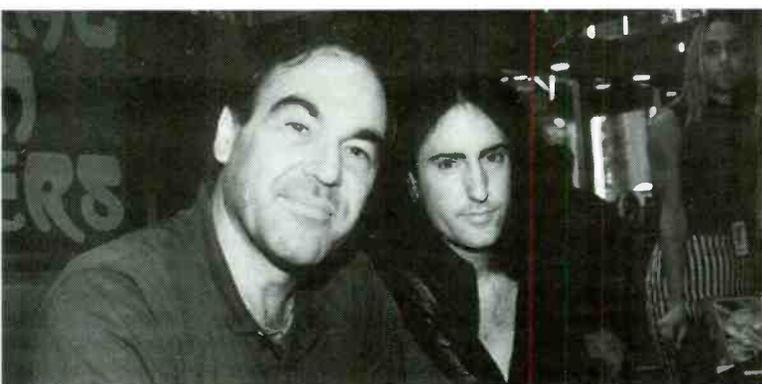
Angel originally approached the creators of the Cliff Notes book series, but that deal never came about, according to Gautreau.

For IDG, the licensing deal is part of its plan to expand the "Dummies" book series into other lifestyle tutorials, including "Golf For Dummies" and "Sex For Dummies."

In March 1997, Angel and IDG will team for an additional two ECD releases, "Classical Music For Dummies" and "Opera For Dummies." Unlike the 24-ECD series, these single-disc titles will be bundled with a book with the same name.

The "Dummies" ECDs will be sold at mass merchants, such as Target and Price Club/Costco, as well as music, book, and computer retailers.

BRETT ATWOOD



Killer Promotion. Oliver Stone, left, and Trent Reznor of Nine Inch Nails came to the Sam Goody store on Los Angeles' Universal City Walk to autograph copies of Stone's "Natural Born Killers: The Director's Cut," released July 30 by Vidmark Entertainment at \$29.99 suggested list. Stone personally supervised the new version, which restores 150 cuts requested by the Motion Picture Assn. of America in order to qualify for an R rating. Reznor produced the eclectic score.

Packaged-Good Tie-Ins Boost Vids Cross-Promotions A Boon For Small Brands

BY EILEEN FITZPATRICK

LOS ANGELES—It has become commonplace for packaged-goods companies to become promotional partners with major sell-through releases, such as "Twister" or "Toy Story," but now it's not just the mega-blockbusters that are getting the attention of corporate sponsors.

"A few years ago, it was like pulling teeth," says PolyGram Video director of sports marketing Sal Scarmado. "The packaged-goods companies wouldn't even talk to you if you didn't have a major hit title.

Now, they're more than willing to try something new."

PolyGram recently scored a cross-promotion with Continental Airlines for the children's series Bananas in Pajamas. While the year-old video series, which features two guys dressed in banana suits, is gaining popularity as a syndicated television show, Bananas doesn't have the sales strength of, for example, Barney.

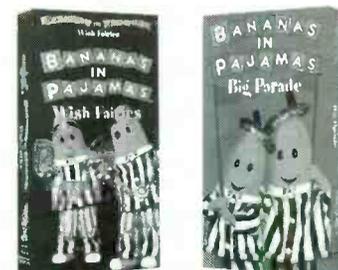
But what Bananas does have is the "moms with kids" audience, which Continental wanted to reach.

"Continental was trying to get coupons in front of mothers of preschoolers," says PolyGram director of children's marketing Laura Smith. "They didn't have the budget to supply millions of coupons themselves, so Bananas was popular enough for them."

Most packaged-goods companies say that using nonhit videos for cross-promotions can be an effective way to boost small brands, which don't have big advertising budgets. If the video can reach the target audience for the product, a cross-promotion more than pays for itself.

"What's important is what we're able to deliver to the other partner," says Tropicana manager of marketing services Brian Russell. "An on-pack promotion might not necessarily require a big budget for us, but the video partner is getting millions of impressions on our products, and that's got to be invaluable."

Tropicana, which will tie in with "Twister" this fall, recently stickered one of its juice brands with an ad for Schoolhouse Rock videos from



Bananas in Pajamas was just the ticket for Continental Airlines, which secured it for a cross-promotion and sweepstakes. Two titles from the children's series, "Wish Fairies" and "The Big Parade," at \$12.98 each, arrive in stores Oct. 22 from PolyGram Video.

ABC Video. The juice manufacturer, a division of the Seagram Co., also teamed with MCA/Universal Home Video for the release of "Babe" and "Apollo 13."

Four new Schoolhouse Rock titles already in stores feature a \$5 rebate from Kellogg's Smacks cereal.

Other corporations are willing to tie in with either event titles or small releases. Pillsbury, which teamed with Buena Vista Home Video for "The Lion King" and "Snow White," tapped Turner Home Entertainment's "The Swan Princess" for a multilevel marketing campaign last year.

"Deciding on whether to tie in to a blockbuster title or a Schoolhouse Rock is directed by budgets. With a smaller brand, the principle is the

(Continued on page 75)

U.K.'s Healthy Vid Trade Belies Lack Of Breadth In Buying Power, Titles

Seth Goldstein is on vacation. This week's column was written by London correspondent Peter Dean.

VANISHING ACT: The latest statistics find the U.K. video market in good shape. Distributor revenue has, of course, been diminishing since the mid- to late '80s, but consumer transactions and total software revenues are ahead of 1995.

It's an impressive scenario given the fallout among the independent video stores and the 3 million subscribers to BSkyB, Rupert Murdoch's pay-satellite TV service. BSkyB has cornered live sports and offers movies 12 months after video street date. Video renters in low-income groups have been won over, a loss to retailers, who have taken the bump in stride.

Overall, it seems that vendors and retailers have determined the proper supply/demand balance. The mantra is, "Buy in depth, and they will come." Suppliers are advertising their wares on TV, often in tandem with one another's movies.

Are things really this good? Well, not quite. Not for the cinephile who thrives on choice and what the mainstream Hollywood title can't deliver. Eight to 10 years ago, rental transactions were high because a core of dedicated VCR owners watched a lot of movies. They supported—and even helped create—their genres of choice. Vietnam War epics, post-apocalyptic sci-fi thrillers, and teenage sex comedies thrived. More important, quirky offerings were getting to be seen.

But although transactions are up in 1995 and '96 and the number of units shipped has remained somewhat constant over the past five years, the new-release count has declined by 50%.

Limited choice is perhaps inevitable given the rising cost of movie production and the near-disappearance of independent studios. What is disheartening is how home video majors virtually give up on a title unless it's an "A" release.

Once, esoteric features like "Jean De Florette" were sent off in style. They were ballyhooed in the trade press, garnered national and regional publicity, and got the occasional key-account screening. The point was that video could offer a wider range of visual entertainment than could either first-run cinema or terrestrial TV.

When UIP passed on releasing "The Two Jakes" in theaters, the CIC video release was all the more noteworthy. "Love Field," a quirky, romantic road movie, didn't suffer by going directly to stores. Now it would.

Life today is harder for movies out of the mainstream. "Gas, Food, Lodging," for example, reached numerous critics' top 10 lists. Yet the studio releasing it on cassette in

the U.K. didn't bother to send screeners to retailers. The same is true of countless other offbeat pictures. Often, even a "B" title will be promoted with 10 or fewer review copies—this in a European market worth 1 billion pounds annually.

Part of the problem is that the retail base is flat. Major chains have filled the vacuum caused by the disappearance of independent stores. But the concentration of buying power means that if Blockbuster, for example, passes on a movie, the supplier pulls the promotional plug.

Not only do video fans miss out on a good feature, but the lost revenue at retail reinforces the decision to buy still fewer copies of the next title. Video income is the lifeblood of the remaining indie producers, who will further diminish in number without that market.

The same phenomenon affects the art-house labels distributing mostly foreign-language titles. The number of outlets stocking subtitled movies virtually doubled between 1991 and 1993, but hasn't grown since then. It has taken until this year for vendors to compensate for market stagnation brought on by lack of shelf space, downsizing by market leader W H Smith, and a significant decline in sales. As a result, suppliers have shipped 30%-40% fewer releases.

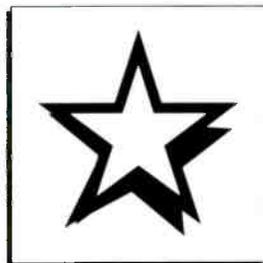
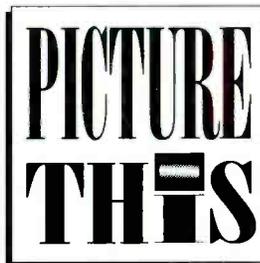
For the European cinephile, this is perhaps the saddest truth of all. A film culture that bred the likes of Jean Renoir, Federico Fellini, Michelangelo Antonioni, Rainer Werner Fassbinder, and David Lean is finding the commercial pressure of Hollywood too much to bear. The industry is in a perilous state. Not only are movies not getting made, and European directors not getting the chance to work in the way they would like, but young audiences are also getting quite used to going without.

Where there is a genuine European hit, such as "The Vanishing," the only chance it has to reach the video mainstream is for Hollywood to crank out an English edition. One sign of the times: the rumor that Bruce Willis will star in a remake of "Cinema Paradiso."

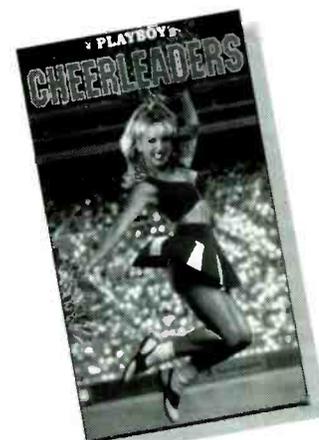
Multiscreen cinemas that used to show a wide range of titles are now exhibiting the same hit on several screens. Sidelining the new Mike Leigh or Ken Loach feature in favor of Arnold Schwarzenegger is mirrored in fewer retail selections—and, eventually, fewer productions.

Long term, the Americanization of moviemaking suggests that any retail upturn is strictly temporary.

CORRECTION: Musieland executives Gary Ross and Keith Benson report to chairman Jack Eugster, not vice chairman Gil Wachsmann, as reported in the Aug. 24 issue.



PLAYBOY'S DREAM TEAM.



All-American, wholesome and gorgeous, they've got all the right moves. *Playboy's Cheerleaders*. A luscious line-up of the sexiest pom pom girls in the nation, featuring former cheerleader and Prince protégé Carmen Electra. On and off the field, they're ready to make the crowd roar!



PLAYBOY HOME VIDEO

© 1996 Playboy. All Rights Reserved.

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	1	8	12 MONKEYS (R) ★★ No. 1 ★★	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
2	3	4	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
3	5	5	CITY HALL (R)	Columbia TriStar Home Video 77333	Al Pacino John Cusack
4	2	8	BROKEN ARROW (R)	FoxVideo 0896385	John Travolta Christian Slater
5	10	2	FROM DUSK TILL DAWN (R)	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino
6	4	10	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
7	6	8	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
8	9	6	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
9	7	7	THE JUROR (R)	Columbia TriStar Home Video 11603	Demi Moore Alec Baldwin
10	8	10	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
11	11	6	RUMBLE IN THE BRONX (R)	New Line Home Video Turner Home Entertainment N4428	Jackie Chan
12	14	3	BLACK SHEEP (PG-13)	Paramount Home Video 33242-3	Chris Farley David Spade
13	12	4	DIABOLIQUE (R)	Warner Home Video 14204	Sharon Stone Chazz Palminteri
14	19	3	DOWN PERISCOPE (PG-13)	FoxVideo 8979	Kelsey Grammer Lauren Holly
15	21	2	WHITE SQUALL (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 6698	Jeff Bridges
16	NEW		THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
17	13	13	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
18	20	6	EYE FOR AN EYE (R)	Paramount Home Video 33091	Sally Field Kiefer Sutherland
19	18	2	ALADDIN AND THE KING OF THIEVES (NR)	Walt Disney Home Video Buena Vista Home Video 4609	Animated
20	17	10	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
21	15	13	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
22	16	14	CASINO (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
23	NEW		THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
24	25	2	RESTORATION (R)	Miramax Home Entertainment Buena Vista Home Video 5964	Robert Downey, Jr. Sam Neill
25	22	9	SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant
26	24	4	HOMEWARD BOUND II: LOST IN SAN FRANCISCO (G)	Walt Disney Home Video Buena Vista Home Video 7893	Michael J. Fox Sally Field
27	NEW		BARB WIRE (NR)	PolyGram Video 8006399273	Pamela Anderson Lee
28	23	6	FOUR ROOMS (R)	Miramax Home Entertainment Buena Vista Home Video 7956	Antonio Banderas Madonna
29	NEW		MR. WRONG (PG-13)	Touchstone Home Video Buena Vista Home Video 7077	Ellen DeGeneres Bill Pullman
30	30	5	COPS: TOO HOT FOR TV! (NR)	MVP Home Entertainment 1001	Various Artists
31	28	11	SABRINA (PG)	Paramount Home Video 15294	Harrison Ford Julia Ormond
32	26	8	NIXON (R)	Hollywood Pictures Home Video Buena Vista Home Video 6701	Anthony Hopkins Joan Allen
33	27	14	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
34	29	11	FATHER OF THE BRIDE PART II (PG)	Touchstone Home Video Buena Vista Home Video 6695	Steve Martin Diane Keaton
35	NEW		BIG BULLY (PG)	Warner Home Video 14167	Tom Arnold Rick Moranis
36	NEW		IT'S MY PARTY (R)	MGM/UA Home Video 905527	Eric Roberts Gregory Harrison
37	33	12	GRUMPIER OLD MEN (PG-13)	Warner Home Video 14191	Jack Lemmon Walter Matthau
38	31	5	UNFORGETTABLE (R)	MGM/UA Home Video 905530	Ray Liotta Linda Fiorentino
39	37	9	THE CROSSING GUARD (R)	Miramax Home Entertainment Buena Vista Home Video 7404	Jack Nicholson Anjelica Huston
40	35	5	SCREAMERS (R)	Columbia TriStar Home Video 11863	Peter Weller Jennifer Rubin

◆ 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.

Home Video

MERCHANTS & MARKETING

ESPN Takes Swing At Brooklyn Dodgers

■ BY SHAWNEE SMITH

NEW YORK—Da Bums are back, not just in Brooklyn, N.Y., but across the U.S. ESPN Home Video is taking a turn at bat with "The Original America's Team," a five-part series chronicling the history of the Brooklyn Dodgers.

Adapted from the ESPN special that began airing Aug. 27, the program was the brainchild of series producer/director Mark Reese, son of Brooklyn Dodgers captain and All-Star shortstop Pee Wee Reese.

"I grew up around these guys," Mark Reese says. "I sat at their knees and listened to their stories. Being a filmmaker for the past 10 years and producing other things, I realized I had something right in my own back yard."

He initially shopped the idea as a pilot of his father's life, but ESPN decided to broaden the series' focus to include the cornerstones of the team and how the team represents America.

The titles tell a story that ESPN thinks has national resonance: "The Quiet Ambassador: The Pee Wee Reese Story," which chronicles the



player's years with and influence on the team; "Twilight At Noon: The Jackie Robinson Story," which spotlights the player's triumphs and hardships in breaking the sport's color barrier; "Jewel Of Flatbush: The Duke Snider Story," which discusses the center fielder's love/hate

relationship with Brooklyn fans; "At Nightfall: The Roy Campanella Story," about the catcher's struggle for acceptance among white pitchers; and "The Last Trolley: A Tale Of Two Cities," outlining the deal that transformed the team into the Los Angeles Dodgers.

"The Brooklyn Dodgers is one of the classic stories in sports," says Jon Peisinger, president of ABC Video, which distributes ESPN Home Video. "They go back to a time when teams were a reflection of their local community rather than these larger-than-life icons we have today. The players reflected the varied fabric of American culture."

Mark Reese's personal ties to the project afforded ESPN the opportunity to use rare photos and home movies that belong to the players' families. "We have things that Major League Baseball doesn't even know exist," says Marc Kriegsman, manager of original programming and development at ESPN. "Mark grew

(Continued on page 79)

Billboard

Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
★ ★ NO. 1 ★ ★					
1	1	17	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360		14.98
2	10	3	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345		19.98
3	4	13	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325		14.98
4	9	11	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343		14.98
5	7	243	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858		19.98
6	2	336	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173		19.98
7	3	13	KEN GRIFFEY JR.: ADVENTURES IN BASEBALL ABC Video 44112		19.95
8	8	167	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770		19.98
9	5	17	100 YEARS OF OLYMPIC GLORY Turner Home Entertainment 3294		29.98
10	6	89	LESLIE NIELSEN'S BAD GOLF MY WAY PolyGram Video 8006331153		19.95
11	RE-ENTRY		BAD GOLF MADE EASIER ABC Video 45003		19.98
12	RE-ENTRY		MLB UNBELIEVABLE! Orion Home Video 95009		14.98
13	17	7	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116		19.98
14	13	31	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271		12.99
15	12	159	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189		19.98
16	16	67	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733		14.95
17	19	25	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633		19.95
18	11	21	WWF: RAW HITS WarnerVision Entertainment 52106-3		12.95
19	NEW		CLEVELAND INDIANS '95-CLEVELAND ROCKS Orion Home Video 95019		19.98
20	18	45	BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318		179.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
★ ★ NO. 1 ★ ★					
1	1	35	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796		12.98
2	6	121	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088		14.98
3	4	47	THE FIRM: 5 DAY ABS BMG Video 80116-3		14.98
4	2	19	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122		14.98
5	5	63	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659		12.98
6	14	107	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100		19.99
7	3	31	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3		19.98
8	11	31	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240		14.98
9	10	23	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043		19.95
10	NEW		TOTAL YOGA Healing Arts 535		9.98
11	13	85	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851		19.99
12	12	37	THE FIRM: UPPER BODY BMG Video 80118-3		14.98
13	8	157	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032		19.99
14	18	7	RICHARD SIMMONS: DISCO SWEAT GoodTimes Home Video		9.99
15	7	45	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3		19.98
16	16	13	SLIDE REEBOK: BASIC TRAINING WORKOUT PolyGram Video 4400834873		19.95
17	RE-ENTRY		CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242		14.98
18	19	207	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132		9.95
19	RE-ENTRY		ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826		19.98
20	15	15	CRUNCH: TURBO SCULPT Anchor Bay Entertainment		9.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

TIE-INS

(Continued from page 73)

same, but the partner we choose has to fit the equity of the brand."

In the early days of video cross-promotions, packaged-goods companies were attracted to the Hollywood glamour factor. The chance to be associated with a major movie was worth contributing nearly 50% of the video's advertising budget. In addition, getting the company's product name on a standee that was placed in more than 20,000 video retail outlets was a major drawing card.

The same holds true today for non-hit titles, as companies look for something to jazz up campaigns to sell razors or air fresheners and expand their advertising reach.



The sophisticated image of James Bond, played by Pierce Brosnan, above, was a major factor in Gillette's decision to do a cross-promotion with "GoldenEye." The company will help promote the title when it is repriced to \$19.98 Oct. 29. "GoldenEye," a successful rental title, is distributed by MGM/UA Home Entertainment.

LIVE Home Video inked a promotion with Johnson's Glade air freshener line that will team LIVE's popular Christmas titles "Rudolph The Red-Nosed Reindeer" and "Frosty The Snowman" with Glade's Holiday Scents product.

"Johnson is the leader in the air-freshener business, which is a \$17 billion business, but they needed to put some sizzle in their Plug Ins product campaign," says LIVE Home Video VP of sell-through and multimedia Tim Fournier. "They considered the videos a perfect fit for their target audience of mothers," says Fournier, "and they think that using the 'Frosty' image on their ads will create excitement for the product."

Most companies generally hook up with kid- or family-oriented sell-through product, but a surprising number of repriced rental and catalog titles are snagging cross-promotional deals.

For example, "GoldenEye" will feature a \$5 rebate from Gillette Sensor Excel and Sensor razors when the title is repriced for sell-through Oct. 29.

Other repriced fourth-quarter titles, including "The Bridges Of Madison County," "How To Make An American Quilt," and classics "My
(Continued on page 79)

ARE YOU READY FOR SOME XTREME SALES?

Welcome to the world of extreme sports where the rush of adrenaline and the thrill of competition brings out the X-treme in athletes.

EX-TREME (ik-strēm): adj.
1. Extending far beyond the norm.

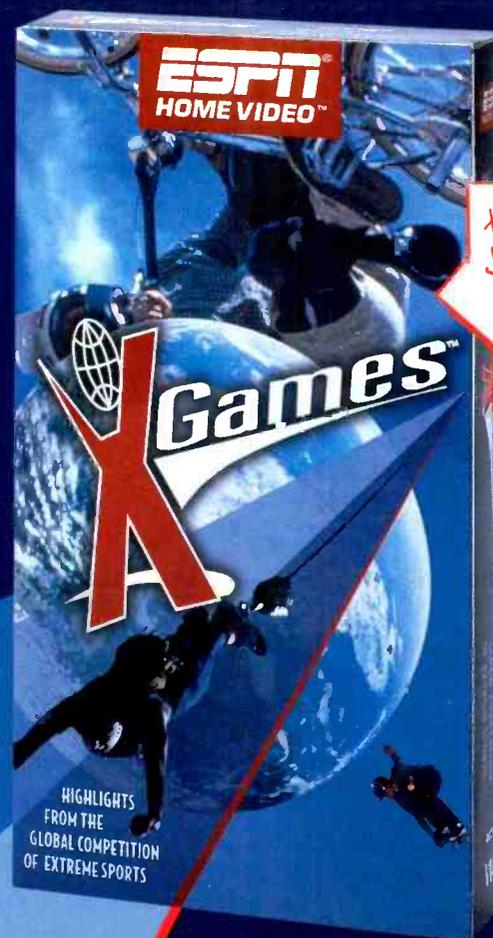
SKY SURFING: A 10,000 foot freefall at 120 mph.

BUNGY JUMPING: Pikes, twists, spirals and freestyle forward and backward jumps performed from a 160 foot tower.

And more: Bike Stunts, In-line Skating, Street Luge, Skateboarding, Extreme Adventure, Sport Climbing, and Water Sports!

ONLY
\$14.95 SRP
each X GAMES

CATALOG #44149
UPC #7-60894-4149-3-1
ISBN #1-56949-392-8
APPROX. 60 MINUTES



featuring
MUSIC FROM THE
X GAMES SOUNDTRACK...
SEPULTURA,
SHADES APART,
HOUSE OF PAIN



DON'T MISS
LAST YEAR'S
EXTREME
COMPETITION
CATALOG #44069
UPC #7-60894-4069-3-6
ISBN #1-56949-278-6
APPROX. 60 MINUTES



© 1996 ESPN Enterprises, Inc. All Rights Reserved. Distributed by Paramount Home Video. The Paramount Logo is a registered trademark of Paramount Pictures. All Rights Reserved. Available in Canada through CFP Video, Inc.

EDDIE MURPHY'S

AMERICA'S #1 COMEDY HIT WEIGHS IN AT

EDDIE MURPHY DELIVERS HIS WEIGHT IN GOLD!

RETURN ON INVESTMENT*	
THE GOLDEN CHILD	328.9%
COMING TO AMERICA	328.3%
BOOMERANG	324.4%
BEVERLY HILLS COP 2	320%

FROM THE MAKERS OF KING-SIZED HITS!

Produced by **Brian Grazer** and **Imagine Entertainment** (*Apollo 13*, *Kindergarten Cop*). Directed by **Tom Shadyac** (*Ace Ventura*, *Pet Detective*).



STANDEE

72" H X 31" W X 18" D
SHIPPER: 29" L X 23 1/8" W X 2" H
WEIGHT: 6 3/4 LBS.



48-UNIT FLOOR MERCHANDISER

INCLUDES ONE HEADER CARD
76" H X 34" W X 18" D
SHIPPER: 35 3/8" L X 18" W X 11" H
WEIGHT W/VIDEOS: 42 3/4 LBS.
WEIGHT W/O VIDEOS: 9 3/4 LBS.
SEL. #83093

ALSO AVAILABLE:

24-UNIT FLOOR MERCHANDISER

SEL. #83092

12-UNIT COUNTER MERCHANDISER

SEL. #83091

48-UNIT PAPER SLEEVE TRAY

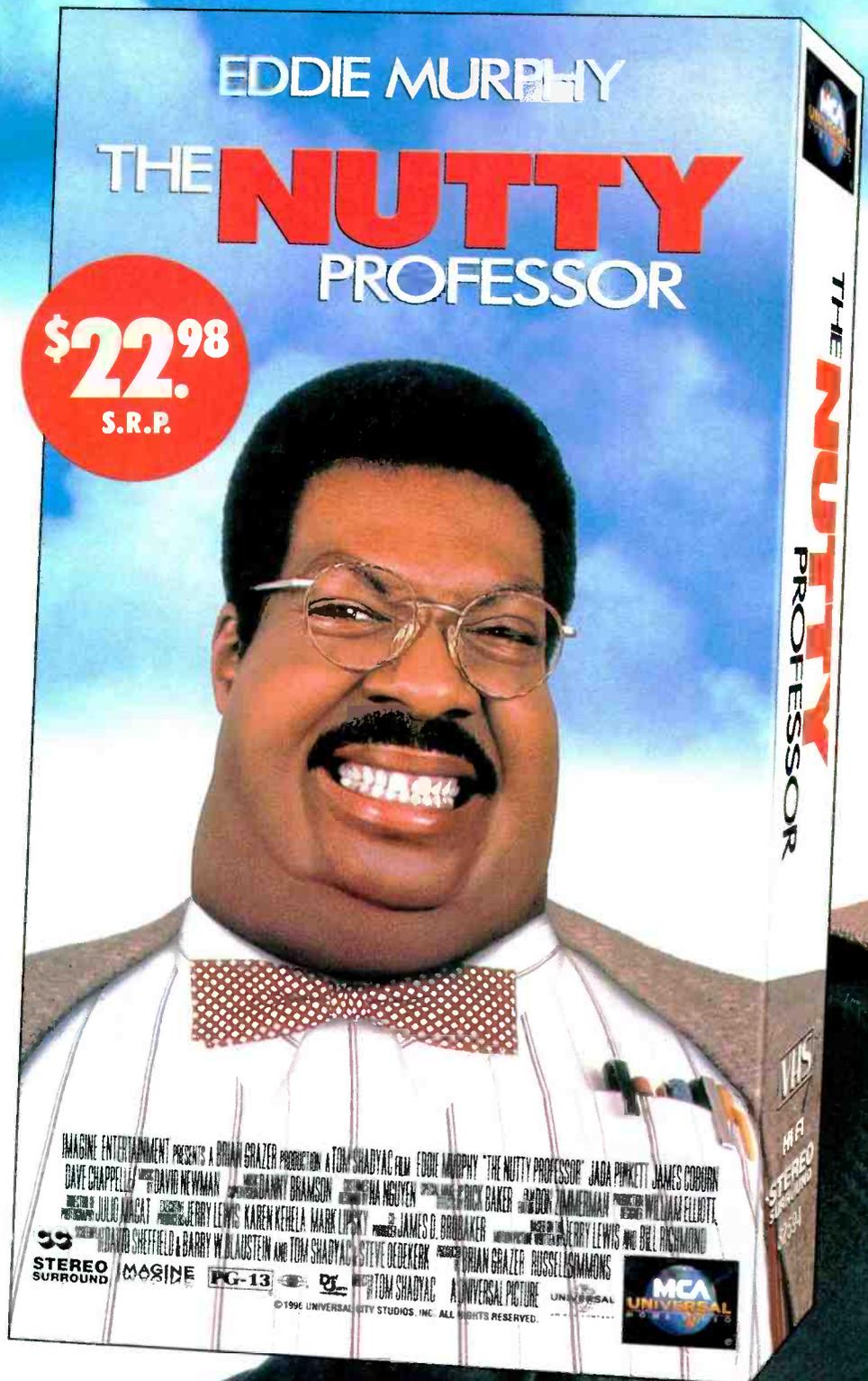
SEL. #83094

SHELF TALKER • ONE SHEET

BANNER

(available on a limited basis)

ALL DIMENSIONS ARE APPROXIMATE AND SUBJECT TO CHANGE WITHOUT NOTICE.



PG-13

Color/1 Hour 36 Mins. Videocassette #82594 (\$22.98 s.r.p.)
LTBX, Laserdisc #43033 (\$34.98 s.r.p.)
Spanish-Subtitled Videocassette #82992 (\$22.98 s.r.p.)

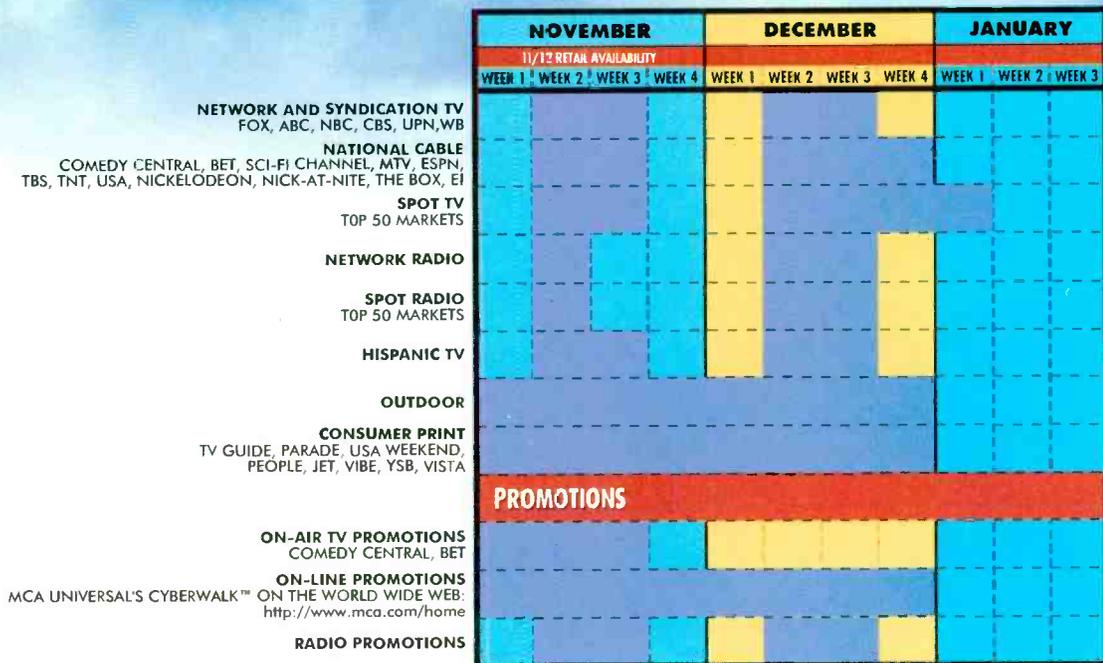
© 1996 Universal City Studios, Inc. All Rights Reserved.
† Source: Alexander & Associates.
Advertising and promotional details subject to change without notice.
* Projected Domestic Box-Office Gross.

IMAGINE
WORKS

BIGGER THAN EVER!

OVER \$125,000,000* AT THE BOX OFFICE.

MASSIVE MEDIA BLITZ WILL GENERATE OVER THREE BILLION CONSUMER IMPRESSIONS!



PUMPED-UP HOLIDAY AD CAMPAIGN!

Extensive, multi-million-dollar national consumer ad campaign includes Network, Syndication, Cable and Spot TV (top 50 markets), Print, Outdoor, Radio and On-Line promotions.



REACH & FREQUENCY! 97% of Adults 18-49, 10.5 times; 97% of Women 25-49 ("Moms"), 17.5 times; 94% of Kids 6-11, 9.1 times; 95% of Teens 12-17, 10.1 times and 97% of Women 55+ ("Grandmothers"), 17.6 times.

NO PAY-PER-VIEW PRIOR TO JANUARY 10, 1997

M.A.P. PROGRAM

**STREET DATE VIOLATIONS
HOTLINE: 1-800-921-1212**

**"KLUMPING" YOUR WAY
NOVEMBER 12, 1996!**



**"Spectacularly funny!
Two thumbs up."**

--Gene Siskel, SISKEL & EBERT

"A triumph."

--David Denby, NEW YORK MAGAZINE



© 1996 MCA Home Video, Inc. All Rights Reserved.

Hollywood Comes To L.A.; WarnerVision Gets In Shape

ALMOST THERE: Wilsonville, Ore.-based Hollywood Entertainment has more than 400 stores in 40 states, but the company still doesn't have a store in the city that inspired the chain's name.

However, when its 6,500-square-foot store opened Aug. 29 at the corner of Santa Monica Boulevard and Western Avenue in L.A., it came close. Ravaged by the 1992 riots, the corner has been rebuilt to service the heavily Hispanic neighborhood. The area isn't prime L.A. real estate, but it's a busy intersection and void of competition from other major retailers.

"Ideally, this wouldn't have been our first choice," says Hollywood executive VP of

marketing and product **Jim George**, "but finding good real estate in Los Angeles is difficult."

The chain has several locations in neighboring Southern California cities, but like other major chains, it discovered that finding a vacant space in Los Angeles isn't easy. Just ask Blockbuster, which opened thousands of stores before it was able to find and open a West Hollywood, Calif., outlet on Sunset Boulevard in 1991.

Hollywood's L.A. store is one of 40 the retailer plans to open by the end of September. By Halloween, George says, the chain will open its 500th store.

The stores will be built from scratch, as opposed to conversions. In fact, George says, Hollywood stopped acquiring stores last August, after gobbling up a string of regional chains in the early '90s. The last chain to join Hollywood was the 40-store Michigan-based Video Watch.

"Anyone in the industry knows it's better to start from scratch," says George. "By building it yourself, you don't have to worry about closing an existing store, converting it, and hoping the customers come back."

George says the chain's 500th store will most likely open in California, but the company also has expansion plans for Texas.

The chain has begun decentralizing its operations from its Oregon head office and recently opened zone offices in Chicago and Atlanta. Another is scheduled to open in Dallas before the end of the year.

"We're really not targeting any particular state or area for expansion," says George. "The way to make more money is to open more stores, and we're in a rush to open as many as we can in time for this fourth quarter."

WARNER'S NEW VISION: After lingering in limbo since the beginning of the year, WarnerVision will try to get back on track this fall.

The label is now handled by Warner Home Video, following a reorganization earlier this year that shifted distribution from sister company WEA. (WEA is now out of the video-distribution business.)

The new WarnerVision will turn to well-established, retail-friendly exercise maven **Kathy Smith** to jump-start the label.

Smith will start production on two sweat cassettes this month; they should be in stores by November. The 40-minute videos will feature a new Smith workout program called "Functional Fitness."

One of the videos will focus on firming the lower body; the other will be a fat-burning workout. Retail price is

\$14.98 each.

HOLIDAY SEASONS: Budget supplier Unipix Consumer Products will introduce the Chucklewood Critters Holiday Video Series Oct. 21. The series features nine titles priced at \$9.98 each.

The videos will feature the Buttons and Rusty characters celebrating Halloween, Thanksgiving, Christmas, Valentine's Day, Easter, and Mother's Day. Other themes include back-to-school and the beginning of spring.

The videos will be packaged in clamshell sleeves, and a gift set is available for \$89.92.

Prior to debuting the holiday line, Unipix will release "Houdini," a 61-minute documentary on the life and death of the renowned escape artist, Oct. 15.

The video is timed to coincide with the 70th anniversary of Houdini's death, which occurred on Halloween in 1926. Retail price is \$19.98.

"Houdini" biographer **Kenneth Silverman** is featured on the video. His book "Houdini: The Career Of Ehrich Weiss" is due in stores in October.

A&E Home Video is also getting into the act, with the release of "Biography: Houdini."

Available now, the video is priced at \$19.95 and features interviews with Houdini's family and illusionists **Penn and Teller** and **Harry Blackstone Jr.**

FREE 'BRAVEHEART': Wherehouse Entertainment is asking consumers to trade in their used CDs for a free copy of "Braveheart."

Consumers get the free video by turning in five used CDs. The chain has conducted several promotions to boost its used-CD business, but this is the first to incorporate a video title.

A full-page ad in the Aug. 25 Los Angeles Times touted the offer, which is available while supplies last.



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	3	ALADDIN AND THE KING OF THIEVES	Walt Disney Home Video Buena Vista Home Video 4609	Animated	1996	NR	24.99
2	2	6	COPS: TOO HOT FOR TV!	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
3	5	17	NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment 6398	Woody Harrelson Juliette Lewis	1994	R	29.99
4	3	13	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
5	4	10	GHOST IN THE SHELL	Manga Entertainment PolyGram Video 8006355293	Animated	1996	NR	19.95
6	6	4	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	8	13	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
8	7	13	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
9	12	3	A TRIBUTE TO STEVIE RAY VAUGHAN	Epic Music Video Sony Music Video 50144	Various Artists	1996	NR	19.95
10	9	16	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
11	10	24	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
12	11	26	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
13	16	19	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
14	15	15	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
15	NEW ▶		PLAYBOY: WET & WILD-BOTTOMS UP	Playboy Home Video Uni Dist. Corp. PBV0794	Various Artists	1996	NR	19.98
16	21	3	UNDER SEIGE 2: DARK VICTORY	Warner Home Video 13665	Steven Seagal	1995	R	19.98
17	17	11	PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
18	13	6	PLAYBOY'S HARD BODIES	Playboy Home Video Uni Dist. Corp. PBV0793	Various Artists	1996	NR	19.98
19	NEW ▶		BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
20	14	15	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
21	22	4	CLERKS	Miramax Home Entertainment Buena Vista Home Video 3678	Brian O'Halloran Jeff Anderson	1994	R	19.99
22	RE-ENTRY		THE ABYSS	FoxVideo 1561	Ed Harris Mary Mastrantonio	1989	PG-13	19.98
23	34	5	HOW THE WEST WAS FUN	Warner Home Video 13925	Mary-Kate & Ashley Olsen	1995	NR	14.95
24	35	3	DANGEROUS MINDS	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer	1995	R	19.99
25	20	17	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
26	RE-ENTRY		SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
27	18	6	DESPERADO	Columbia TriStar Home Video 11653	Antonio Banderas	1995	R	19.95
28	38	62	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
29	27	11	SABRINA	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95
30	19	7	MR. BEAN: TERRIBLE TALES	PolyGram Video 80060367733	Rowan Atkinson	1996	NR	19.95
31	28	16	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
32	NEW ▶		ALL DOGS GO TO HEAVEN 2	MGM/UA Home Video Warner Home Video 505541	Animated	1996	G	22.98
33	31	3	OINGO BOINGO: FAREWELL	A&M Video PolyGram Video 9639	Oingo Boingo	1996	NR	19.95
34	23	9	MR. BEAN: PERILOUS PURSUITS	PolyGram Video 80060367773	Rowan Atkinson	1996	NR	19.95
35	29	7	WATERWORLD ◊	MCA/Universal Home Video Uni Dist. Corp. 82680	Kevin Costner Dennis Hopper	1995	PG-13	19.98
36	RE-ENTRY		TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
37	40	2	MORRISSEY: INTRODUCING MORRISSEY	Warner Reprise Video 3-38418	Morrissey	1996	NR	19.98
38	25	9	DISNEY'S SING ALONG SONGS: TOPSY TURVY	Walt Disney Home Video Buena Vista Home Video 600703	Animated	1996	NR	12.99
39	26	27	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
40	24	12	CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	19.99

● 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.

'Gulliver's Travels' Video Campaign Is Of Brobdingnagian Proportions

NEW YORK—Hallmark Home Entertainment has taken a giant step with the release of "Gulliver's Travels" directly to sell-through, at \$24.98 suggested list. Previously, its titles debuted at a rental price, still the route for most home video releases.

A division of Hallmark Entertainment, the supplier shipped an estimated 750,000 copies of the three-hour "Gulliver's Travels," which drew a huge television audience in February and 10 Emmy nominations. Sell-through "is definitely a growing segment of the marketplace for us," says senior VP Glenn Ross. "So many of our titles are suited for the whole family."

Several years ago, Hallmark might have had difficulty moving as many double cassettes, in the face of retail resistance to programs longer than two hours. But Hollywood has churned out a string of long movies, so running time is no longer as much of a concern.

More important, Hallmark promi-



Hallmark's Gulliver, played by Ted Danson, ponders his future.

ses that there will be no rebroadcast of "Gulliver's Travels" for at least a year. "We're telling our customers that it's available in no other medium," Ross says. Schools and libraries have been targeted, as well as a wider range of retail outlets, including supermarkets, than Hall-

mark usually reaches.

Hallmark's ad campaign, which includes a full page in USA Today's weekend edition, is worthy of the \$20 million production, he believes. "We really felt that a title like this had real sell-through potential, with the proper media behind it."

The company plans two or three titles of this magnitude per year, starting in 1997. Television will get them first. "We've talked about theatrical," Ross notes, "but there's no real move in that direction yet."

Independent producer Samuel Goldwyn, recently purchased by Metromedia, will continue to supply rental features "for a long time to come," he says. The Goldwyn release "Angels And Insects" on Hallmark's Evergreen label delivered a respectable 26,000 units.

Ross says that "Napoleon," a Goldwyn movie about a dog of the same name, could be a candidate for sell-through sometime next year.

SETH GOLDSTEIN

PACKAGED GOOD TIE-INS BOOST VIDEOS

(Continued from page 75)

Fair Lady" and "E.T.—The Extra-Terrestrial," also have cross-promotional partners.

Very few titles sell more than 1 million units when they are repriced for sale, but packaged-goods companies are more concerned with demographics than with potential unit sales.

"The Excel razor is a new product for us," says Gillette spokesman Eric Kraus. "The sales volume of the video is important, but 1 million videos is not a bad sampling for a rebate."

Kraus says the company was interested in "GoldenEye" because the James Bond character could "very well be 'the Gillette Man.'"

"It's a good way to reach male buyers and provide our consumers with a value-added offer," Kraus says.

A first-time video partner, Gillette "will take a good hard look at doing more of these deals in the future,"

Kraus says.

In one of the more unusual tie-in promotions, MCA's "How To Make An American Quilt" features a \$5 rebate with the purchase of the title plus the book "Pieces Of An American Quilt" from C&T Publishing. The publisher will sticker 20,000 copies of the book to alert consumers to the rebate offer.

In addition, the Patchwork Place Publishers will cross-promote the title with the CD-ROM "The Joy Of Quilting."

"Even with the video tie-in, the interest in quilting probably won't increase," says MCA VP of marketing Craig Relyea, "but the age range of the movie is broad enough, and quilting is an underlying theme of the movie, so the promotion makes sense for everyone."

In addition to pitching more catalog titles for cross-promotions, Relyea says, MCA is looking to

broaden tie-in campaigns across several titles. Similar to LIVE's multi-title deal with Glade, MCA has lined up Lifetouch Portrait Studios and Kitchen Sink Press to promote the Wee Sing series, "The Little Engine That Could," and the animated Casper series.

When consumers purchase one of the videos, they receive a discount on a photo portrait and the opportunity to purchase a "Kitchen Sink Press" toy chest for a discounted price.

Whether it's a huge event title or a Bananas in Pajamas title, corporations want to cash in on video's wide reach to consumers.

"We're interested in video because the sell-through market is a growing business that has established itself in many different retail outlets," says Pillsbury director of group promotions Diane Slayton. "We'd be fools not to look at it."

ESPN TAKES SWING AT BROOKLYN DODGERS

(Continued from page 74)

up in [the Dodger] life, so a lot of the athletes' families welcomed Mark into their attics and their homes, and he procured a lot of original color photos and home movies they took when it was happening."

The cassettes will be available via direct response during the broadcasts and through national sports magazines, radio promotions, and all manner of retail outlets as of Oct. 1, when the season approaches the playoffs and the World Series. Each cassette has a suggested retail price of \$19.95; the five-tape gift box is priced at \$89.95.

"These videos are a great gift for all baseball fans and anyone who followed the Dodgers," says Peisinger. "The gift sets should do especially well in the upcoming holiday season."

"The Dodgers have a national fan base," says Kriegsmann. "And [the



Brooklyn Dodger greets Jackie Robinson, left, and Pee Wee Reese are featured in a new ESPN video series, produced and directed by Reese's son Mark.

videos] will appeal to anyone who followed baseball from its inception.

These videos are like Mom and Dad's family pictures."

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	4	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 501144	Various Artists	LF	19.95
2	3	13	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
3	2	5	WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
4	4	140	OUR FIRST VIDEO ▲ DualStar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
5	18	22	REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF	21.95
6	5	44	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
7	8	49	THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	9.95
8	7	29	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
9	6	63	VIDEO GREATEST HITS-HISTORY ▲ ² Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
10	12	5	R.I.O.T. PART 2 Sparrow Video Chordant Dist. Group 43196	Carman	LF	19.98
11	9	64	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
12	13	130	LIVE AT THE ACROPOLIS ▲ ⁵ Private Music BMG Video 82163	Yanni	LF	19.98
13	14	27	R.I.O.T. Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
14	11	22	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
15	10	97	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
16	15	25	UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
17	19	81	THE COMPLETE BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
18	16	41	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
19	23	93	HELL FREEZES OVER ▲ ² Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
20	RE-ENTRY		LIVE IN AUSTRALIA J2 Communications 06699	Elton John	LF	29.95
21	17	37	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
22	20	140	LIVE SHIT: BINGE & PURGE ▲ ¹⁰ Elektra Entertainment 5194	Metallica	LF	89.98
23	24	87	X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.95
24	26	5	COCKTAILS Jive/Zomba Video BMG Video 41559	Too Short	LF	19.98
25	30	114	LIVE AT THE EL MOCAMBO ▲ Epic Music Video Sony Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98
26	25	2	ROCKIN' DOWN THE HIGHWAY: THE WILDLIFE CONCERT Sony Music Video 50143	The Doochie Brothers	LF	19.98
27	22	4	I WANT MY MTV MTV Music Television Sony Music Video 49687	Various Artists	LF	12.98
28	21	96	BARBRA-THE CONCERT ▲ ² Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
29	29	37	LITTLE EARTHQUAKE ● WarnerVision Entertainment 50335-3	Tori Amos	LF	16.98
30	31	11	LIVE IN CENTRAL PARK 6 West Home Video BMG Video 15734	Annie Lennox	LF	19.98
31	36	94	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
32	37	38	VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF	19.95
33	33	26	REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98
34	27	48	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
35	RE-ENTRY		VULGAR VIDEO ● WarnerVision Entertainment 50345-3	Pantera	LF	16.98
36	39	5	FAREWELL A&M Video PolyGram Video 9639	Oingo Boingo	LF	19.95
37	38	65	THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95
38	RE-ENTRY		VOODOO LOUNGE ● PolyGram Video 8006374833	Rolling Stones	LF	19.95
39	35	53	KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95
40	28	43	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

Update

LIFELINES

BIRTHS

Boy, Justin Anthony Charles, to **Kelly McCoy**, July 19 in New York. Mother is the associate director of video promotion for Jive Records.

Girl, Jewel Payne, to **Stephen Percy** and **Melissa Reigel**, July 25 in Beverly Hills, Calif. Father is the front man for the group Ratt.

Girl, Fiona Sutcliffe, to **David Bett** and **Kate Bernhard**, July 29 in Port Washington, N.Y. Father is the art director for Relativity Recordings.

Twins, Hunter and Heather, to **Steve** and **Patti Bassett**, July 30 in Sugarland, Texas. Father is head of production at Bill Young Productions.

Boy, Arthur Lee, to **Kirk** and **Vianne Wentzell**, Aug. 5 in Camarillo, Calif. Father is manager of finance for Fox Music.

Boy, Charles Stewart, to **Rob** and **Kim Cavallo**, Aug. 10 in Los Angeles. Father is senior VP of A&R and staff producer for Reprise Records.

Boy, Jeffrey Archer, to **Stephanie** and **Fred McKendree**, Aug. 13 in Atlanta. Mother is a singles sales manager for UNI Distribution. Father is regional sales manager for Priority Records.

Boy, Luke Joseph, to **Daphne** and **Robert Dorfmann**, Aug. 19 in Burbank, Calif. Mother is A&R assistant manager, domestic releases, for Warner Special Products.

Twins, Harrison James and Avery Elizabeth, to **Pat** and **Marcelle Quigley**, Aug. 22 in New York. Father is senior VP of marketing for EMI-Capitol Music Group North America.

Girl, Madison Caroline, to **John Michael** and **Crystal Montgomery**, Aug. 27 in Lexington, Ky. Father is a recording artist with Atlantic Records Nashville.



Now That We Found Unity. Recording artist and Uptown Records president Heavy D recently stopped by the office of Operation Unity to show his support for the organization, which promotes intercultural and racial harmony. Heavy D talked with African-American and Latino Los Angeles-area high school students about their experiences at a kibbutz in Israel. Following the trip, students are encouraged to share their insights through speaking engagements and writing magazine and newspaper articles. The kibbutz program, now in its second year, was co-sponsored by Operation Unity and the Jewish Community Relations Committee of Los Angeles. Pictured in the back row, from left, are student Merlin Clophia; Heavy D; and student Nyasha Favorite. In the front row are students Enrique Carmona, Giovanni Valencia, Erika Menendez, Sonia Cervantes, and Alisha Talamantes; and Cookie Lommel, founder and executive director of Operation Unity.

NEW COMPANIES

Gray & Co. is an entertainment and corporate law firm formed by Isohel Gray and Rudi Kidd to serve members of the music industry. Contact: Ducie House, 37 Ducie St., Piccadilly, Manchester M1 2JW, England; phone 161-237-3360; fax 161-237-9459; and E-mail grayco@music-network.com.

Philadelphia-based band Deadlyne is the label's first signing. Contact: P.O. Box 1659, Hockessin, Del. 19707; phone/fax 302-633-0147; E-mail FBNrec@aol.com.

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. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Sheraton, 212-536-5002.

Sept. 9, **Fifth Annual Bobby Hatfield Charity Golf Classic**, to benefit the Southern California Lupus Foundation. Los Coyotes Country Club, Buena Park, Calif. 714-833-2121.

Sept. 10, **21st Songwriter Showcase**, pre-

sented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. 212-957-9230.

Sept. 10, **The Grammy: From Entry To Acceptance Speech**, presented by NARAS Los Angeles chapter, A&M soundstage, Hollywood, Calif. 310-392-3777.

Sept. 11, **The LAWIM Music Resources Marketplace**, presented by Los Angeles Women in Music, Olympic Collection Banquet and Conference Center, Los Angeles. 213-243-6440.

Sept. 11, **Hollywood Meets DRTV: The Direct Response Television Conference For Entertainment Marketers**, presented by InFinnity Direct and Williams Television Time,

Universal Sheraton, Santa Ana, Calif. 800-331-5706.

Sept. 11, **Not-For-Profit Incorporation And Tax Exemption Seminar**, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Sept. 12, **Independent Song Pluggers (Does It Work? Can They Help You?)**, Assn. of Independent Music Publishers, Ma Maison, Beverly Hills, Calif. 818-842-6257.

Sept. 12, **Third Annual Juvenile Diabetes Foundation Music Industry Dinner**, honoring Keith Clinkscales and Lydia Cole, Sheraton New York Hotel and Towers. 212-222-9400.

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. 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**, New Yorker Hotel. 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 And 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 And 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, Los Angeles. 202-775-4970.

Oct. 10-14, **How Can I Be Down? Fourth Annual Hip-Hop New Jack Power Summit**, Shore Club Hotel, Miami. 212-977-6772.

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. 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. 6-8, **Billboard Music Video Conference**, Crowne Plaza, San Francisco. 212-536-5002.

Nov. 8, **12th Annual Technical Excellence And 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.

GOOD WORKS

GETTING THE GREEN LIGHT: Blockbuster Entertainment Group is converting about 1,500 of its video and music stores in the U.S. to the Environmental Protection Agency's "Green Lights" program, which is designed to reduce energy consumption through the use of efficient lighting. The company says the move will mean a savings of about 15% for each store's utility bills. The "Green Lights" program has been incorporated in new Blockbuster stores since March 1993. The move, according to **Scott Barrett**, president of domestic retail operations, is in keeping with the company's policy to recycle and to purchase recycled products. Contact: **Wally Knief** at 954-832-3250.

SCHOLARSHIPS: The Berklee College of Music has awarded four-year scholarships to three Boston high school students: **Vernon Messam**, **Gisela Johnson**, and **Brent Irvine**. The three attended the school's summer program via the Summer Youth Scholarship for Talent and Excellence in Music. They will begin full-time study at Berklee this month. The scholarships were awarded through Berklee City Music, a

community-service program that offers music education at no charge to Boston high school students. Contact: **Allen Bush** at 617-266-1400, extension 567.

CONCERT AIDS FOUNDATION: The America-Israel Cultural Foundation (AICF) will be the beneficiary of a concert at New York's Carnegie Hall Sept. 30 by the **Philadelphia Orchestra** conducted by **Wolfgang Swallisch**. AICF sponsors young Israeli musicians, dancers, actors, architects, filmmakers, and visual artists. Among its alumni are musicians **Itzhak Perlman**, **Pincas Zuckerman**, and **Yefim Bronfman**. Contact: AICF at 212-557-1600.

DINNER/DANCE 'FOR LIFE': The fourth annual Celebration of Life Dinner/Dance to benefit the Mount Sinai Breast Cancer Resource Program, sponsored by the Mount Sinai Medical Center and the Celebration of Life Benefit Committee, will be held Oct. 7 at Tavern on the Green in New York. Co-chairs are **Susan Blond** and **Beth Rudin DeWoody**. Patron tickets are \$500. Contact: **Jennifer Fiorentino** at 212-241-6288.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► THE JERKY BOYS

The Jerky Boys 3
 PRODUCER: none listed
 Mercury 314 532 892
 Platinum phone pranksters switch to new label and augment their trademark routines by placing classified ads and tormenting unsuspecting callers. Like they did on their previous releases, Jerky Boys Johnny Brennan and Kamal mix hilarity and vulgarity in equal measures, assuming their now familiar guises of the brash Frank Rizzo, the confused Sol Rosenberg, the impassioned Tarbash, and the annoying Kissel, plus such new characters as Rosine and Big Ole' Bad Ass Bob the Cattle Rustler. Album's impressive debut on The Billboard 200 signals continued interest for a brand of humor that this group pioneered and continues to perform better than any of its many imitators.

★ HOODOO GURUS

Blue Cave
 PRODUCERS: Charles Fisher, the Hoodoo Gurus
 Mushroom/Zoo/BMG 72445-11123
 The Hoodoo Gurus have been churning out quality power pop for years to less than their fair share of adulation. "Blue Cave" deserves to change that, as it features the band's finest work in many moons. "Big Deal" and "Down On Me" rock with panache, while the shadowy "Night Must Fall" is positively moving. Smart and exuberant, "Blue Cave" speaks to the times better than the work of most young acts. Modern rock radio should pay heed.

ANN HAMPTON CALLAWAY

To Ella With Love
 PRODUCER: Warren Schatz
 After 2006
 Recorded before Ella Fitzgerald's death in July, the CD now serves as a graceful, swinging testament to the great singer. The 14 songs, all gems from the evergreen repertoire that Ella recorded through the years, are performed with Ann Hampton Callaway's classy touch, although she occasionally makes a brief vocal phrasing to salute the late legend. The band tracks were recorded in Estonia, with Callaway's tracks recorded in New York, with solo help from jazz musicians Wynton Marsalis, Cyrus Chestnut, Christian McBride, and Lewis Nash. Contact: 212-977-7800.

COUNTRY

► TRAVIS TRITT

The Restless Kind
 PRODUCERS: Don Was, Travis Tritt
 Warner Bros. 46304
 Travis Tritt's first studio album in two years is in many ways a radical departure for him. It's the first time he's recorded without producer Gregg Brown, and he veers away from his harder rock-edged country to a kind of trad-modern synthesis. He is now co-producing along with Don Was, who himself is adopting a trad-modern country synthesis. One surprise is that Tritt

SPOTLIGHT



HIGH NOON

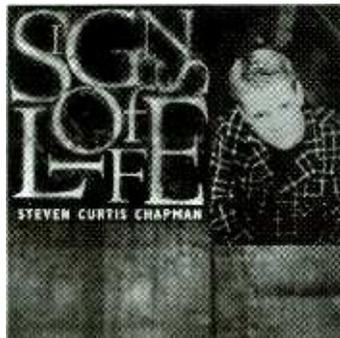
Stranger Things
 PRODUCERS: Pete Hakonen & Janne Haavisto
 Watermelon 1057
 Unabashedly re-creating the rockabilly trio sound of Elvis Presley's Sun Records sides—with virtuoso chops and newly written, often brilliant tunes—Austin, Texas, act High Noon is a throwback to old times in the spirit of such other new traditionalists as Nashville's BR-549. Featuring Shaun Young on vocals and acoustic guitar, Sean Mencher on electric guitar and vocals, and Kevin Smith on stand-up bass (replating the percussive slap of Elvis bassist Bill Black), High Noon—which has toured successfully in Europe and Japan—deserves credit as a heartfelt purveyor of a musical tradition that spawned modern rock, country, and R&B.

plays upfront and effective acoustic guitar on most of the cuts. Thankfully, nothing can totally soften Tritt's rough edges, but he's a tad more polished here on a good mix of ballads and kick-ass country and duets with Lari White and Marty Stuart.

► DEANA CARTER

Did I Shave My Legs For This?
 PRODUCERS: Chris Farren, Jimmy Bowen, John Guess
 Capitol Nashville 37514
 It only took her a few years, but Deana Carter has come up with one of country's more impressive debut albums of

SPOTLIGHT



STEVEN CURTIS CHAPMAN

Signs Of Life
 PRODUCERS: Brown Bannister, Steven Curtis Chapman
 Sparrow 1554
 After winning multiple Grammy and Dove awards, it would be easy for Chapman to mine familiar musical ground. Instead, he forges ahead into new territory, delivering a fresh album with an edginess that borders on alternative rock without abandoning his acoustic-pop roots. The writing prowess that earned him multiple awards is evident on the poignant "What Would I Say"—written about the grandfather he never met—and the lyrical romance of "Celebrate You," written for his wife. Other highlights include tour de force "Lord Of The Dance" and the anthemic title track. Album illustrates why Chapman is such a powerful communicator and striking musical presence.

recent years. She was caught in the undertow of the Capitol-to-Liberty-to-Capitol change, which is why former Liberty chief Jimmy Bowen produced some of this album long ago. Carter is an original with a warm, resonant voice (which serves her well with the current single, "Strawberry Wine," which is defying the industry wisdom that you don't lead an album, especially a debut album, with a ballad). The title song, which she co-wrote, reveals a sense of humor that's been sorely missed in country music of late. Good song choice, good songwriter, great voice, great sensibility.

SPOTLIGHT



ORIGINAL BROADWAY CAST RECORDING

Rent By Jonathan Larson
 PRODUCER: Arif Mardin
 DreamWorks 50003
 The rock opera that took Broadway by storm and garnered heaps of awards yields a cast album that faithfully captures the spirit of the stage production and offers fans added value via a bonus version of one of its pivotal tunes, "Seasons Of Love," featuring Stevie Wonder on vocals and harmonica. More than a well-executed cast recording, the album is also a showcase for Adam Pascal, Anthony Rapp, Daphne Rubin-Vega, and the rest of the talented "Rent" cast—many of whom are destined for continued success in musical theater. Album's top 20 debut on The Billboard 200 suggests strong interest in the show well beyond its home base of New York.

JAZZ

★ JOHN SCOTFIELD

Quiet
 PRODUCERS: John Scofield, Steve Swallow
 Verve 314 533 185
 This delightful label debut for Scofield, who has scored critically and on the charts in recent years with his electric guitar albums for Blue Note, is a gentle stunner. It's Scofield on nylon-string guitar, set against a wash of Gil Evans-like low brass and reeds, including bass clarinet, French horns, and tuba (composed and arranged by the guitarist). The rhythm section of co-producer/bassist Steve Swallow and drummer Bill Stewart is perfect, as are the guest solos by tenorman and fellow Miles Davis alumna Wayne Shorter on three cuts. Album opener "After The Fact," accenting the texture of long-note brass and reed lines against the busier plucked guitar, should catch the ears of jazz programmers and fans alike.

TOMMY SMITH

Beasts Of Scotland
 PRODUCER: Tommy Smith
 Honest/Linn 5054
 Scottish jazzman Tommy Smith is a saxophonist and composer who leads this bright, '60s-styled traditional jazz sextet date with nary a bagpipe in sight. A sort of concept album inspired by the poetry of Scottish bard Edwin Morgan, each instrumental track corresponds with Morgan's depictions of indigenous Scottish fauna. Smith, whose sax tone can recall Wayne Shorter, arranges these longish pieces to metamorphose into multiple sections. ("Spider," for example, starts as an oddball march and progresses into a fine uptempo swing

VITAL REISSUES®

JACK WILSON

Something Personal
 REISSUE PRODUCER: Michael Cuscuna
 Blue Note 52436
 Southern Californian pianist Jack Wilson worked as an accompanist for Dinah Washington and other singers before forming a quartet with vibraphonist Roy Ayers in the '60s. This progressive-leaning 1966 label debut, marked by Wilson's bluesy riffing and Ayers' ringing runs, includes versions of blues numbers by modern masters Ornette Coleman ("The Sphinx") and John Coltrane ("One And Four"). Yet the album's most unusual tracks were penned by Wilson himself. His exotic rhapsody "Harbor Freeway 5 P.M." is enchanted by the tonal glow of Ayers' vibes, and "Most Unsouful Woman" adopts a languid, Yusuf Lateef-styled Middle Eastern blues aura that grows still more otherworldly under the

funky spell of bassist Ray Brown's pizzicato cello licks.

GRETA KELLER

These Foolish Things
 PRODUCER: Peter Dempsey
 ASV/Living Era 5193
 Vienna-born Greta Keller, who spent many years in the U.S., was a standout cabaret artist in her time. She had the smoky vocal quality of Marlene Dietrich, but a stronger singing voice that was utterly at home with the English language. These sessions, 25 in all, were recorded between 1931 and 1938, mostly in London, with other dates in Berlin, Paris, New York, and Amsterdam. The selections include ripe standards plus four songs sung in her native German. While Keller's voice is never lost, there is more surface noise than the average for ASV/Living Era recordings from this era. Nostalgia with a capital "N."

thing.) Other highlights include the syncopated fanfare of "Golden Eagle," the graceful, high-flying theme of "Midge," the dark, moody passages of "Conger Eel," and the obscure, intriguing melodies of "Red Deer."

WORLD MUSIC

WASIS DIOP

No Sant
 PRODUCERS: Yasuaki Shimizu, Wasis Diop
 Triloka 1082
 Senegal-born, Paris-based singer/songwriter Wasis Diop's second release is a readily airplayable world music album with strong American pop influences. In a set marked by rich vocal harmonies, Diop's deep, soulful tones artfully bend their way through the spectral, poignant melody of "Di Na Wo," the international dance rhythms of "T.G.V." and "N.O.P.," and the elegant world pop of "La Danse Des Maures" and "Dem Ba Ma" (the latter of which was written by North African world siren Amina Anrabi). Also includes two tracks co-written and sung with Lena Flagbe: "African Dream" and the smooth, Caribbean-influenced Afro-folk title cut.

LATIN

► JERRY RIVERA

Fresco
 PRODUCER: Sergio George, Cuto Soto
 Sony 82017
 One of the few veteran salsa acts that still can make big charis moves, this singer with the-boy-next-door cute looks returns with a fan-pleasing package that intertwines Sergio George's flairish backdrops with Cuto Soto's more traditional arrangements. Though still limited in range and depth, earnest Puerto Rican singer sounds more emotive than ever on such entries as lead-off hit single "Loco De Amor," "Linda Fantasia," and "Si, Soy Un Muchacho Malo."

THE ROYAL JESTERS

Tribute
 PRODUCTION: Henry Hernández
 Ariola/BMG 35379
 Tejano faves from '60s and '70s reunite with a largely solid set of updated oldies that highlights the vocal trio's richly sublime harmonies and early R&B influence of "la onda Tejana." Oddly enough, the lone major disappointment of this broadly diverse album—which runs the gamut from soulful, bilingual balladry ("Angelita") to spunky, accordion-fueled rancheras ("Qué Casualidad")—is a wane cover of group's signature tune, "Yo Soy Chicano."

CONTEMPORARY CHRISTIAN

REBECCA ST. JAMES

God
 PRODUCER: Tedd T.
 ForeFront 5141
 Artistic growth can be a difficult process, especially in the case of a teenager developing her musical personality. On her debut, Rebecca St. James' infectious pop style invited comparisons to Amy Grant. On her new project, she's undergone a jarring musical growth spurt. Visually as well as musically, she's gone from resembling Grant to affecting Alanis Morissette with angst-ridden vocals and alternative rock-inspired melodies. The approach works on the passionate title single but is less effective on other cuts and may be too big a leap for existing fans.

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 (🎧): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

▶ ELTON JOHN *You Can Make History (Young Again)* (3:50)

PRODUCER: Chris Thomas
WRITERS: E. John, B. Taupin
PUBLISHER: not listed
MCA 3765 (c/o Uni) (cassette single)
One of two new cuts on the forthcoming set of classic John love songs. As the legendary tunesmith's more recent material goes, this is among his strongest efforts in years, with its softly shuffling rhythms, caressing strings, and cozy words. Longtime fans may occasionally wince at its sugary content, but this ultimately appealing and memorable single is perfectly suited to the current top 40 and AC radio climate. In fact, this bit of "history" will wash over both formats like a cool, refreshing breeze. Proof that context is everything.

▶ NEW EDITION *I'm Still In Love With You* (3:48)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis
PUBLISHER: not listed
MCA 3834 (c/o Uni) (cassette single)
"Hit Me Off" may still be enjoying positive attention at radio, but MCA is rolling out this second single from the imminent "Home Again" collection. For this sweet and romantic rhythm ballad, lead vocals are handled by Ralph Tresvant, whose smooth tenor range tingles with dewey-eyed youth appeal. As the song builds to a warmly harmonious climax, memories of New Edition's salad days will likely run rampant in the minds of longtime fans. Look for this one to heat up airwaves well into the fall season.

★ WILD ORCHID *At Night I Pray* (4:15)

PRODUCERS: Bobby Sandstrom, Ron Fair
WRITERS: Wild Orchid, Sandstrom, Duran
PUBLISHERS: Wild Orchid/Sony Tunes/Bobby Sandstrom/BMG Songs, ASCAP
RCA 64582 (c/o BMG) (cassette single)
Wild Orchid makes a solid first impression with a pop-juiced R&B ballad that will click with folks who cannot get enough of Babyface-styled divas like Toni Braxton. The nice twist of this jam are the flourishes of backing vocals that boom with the power of a gospel choir. If there was ever a record by a new act for programmers to embrace, this would be it. It has loads of multiformat potential. And if the act's impending album is as good as this single, look out!

U LA LA LA *Killing Me Softly* (4:33)

PRODUCER: Mr. Fliptrip
WRITERS: N. Gimble, C. Fox
PUBLISHER: Fox-Gimble Productions, BMI
REMIXER: Mr. Fliptrip
Gruvee/Aureus 1900 (cassette single)
What's the harm of one more cover? If the Fugees' version of this classic ballad left you hankering for a more upbeat dance version, look no further. The song is sewn into a thumpin' disco/NRG beat and draped with chirpy female vocals. Good for a few novelty spins at radio. If you have the patience, dip into the 13-minute extended version. It has countless musical references to '70s-era recordings by Patrick Juvet and Giorgio Moroder. Contact: 508-477-0200.

EDDIE MONEY *Died A Thousand Times* (3:30)

PRODUCERS: Dennis Matkosky, Eddie Money
WRITERS: D. Matkosky, P. Roy
PUBLISHERS: Matkosky/Geffen/EMI-April/Pictures, ASCAP
Wolfgang 004 (cassette single)
Venerable rocker tries to ignite interest

in his overlooked album "Love And Money" with a formulaic and mildly appealing rock ballad. At a time when mainstream radio is paying more attention to hip-hop and jangly rock, this single will probably have a tough time. But Money's pleasantly familiar and seemingly ageless voice will make this a sentimental pick for some.

JOHNNY O. *Love Letters* (4:13)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Ex-it 207 (CD single)
Johnny O. deserves a lot of credit for never sitting still and resting on the laurels of his late-'80s success. He is continually working to strengthen his voice and explore musical territory that stretches beyond his freestyle roots. He steps forward with his most satisfying effort in a long time, mining a sound that combines languid Latin rhythms with old-school R&B and a dash of classic funk. He displays a nicely developed falsetto and a richer lower register that will help him get over with crossover radio programmers. Of course, there is a batch of varied remixes to hedge all possible format bets. Contact: 305-883-7881.

R & B

★ TOUCH OF FAITH *Tell Me Are You With This?* (no timing listed)

PRODUCERS: Mike-E, Jeremy White, Tiff Ann Dann, Dan Wilson
WRITERS: Mike-E, J. White, T.A. Dann, D. Wilson
PUBLISHER: not listed
BDR 002 (cassette single)
Three sisters from Milwaukee go a long way toward building a bridge between Christian music and jeep funk with this smooth and harmonious shuffler. Wisely, the lyrics focus more on the positivity of faith than any specifics that might turn some off. All the while, the act flexes vocals that should make SWV and Total sweat over a groove that will make the more hard-headed street kid nod with approval. Get with it. Contact: 615-399-9291.

BAR-KAYS *Everybody Wants That Love* (4:53)

PRODUCERS: Larry Dodson, Bryan Smith
WRITERS: T. Harris, M.M. Galloway
PUBLISHERS: Aldowa/Nelson, BMI
Curb 1261 (cassette single)
Veteran soul troupe shows that time has not diminished its charm or vocal skills. This seductive slow jam shows 'em weighing in with a performance that could give any new-generation kiddie group a run for the bucks. Added spice comes from savvy production by Larry Dodson and Bryan Smith, who inject jazzy splashes of electro-funk that are mildly reminiscent of R. Kelly and Sean "Puffy" Combs. Once you have given this winner a close listen, be sure to have some fun with a '96 remix of the classic "Soul Finger."

COUNTRY

▶ CLINT BLACK *Like The Rain* (3:30)

PRODUCERS: James Stroud, Clint Black
WRITERS: C. Black, H. Nicholias
PUBLISHER: Blackened, BMI
RCA 64602 (c/o BMG) (7-inch single)
The first single from Black's greatest-hits package is a moody offering with a driving melody and strong lyrics. Black turns in his reliably potent vocal performance, and it is easy to see why he is a staple on country radio. This single should add yet another hit to his already impressive list.

▶ TRACY BYRD *Big Love* (3:39)

PRODUCER: Tony Brown
WRITERS: M. Clark, J. Stevens
PUBLISHER: Warner/Chappell, BMI
MCA 55230 (c/o Uni) (7-inch single)
The groove-oriented introduction of this song kicks off its big-sounding production, and Byrd's voice delivers the lyric

with buoyant enthusiasm. As the first cut from his forthcoming album, this shows Byrd continuing to deliver radio-ready material that should fare well with programmers.

▶ LONESTAR *When Cowboys Didn't Dance* (3:25)

PRODUCERS: Wally Wilson, Don Cook
WRITERS: R. McDonald, T.K. Green
PUBLISHERS: Genesis, ASCAP; Pepe Morchips, BMI
BNA 64637 (7-inch single)
This is a decidedly different turn for this popular new act. The rich, almost ominous tone of the song's production serves as an appropriate canvas for this tale of campfires, cattle, and real-life cowboy drama. The effective vocals, the production, and the uniqueness of the song should work together to provide this group another notch on its radio belt. It is a gutsy musical move that would make any true maverick proud.

★ DERYL DODD *Friends Don't Drive*

Friends . . . (3:29)
PRODUCERS: Chip Young, Blake Chancey
WRITERS: D. Dodd, H. Stinson
PUBLISHERS: BMG Songs, ASCAP; Sony/ATV Songs/Tree, BMI
Columbia 78380 (c/o Sony) (7-inch single)
Country to the core, Newcomer Dodd scores with the quintessential country lyric about loss and betrayal. As he sings, "Tonight I'll be reaching for the one I love/It just ain't right to steal her heart/What were you thinkin' cause friends don't drive friends to drinkin'," the listener will likely feel as if he or she is sitting on the next bar stool, sharing his pain. Great song, great voice, great debut record.

★ THE SKY KINGS *That Just About Says It All* (3:34)

PRODUCERS: Rob Feaster, the Sky Kings
WRITERS: B. Lloyd, P. Terry
PUBLISHERS: Warner-Tamerlane/Def Heffer, BMI; Castle Street/Ears Last, ASCAP
Warner Bros. 8294 (7-inch single)
In a perfect world, this act would be hugely successful, and there is hope that could happen with this fine single. Lead vocalist John Cowan has one of the most expressive, powerful voices in any genre of music. Though he is known for his show-stopping pipes, he turns in a restrained, thoughtful performance on this well-crafted tune, penned by bandmate Bill Lloyd and Pat Terry. The lyric is one of those pieces of work that sneaks up on the listener, and when the song reaches the chorus "She used to love me, that just about says it all"—the plaintive

NEW & NOTEWORTHY

QKUMBA ZOO *The Child (Inside)* (no timing listed)

PRODUCERS: Brian O'Shey, Allan Goldswain
WRITERS: Owl, Levannah
PUBLISHERS: Little Monster/David Gresham, ASCAP
REMIXERS: the Berman Brothers, Tony Maserati, Junior Vasquez
Arista 13259 (c/o BMG) (cassette single)
The Euro-NRG sound that has propelled dance music back into pop radio prominence has been in need of a little variation and development. This intriguing new act successfully accomplishes the task without tamping too much with the genre's tried-and-true formula. Typically bright and springy beats underline a contagious melody that is executed with whooping tribal chants and quirky female vocals. A plethora of well-crafted remixes is included to allow for maximum radio impact and underground club acceptance. Hit-bound single piques interest in the act's forthcoming debut disc, "Wake Up And Dream."

honesty and finality strike a poignant chord. This is a great country song and a perfect performance that could send this new trio soaring into prominence.

DANCE

CAJMERE *Only 4 U* (no timing listed)

PRODUCER: Cajmere
WRITER: Cajmere
PUBLISHER: not listed
REMIXER: Green Velvet
Cajual 252 (12-inch single)
When you're dealing with Chicago producer/tunesmith Cajmere, you know that you're going to get house music with a twisted edge—and his latest effort proves that point. He anchors his track with the kind of soulful bass and melody that have become synonymous with the Chicago club scene. But he also pokes holes through the song with razor-sharp keyboard lines and samples that numb the brain after a while. Walter Phillips holds the arrangement together with an appropriately forceful vocal that will entice DJs at mainstream and underground club levels.

BABY FOX *Jonny Lipshake* (8:23)

PRODUCER: Baby Fox
WRITERS: Gray, Clarke, Leach
PUBLISHER: Roadblock, ASCAP
REMIXERS: Ashley Beedle, Baby Fox
ESP-Sun 1984 (12-inch single)
British clubheads have already embraced this unique and refreshing track, which can best be described as an excursion into trippy electro-dub. Fox takes his time letting his melody roll out, allowing it to sink into the mind, while the groove quietly crawls up the spine. Ashley Beedle toughens the track up considerably on his Drunken Master Soundboy remix, which should widen the audience of this single to include funksters and acid-jazz aficionados. Contact: 212-725-6749.

MICHELLE SWEENEY *When You Love Somebody* (7:10)

PRODUCER: Tony Green
WRITERS: G. D'Orazio, M. Pacifico, T. Bentivegna, T. Green
PUBLISHERS: Monogram Sound, BMI; Monogram Songs/Bahary Songs/Boom Bam, ASCAP
REMIXERS: Mohammed Moretta, the Green Machine
Electric Kingdom 51004 (CD single)
On her first foray into clubland, Sweeney shows the influence of a childhood spent belting with Cleveland church choirs. She brings an unaffected and uplifting quality to this vigorous house anthem that deepens its simple words of love. By the time you reach its first percussion/vamp breakdown, the track seems to have been transformed into the soundtrack for a revival meeting. Good stuff that is enhanced by producer Tony Green's muscular rhythms and remixer Mohammed Moretta's poppy remixes. Check it out.

AC

▶ AARON NEVILLE FEATURING ROBBIE ROBERTSON *Crazy Love* (3:42)

PRODUCER: Don Was
WRITER: V. Morrison
PUBLISHERS: Caledonia Soul/WB, ASCAP
Reprise 8431 (c/o Warner Bros.) (CD promo)
The second single from the "Phenomenon" soundtrack offers an inspired pairing of Neville's soulful and revered vocal style with Robertson's quietly bluesy and wonderfully intricate guitar work. Under the guidance of producer Don Was, the two update a well-worn tune by Van Morrison into a caressing ballad with appeal that could stretch beyond its inevitable adult base into the youth-driven pop field.

SIDNEY *Here You Come Again* (2:30)

PRODUCERS: Sidney, Tomcat
WRITERS: B. Mann, C. Weil
PUBLISHER: not listed
SID 001 (CD single)
New York pop ingénue clearly had a

good time interpreting this pop cutie made famous by Dolly Parton. Sidney and co-producer Tomcat juice up the arrangement into a spirited, almost danceable pace that serves the sing-along chorus well. The familiarity of the song will help this engaging young performer reach listeners in AC and pop sectors. Once you have consumed the festive cover, have a whirl with the original additional cut, "Baby, Do You Wanna Make Love," which also cruises atop a synth-happy pop beat. Contact: 212-726-1693.

ROCK TRACKS

★ MIKE PETERS *Shine On* (3:49)

PRODUCER: not listed
WRITER: M. Peters
PUBLISHER: 21st Century Songs, ASCAP
Select 60 (CD promo)
The first single from the album "Feel Free" shows that the former front man of '80s U.K. band the Alarm has been voraciously absorbing American culture with its rash of bluesy harmonica fills and roots rock guitar licks. Lyrically, the tune chronicles the singer's 1995 cancer scare with affecting emotion and a bit of reborn optimism. Substantial and infectious, this should be of equal interest to mainstream and modern rock formats.

★ JOE HENRY *Bob & Ray* (3:46)

PRODUCERS: Patrick McCarthy, Joe Henry
WRITER: J.L. Henry
PUBLISHERS: WB/Lemz/True North, ASCAP
Mammoth/Atlantic 6863 (CD promo)
On his current album, "Trampoline," former folkie Henry has expanded his creative scope without forsaking the honest and introspective quality that made his past work so compelling. In fact, this wonderfully textured single proves why the album should actually have been named "Tightrope," given the fine line he walks between ambient rock and acoustic pop. He weaves his tale like a weather-beaten troubadour alongside careful instrumentation that shudders with guitar effects, but is anchored with a subtle, steady backbeat. Nourishing to the mind, this single demands immediate and constant modern rock radio attention.

THE CONNELLS *Fifth Fret* (3:40)

PRODUCERS: Tim Harper, the Connells
WRITER: D. MacMillan
PUBLISHER: White Rhino, ASCAP
TVT 9010 (CD cut)
This Raleigh, N.C., quintet ends a three-year break from recording with a kickin', guitar-driven rocker that is easily its most radio-friendly effort to date. In fact, the hook is layered and perky enough to lure a few fans away from Hootie & the Blowfish and the Gin Blossoms. After seven albums, the time has come for the Connells to make that big leap into the pop arena. If that transition is ever going to happen, it will now. But first, look for modern rock and college radio to give this jam a nice firm foundation.

RAP

MC EHT FEATURING CMW *You Can't See Me* (3:58)

PRODUCER: T. Allen
WRITERS: A. Tyler, T. Allen, V. Johnson
PUBLISHERS: Driveby/DJ Slip/McGuffin/Technica, BMI
Epic Street 7970 (c/o Sony) (cassette single)
The second single from "Death Threatz" continues to pump MC Eht as a hardcore lyricist not to be messed with. Backed with the sharp CMW, he flows with free-wheeling gangsta rhymes over a lazy retro-funk groove that is rife with jazzy keyboard fills and spooky samples. The clean version may actually have strong enough legs to cruise onto R&B radio, though the unfettered album mix is what best showcases Eht's potency.

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. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.).



CHILDREN'S

THE CHRONICLES OF NARNIA

Bonneville Worldwide Entertainment
approximately 300 minutes each, \$24.95 each, \$59.95 for boxed set
C.S. Lewis' chronicles of the fantastical journeys of four young adventurers—"The Lion, The Witch And The Wardrobe," "Prince Caspian/The Voyage Of The Dawn Treader," and "The Silver Chair"—hold a precious spot in the hearts of children of many generations. And although some classic works of fiction are better left to the imaginations of readers than the whims of filmmakers, these two-cassette volumes do a credible job of bringing to life the adventures of Lucy, Peter, Susan, and Edmund and the colorful cast of characters they meet along the way. Bonneville's "Chronicles" are part of the newly acquired WonderWorks film library and should see lots of preholiday magic. Contact: 212-444-3270.

LAMB CHOP'S SPECIAL CHANUKAH

Youngheart Music
60 minutes, \$14.95
Shari Lewis and her puppet pals Lamb Chop, Charlie Horse, and Hush Puppy host a Chanukah dinner for a menagerie of last-minute guests who come to share the celebration and learn about Jewish culture. Pat Morita and Alan Thicke are among Lewis' guests who show up hungry to learn about the story of Chanukah; the traditional food, rituals, and games associated with the holiday; and the many ways people of different cultures can join together to celebrate one another's special traditions. An illuminating program for both consumers and educational sectors. Contact: 800-444-4287.

911 TO THE RESCUE

Varda Communications Corp.
30 minutes, \$19.95
This late-breaking, live-action tender spirals around the concept of emergency rescue and does a decent job of teaching as well as entertaining its intended elementary-school audience. A ride-along on an ambulance helicopter and a trip aboard a Coast Guard rescue boat are among the highlights of the tape, which also attempts to take some of the fear out of emergency situations by providing a tour of a 911 center and a working ambulance. Nevertheless, the program treads on some pretty serious ground and is best viewed initially in the company of an adult. Contact: 219-767-2883.

INSTRUCTIONAL

HONEY, I'M PREGNANT TOO

Purple Heart
45 minutes, \$19.95
No, this is not a documentary about a closet scientific breakthrough but a rather irreverent instruction about pregnancy and childbirth from the perspective of the father. Call it adult education: The John Schneider-hosted tape carries men through the nine months of pregnancy with all the candor and grace of a fictional work but with solid how-to advice, from contraceptives to contractions. For those ultra-enthusiastic daddies-to-be—and retailers looking for cross-promotional opportunities—there's also a book, calendar, and journal. Contact: 800-31-DADDY.

COMEDY

THE 20TH BIRTHDAY OF THE COMEDY STORE

Uproar Entertainment
48 minutes, \$19.95
Before Louie Anderson, Jim Carrey, Whoopi Goldberg, Sam Kinnison, David Letterman, Richard Pryor, Gary Shandling, Robin Williams, and many other entertainers met their fame and fortune, they endured those seemingly endless first minutes onstage for the first time. In celebration of the 20th anniversary of the comedy cornerstone, they and others pay homage to the Comedy Store and relive the days when they chose to stand up and be counted as members of the club. The program is filled with flashbacks to some of those priceless moments, which are statements of vintage fashion as much as statements of vintage humor. Contact: 818-889-3757.

MADE FOR TV

WEIRD TV: REEL FALL OUT

Unipax Consumer Products
55 minutes, \$13.90
Buckle up—this television programming is a must-see only for the weird at heart. A variety show of a truly industrial nature, the weekly news magazine follows the traditional formula of melding interview footage, a collection of "regulars," and even musical guests—in this episode, that role is filled by Oasis via the music video for "Morning Glory"—but with subject matters so odd that they are best played during foggy late-night hours. "Friends" co-producer Todd Stevens is the mind behind "Weird," which counts among its favorite subject matters extraterrestrial encounters, campy

movie and television clips, and bizarre news footage from around the globe. "Scrapple" and "Net Escape" round out the initial "Weird TV" trio. Contact: 212-252-7600.

BEAVIS AND BUTT-HEAD DO CHRISTMAS

MTV Home Video/Sony Music Video
40 minutes, \$14.98
The lowest common denominators of music and television ring in the holidays with a special that is guaranteed to leave Bob Hope, Bing Crosby, and the rest of the feel-good contingency in the cold. In their first Christmas special, Beavis and Butt-head star in two spirited episodes. "Huh Huh Humbug" finds Beavis in the role of Ebenezer Screw, haunted by ghosts who finally succeed in teaching him the meaning of Christmas through his libido; "It's A Miserable Life" aims to answer the poignant question, Would the world be better off without Butt-head? Between episodes, a bearded, jolly Butt-head and bridled, Rudolph-esque Beavis read some truly twisted viewers' letters.

INSTRUCTIONAL

HAPPY SNAPPY BIRTHDAYS

Webbkap Productions
30 minutes, \$14.99
Don't be fooled by the child-centric cover: This video is aimed squarely at parents and others gearing up to throw the perfect party for their young ones. Divided into easily searchable segments that cover such topics as making unique invitations, whipping up delectable recipes, and creating fun favors, the tape was produced by a mother and veteran party planner and boasts excellent production values. Spliced between the how-to categories are quick facts about birthdays and tips to help keep

the day running smoothly. Contact: 954-430-3363.

HANG TIME: HOW TO WALLPAPER LIKE A PRO

Home Keepers
40 minutes, \$19.95
Been to a Home Depot lately? The DIY (do-it-yourself) business is booming. As more and more people continue to take pride in the old homestead, this video provides some solid advice about one of the potentially stickier home projects. A step-by-step guide, it details such topics as how to select the proper materials and tools, remove old wall coverings, match repeating patterns, and clean up the mess. The tape also includes an opportunity for viewers to join a club that allows them to purchase various wallpaper selections at dramatically discounted prices. Contact: 800-986-2710.



SONIC CD

Sega PC
Windows CD-ROM
Sega's star mascot runs, jumps, and rolls onto the PC platform with a direct translation of the game that put Sega on the gaming map. Fortunately, nothing is lost in this translation of one of the top-selling video game titles of all time. Like its console counterpart, Sonic CD places the cartoon hedgehog in plenty of fast-moving levels that aim to challenge even the most discriminating of gamers. Computer owners who missed the title the first time should check this out.

MODE

Corel
Windows/Macintosh CD-ROM
It takes a unique concept to break out of the pack of CD-ROMs that are expected to clutter shelves for the holiday season. The three-disc, interactive adventure game Mode succeeds by immersing the player in a strange drama that requires social, rather than coordination, skills. Mode places the player in the middle of a party filled with mysteries. Players interact with the various characters in the CD-ROM by clicking on a mood icon that allows for affirmative, negative, or indifferent responses to conversation. Depending on the player's reaction, different stories unfold through 90 minutes of video. Mode is not a perfect game (the videos are not as smoothly integrated into the game's environment as one might expect), but it is a good one for gamers who prefer talk to twitch. For more stimulating conversation, check out the Club Mode interactive drama World Wide Web site at <http://www.clubmode.com>.



GOOSEBUMPS: ATTACK OF THE MUTANT

By R.L. Stine
Performed by a full cast
Walt Disney Records
1 hour, no price listed
GOOSEBUMPS: A NIGHT IN TERROR TOWER
By R.L. Stine
Performed by a full cast
Walt Disney Records
1 hour, no price listed
R.L. Stine's phenomenally popular series of horror novels for kids finally comes to audio with these fine dramatizations from Disney. The spooky music, multiple voices, and chilling sound effects will remind parents of old-time radio, while kids will enjoy the exciting, scary stories about youngsters who bravely survive adventures with ghosts and monsters.

"Attack Of The Mutant" is a fun story about a boy who finds himself trapped in his favorite comic book, battling a super-powered villain. "A Night In Terror Tower" is an imaginative, intriguing tale of two American tourists who visit Terror Tower (a fictionalized version of the infamous Tower of London) only to become trapped there and menaced by a ghostly executioner. They discover that hundreds of years ago, they were actually an English prince and princess slated for execution, but a wizard sent them to the future to protect them (and buried their memories of their former lives). Now that they've returned to the tower as tourists, the executioner has come to the future to bring them back to the past. But the kids' ingenuity and a little help from the wizard save the day. The young actors on both tapes do a fine job, giving realistic, natural-sounding performances. (A bit of trivia: One of the adult voices heard in "Terror Tower" is that of Karen Dotrice, who 27 years ago starred as the little girl in the movie "Mary Poppins.")

There's only one minor flaw: On the audio boxes is a list of other Goosebumps titles, with a toll-free number for ordering them; however, when this reporter called for information, the Disney employees at that number said they hadn't heard of Goosebumps. But since Disney product is carried in so many record stores, toy stores, and mass-merchant racks, parents will have no trouble locating these titles.

IN PRINT

AND THEN I WROTE—THE SONGWRITER SPEAKS

Edited by Tom Russell and Sylvia Tyson
Arsenal Pulp Press
242 pages, \$16.95

Admittedly wary of the risks of dissecting the songwriting process, tunesmiths Tom Russell and Sylvia Tyson decided to illuminate songcraft by letting those who excel at it—from Jello Biafra to Cole Porter—describe it in their own words. To that end, Russell and Tyson gathered a trove of quotes from personal interviews with the artists, radio and TV archives, books, magazines, and newspaper articles and compiled this enlightening volume, which promises to appeal to a wide audience—from aspiring writers to students of the arts to fans of the featured musicians.

Organized into chapters that probe such topics as writer's block, songwriting in collaboration, writing for hire, song philosophies, lyric writing, inspiration, and performing, the book provides a wealth of insight from such masters of song as Irving Berlin, Burt Bacharach, John Lennon, Paul McCartney, Joni Mitchell, Bob Dylan, Billy Joel, Judy Collins, Elvis Costello, Leonard Cohen, Carole King, Tom Waits, and scores of others.

Like music itself, the opinions of the writers vary widely and often contradict one another. Admirably, Russell and Tyson make no attempt to resolve such differences or incite controversy by pinning contrary opinions against one another. They merely let each statement speak for itself and in the process paint a rich, kaleidoscopic portrait of the art of songwriting.

Although the book's back cover tries to entice readers by revealing that the Elvis Presley hit "All Shook Up" was inspired by someone shaking a soda can, or that McCartney's "Hey Jude" was originally titled "Hey Jules" and was written for Lennon's son Julian, the book's true strength lies not in

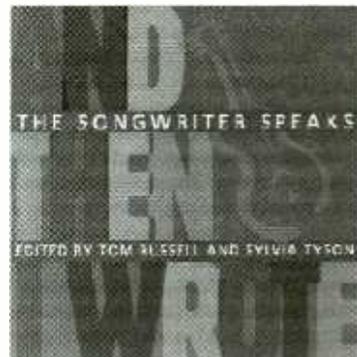
trivial revelations but in its wide-ranging scope of information about songcraft.

The authors introduce each chapter with quotes of their own that pertain to the subject in question. Both bring firsthand knowledge of the trials and rewards of the country duo Ian & Sylvia and as an accomplished solo artist, and Russell as a singer/songwriter who has recorded eight albums of his own work and had songs covered by Johnny Cash, Suzy Bogguss, Dave Alvin, Nanci Griffith, and others.

If there is a single quality that permeates all of the chapters in "And Then I Wrote," it's the irony with which songwriters speak about their work. Waits—one of the book's most frequent contributors—says, "Marcel Marceau gets more airplay than I do." And Dave Alvin, in a chapter subtitled "Sound Advice," counsels prospective writers to "write in your underwear at the kitchen table. You'll always write good songs."

From such pithy one-liners to profound observations on the meaning of art, "And Then I Wrote" provides precious insight into the most creative minds in the history of popular music.

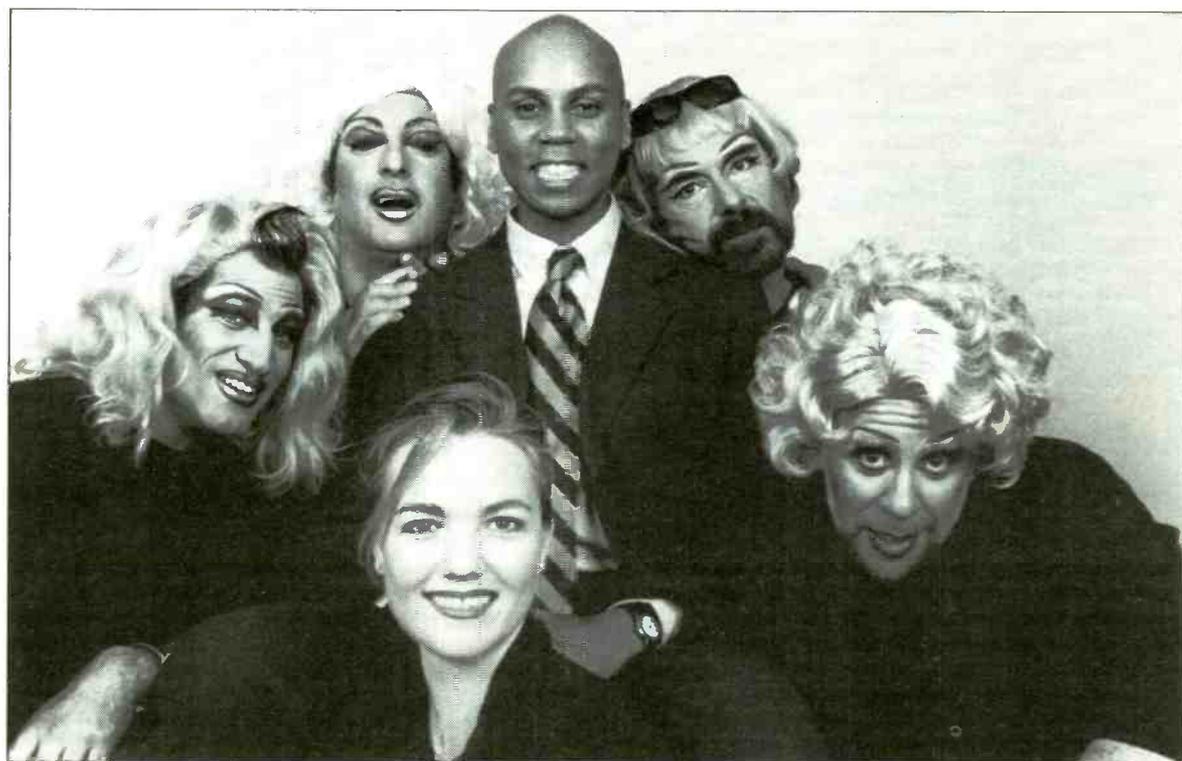
PAUL VERNA



Newsmakers



Classical Strength In Numbers. Cellist Yo-Yo Ma and composers Mark O'Connor (violin/fiddle) and Edgar Meyer (bass) take a break during the recording of their upcoming Sony Classical release, "Appalachia Waltz." The collaboration produced a striking album that's rooted in American traditional music yet expresses a distinct classical sensibility. Shown in the back row, from left, are Dave Sinko, engineer; Ma; David Weyner, senior VP/GM, Sony Classical U.S.A.; and Gilbert Hetherwick, senior VP of international marketing, Sony Classical. Shown in front, from left, are Meyer and O'Connor.



Foxy 'Ladies.' RuPaul, center, recently put his glamorous image aside and took some time to help Rhino Records executives look their best. Rhino will release "Foxy Lady," RuPaul's label debut, Oct. 29. Pictured in wigs, from left, are Garson Fooks, VP of marketing; Gary Stewart, senior VP of A&R; Bob Emmer, executive VP; and Neil Werde, senior VP of marketing. Shown in the front row is Andrea Kinloch, director of product management.



The Rembrandts Do Disney. The Rembrandts recently recorded a medley from the film "The Lion King" for inclusion on "Music In The Park." The Walt Disney Records tribute album celebrates the 25th anniversary of Walt Disney World. Other acts who pay their respects include Etta James, Barenaked Ladies, and Take 6. Pictured in the back row, from left, are Allen Sides, producer; Harold J. Kleiner, director of A&R for Walt Disney Records/executive producer; Frank Keating, product manager, Walt Disney Records; and Richard Page, co-producer. Pictured in front are band members Phil Solem and Danny Wilde.



It Takes A Trio. Ever the jazz fan, President Clinton spent some time visiting with trumpeter Wynton Marsalis, left, who invited pianist Marcus Roberts, right, and his trio to perform with him at a Democratic National Committee fund-raiser in New York.



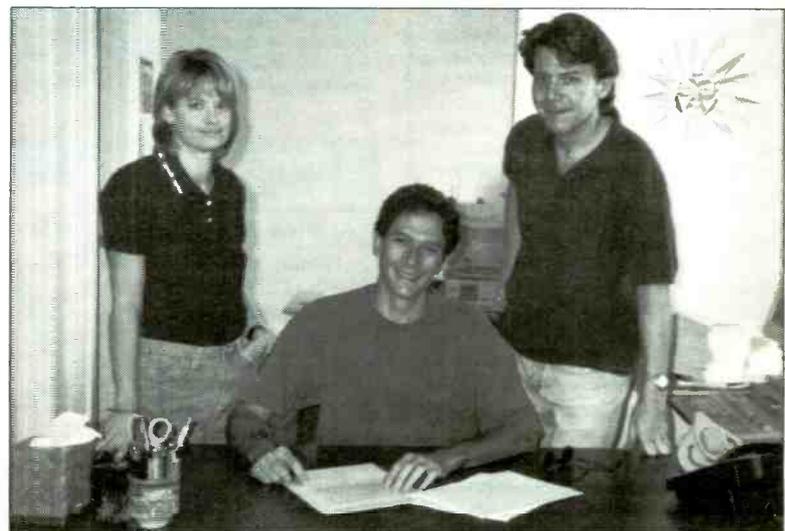
Qwest For Urban World Music. The members of Qwest Records' Hiroshima find time for a little relaxation and a few laughs during the recording of their latest album, "Urban World Music." Pictured in the back row, from left, are Hiroshima co-founder/leader Dan Kuramoto, guest vocalist Hamish Stuart of the Average White Band, and Hiroshima co-founder June Kuramoto. Producer Robin Millar is pictured in front.



Tribe's No. 1. Jive Records' L.A. staff hosted a party at the House of Blues recently for A Tribe Called Quest. The group was in town during the House of Blues' Smokin' Grooves tour. The group's new album, "Beats, Rhymes And Life," debuted at No. 1 on The Billboard 200. Pictured in the back row, from left, are Mike Nardone, rap A&R manager; Bryan Adams, associate director of publicity; Julia Dillon, West Coast regional manager of sales and marketing; Ashley Waldron, West Coast operations manager; Eric Skinner, director of rap promotions; Geo Bivins, Pacific regional promotion manager; and Enrique Ongpin, West Coast regional promotion manager. Holding court in the front row, from left, are A Tribe Called Quest members Q-Tip, Phife, and Ali.



From The Heart. Music-industry legends Elvis Costello, left, and Burt Bacharach teamed up to write and perform "God Give Me Strength," a song on the soundtrack for the film "Grace Of My Heart." The album, due Tuesday (10), also features "Man From Mars," a new song by Joni Mitchell, and cuts by a variety of artists, including For Real, Shawn Colvin, the Williams Brothers, and Jill Sobule.



Compass Points To Pettis. Singer/songwriter Pierce Pettis has signed with Nashville-based Compass Records, which will release "Making Light Of It," Pettis' first album in three years. The popular contemporary folk artist kicks off a national tour in September. Pictured, from left, are Alison Brown, co-director of Compass; Pettis; and Garry West, co-director of Compass.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

What's New On New York Radio Frequencies? Market Has Been Beset By Format Flips, Adjustments

This story was prepared by Sean Ross, editor of Airplay Monitor. It is intended as a primer on New York radio for those attending the Billboard/Airplay Monitor Radio Seminar and Awards Sept. 5-7.

NEW YORK—When the Billboard/Airplay Monitor Radio Seminar and Awards convened last September, WXRK was playing classic rock (when Howard Stern wasn't on), WPAT-FM was playing soft AC, WSKQ-FM was doing a bilingual dance format, WHTZ (Z100) was on the verge of being a modern station, WYNY was playing country, WNEW-FM was an adult modern outlet, WAXQ (Q104.3) was playing hard rock, WBLS was doing gold-based adult R&B, and WMXV sounded like a mainstream AC.

If you want to hear any of those things again, we hope you made air checks.

Depending on what you consider a format change, there have been up to nine on New York's music FMs since last year's convention. With that in mind, here's the '96 air checker's guide to New York:

- **WXRK (92.3):** WXRK signed on as New York's first full-fledged modern rock station last January. Neither Z100 nor WNEW-FM had vacated the position at the time, so WXRK offered a diet of what one co-worker calls "pure testosterone"—all the hard rock, none of the triple-A crossovers. The station is now playing Sheryl Crow, the Dave Matthews Band, and the Wallflowers, but also Gravity Kills, Rage Against The Machine, Stabbing Westward, and "You Make Me Feel Like A Whore" by Everclear. And it has those records to itself. New PD Steve Kingston isn't expected in the building until November, but the jock lineup has been in place for the past few months.

- **WPAT-FM (93.1):** Another first-quarter format change. WPAT-FM segued from English-language soft

AC to Spanish-language soft AC as Suave 93.1 under its new duopoly partner, WSKQ-FM. With WSKQ-FM having segued from Spanish AC to salsa several years earlier, WPAT-FM debuted as a more-focused version of what the old WSKQ-FM had been in the late '80s/early '90s. It signed on with a lot of English-language music, including a surprising number of R&B oldies (e.g., "Reasons" by Earth, Wind & Fire and "I Want You" by Marvin Gaye). You'll still hear some English-language titles, such as "How Deep Is Your Love" by Take That, as well as the Spanish versions of familiar jingles—"Siempre Coca-Cola!"

- **WPLJ (95.5):** One of the few stations in the same format as last year, WPLJ has still been affected by the world around it. At this time a year ago, WPLJ could be the disco station for the market, the mainstream top 40, the classic rocker, the '70s oldies station, the personality station, and, oh yeah, the adult top 40 station. Now, it grapples with WKTU for ownership of "I Will Survive," and with WAXQ having gone classic rock, WPLJ is no longer the only place to hear "Land-

slide" by Fleetwood Mac. The station has made one significant programming change since last year: It's traded the '70s/'80s show for night hosts Danny and Onions, who join Rocky Allen and Scott and Todd in the station's pantheon of high-profile personalities. Otherwise, it hasn't conceded the classic rock thing to Q104.3, as evidenced by a top-of-the-hour ID about its 25 years of rockin' New York. And assistant

PD/music director Mike Preston has helped revive more than one rock title over the past year, including Peter Gabriel's "Solsbury Hill" and the Monroes' "What Do All The People Know."

- **WQHT (97.1):** This isn't Beijing, but you can still tell a lot by reading the wall posters. For years, Hot 97's chief positioner was "Where hip-hop lives." This year's subway cards, however, promise "Hip-hop & R&B flava," which says a lot about how the station has evolved over the past year. With no other mainstream R&B outlet in town, Hot 97's music is much more female-friendly these days, although the presentation and the lineup have



stayed constant, as has p.m. driver Wendy Williams, who can sometimes match morning hosts Doctor Dre and Ed Lover for outrageousness. Labor Day weekend on Hot 97 was one of the station's Mixmaster Weekends starring veteran mixers Red Alert, Funkmaster Flex, Marley Marl, Kid Capri, and Pete Rock. At press time, an all-star weekend with Montell Jordan, Horace Brown, Outkast, and Blackstreet was scheduled for either this weekend or next.

- **WSKQ-FM (97.9):** During the six months in which the new WKTU was just a rumor, WSKQ-FM tried to reinforce its position as the market's dance station with bilingual transit cards and a number of English-language dance titles. WSKQ-FM was one of the stations that declined most noticeably when WKTU debuted, although it's hard to tell which listeners went to WKTU and which went to WPAT-FM. Now, WSKQ-FM

has apparently ceded the English-language music in favor of more salsa and merengue under new PD Al Fuentes from WXDJ Miami.

- **WRKS (98.7):** A year ago, Isaac Hayes was just one of this adult R&B outlet's celebrity voices. Now, he's the station's celebrity morning man, joining a roster that includes Roberta Flack, Ashford & Simpson, and motivational speaker Les Brown, who will now host a mix of music and motivation 9-10 a.m. Musically, WRKS has evolved in the past 15 months. The oldest gold—a heavy part of the station's early success—now gets showcased in special programming, while the '80s adult R&B titles receive a heavier emphasis.

- **WHTZ (100.3):** It took Z100 almost two years to evolve from mainstream top 40 to the cusp of modern rock. The return under new PD Tom Poleman has taken three to four months. The hardest modern stuff is gone. Tom Petty and John Mellencamp are back. Rhythmic titles are back, too, on a case-by-case basis, most noticeably the Quad City DJ's and Billie Ray Martin. At press time, Z100 was still seguing from Nirvana's "All Apologies" to Stone Temple Pilots' "Creep" at night, but that may change. The station has an all-new staff, including Elvis Duran, Elliot Segal, and Christine Nagy in the morning; Lisa Taylor from WYNY in middays; and music director Paul Bryant in afternoons.

- **WCBS-FM (101.1):** The station celebrates its 25th anniversary next year, so it's taking this year off from its highly publicized New York radio reunions. Dandy Dan Daniels (also



(Continued on page 91)

BILLBOARD/AIRPLAY MONITOR SEMINAR AGENDA

THURSDAY, SEPT. 5

Registration
5:30-7 p.m. (Imperial Ballroom B)
Join MCA Records, Radioactive Records, Chris Frantz, and Tina Weymouth for a cocktail reception and listening party to celebrate the release of the Heads album, "No Talking Just Head."

7-9 p.m. (Imperial Ballroom A)
Opening Night Festivities

FRIDAY, SEPT. 6

8 a.m.-4 p.m. (Princess Ballroom)
Registration

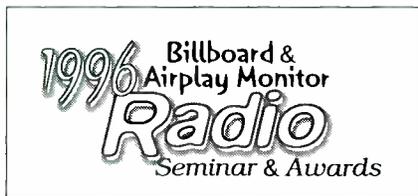
8:30-9:45 a.m.
Breakfast at the Hard Rock Cafe 221 W. 57th Street

10:15-11:15 a.m. (New York A)
Keynote Address by Dr. Judy Kuriansky, host of Westwood One's syndicated "Love Phones," WHTZ New York

11:30 a.m.-12:45 p.m.
Five Simultaneous Format Sessions
"Country At A Crossroads: The Format Focus Group" (Versailles Terrace)
An opportunity for country broadcasters and label execs to discuss the issues impacting country radio today.

"Soul Survivors: R&B Veterans Roundtable" (New York A)
With R&B radio's advertising challenges, shrinking playlists, and ratings competition, today's game is tough to play. But were the old days really better? R&B radio veterans discuss their start in radio, how they programmed before computers and consultants, and give advice and perspective to today's programmers.

"The Dance Revival: Does It Feel Mighty Real?" (New York B)
The spectacular success of WKTU New York means that new dance stations are popping up across the country and mainstream top 40 is reconsidering the rhythmic product it
(Continued on next page)



Experience The Power!

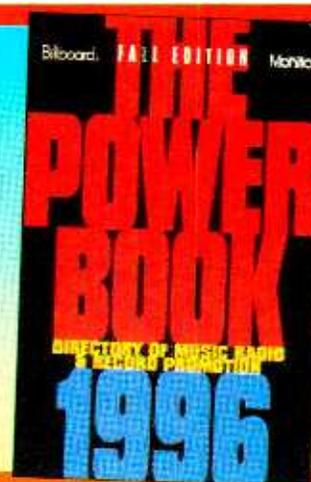
Brought to you by Billboard and Monitor, the most comprehensive guide to radio and record promotion — **THE POWER BOOK** — September 1996 Edition

The most important tool for music, radio and promotion executives to use every day! Order your copy now for just \$75 (plus \$5 shipping and handling, \$12 for international orders).

2-Directory Package Deal! — The Power Book September 1996 Edition AND The Power Book March 1997 Edition for just \$119. Order now & SAVE more than 20% on the March '97 Edition and beat the '97 price increase! (March '97 Edition will automatically mail in March).

To order, or for more information, call (800) 344-7119 or (800) 223-7524. In NY call (212) 536-5174. In NJ call (908) 363-4156. Or mail this ad with your payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.



Updated for the Fall!

JAM-PACKED WITH LISTINGS:

- Radio Stations — Country, Rock, R&B, Top 40
- Record Company Promotion Personnel
- Radio Syndicators
- Top 100 Arbitron Markets

BDBP3075

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	13	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON 6 weeks at No. 1
2	2	2	11	FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
3	3	4	20	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
4	7	9	7	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
5	9	12	4	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
6	5	5	12	WHERE DO WE GO FROM HERE MERCURY 578102	VANESSA WILLIAMS
7	4	3	29	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
8	6	6	8	WHY DOES IT HURT SO BAD ARISTA 1 3213	WHITNEY HOUSTON
9	8	7	35	INSENSITIVE A&M 581274	JANN ARDEN
10	10	10	16	YOUR LOVE AMAZES ME CURR 76991	MICHAEL ENGLISH
11	11	8	33	NOBODY KNOWS LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
12	12	15	5	ORDINARY GIRL MERCURY 578375	LIONEL RICHIE
13	13	11	26	ALWAYS BE MY BABY COLUMBIA 78276	MARIAH CAREY
14	16	22	7	ONE CLEAR VOICE RIVER NORTH ALBUM CUT	PETER CETERA
15	14	14	11	SOMEDAY WALT DISNEY 64011/HOLLYWOOD	ALL-4-ONE
★★★ AIRPOWER ★★★					
16	23	24	3	I CAN HEAR MUSIC RIVER NORTH 163011	THE BEACH BOYS FEAT. KATHY TROCCOLI
17	15	16	58	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
18	17	13	23	REACH EPIC 78285	GLORIA ESTEFAN
19	18	17	48	BLESSED ROCKET 852394/ISLAND	ELTON JOHN
20	19	18	41	DON'T CRY ZTT 17708/WARNER BROS.	SEAL
★★★ AIRPOWER ★★★					
21	21	23	5	HEAR ME IN THE HARMONY COLUMBIA ALBUM CUT	HARRY CONNICK, JR.
22	22	21	12	JEALOUSY ELEKTRA 64301/EEG	NATALIE MERCHANT
★★★ HOT SHOT DEBUT ★★★					
23	NEW ▶	1	1	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	JOHN MELLENCAMP
24	30	—	2	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
25	20	19	14	ONE BY ONE REPRISE 17695	CHER

Adult Top 40

1	1	1	13	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	13	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON 4 weeks at No. 1
2	2	2	12	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
3	3	4	17	YOU LEARN MAVERICK 17644/REPRISE	ALANIS MORISSETTE
4	4	3	24	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
5	5	6	16	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	JEWEL
6	6	5	16	JEALOUSY ELEKTRA 64301/EEG	NATALIE MERCHANT
7	8	11	10	COUNTING BLUE CARS A&M 581462	DISHWALLA
8	7	7	35	INSENSITIVE A&M 581274	JANN ARDEN
9	9	9	39	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
10	15	22	5	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
11	13	16	7	NOWHERE TO GO ISLAND ALBUM CUT	MELISSA ETHERIDGE
12	14	13	9	TUCKER'S TOWN ATLANTIC 87051	HOOTIE & THE BLOWFISH
13	10	10	28	FOLLOW YOU DOWN A&M 581380	GIN BLOSSOMS
14	12	14	5	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	JOHN MELLENCAMP
15	11	8	29	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
16	20	18	11	FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
17	16	12	28	IRONIC MAVERICK 17698/REPRISE	ALANIS MORISSETTE
18	18	15	33	NOBODY KNOWS LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
19	17	17	49	NAME METAL BLADE 17758/WARNER BROS.	GOO GOO DOLLS
20	21	19	15	MACARENA (BAYSIDE BOYS MIX) RCA 64407	LOS DEL RIO
21	22	23	9	STANDING OUTSIDE A BROKEN PHONE BOOTH... ERGO ALBUM CUT/COLUMBIA	PRIMITIVE RADIO GODS
22	24	24	26	EVERYTHING FALLS APART COLUMBIA ALBUM CUT	DOG'S EYE VIEW
23	31	35	3	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
24	26	29	8	FREE TO DECIDE ISLAND ALBUM CUT	THE CRANBERRIES
25	27	34	3	MOUTH UNIVERSAL 56018	MERRIL BAINBRIDGE

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. 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 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

BILLBOARD/AIRPLAY MONITOR SEMINAR SCHEDULE

(Continued from preceding page)

resisted a year ago. Where is the dance revival headed? And where will the new dance music come from?

"A Niche In Time: Modern Rock In Changing Times" (Royal Ballroom A)

As modern rock continues to spread throughout the nation, ratings are wavering as the format endures growing pains. What's the next alternative to modern rock? How many ways can modern rock niche? And what about these modern AC stations?

"AC: How Hard Can It Be?" (Royal B)

Since AC radio has embraced artists that typically appeal to a younger audience, what becomes of the artists that used to define the format? Should mainstream AC modernize? Will soft AC ever again be the softest, most relaxing thing on the dial?

3-4:15 p.m.

"Group Heads: One Of These Men Owns Your Station" (New York B)

A follow-up to last year's popular group heads panel, "By Next Year One Of These Men Will Own Your Station." Hear about today's rapidly changing ownership climate from radio executives who are aggressively buying stations across the country before you meet them at your next staff meeting.

4:30-5:45 p.m.

"Four Stations, One PD, And A Telecom Bill: So Who's Listening To The Music?" (New York A)

What happens in this post-Telecom Act era of consolidation when one PD makes music decisions for one owner's top 40, country, rock, and R&B outlets? Programmers who oversee more than one station in multiple formats talk about their new responsibilities, while record reps talk about voice-mail hell.

6-9 p.m. (Royal and Imperial Ballrooms)

Live Artist Showcases: Charisse Arrington, Assorted Phlavors, Ginuwine, Anthony Hamilton, David Kersh, LeAnn Rimes, Jeff Wood

SATURDAY, SEPT. 7

9:30-10:45 a.m.

Two Simultaneous Sessions "Broadcast Data Systems: The Road Ahead" (Royal B)

In the last year, BDS has extended its reach to four more top 100 markets. Now learn what exciting new developments are in store from the industry's leading airplay-monitoring company.

"Technology Isn't Just For Techno-Geeks Anymore" (Royal A)

DAB, hard-drive automation, digital downloading of music, and the Internet. How are these high-profile technical issues going to impact radio? An overview of technology's role in programming.

11 a.m.-12:15 p.m.

Four Simultaneous Format Sessions "Program Your Own New York Country Station" (Versailles Ballroom)

Since the demise of WYNY, New York has had no country outlet. After dividing into teams, attendees will be given guidelines and a budget and be asked to devise a winning formula for a New York country station, including a station slogan and call letters, air staff, programming philosophy, core artists, rotation, market-

ing plan, and promotions.

"Rappin' On Radio: Hip Hop On Mainstream And Mix Shows" (Royal A)

Some critics say there's a hip-hop decline, while others say the music is stronger than ever. Are mainstream stations playing more or less hip-hop? Can hip-hop stations maintain their momentum? How important are stations' mix shows for breaking new music? What's the future of the genre?

"Rock Of Ages: Mainstream Rock Looking For Its Roots" (Versailles Terrace)

Amid the splash of modern rock and its splinter formats, mainstream rock has had to make some tough decisions about its direction. Who are mainstream album rock's core artists? And do all rock stations really sound the same?

"The All-New Top 40" (Royal B)



OK, well maybe not all-new, but how about reinvented? Programmers try to define the latest direction for an enduring, endearing format that suddenly finds itself on the verge of a rebound.

2:30-3:45 p.m.

Two simultaneous sessions "The All-Format Market Leaders Panel" (Royal B)

What makes a market leader? A great morning show? Is it willingness to spend money, or just finding the right market hole? The leading stations talk about the things they share in common that transcend format.

"Air Personality Supergroup" (Royal A)

Radio's superjocks reveal what it takes to be a successful entertainer today.

Panelists:

Doug Banks and A.J. Parker, ABC Radio
Rick Dees, KIIS Los Angeles/"Weekly Top 40"
Bob Kingsley, American Country Countdown
John Lander, WBMX Boston
"Magic" Matt Alan, KIIS Los Angeles



RUPAUL

Scott Shannon and Todd Pettengill, WPLJ New York

4-5:15 p.m.

Three simultaneous sessions "Rhythmic Alternatives For R&B Adult" (Royal A)

Despite its success, there's little consensus on adult R&B's direction. Does jazz work? Is gold a better programming choice than current music for adults? Can "alternative" R&B work and is there a future for it as a separate format?

"Modern AC Vs. Triple-A" (Royal B)

They both target an audience that grew up with the MTV hits of the '80s. But is modern-leaning hot AC or triple-A going to be here in three years? Are there enough people who grew up with the music played on modern rock for modern AC to exist in most cities? What effect is the format having on conventional hot AC stations: Is it forcing them away from what AC is supposed to be? And who owns the core artists?

"The Music Trivia Contest And Game Show" (Versailles Terrace)

Win fabulous prizes as Airplay Monitor editor Sean Ross plays Monty Hall with the music of your life.

7-10 p.m. (Imperial Ballroom)

Billboard/Airplay Monitor Radio Awards Dinner hosted by RuPaul

Join us as we honor the top professionals in the radio industry during our dinner and awards show.

Live Performances by Columbia Recording Artists Grover Washington Jr. and Kenny Lattimore

11 p.m.-1 a.m. (Royal Ballroom)

Cap off the seminar with late-night gambling hosted by Motown Records.

(Schedule is subject to change)

Have you visited

Billboard Online

yet?

On the Internet at

<http://www.billboard-online.com>

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	14	★★★ No. 1 ★★★ BURDEN IN MY HAND DOWN ON THE UPSIDE	3 weeks at No. 1 ◆ SOUNDGARDEN A&M
2	3	—	2	TEST FOR ECHO TEST FOR ECHO	RUSH ATLANTIC
3	2	2	19	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
4	6	6	10	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
5	7	8	7	OVER NOW UNPLUGGED	◆ ALICE IN CHAINS COLUMBIA
6	4	4	16	UNTIL IT SLEEPS LOAD	◆ METALLICA ELEKTRA/EEG
7	8	7	8	WALLS MUSIC FROM "SHE'S THE ONE"	◆ TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
8	5	3	10	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
9	9	5	6	WHO YOU ARE NO CODE	PEARL JAM EPIC
10	11	13	11	ALL I KNOW DUST	◆ SCREAMING TREES EPIC
11	15	18	6	KING OF NEW ORLEANS FRICTION, BABY	◆ BETTER THAN EZRA ELEKTRA/EEG
12	13	15	5	KEY WEST INTERMEZZO (I SAW YOU FIRST) MR. HAPPY GO LUCKY	◆ JOHN MELLENCAMP MERCURY
13	10	10	13	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
14	17	17	9	SHAME WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
★★★ AIRPOWER ★★★					
15	18	31	3	E-BOW THE LETTER NEW ADVENTURES IN HI-FI	◆ R.E.M. WARNER BROS.
16	12	9	26	COUNTING BLUE CARS PET YOUR FRIENDS	◆ DISHWALLA A&M
17	14	12	18	VANISHING CREAM DEVIL THUMBS A RIDE	◆ THE HUNGER UNIVERSAL
18	16	16	11	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/EEG
19	24	23	7	ONE MORE ASTRONAUT SCENERY AND FISH	◆ I MOTHER EARTH CAPITOL
20	21	22	7	SO MUCH TO SAY CRASH	◆ DAVE MATTHEWS BAND RCA
21	25	26	6	MY MY AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
22	23	19	20	PRETTY NOOSE DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
23	19	11	14	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
24	28	28	4	DOWN 311	◆ 311 CAPRICORN/MERCURY
25	22	21	9	BUT ANYWAY LIVE FROM THE FALL	◆ BLUES TRAVELER A&M
26	26	24	19	AGAIN ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
27	NEW ▶	1	1	WHAT'S UP WITH THAT RHYTHMEEN	ZZ TOP RCA
28	20	14	12	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	◆ SPONGE COLUMBIA
29	29	30	26	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
30	30	27	12	PEPPER ELECTRICLARRYLAND	◆ BUTTHOLE SURFERS CAPITOL
31	27	20	16	LONG WAY DOWN A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
32	NEW ▶	1	1	HAIL HAIL NO CODE	PEARL JAM EPIC
33	38	40	3	JERK NEUROTIC OUTSIDERS	NEUROTIC OUTSIDERS MAVERICK/WARNER BROS.
34	39	—	2	PAVILION VENUS ISLE	ERIC JOHNSON CAPITOL
35	NEW ▶	1	1	DOWNLOAD HEAD TO THE GROUND	EXPANDING MAN Q DIVISION/WORK/COLUMBIA
36	33	36	6	BIG CHAIR WHO'S TOMMY COOPER?	◆ REACHAROUND CARPORT/TRAUMA/INTERSCOPE
37	NEW ▶	1	1	RED MOSQUITO NO CODE	PEARL JAM EPIC
38	34	29	9	WIRE FOMA	◆ THE NIXONS MCA
39	32	32	10	LACK OF WATER THE WHY STORE	◆ THE WHY STORE WAY COOL MUSIC/MCA
40	36	38	9	STANDING OUTSIDE A BROKEN ... ROCKET	◆ PRIMITIVE RADIO GODS ERGO/COLUMBIA

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

SOVIET CLASSICAL WORKS COMPILED

(Continued from page 8)

O'Brien. "We will move into TV advertising when we reach the compilation-album stage."

An additional U.K. shop window for the releases is "Russian Revelation," a 16-week series beginning Oct. 5 on Classic FM, the national commercial radio station, written and presented by Jon Tolansky.

Telstar has release rights for Europe, including the former Soviet bloc, as well as South America and the Pacific Rim, excluding China and Hong Kong. Rights for North and Central America are held by Fenix

Entertainment Inc., based in Burbank, Calif.

"We're closely involved in cleaning up the tapes for remastering onto digital audiotape and in evolving merchandising and marketing techniques," says Fenix president James E. McGraw.

A key figure over the last four years in achieving the global release of the archive has been Canadian-born Tristan Del, who speaks fluent Russian. He has been commuting regularly to Moscow to negotiate and solve problems, including allegations from Rus-

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	5	11	★★★ No. 1 ★★★ DOWN 311	1 week at No. 1 ◆ 311 CAPRICORN/MERCURY
2	7	11	3	E-BOW THE LETTER NEW ADVENTURES IN HI-FI	◆ R.E.M. WARNER BROS.
3	4	6	12	BURDEN IN MY HAND DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
4	1	3	6	WHO YOU ARE NO CODE	PEARL JAM EPIC
5	3	1	15	STANDING OUTSIDE A BROKEN ... ROCKET	◆ PRIMITIVE RADIO GODS ERGO/COLUMBIA
6	5	4	15	STUPID GIRL GARBAGE	◆ GARBAGE ALMO SOUNDS/GEFFEN
7	6	2	18	PEPPER ELECTRICLARRYLAND	◆ BUTTHOLE SURFERS CAPITOL
8	12	16	5	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	◆ EELS DREAMWORKS/GEFFEN
9	11	12	7	KING OF NEW ORLEANS FRICTION, BABY	◆ BETTER THAN EZRA ELEKTRA/EEG
10	8	7	14	WHERE IT'S AT ODELAY	◆ BECK DGC/GEFFEN
11	9	8	21	SPIDERWEBS TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
12	13	15	9	ANGRY JOHNNY HELLO	◆ POE MODERN/ATLANTIC
13	10	9	18	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
14	16	22	7	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
15	18	24	8	READY TO GO REPUBLICA	◆ REPUBLICA DECONSTRUCTION/RCA
16	19	18	24	COUNTING BLUE CARS PET YOUR FRIENDS	◆ DISHWALLA A&M
17	17	20	10	BUT ANYWAY LIVE FROM THE FALL	◆ BLUES TRAVELER A&M
18	25	32	3	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M
19	23	27	7	SHAME WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
20	21	19	9	SO MUCH TO SAY CRASH	◆ DAVE MATTHEWS BAND RCA
21	14	10	16	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
22	29	33	4	WHAT I GOT SUBLIME	◆ SUBLIME MCA
23	20	13	11	POPULAR HIGH/LOW	◆ NADA SURF ELEKTRA/EEG
24	15	14	11	FREE TO DECIDE TO THE FAITHFUL DEPARTED	◆ THE CRANBERRIES ISLAND
25	NEW ▶	1	1	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	◆ SOCIAL DISTORTION 550 MUSIC
26	27	29	5	THE ONE THE BURDENS OF BEING UPRIGHT	◆ TRACY BONHAM ISLAND
27	28	28	4	OVER NOW UNPLUGGED	◆ ALICE IN CHAINS COLUMBIA
28	30	30	7	BIG CHAIR WHO'S TOMMY COOPER?	◆ REACHAROUND CARPORT/TRAUMA/INTERSCOPE
29	22	17	12	ALL I KNOW DUST	◆ SCREAMING TREES EPIC
30	26	23	13	DON'T LOOK BACK IN ANGER (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
31	36	39	3	WHOEVER YOU ARE SACRED COW	GEGGY TAH LUAKA BOP/WARNER BROS.
32	35	—	2	OCEAN HARMACY	◆ SEBADOH SUB POP
33	24	21	11	SUCKED OUT REGRETFULLY YOURS	◆ SUPERDRAG ELEKTRA/EEG
34	37	—	2	SCOOBY SNACKS COME FIND YOURSELF	◆ FUN LOVIN' CRIMINALS EMI
35	31	25	17	TAHITIAN MOON GOOD GOD'S URGE	◆ PORNO FOR PYROS WARNER BROS.
36	33	34	8	GOLD DUST WOMAN "THE CROW: CITY OF ANGELS" SOUNDTRACK	◆ HOLE MIRAMAX/HOLLYWOOD
37	34	31	20	WHO WILL SAVE YOUR SOUL PIECES OF YOU	◆ JEWEL ATLANTIC
38	32	26	13	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	◆ SPONGE COLUMBIA
39	NEW ▶	1	1	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
40	NEW ▶	1	1	SOUNDTRACK TO MARY IRRISISTIBLE BLISS	◆ SOUL COUGHING SLASH/WARNER BROS.



HITS! IN TOKIO

Week of August 25, 1996

- ① Lovefool / Cardigans
- ② Now You're Not Here / Swing Out Sister
- ③ Last Night / C.J. Lewis
- ④ Macarena (Bayside Boys Mix) / Los Del Rio
- ⑤ It's Alright / Deni Hines
- ⑥ U Say / Carroli Thompson
- ⑦ You're Makin' Me High / Toni Braxton
- ⑧ Children / Robert Miles
- ⑨ Change The World / Eric Clapton
- ⑩ Ease Your Mind / Galliano
- ⑪ Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- ⑫ Dinner With Delores / ♪
- ⑬ Grateful When You're Dead - Jerry Was There / Kula Shaker
- ⑭ Taiyouwa Tsumina Yatsu / Southern All Stars
- ⑮ Once Again / A Tribe Called Quest
- ⑯ In Walked Love / Louise
- ⑰ In Paradise / Janet Kay
- ⑱ Swallowtail Butterfly-Aino Uta- / Yen Town Band
- ⑲ You're My Sunshine / Namie Amuro
- ⑳ I Love Girls / Inner Circle
- ㉑ You Got To Have Freedom / Boogaloo
- ㉒ Who Do You Think You Are? / Lindy Layton
- ㉓ Virtual Insanity / Jamiroquai
- ㉔ In the Name Of Love / Earth, Wind And Fire
- ㉕ Rainbow / Meja
- ㉖ Taking The Easy Way Out / The Trampolines
- ㉗ Back To The World / Tevin Campbell
- ㉘ Hit Me Off / New Edition
- ㉙ Desafinado / Nina Persson
- ㉚ Dedicated To You / Sadie
- ㉛ Machingunwo Buppanase / Mr. Children
- ㉜ If I Ruled The World / Nas
- ㉝ Devil's Haircut / Beck
- ㉞ It's All Good / Rob 'N' Raz Circus
- ㉟ Reach / Gloria Estefan
- ㊱ Fall In Love Again / Ray Hayden
- ㊲ Perfumes Of Paradise / Teresa Bright
- ㊳ Forever Love / Gary Barlow
- ㊴ Asiano Junshin / Puffy
- ㊵ That Girl / Maxi Priest Featuring Shaggy
- ㊶ I Love You Always Forever / Donna Lewis
- ㊷ Showbiz Parasol / Lady Lynette
- ㊸ Jounetsu / UA
- ㊹ Wrong / Everything But The Girl
- ㊺ Anonatsuni Modoritai / Anri
- ㊻ Aoi Inazuma / Smap
- ㊼ Kissin' You / Total
- ㊽ Where Do We Go From Here / Vanessa Williams
- ㊾ Killing Me Softly / Fugees
- ㊿ Lemon Tree / Fool's Garden

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

Music Video

PROGRAMMING

'Infomercial' Touts Music

'The Street Buzz' Educates Consumers

BY SHAWNEE SMITH

NEW YORK—Discouraged by the uncertainty of getting radio and video exposure for new artists, George Saadi, a former artist-development manager, created "The Street Buzz," a monthly half-hour infomercial-style music program that showcases developing recording artists.

"I only call it an infomercial because that's the time slot it fills," says Saadi. The program airs during prime infomercial slots: Monday through Friday at 12 a.m. and Saturday at 8:30 a.m. PST.

"We have all these resources we devote to making music videos and [electronic press kits]," says Saadi, who formerly worked with EMI Music Distribution (EMD), which was then known as Cema. "I just considered the infomercial a natural extension."

Saadi twists the classic infomercial formula so that the program resembles a regular music video show, with a host who presents segments of band interviews, videos, live performance clips, and listings of tour dates.

"It really gives the label and artist total control over what image they want to project to the consumer," says Saadi. "It also allows them to control the frequency of artist and video exposure."

The show reaches approximately 20 million homes in the U.S. via Access TV, which owns time on the Discovery Channel, TNN, and public-access channels.

"I don't know exactly which channel it airs on in every region, but I've arranged with Access for ['The Street Buzz'] to be shown simultaneously across the country, so consumers can catch it at the same time every night. It's a normal part of the nightly program schedule."

The first episode of "The Street Buzz" aired in October 1995; it showcased Capitol modern rock act Radiohead. But Saadi took the program off the air after the first month to fine-tune it.

"The first program did pretty well, but I wanted to set up a direct response and a retail relationship so that consumers who liked the featured artists

could purchase the music," Saadi says.

To do so, he implemented a toll-free phone number (888-9STREET) and established a tie-in with retailer Sam Goody/Musicland.

"We got involved because it's a unique program that increases consumer awareness of new artists through an infomercial format with a high level of frequency," says Pam Schechtman, director of marketing for Sam Goody/Musicland. "Coupled with our pricing and positioning of the product with bin cards that replicate the identity of the show, we're hoping [the program] will break more bands and we'll see more sales."

Like an infomercial, "The Street Buzz" is interrupted with ads for featured bands and Sam Goody/Musicland.

Saadi's honed package—with its controlled exposure and prime pricing and positioning at Sam Goody/Musicland—enticed Capitol VP of sales Steve Rosenblatt to feature Butthole Surfers, the "Trainspotting" soundtrack, and Everclear on the second episode of "The Street Buzz," which aired in June.

Linda Adams, EMI senior director of marketing, chose to include Patti Rothberg and Fun Loving Criminals in the third episode of "The Street Buzz."

"It's a really balanced program that conceptually doesn't look like an infomercial. It looks more like a local video show," says Adams. "With pricing and positioning at Musicland, it's really a direct response to consumers. We're hoping that the program will develop a loyal audience."

The package for "The Street Buzz" will also include a World Wide Web site. Internet surfers can download video and concert shots, tour dates, and band information at www.streetbuzz.com.

Although only EMD acts have been featured on "The Street Buzz," Saadi feels that the program is too lucrative to be sustained by only one record label. He has received offers from other labels but says, "I'm trying to focus on the music I am familiar with, which at the moment is EMD artists."

in London, was produced by Line Postmyr for Palomar Pictures.

X-Ray Productions director Adolfo Doring directed "As Long As It Matters" by the Gin Blossoms in Boston and Mansfield, Mass. Nicola Doring produced the video; Catherine Smith executive-produced.

Lonnie Gordon's "If You Really Love Me," shot on Fire Island, N.Y., was directed by Chris Ciccone for Automatic Pictures; Michelle Abbott produced, and Dermot Downs directed photography.

CONFERENCE UPDATE

There are several exciting new announcements about the 1996 Billboard Music Video Conference and Awards, including a final schedule of events. See Homefront (page 104) for the full details.

FOR WEEK ENDING SEPTEMBER 1, 1996

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Horace Brown, Things We Do For Love
- 2 Bone Thugs-N-Harmony, Tha Crossroads
- 3 Whitney Houston, Why Does It Hurt So Bad
- 4 LL Cool J, Loungin
- 5 Jay-Z Feat. Foxy Brown, Ain't No Nigga
- 6 112 Feat. The Notorious B.I.G., Only You
- 7 Nas, If I Ruled The World
- 8 Deborah Cox, Where Do We Go From Here
- 9 R. Kelly, I Can't Sleep Baby
- 10 Maxwell, Ascension
- 11 Keith Sweat, Twisted
- 12 Az Yet, Last Night
- 13 Gina Thompson, The Things That You Do
- 14 Cece Peniston, Movin' On
- 15 Brandy, Tania, G. Knight & C. Khan, Missing
- 16 Blackstreet, No Diggity
- 17 Heather B, If Headz Only Knew
- 18 D'Angelo, Me And Those Dreamin' Eyes Of Mine
- 19 D'Angelo, Lady
- 20 Solo, Where Do U Want Me To Put It
- 21 Coolio, 1, 2, 3, 4 (Sumpin' New)
- 22 Hami, I'm Tha' One Ya' Slept On
- 23 Pete Rock & Lost Boyz, The Yarn
- 24 Mack 10, Hoo-Bangin
- 25 Monica, Ain't Nobody
- 26 Montell Jordan Feat. Slick Rick, I Like
- 27 New Edition, Hit Me Off
- 28 T-Boz, Touch Myself
- 29 For Real, Like I Do
- 30 De La Soul, Stakes Is High

† Indicates Hot Shots

*** NEW ONS ***

Salt-N-Pepa, Champagne



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Ty Herndon, Living In A Moment
- 2 Mindy McCreech, Guys Do It All The Time
- 3 Vince Gill, Worlds Apart
- 4 Tracy Lawrence, Stars Over Texas
- 5 Bryan White, So Much For Pretending
- 6 Ctedus T. Judd, If Shania Was Mine
- 7 Rhett Akins, Love You Back
- 8 Sammy Kershaw, Vidalia
- 9 Faith Hill, You Can't Lose Me
- 10 Trisha Yearwood, Believe Me Baby (I Lied)
- 11 Paul Brandt, I Do
- 12 Rick Trevino, Learning As You Go

- 13 James Bonamy, I Don't Think I Will
- 14 John Berry, Change My Mind †
- 15 LeAnn Rimes, Blue
- 16 Wade Hayes, Where Do I Go To Start All Over
- 17 Tracy Byrd, Big Love
- 18 David Lee Murphy, The Road You Leave Behind
- 19 Billy Ray Cyrus, Trail Of Tears †
- 20 Patty Loveless, Lonely Too Long †
- 21 Travis Tritt, More Than You'll Ever Know †
- 22 Brady Seals, Another You, Another Me †
- 23 Randy Travis, Are We In Trouble Now †
- 24 Frazier River, Last Request †
- 25 Shania Twain, Home Ain't Where He Heart Is †
- 26 Trace Adkins, Every Light In The House... †
- 27 Deryl Dodd, Friends Don't Drive Friends...
- 28 Gary Allan, Her Man
- 29 Steve Azar, I Never Stopped Lovin' You
- 30 Joe Nichols, Six Of One, Half A Dozen
- 31 K.T. Oslin, Silver Tongue And Gold Plated Lies
- 32 Kenny Chesney, Me And You †
- 33 Ricochet, Love Is Stronger Than Pride
- 34 Hank Williams, Jr., Don Juan D'Bubble
- 35 Marty Stuart, Thanks To You †
- 36 David Ball, Hangin' In And Hangin' On
- 37 Mila Mason, That's Enough Of That
- 38 Jeff Carson, That Last Mile
- 39 Ronna Reeves, Rodeo Man
- 40 Michelle Wright, Nobody's Girl
- 41 David Kersh, Goodnight Sweetheart
- 42 Chris Ward, Fall Reaching
- 43 Eddy Raven & Jo-Ei Sonnier, Fais Do-Do
- 44 Deana Carter, Strawberry Wine
- 45 Great Plains, Healin' Hands
- 46 Marty Haggard, In The Afterlife
- 47 Tony Tolver, Beltin' Forever On You
- 48 Jamie Warren, One Step Back
- 49 Rich McCready, When Hell Freezes Over
- 50 Cox Family, Runaway

*** NEW ONS ***

Burnin' Daylight, Love Worth Fighting For
Diamond Rio, It's All In Your Head
Kevin Sharp, Nobody Wins
Pam Tillis, Betty's Got A Bass Boat
Suzy Bogguss, No Way Out



Continuous programming
1515 Broadway, NY, NY 10036

- 1 LL Cool J, Loungin
- 2 Rage Against The Machine, People Of The...
- 3 Soundgarden, Burden In My Hand
- 4 Fugees, Ready Or Not
- 5 Nas, If I Ruled The World
- 6 311, Down
- 7 Beck, Where It's At
- 8 Butthole Surfers, Pepper
- 9 Oasis, Don't Look Back In Anger
- 10 Sublime, What I Got
- 11 Keith Sweat, Twisted
- 12 R.E.M., E-Bow The Letter
- 13 Metallica, Hero Of The Day

- 14 Maxwell, Ascension
- 15 Dave Matthews Band, So Much To Say
- 16 John Mellencamp, Key West Intermezzo
- 17 Eels, Novocaine For The Soul
- 18 The Smashing Pumpkins, Tonight, Tonight
- 19 The Wallflowers, 6th Avenue Heartache
- 20 Nada Surf, Popular
- 21 Bone Thugs-N-Harmony, Tha Crossroads
- 22 Eric Clapton, Change The World
- 23 Tom Petty & The Heartbreakers, Walls
- 24 Group Therapy, East Coast West Coast Killa
- 25 Alanis Morissette, Ironic
- 26 Quad City DJ's, C'mon N' Ride It (The Train)
- 27 Tracy Bonham, The One
- 28 Foo Fighters, Big Me
- 29 Salt-N-Pepa, Champagne
- 30 Poe, Angry Johnny
- 31 Filter, Jurassitol
- 32 New Edition, Hit Me Off
- 33 Alice In Chains, Over Now
- 34 Primitive Radio Gods, Standing Outside A...
- 35 Republica, Ready To Go
- 36 A Tribe Called Quest, I'm Back Again
- 37 The Cranberries, Free To Decide
- 38 Better Than Ezra, King Of New Orleans
- 39 Jewel, Who Will Save Your Soul
- 40 R. Kelly, I Can't Sleep Baby
- 41 Stabbing Westward, Shame
- 42 No Doubt, Spiderwebs
- 43 Beastie Boys, Sabotage
- 44 Coolio, 1, 2, 3, 4 (Sumpin' New)
- 45 SWV, Use Your Heart
- 46 Iggy Pop, Lust For Life
- 47 Toni Braxton, You're Makin' Me High
- 48 Stone Temple Pilots, Interstate Love Song
- 49 LL Cool J, Doin It
- 50 Hole, Gold Dust Woman

*** NEW ONS ***

No New Ons This Week



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 James Bonamy, I Don't Think I Will
- 2 Rhett Akins, Love You Back
- 3 Paul Brandt, I Do
- 4 Tracy Lawrence, Stars Over Texas
- 5 Mindy McCreech, Guys Do It All The Time
- 6 Sammy Kershaw, Vidalia
- 7 Rick Trevino, Learning As You Go
- 8 Junior Brown, Venom Wearnin' Denim
- 9 Willie Nelson, She Is Gone
- 10 Bryan White, So Much For Pretending
- 11 Butthole Surfers, Pepper
- 12 Ty Herndon, Living In A Moment
- 13 Faith Hill, You Can't Lose Me
- 14 Trisha Yearwood, Believe Me Baby
- 15 Vince Gill, Worlds Apart

- 16 David Lee Murphy, The Road You Leave Behind
- 17 Travis Tritt, More Than You'll Ever Know
- 18 Jeff Carson, That Last Mile
- 19 Kenny Chesney, Me And You
- 20 Ricochet, Love Is Stronger Than Pride
- 21 Shania Twain, Home Ain't Where He Heart Is
- 22 Trace Adkins, Every Light In The House †
- 23 LeAnn Rimes, Blue
- 24 Patty Loveless, Lonely Too Long
- 25 John Berry, Change My Mind
- 26 Marty Stuart, Thanks To You
- 27 Eddy Raven & Jo-Ei Sonnier, Fais Do-Do
- 28 Gary Allan, Her Man
- 29 George Jones, Honky Tonk Song
- 30 Billy Ray Cyrus, Trail Of Tears

*** NEW ONS ***

Diamond Rio, It's All In Your Head
Suzy Bogguss, No Way Out
K.T. Oslin, Silver Tongue And Gold Plated Lies



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Toni Braxton, You're Makin' Me High
- 2 Eric Clapton, Change The World
- 3 Tracy Chapman, Give Me One Reason
- 4 John Mellencamp, Key West Intermezzo
- 5 Jewel, Who Will Save Your Soul
- 6 Melissa Etheridge, Nowhere To Go
- 7 Hootie & The Blowfish, Tucker's Town
- 8 Natalie Merchant, Jealousy
- 9 Alanis Morissette, You Learn
- 10 Tom Petty & The Heartbreakers, Walls
- 11 Celine Dion, It's All Coming Back To Me Now
- 12 Wallflowers, 6th Avenue Heartache
- 13 Bryan Adams, Let's Make A Night To Remember
- 14 Mariah Carey, Forever
- 15 Blues Traveler, Run Around
- 16 Primitive Radio Gods, Standing Outside A...
- 17 Dishwalla, Counting Blue Cars
- 18 Donna Lewis, I Love You Always Forever
- 19 The Cranberries, Free To Decide
- 20 Seal, Kiss From A Rose
- 21 Joan Osborne, One Of Us
- 22 Mariah Carey, Fantasy
- 23 Gloria Estefan, You'll Be Mine (Party Time)
- 24 The Tony Rich Project, Like A Woman
- 25 Alanis Morissette, Ironic
- 26 Natalie Merchant, Wonder
- 27 Collective Soul, The World I Know
- 28 George Michael, Freedom '90
- 29 Spin Doctors, Two Princes
- 30 Tina Turner, Missing You

*** NEW ONS ***

LeAnn Rimes, Blue
The Isley Brothers, Floatin' On Your Love
Oasis, Don't Look Back In Anger

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 14, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

3T Featuring Michael Jackson, Why
BOX TOPS

- Whitney Houston, Why Does It Hurt So Bad
R. Kelly, I Can't Sleep Baby
RZA, Wu-Wear: The Garment
Blackstreet, No Diggity
Do Or Die, Do You Wanna Ride
Gina Thompson, The Things That You Do
Ghost Town DJ's, My Boo
Aaliyah, If Your Girl Only Knew
No Mercy, Where Do You Go
Az Yet, Last Night
T-Boz, Touch Myself
Changing Faces, I Got Somebody Else
Bone Thugs-N-Harmony, Tha Crossroads

NEW

- 112 Featuring The Notorious B.I.G., Only You (Remix)
Bloodhound Gang, Kiss Me Where It Smells Funny
Charisse Arrington, Down With This
Fun Lovin' Criminals, Scooby Snacks It
Group Therapy IRBX, East Coast West Coast Killas
John Mellencamp, Key West Intermezzo
Katalina, DJ Girl
Kino Watson, Game Recognize Game
Lionel Richie, Ordinary Girl
Meat Beat Manifesto, Asbestos Lead Asbestos
Merrill Bainbridge, Mouth
Neurotic Outsiders, Jerk
Rage Against The Machine, People Of The Sun
Salt-N-Pepa, Champagne
Social Distortion, I Was Wrong
Soul For Real, Never Felt This Way
Sublime, What I Got
The Almighty RSO, You Could Be My Boo
Type O Negative, My Girlfriend's Girlfriend
Anthony Bone, Cool 2 Da Bone
DBA Flip, Just Got Paid
DJ Honda, Out For The Cash
PMD, Rugged N' Raw
Southside B.O.I.Z., Get Ready Here It Comes



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, Freereggaehibop
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 Ten 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
Tony Rich Project, Nobody Knows
The Smashing Pumpkins, Tonight, Tonight



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Delinquent Habits, Lower Eastside (new)
Celine Dion, It's All Coming Back To... (new)
Rage Against The Machine, People Of The Sun (new)
Dream Warriors, Sound Clash (new)
Dave Matthews Band, So Much To Say (new)
The Refreshments, Down Together (new)
D Generation, She Stands There (new)
Donna Lewis, I Love You Always Forever
Maxi Priest Featuring Shaggy, That Girl
Toni Braxton, You're Makin' Me High
Beck, Where It's At
Everything But The Girl, Wrong
Oasis, Don't Look Back In Anger
Sloan, The Good In Everyone

LL Cool J, Loungin' (Remix)
The Tragically Hip, The Gift Shop
The Cranberries, Free To Decide
Iggy Pop, Lust For Life



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Everything But The Girl, Wrong
Alejandra Guzman, Toda La Mitad
Garbage, Stupid Girl
Fugees, Killing Me Softly
La Ley, Cielo Market
The Cure, Mint Car
Alanis Morissette, You Learn
Eros Ramazzotti, Estrella Gemela
Robert Miles, Children
La Dosis, Nada
Cranberries, Free To Decide
Luis Miguel, Dame
Soraya, De Repente
Beck, Where It's At
Jars Of Clay, Flood
Primitive Radio Gods, Standing Outside A...
Fobia, Veneno V1
Titan, Cui
Miguel Bose, La Auto-Radio Canta
Republica, Ready To Go



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

- Charlie Peacock, Down In The Lowlands
Charlie Peacock, Woman In Tears
Christafari, Listening
Mylon Lefevre, Trains
The Winans, It's Time
Margaret Becker, Deep Calling Deep
Rene Garcia, What A Friend
Ronnie Davis, Work
Steve Taylor, A Principle Man
Allies, Voice Of The Spirit
Petra, Beyond Belief

M. W. Smith, Place In The World
Sandi Patti, Another Time, Another Place
Mylon & Broken Heart, Shower The People
Sting, Gabriel's Message



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Biohazard, A Lot To Learn
Everclear, You Make Me Feel Like A...
Donna Lewis, I Love You Always Forever
Lush, 500
Eels, Novocaine For The Soul
Pharcyde, She Said
Screaming Trees, All I Know
Kiss, Shout It Out Loud
Super Deluxe, Famous
Fiona Apple, Shadowboxer
Fugees, Ready Or Not
Gin Blossoms, As Long As It Matters
Tina Turner, Missing You
Case, I Gotcha
Local H, Bound For The Floor
Semisonic, If I Run
Metallica, Until It Sleeps
Verve Pipe, Cup Of Tea
Voices For Care, Power Of Peace
Patti Smith, Summer Cannibals



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Fugees, Ready Or Not
Keith Sweat/Kut Kloze, Twisted
Outkast, Elevators
Nru Down, Can You Feel Me
Dus, If I Ruled The World
Blackstreet, No Diggity
Maxwell, Ascension
112 Featuring The Notorious B.I.G., Only You (Remix)
E-40, Rappers Ball
Immature, Lover's Groove

PRODUCTION NOTES

LOS ANGELES

The video for "I Believe" by Joi was directed by Paul Boyd for Propaganda Films; Louis Nader produced.

NEW YORK

Jesse Peretz directed "Girl From Mars" by Ash for X-Ray Productions; Rachel Weissman produced, and Catherine Smith executive-produced.

OTHER CITIES

The video for "The Cranberries" "Free To Decide," shot in the Dumont Dunes in Baker, Calif., was directed by Marty Callner for Cream Cheese. The producer was Billy Brigode, and Gabriel Beristain served as director of photography.

Danny Boyle was the director for Iggy Pop's "Lust For Life," drawn from the soundtrack to the motion picture "Trainspotting." The clip, set

CONGRESS MULLS OVER ENTERTAINMENT ISSUES

(Continued from page 1)

highway plan: the National Information Infrastructure (NII) bills, S. 1284 and H.R. 2441.

Because neither the administration nor congressional leaders have been able to forge an NII copyright bill that has the consensus of the many parties affected by the legislation, the chance of its passage in the few months remaining in the 104th Congress is slim, according to insiders.

Proponents say the bill would only slightly amend the existing copyright law but that the small changes would redefine existing law in light of the interactive digital age, so that the rights of copyright owners are not eroded by inadequate or inappropriate exemptions from liability.

The bill as it was originally drafted had three key features that were supported by the recording industry and other copyright-oriented groups. First, it clarified that under existing law, a copyrighted work can be distributed by transmissions. Second, it offered protection against circumvention of copyright protection systems. Third, it provided protection against the removal or alteration of copyright management information.

While the administration and congressional leaders last year sketched out a blueprint for what they felt are suitable copyright law amendments within the NII bill, a number of businesses that would be affected by the legislation, ranging from audio software manufacturers to music publishers, have withheld full support of the bill, demanding that members of Congress redraft or amend the legislation to their satisfaction.

This opposition has been felt the hardest in several hearings before the House Intellectual Property Subcommittee.

Hardware companies, for example, are opposed to a section of the bill that would place liability on decoder manufacturers that produce legitimate devices that are used unlawfully by customers for infringing uses.

Online service providers and long-distance carriers also oppose the bill as written and are asking lawmakers

for an exemption from infringement liability.

While the main provisions still exist in a subsequent draft of the bill, over the months since the bills were introduced, legislators with other axes to grind have burdened the bill with amendments unrelated to the NII concerns—amendments that a number of industries adamantly oppose.

For example, the redrafted House version of the NII bill now contains sections that deal with the controversial issue of music licensing exemptions for "background music" used by restaurateurs and bar owners. Such sections would also exempt religious broadcasters from having to pay music fees.

Over the span of several Congresses, both restaurateurs and religious broadcasters have had legislation introduced to get exemptions to the licenses required by performing right groups ASCAP and BMI; these amendments to the NII bill are considered another legislative avenue.

The bill also contains an unrelated, noncontroversial section that would extend the copyright term from life plus 50 years to life plus 70 years. Such a change would bring U.S. copyright law into line with Berne Convention member countries.

What makes the copyright term-extension amendment problematic is that it is intertwined with the long-debated, controversial music-fee exemption issue.

On the Senate side this year, Sen. Hank Brown, R-Colo., has said that he will hold up passage of the copyright term-extension bill (and any other copyright reform legislation) until agreements are reached on music licensing issues.

CAMPFIRE FLAP

As lawmakers returned to Capitol Hill, the widely circulated reports last month that ASCAP officials were allegedly going after the Girl Scouts of America to pay licensing fees for "public performances" (around campfires) of such songs as "This Land Is Your Land" or face lawsuits was expected to give ammunition to proponents of music licensing exemptions.

Even though ASCAP officials have since said that they will not target campfire performances (Billboard, Sept. 7), the initial news frenzy may sway members of Congress who had not yet decided on the licensing issue, insiders say.

At the request of congressional leaders, representatives of all of the affected businesses have been meeting since June, but it appears that the talks have not produced a consensus.

As a result, the NII bills, as well as other copyright legislation introduced at the beginning of the first session, are stuck in a legislative quagmire without the necessary votes to pass.

In fact, Rep. Carlos Moorhead, D-Calif., chairman of the House Intellectual Property Subcommittee, has all but officially declared the NII bill to be dead for the session, barring a change of attitude from those involved.

All the more worrisome for proponents of the NII bill is that Moorhead has announced that he will leave Capitol Hill after the end of this Congress.

Moorhead's retirement means that not only must congressional leaders

decide on a House chairman for the Intellectual Property Subcommittee for the 105th Congress in January, but (assuming that the Republicans hold the majority in the House), the administration and the copyright industries must establish a working relationship with a new champion for their causes.

If the Democrats take back the House, the copyright industry private sector may still have to forge new ties with whomever is chosen to be the Democratic subcommittee and committee chairman.

This fall, the Senate Judiciary Committee must also hold confirmation hearings on the nomination of a new FCC commissioner, veteran employee Regina Keeney, named to replace retired commissioner Andrew Barrett, who left in July.

The administration must also soon name a replacement for veteran FCC commissioner James Quello. High on the list of possible nominees, say insiders, is current FCC legal counsel William D. Kennard.

Off the Hill, the U.S. Trade Representative (USTR) continues to monitor China after a trade embargo face-off over its compliance with a landmark 1995 anti-piracy agreement (Billboard, June 29). This fall, USTR will have updates on other countries around the world it has determined to be piracy hot spots.

On the legal front, the Communications Decency Act, declared unconstitutional by a U.S. District Court earlier this summer, is headed for a possible expedited Supreme Court review (Billboard, June 22).

The act, which would have prohibited indecent material on the Internet, was signed into law Feb. 8 and was immediately challenged by two coalition groups representing consumers, online service providers, and entertainment and media groups, including the Recording Industry Assn. of America.

Still ongoing is a Justice Department probe of possible antitrust activity of U.S. labels in regard to the licensing of music videos to cable and satellite programming.

In a related case, consumers in Tennessee and 13 other states have filed a civil suit in a Tennessee court charging that the majors have conspired to fix and maintain the price of CDs (Billboard, July 20).

In radio-related actions, the Justice Department may soon look again into the radio-station-ownership ramifications of last year's major overhaul of the Communications Act, according to insiders, which has created a merger and buying frenzy. It may also look closely at the popular radio-station leasing agreements.

The new telecommunications law removed ownership caps and relaxed local market restrictions by applying an FCC market-share formula, with an eight-station limit for the largest markets of 45 or more stations down to a 50% market share for the smallest markets of no more than three stations.

However, the Justice Department recently held up Jacor Communications' acquisition of Citicasters Communications until Jacor divested itself of a station in Cincinnati. The decision was based not on market share but on the fact that Jacor was able to control more than 50% of the advertising time in that city. Also, unlike the FCC, the Justice Department is viewing at least some leasing agreements as buyouts.

GREATEST-HITS SETS TOP CERTS

(Continued from page 12)

platinum in August: Los Del Rio's ubiquitous dance hit "Macarena" (RCA) and rapper 2Pac's "How Do U Want It" (Death Row/Interscope). The latter was simultaneously certified platinum; other million-sellers included Tracy Chapman's "Give Me One Reason" (Elektra), the singer's first, and LL Cool J's "Loungin'" (Def Jam).

A complete list of August RIAA certifications follows.

MULTIPLATINUM ALBUMS

James Taylor, "James Taylor's Greatest Hits," Warner Bros., 11 million.

ZZ Top, "Eliminator," Warner Bros., 10 million.

Van Halen, "Van Halen," Warner Bros., 10 million.

Doobie Brothers, "Best Of The Doobies," Warner Bros., 10 million.

Van Halen, "1984," Warner Bros., 9 million.

Dire Straits, "Brothers In Arms," Warner Bros., 9 million.

Aerosmith, "Aerosmith's Greatest Hits," Columbia, 9 million.

Smashing Pumpkins, "Mellon Collie And The Infinite Sadness," Virgin, 7 million.

Sheryl Crow, "Tuesday Night Music Club," A&M, 6 million.

Randy Travis, "Always & Forever," Warner Bros., 5 million.

Celine Dion, "Falling Into You," 550 Music, 4 million.

Tracy Chapman, "Tracy Chapman," Elektra, 4 million.

Collective Soul, "Collective Soul," Atlantic, 3 million.

Tracy Chapman, "New Beginning," Elektra, 3 million.

Metallica, "Load," Elektra, 3 million.

Dwight Yoakam, "This Time," Reprise, 3 million.

No Doubt, "Tragic Kingdom," Trauma/Interscope, 2 million.

Aerosmith, "Draw The Line," Columbia, 2 million.

Jodeci, "Diary Of A Mad Band," Uptown, 2 million.

Randy Travis, "No Holdin' Back," Warner Bros., 2 million.

Faith Hill, "Take Me As I Am," Warner Bros., 2 million.

Enya, "The Memory Of Trees," Reprise, 2 million.

Sarah McLachlan, "Fumbling Towards Ecstasy," Arista, 2 million.

Annie Lennox, "Diva," Arista, 2 million.

PLATINUM ALBUMS

Aerosmith, "Pandora's Box," Columbia, its 13th.

Carly Simon, "Greatest Hits Live," Arista, her third.

Rage Against The Machine, "Evil Empire," Epic, its second.

Various artists, soundtrack, "The Nutty Professor," Def Jam.

Jewel, "Pieces Of You," Atlantic, her first.

Metallica, "Load," Elektra, its sixth.

Sting, "Mercury Falling," A&M, his sixth.

Soundgarden, "Down On The Upside," A&M, its third.

Indigo Girls, "Swamp Ophelia," Epic, their third.

Billy Joel, "Kohuept (In Concert)," Columbia, his 13th.

Raffi, "Singable Songs For The Very Young," MCA, his first.

Various artists, soundtrack, "The Hunchback Of Notre Dame," Walt Disney.

Toni Braxton, "Secrets," LaFace, her second.

Tori Amos, "Boys For Pele," Atlantic, her third.

George Michael, "Older," Dream-

Works, his third.

No Doubt, "Tragic Kingdom," Trauma/Interscope, its first.

Keith Sweat, "Keith Sweat," Elektra, his fifth.

GOLD ALBUMS

Indigo Girls, "1200 Curfews," Epic, their fifth.

Jon B, "Bonafide," 550 Music, his first.

Deborah Cox, "Deborah Cox," Arista, her first.

Bruce Springsteen, "Ghost Of Tom Joad," Columbia, his 13th.

Various artists, "1996 Grammy Nominees," Columbia.

Rage Against The Machine, "Evil Empire," Epic, its second.

Patty Loveless, "The Trouble With Truth," Epic, her fourth.

Andy Griffith, "Precious Memories," Sparrow, his first.

Various artists, soundtrack, "The Nutty Professor," Def Jam.

Jimmy Buffett, "Banana Wind," MCA, his 10th.

Lost Boyz, "Legal Drug Money," Pallas/Universal, their first.

Nitty Gritty Dirt Band, "More Great Dirt: The Best Of, Vol. 2," Warner Bros., its third.

Metallica, "Load," Elektra, its seventh.

Statler Brothers, "Gospel Favorites," PolyGram Special Products, their 12th.

Soundgarden, "Down On The Upside," A&M, its third.

Bryan Adams, "18 Til I Die," A&M, his sixth.

Aerosmith, "Gems," Columbia, its 19th.

Kirk Franklin, "Whatcha Lookin 4," Gospo Centric/EMI, his second.

Buddy Guy, "Damn Right, I've Got The Blues," Silvertone, his first.

Various artists, "Smoky Mountain Hymns, Vol. 1," Brentwood Music.

Phish, "Hoist," Elektra, its second.

Various artists, soundtrack, "The Hunchback Of Notre Dame," Walt Disney.

Butthole Surfers, "Electriclarryland," Capitol, their first.

Toni Braxton, "Secrets," LaFace, her second.

Beck, "Odelay," DGC, his second.

Primitive Radio Gods, "Rocket," Columbia, their first.

Mindy McCready, "Ten Thousand Angels," BNA Entertainment, her first.

Various artists, "Club Mix '96, Volume 1," Coldfront.

Keith Sweat, "Keith Sweat," Elektra, his fifth.

MULTIPLATINUM SINGLES

2Pac, "How Do U Want It," Death Row/Interscope, his first.

Los Del Rio, "Macarena," RCA, their first.

PLATINUM SINGLES

2Pac, "How Do U Want It," Death Row/Interscope, his second.

Tracy Chapman, "Give Me One Reason," Elektra, her first.

LL Cool J, "Loungin'," Def Jam, his second.

GOLD SINGLES

2Pac, "How Do U Want It," Death Row/Interscope, his fourth.

Metallica, "Until It Sleeps," Elektra, its third.

Various artists, "Hunchback Of Notre Dame Read-Along," Walt Disney.

Donna Lewis, "I Love You Always Forever," Atlantic, her first.

LL Cool J, "Loungin'," Def Jam, his seventh.

Assistance in preparing this story was provided by Doug Reece.

MTV VIDEO AWARDS

(Continued from page 5)

(Ruffhouse/Columbia).

Best choreography in a video: Michael Rooney for Bjork's "It's Oh So Quiet" (Elektra).

Best special effects in a video: Chris Staves for the Smashing Pumpkins' "Tonight, Tonight" (Virgin).

Best art direction in a video: K.K. Barrett and Wayne White for the Smashing Pumpkins' "Tonight, Tonight" (Virgin).

Best editing in a video: Scott Grey for Alanis Morissette's "Ironic" (Maverick/Reprise).

Best cinematography: Declan Quinn for the Smashing Pumpkins' "Tonight, Tonight" (Virgin).

Viewer's choice: Bush, "Glycerine" (Trauma/Interscope).

MTV Europe viewer's choice: George Michael, "Fastlove" (Virgin/DreamWorks).

MTV India viewer's choice: Colonial Cousins, "Sa Ni Dha Pa" (Magnasound India PVT Ltd.).

MTV Latino viewer's choice: Soda Stereo, "Ella Uso Mi Cabeza Como Un Revolver" (BMG).

MTV Japan viewer's choice: Kuroyume, "Pistol" (Toshiba EMI).

MTV Brasil viewer's choice: Skank, "Garota Nacional" (Sory Music).

MTV Mandarin viewer's choice: Nana Tang, "Freedom" (Elite Music Co.).

MTV Asia viewer's choice: Tai Ji Boys, "Come Back Home" (Yo Yo).

EVANS BOXES PUT PIANIST IN THE RETAIL SPOTLIGHT

(Continued from page 1)

sions," an eight-CD collection of material surreptitiously recorded at New York's Village Vanguard between 1966 and 1975 by Evans enthusiast Mike Harris. On Nov. 12, Warner Bros. will release "Turn Out The Stars: The Final Village Vanguard Recordings, June 1980," a six-CD set drawn from Evans' last dates at the club with bassist Marc Johnson and drummer Joe LaBarbera.

Though no release date has been finalized, Verve Records plans to finally issue its long-in-the-works 18-CD box of Evans' complete output for the label, cut between 1962 and 1970, during the first quarter of 1997.

Warner Bros. VP of jazz (U.S.) Jeff Levenson says of the labels' current interest in Evans' music, "We are each erecting a giant statue in the park to one of the jazz giants. I don't know what constitutes the actual motivation for the events leading up to this moment, but clearly, what's happening is that Evans is being reassessed. . . . He is now becoming one of the seminal figures, and these boxes exist as the monuments to him."

Jazz retailer Bob Perry, who operates Blue Note Records in North Miami Beach, Fla., says of the keyboardist's reputation among his customers, "Certainly, with Bill Evans, like with Monk or Bird or Diz or Lester Young or Miles, they're going to want [the new sets]. . . . We sell a lot of his product. We have a lot of older and younger fans coming in all the time. We stock all of his stuff. As far as saturation, it's no problem."

Evans, who died in 1980 at 51, is one of jazz's most venerated modernists and a major innovator on his instrument. After a celebrated stint in the Miles Davis unit that cut the seminal album "Kind Of Blue" in 1959, Evans established himself with his famous 1959-1961 trio, which featured drummer Paul Motian and the late bassist Scott LaFaro and set a new standard for empathetic collective improvisation. Evans' style—which emphasized groundbreaking modal compositions, ruminative lyricism, and a lilting swing that was uniquely his own—served as a model for many great pianists who would follow him.

CLANDESTINE 'SESSIONS'

Berkeley, Calif.-based Fantasy has released two previous Evans boxes: "The Complete Riverside Recordings" (12 CDs/18 LPs) and "The Complete Fantasy Recordings" (nine CDs). Both comprised authorized studio or live material; "The Secret Sessions," however, is something else.

The material on the current collection was culled from some 80 reels of Evans live dates recorded, purportedly without the knowledge of Evans or Village Vanguard owner Max Gordon, by Harris, an optical physicist and amateur pianist who venerated the pianist, and his wife, Evelyn. For 18 years, the couple traveled from their Connecticut home to New York clubs, where they positioned themselves by the bandstand and captured Evans' live work on a Uher reel-to-reel tape machine smuggled into the venues in a carpet bag.

Orrin Keepnews, the veteran jazz producer who helmed Evans' Riverside sessions in the '50s and '60s, calls Harris "a civilized version" of Dean Benedetti, the legendary Charlie Park-

er fan who recorded the altoist's solos obsessively.

Keepnews says of the Harris' modus operandi, "They'd drive down, and they'd go in on Friday night and go in on Sunday night. They'd skip Saturday, 'cause that's basically when all the yahoos are out in the clubs, and it's too noisy. And he did a fairly scientific job of it, and he did get good results. He does have a scientific background, but he's not an engineer professionally. But obviously, he's a damn good amateur."

After several years of negotiations among Harris, Evans' family, the pianist's late manager/producer Helen Keane, and various labels, Fantasy acquired the rights to the Harris tape trove.

Keepnews, who compiled the Riverside box and recently produced Columbia's reissue of "The Bill Evans Album," was brought in to produce the current compilation. Since the majority of Harris' material was recorded at the Village Vanguard, where Evans' famed 1961 dates with LaFaro and Motian were recorded by Riverside, it was decided to focus on material from that club; Keepnews says that other sets, drawn from gigs at the Village Gate, will follow.

On "The Secret Sessions," Evans is heard in trio format, backed by bassist Eddie Gomez and a succession of drummers, including his longtime accompanist Marty Morell and such noted sidemen as Jack DeJohnette and Philly Joe Jones. The set offers revealing, highly energetic performances of Evans' regular repertoire.

Keepnews feels that the exceptional quality of the performances justifies the release of Harris' tapes, which often exhibit deficiencies, including distortion and dropouts.

"Obviously, it's not up to studio quality, but . . . you can't hear this [anywhere else]," Keepnews says. "You can't hear the guy caught natural like this. That's the price you pay. You don't get perfect audio, but you get damned good [sound]."

The music on "The Secret Sessions" is supplemented by annotation by jazz authority Doug Ramsey and personal recollections by Keepnews.

No price has yet been set for the package; pricing of other Fantasy boxes indicates that it may hover around the \$100 range.

'THE LAST GREAT TRIO'

"Turn Out The Stars" returns to the Vanguard. As Warner Bros.' Levenson notes, "The Village Vanguard was his arena. . . . The Romans had their Coliseum, and the Yankees had their stadium, and Bill Evans had the Village Vanguard. This, to my mind, is the site of his greatest triumphs, and this is where he almost decided to make his grandest statement as his exit."

During the first week in June 1980, Warner Bros., which then had Evans under contract, recorded four nights of performances by the Evans/Johnson/LaBarbera trio at the Vanguard. While Evans played with fire and imagination, his health was failing, due to years of heroin and cocaine addiction. He died Sept. 15 of that year.

Levenson calls the 1980 Evans lineup "his last great trio" and says that these Vanguard sessions are of special importance in the pianist's *oeuvre*: "The music is extremely exploratory, somewhat adventurous, and it's very spiritual, very lofty music. I hear it as possessing the kind of urgency that you might expect of a guy who knew he was on the way out and, I guess, was grabbing hold of music for absolution of

some kind. . . . Over time, the music has been viewed as the statement that punctuated a long and illustrious career."

According to Levenson, this crucial session "languished in the vaults of Warner Bros. for many, many years. It was the subject of a lot of contentious debate involving Evans' estate and . . . Helen Keane and then, Warner Bros. itself." However, Warner senior VP of jazz (U.S.) Matt Pierson pursued the



release of the sessions; with Keane's death earlier this year, debate eased, and the boxed set moved toward fruition.

"Turn Out The Stars," which is priced at \$89.98, is packaged as a cube with six jewel boxes and a 40-page booklet. Jazz scholar Bob Blumenthal supplies biographical information and track-by-track annotation; musician Harold Danko offers a reminiscence of the Vanguard sessions.

A nine-track, single-disc set, "The

ARISTA AIMS TO BUILD ON KENNY G'S INT'L POPULARITY

(Continued from page 1)

Top Contemporary Jazz Albums chart, where "Breathless" is lodged this week at No. 2.

"I'm very proud of what 'Breathless' has done, but I don't go into making a record with any itinerary other than that I want it to be satisfying to me as an artist," he says. "I'm not going to base my view of this record on how it compares in a sales way to 'Breathless.' I think ['The Moment'] is my best music ever, so I already know I've beaten anything I've ever done in the past."

Kenny G's last album, 1994's "Miracles: The Holiday Album," has sold 4.6 million copies, according to SoundScan.

Given Kenny G's popularity, TV exposure will be the key tool in making fans aware of his new album. He is slated to be a guest on "The Tonight Show" Sept. 30 and will appear on "CBS This Morning" and "The Rosie O'Donnell Show" the same week, according to Jay Krugman, senior VP of marketing for Arista.

Also planned for the week of release is a live satellite-TV interview broadcast to at least 10 of the country's top markets. An electronic press kit will be produced to support the satellite tour. Coverage on a number of entertainment news programs is expected upon the album's release.

In early October, Kenny G will appear on other morning talk shows, "Larry King Live," and various syndicated radio shows, according to Krugman.

Though Kenny G has been a core artist at jazz/AC stations for years, he has also had considerable success at R&B and top 40 formats. The first single, the album's title track, will ship to jazz/AC and AC Sept. 16, R&B Sept. 23, and top 40 Sept. 30.

"We're really looking forward to the new record," says Tom Miller, assistant PD/music director at WNUA Chicago. "If there is one artist that personifies the format known as smooth jazz, it's Kenny G. We play him a lot, and the exciting thing is, our research tells us we don't play him too much."

With the fragmentation of radio programming, formats that were previously open to Kenny G's music may not have a place for him anymore, but Arista is not very concerned. "It's fair to say the marketplace has changed,"

Artist's Choice: Highlights From Turn Out The Stars," will also be released Nov. 12. As its title suggests, it is the posthumous handiwork of Evans himself.

Levenson explains, "When Evans completed recording, he had created the stack list for the album planned for release in the fall of 1980. He had created, in effect, the double LP, the vinyl, that he wanted released. In the course of researching the box and the music and the material and all that stuff, I found this track list, and I realized that I was now holding the artist's choice."

"In effect, this single disc represents the record that he was working on but never finished because of his death. So yes, it functions as a highlights version of the box, and that's wonderful, because it becomes an affordable release. . . . but more importantly—and I'm choosing to look at it in spiritual terms—this is what he wanted. This was his record."

Randall Kennedy, Warner Bros. senior director (U.S.) of marketing and sales for jazz, says, "For both a marketing stratagem, to get people into the

boxed set, and to respect the original release [as Evans envisioned it], that's why that single [CD] is coming out. . . . We're using a rather verbose sticker on the single CD to explain the intention of the single CD and thusly spool interest to the boxed set eventually."

Kennedy adds, "We intend to promote prominent jazz radio, which is primarily public, NPR, and college radio, with a promotion about this record, a special advance preview of this record, and probably have some special prizes, which will include the boxed set on a very limited basis and, particularly, use the single CD in our servicing."

"We're going to use radio, particularly the primary jazz radio, as our exposure and educational tool. . . . and use that to build it up," he adds. "It's so inefficient nowadays to go after even the traditional jazz press with a record like this, even though we will be doing

(Continued on next page)



release, according to Krugman. Album cover blow-ups, flats, and posters are also planned.

"What can you say about Kenny G? He's already phenomenally popular," says John Artale, purchasing manager for the 150-store, Carnegie, Pa.-based National Record Mart chain. "This album should be very successful."

Arista will produce a video and anticipates continuing support from VH1 and BET.

While the first single is an instrumental track, the album contains two songs with vocals. Toni Braxton performs on "That Somebody Was You," and Babyface, who co-produced those two tracks with Kenny G, sings "Everytime I Close My Eyes."

"I'm really happy with those two vocalists and the songs," says Kenny G. "Vocal songs have always been the question mark for me, because they have to fit in with the instrumentals, and I think these fit in better than anything else I've done."

Both vocal tracks are included on the five-song sampler sent to Arista's international affiliates, and the label is confident that with this album, it can expand his international market.

Advance press will take place in Los Angeles for the South American and Asian media, and in New York for European press. A promotional trip to Europe is being considered.

A live U.S. tour with Braxton is

scheduled to kick off in November. Outside the U.S., Kenny G will make a stop in Southeast Asia, which is a very strong market for him, by February. The rest of his touring schedule is still to be determined. Kenny G is booked by Mike Piranian at Creative Artists Agency and managed by Dennis Turner of Turner Management Group.

The album is slated for release Sept. 30 in the U.K., and Arista says that its marketing plans, though unconfirmed, will put a major emphasis on advertising at easy listening radio outlets.

Geoff Mullin, head of music at London's easy listening commercial station Melody FM, says, "Kenny G is extremely popular with our listeners. He is the definition of a modern, sophisticated artist."

Ken Onstad, managing director of Sam Goody in the U.K., is upbeat about the artist and prospects for the new album. "We had some early hesitation about ordering Kenny G product, but we found it can sell real well, and we are now big fans," he says. "His customers are the type that are normally forgotten. With a little help, like playing his music in-store, it really does sell."

One of the key factors in the international marketing plan is that some of the tracks on "The Moment" are different in nature than the artist's previous work. While Kenny G hasn't made any radical departures from his famous tender stylings, there have been some developments on this album.

For the songs that feature strings, for example, he used a live orchestra for the first time. In the past, he created string parts on a synthesizer.

Also, after the birth of his first child, he spent considerably less time in the studio than the eight- to 20-hour days he had logged in the past, but this, he says, has been a plus. "I work less time, but I get more done. It gives me more time to reflect on the music."

There is a great variety of songs on the album, which he says he enjoyed composing. A Latin-tinged track, still untitled, and a moody alto sax piece called "Moonlight" are among the highlights. Kenny G is published by Kenny G's Music/BMI.

Assistance in preparing this story was provided by Jon Crouch in London.

CROSSOVER APPEAL KEY FOR ATLANTIC'S PEYROUX

(Continued from page 1)

Produced by Beauvais and bassist/composer Greg Cohen, "Dreamland" showcases a voice that sounds simultaneously hearty and fragile. At 22, Peyroux is a comparatively seasoned performer. She has played not only on the sidewalks of Paris and Amsterdam, but on the stage at New York's Lincoln Center. "Dreamland" applies a cosmopolitan sense to vintage blues tunes and their offshoots, such as torch songs and country ballads. Heard from Peyroux's perspective and aided by Cohen's witty arrangements, they sound utterly enchanting and thoroughly modern.

Peyroux's voice has received notice because it can echo that of Billie Holiday to such a degree that it borders on the bizarre. During a program of Duke Ellington pieces with Wynton Marsalis and the Lincoln Center Jazz Orchestra in May, Peyroux mesmerized the crowd with her deft Billie-isms on "Saddest Tale," which Holiday originally sang with Ellington.

Beauvais says that on "Dreamland," he and Cohen made a point of playing down the overt nature of that particular talent.

"From the outset, I thought it would be very dangerous to make a jazz record with someone who sounded so much like Billie Holiday. Madeleine has many, many musical interests. We went through hundreds of songs in deciding what to use. I don't even consider 'Dreamland' a jazz record, just a very eclectic bunch of songs in a variety of settings."

That's an apt assessment. The relationship between the disparate tunes on "Dreamland" parallels the natural affiliation of songs on classics like Maria Muldaur's first two Warner Bros.

releases. The album leads off with Patsy Cline's "Walkin' After Midnight" and works its way through Edith Piaf's "La Vie En Rose" and Bessie Smith's "Reckless Blues." As Cassandra Wilson and Craig Street proved with the success of Wilson's latest Blue Note discs, putting old wine in new bottles is a viable formula if the resultant bouquet is compelling enough. And looking beyond jazz for material, while sustaining a jazzy feel, is an even more effective way to open ears.

"Dreamland's" tack isn't far from that of Wilson's "New Moon Daughter." The musicians and band configurations steadily change, so each track maintains its singularity, yet an overall character is created. The players are a mix of mainstream talents, such as saxophonist James Carter and pianist Cyrus Chestnut, and progressive improvisers, such as guitarist Marc Ribot and Cohen. Dobro and harmonium, bass clarinet and violin—each is insightfully employed. "Dreamland" trusts in idiosyncrasies but makes them part of a whole.

Much of this was Cohen's doing. He and Beauvais had been trying to join forces ever since the label exec heard the composer's arrangements on Robert Wilson and Tom Waits' "The Black Rider" at the Brooklyn (N.Y.) Academy of Music a few years ago.

"Greg seemed a good idea to produce Madeleine," explains Beauvais, "because he's a man with many interests. He's worked with Lou Reed, Laurie Anderson, Woody Allen, John Zorn—he's got a good, modern sensibility and a great feel for Dixieland."

One tune on "Dreamland" was even taken from "The Ziegfeld Follies." It sustains the feel that Peyroux's music

had when she was part of the Great Lost Wandering Blues and Jazz Band, a troupe of street musicians with which she performed for years. A revue of tunes from the '20s and '30s, the group featured washtub bass, trumpet, and guitar.



"We knew it was important to document all the musical avenues Madeleine has encountered," continues Beauvais. "We're dealing with an artist who's not a pure jazz singer. If you must qualify her, I'd say she's a blues singer. She has a great sense of time, amazing phrasing, and you can hear a real pain in her voice."

Peyroux agrees. "We constantly talked about that while making it," she recalls. "Don't make it sound too jazzy! There are old tunes by Fats Waller and Bessie Smith, but they're transformed by the arrangements."

Peyroux thinks she knows why people react so strongly to the blues. "Because it's the least foreign, the most human kind of music," she says. "It has a lot to do with understanding other people and people understanding you. So it's not a lonely sound. It's something that connects. Plus, it's a good place to start, because it's got a wide range of other musics that will go in and come out of it."

Trusting in her interpretive gifts, Peyroux and Beauvais sifted through hundreds of tunes to come up with the dozen on "Dreamland."

"If I find a song I can really grasp, it might turn into something special for me," she says. "I was lucky that Yves could also grasp it on that level. Like 'Walkin' After Midnight'—we weren't going to do it at first. He said, 'That's

ridiculous.' But then hearing me sing it convinced him."

"When she first mentioned it, I thought it was a weird idea," Beauvais admits. "It's such a well-known song. But she changed the vibe of it. Patsy's version is sung by a woman who has lost her mind and lost all hope of getting the guy. Madeleine sings as if there's a chance to meet him again: 'Hey, if I go out walking, maybe I'll find him!'"

The album's wide-ranging, hard-to-pigeonhole nature doesn't worry retailers like Dave Doyle, head buyer of the 11-store Record Exchange of Roanoke retail chain, which has stores in North Carolina and Virginia.

"It's quite an interesting record," he offers. "She has an instantly appealing voice, a clarity you don't find in vocalists of the '90s. Too many singers are trying to be Alanis [Morissette] Jr."

As for the oddity of "Dreamland's" sound, Doyle thinks it's a plus. "Look at the Squirrel Nut Zippers," he says. "They're different from a typical jazz band, yet they're building steam. People still react to something that's distinctive. I know that when we play 'Dreamland' in our stores, people come up and ask about it."

ROADWORK AHEAD

Atlantic's strategy for the set is to get Peyroux on the road immediately. "She's such an extraordinary performer, people must see her," says Beauvais. October dates with [None-such recording artist] Cesaria Evora that coincide with the release of "Dreamland" have been scheduled around the Northeast. The venues will be 800- to 1,200-seat theaters, including New York's Town Hall.

"Cesaria's audience will likely be moved by Madeleine," says Beauvais, "because they're smart listeners who like real singers and who went out of their way to seek out Cesaria. They like art."

The label has already gotten an impressive prerelease response. Vin Scelsa, specialty programmer of WNEW-FM New York, was so taken with Peyroux's disc that he played the advance tape on the air at the beginning of August.

"I literally couldn't wait to start playing it," Scelsa recalls, "and something like that doesn't happen too often. Even though it was so far in advance, I had to share it. I explained the situation to the audience—it was after midnight, and I just let it roll."

Scelsa is a highly regarded radio vet who doesn't rely on the commercial elements of a release to persuade him of its value. He came to "Dreamland" clueless. "When I first heard it, I had no idea who or what she was," he says with a laugh, "black, white, young, old. But it was so refreshing. I know Billie's work fairly well, and I'm not bothered by how close Madeleine comes to her. I'd compare it to the uniqueness of Jimmie Dale Gilmore's voice in the country vein—you think of Hank Williams or Jimmie Rogers. It's just this timeless voice that has stepped out of the clouds. K.d. lang had the same problem with comparisons to Patsy Cline at first, but she made it through. So will Madeleine. She's not a poseur."

Scelsa's quick to remind that the esthetic of a specialty show deviates from that of mainstream programming. "I bet it's going to be a bit of a sell job for other kinds of radio," he allows, "though the more acoustic and bluesy tracks might find a place. The fact that she's using the most interesting musicians helps."

Atlantic has yet to do a radio mailing,

according to Beauvais. When it does, its first avenues will be college, triple-A, and NPR stations. NPR has already scheduled a profile piece for its affiliates to use. Still, Beauvais realizes that between-the-cracks discs like "Dreamland" traditionally have a hard time securing a place at radio.

"It's not an obvious record, not a top 40-type of thing," he admits. "It's a musical hybrid. There's no well-defined market for it. But we look at that as a way to appeal to all of them. We're hoping to have a slow, grass-roots build."

Jazz at Lincoln Center's Ellington program from May will be aired nationally on NPR affiliates the week of Nov. 4. The NPR programmers have chosen Peyroux's segment as one of the highlights to be showcased during the broadcast.

Beauvais first saw Peyroux when she was a teen, at Fanny's Oyster Bar, a New York cafe. "At one point, an odd-looking, very young woman comes up to the mike and starts singing. And out comes a voice that doesn't match the face. A young white woman who is singing like a world-weary vocalist... blues and pain. Very uncanny," Beauvais says.

When Peyroux was 18, the two made a demo, and Atlantic execs were won over. "I knew we had to sign her," says Beauvais. But the singer refused the deal; she was still in high school in Paris, living with her mom. "I'd given up," he continues. "I'd invested a lot of emotion while courting her, and when she told me no, I said, 'Fine.'"

Peyroux concurs: "I was young and living in France and had come over with the street band. I kind of didn't believe him at the time. It took a few years to take it seriously."

PHIL COLLINS

(Continued from page 20)

While "Both Sides," which was certified platinum in the U.S., may not have been Collins' most commercially successful record, it remains his favorite work. The making of the album also led to his making one of the toughest decisions of his life.

"Halfway through the making of 'Both Sides,' Genesis did a charity gig in England. We went onstage and did half a dozen tunes, and I remember thinking that I've written the lyrics for four of these tunes, but onstage I felt like an actor who was playing a part, rather than being me."

He continues, "I don't know—I'm 45, and I don't have a thing about my age, but there comes a point where you start thinking, 'I want to stand up and be counted. I want what I do to be good or bad through no one's fault but my own.' [Genesis'] Tony Banks and Mike Rutherford are truly two of my best pals, [but] I really didn't know if I wanted to compromise anymore."

In addition to his new album and the big-band project, Collins is writing the music to a new Disney cartoon, "Tarzan." "I'm doing the songs à la what Elton John did on 'The Lion King,' but I'm also more involved than he was—I'm actually going to be collaborating, to some extent, on the soundtrack," Collins says. "Disney is probably going to send me a letter bomb for talking about the movie at all, but I've already given them four songs to work on. We have a great relationship."

Collins will take a break from his work for Disney when he begins a world tour in March. He will hit the U.S., where he is booked by Agency for the Performing Arts, next summer.

EVANS BOXES PUT PIANIST IN RETAIL SPOTLIGHT

(Continued from preceding page)

what you might expect on the jazz consumer press side, with your normal venues of Jazztimes, Down Beat. We may also approach a couple of more specialized lifestyle magazines; i.e., perhaps an Esquire, an Entertainment Weekly, and some alternative/weekly entertainment print."

Kennedy says that there are no firm international release dates.

VERVE TRIES TO TOP ITSELF

Verve's long-planned Evans box will succeed elaborate, lauded multi-CD sets devoted to Billie Holiday, Ella Fitzgerald (Billboard, Oct. 16, 1993), and Bud Powell (Billboard, Oct. 1, 1994).

"The challenge now has become to always top yourself, and it's getting to be a real challenge," says Michael Lang, VP of marketing and catalog development (U.S.) for the Verve Group, who is supervising the label's Evans project.

The 18-CD set—which will carry no list price, per PolyGram policy, but will cost the equivalent of 18 full-price CDs—is tentatively called "Turn Out The Stars: The Complete Bill Evans On Verve" but will likely undergo a title change, since the Warner Bros. package is utilizing the title (derived from an Evans composition).

Evans appeared in a variety of settings during his years with Verve. Besides a number of trio dates, his recordings from this period included his overdubbed, Grammy-winning set "Conversations With Myself"; a duet session with guitarist Jim Hall; a date with a symphony orchestra; and some big-band sides.

"It's all of his Verve recordings," Lang says of the forthcoming collection. "That includes the officially released albums, as well as quite a bit of unissued material—mainly live trio recordings, including an expansion of the two-LP set that came out in the early '80s called 'California Here I Come,' which was the Vanguard date with Philly Joe. There'll be a lot more material from those."

Lang estimates that unissued material will account for about 40% of the box's contents.

He says, "There are outtakes here and there from studio sessions, but the bulk of it is going to be live club dates, which is kind of cool, because the bulk of Evans' material for Verve was studio [sessions], so it's going to make an interesting mix of studio and live, and these are really well-done live recordings."

Design work for the set is still in progress; all Lang knows is that it will be styled as a cube, as the Holiday and Fitzgerald sets were.

The accompanying booklet will include a biographical study by Neil Tesser, session-by-session notes by Phil Bailey, and a short appreciation of Evans by Chick Corea.

It will also feature transcripts of two roundtable panel discussions. One, featuring pianists influenced by Evans, will include comments from Warren Bernhardt, Marc Copland, Dick Katz, Steve Kuhn, Andy LaVerne, and Bill Kirchner. The other, moderated by Kirchner and comprising former Evans sidemen, will incorporate reflections from Gary Peacock, Paul Motian, Eliot Zigmund, Marc Johnson, and arranger

Mickey Leonard.

Like Warner Bros., Verve will promote the project with a separate single-disc compilation, which is standard operating procedure for highlighting the label's boxes.

"The irony is, we planned this box a year ago," Lang says. "We did kind of play our hand, because a year ago, we did a 'Best Of Bill Evans' [set], which was supposed to be the accompanying piece to this boxed set, and it has done great... What we're going to do this time is probably a 'Best Of Bill Evans,' but this one'll just be some of the live material, and we'll call it 'The Best Of Bill Evans Live' or 'In Concert.'"

Regarding marketing, Lang says, "Generally, we have always been fairly low key in terms of the marketing we do on our boxed sets, insofar as label-directed advertising, etc. We have depended more on co-op, as well as publicity. We've never had a problem there."

However, the timing of the Verve release—in the first quarter of the year, after the Christmas buying season, which conventional wisdom views as the prime box-buying period—may force Verve's hand.

"We have never released a large boxed set in anything except the fourth quarter," Lang notes. "We don't want to keep putting this off for another year. We want to get it out. For one thing, it's bumping other boxes off the schedule. So this is going to be a brave new world for us. We may need to spend some marketing money behind this, because we can't roll along with the whole Christmas coattail."

'MAC' ATTACK SUSTAINED BY LOS DEL RIO ALBUM

(Continued from page 12)

albums in the traditional Hispanic market," says Macin. "Then, the 'Macarena Mix' album expanded awareness to the third or fourth generation Hispanic market that may not speak Spanish but liked the flavor of the music and the

added English lyrics. Now, 'Macarena Non Stop' is reaching the U.S. market in general."

Various mixes of the song have helped open "Macarena" to broad audiences. Romero says that added lyrics

in the native language of each market have spread the popularity of the song in Western Europe and the U.S.

Dave Roy, director of purchasing for the North Canton, Ohio-based Camelot Music chain, says that the approxi-

mately 10 versions of "Macarena" offered at the chain continue to post impressive sales.

"Honestly, I thought we had reached the saturation point for this song several months ago, but it just kept getting bigger," says Roy. "I expect that we'll continue to ride the song through Christmas, and then sales might taper off a bit."

Macin says that BMG will continue to market the album by sending out dancers to sporting events, clubs, and stores in heavy tourist areas to promote the dance and the album. Additional displays, listening posts, and "Macarena" instructional dance videos are also being used.

"Basically, our market strategy has matured along with the success of the dance," says Macin. "With each album, we focused on promotions at the club level and on teaching people the dance and sending girls out to demonstrate the dance at different events."

Los Del Rio, whose songs are published by BMG Spain, is managed by Tony Caravaca Management and booked by Distar. The act is looking for a promoter to handle a future U.S. tour.

Macin says that BMG will look to capitalize on "Macarena" with the release of Los Del Rio's follow-up single, "La Niña (Del Pañuelo Colorado)." The song, which borrows the rhythm of "Macarena," was released to top 40 stations on Sept. 2.

Meanwhile, Spanish, top 40, and several R&B radio stations continue to embrace the English-peppered "Macarena" (Bayside Boys Mix), while "Macarena" themes have become this year's radio promotion super-trend.

Tracy Austin, assistant PD/music director at top 40 KIIS-FM Los Angeles, says that the station's "World's Largest 'Macarena' Dance" promotion

at Dodger Stadium was a success and that the song continues to generate phones.

"The top-of-mind awareness for this song is amazing, and it has a huge amount of mainstream appeal," says Austin. "It may have peaked this summer, but we keep getting requests, and the call-out research is there, too."

"Macarena" has also taken on a cultural significance. At weddings, bar mitzvahs, and family reunions nationwide, "Macarena" is fast becoming a standard feature.

"When there's an international hit like the 'Macarena,' people want to jump aboard and become part of that," says Romero. "It becomes so influential that everyone incorporates it into their family gatherings and weddings, until it becomes a tradition."

George Diaz, manager at Ricky's Music in Miami, says that several customers have purchased the Spanish version of Los Del Rio's hit after hearing it at various social events.

"Sales have slowed down a bit, but that's after several months of steady growth," says Diaz. "Still, we plan to keep it in stock for a long, long time. It is one of those songs . . . that there is always going to be a demand for."

Proof of the song's power is the fact that there are no less than four albums in the top 100 of The Billboard 200 that contain some version of "Macarena." Three of them, "Macarena Club Cutz," "Macarena Mix," and now "Macarena Non Stop," feature Los Del Rio's versions of the song.

The other album is "Jock Jams, Vol. 2," which features a version of the song by Canadian act Los Del Mar.

Assistance in preparing this story was provided by Evelyn Aszodi.

AMERICAN TO FILL SONY CHINESE REPERTOIRE POST

(Continued from page 8)

standing of all three major Chinese markets. Also, to have a strong company that's in a position to support you. Most people who fulfill those requirements happen to be Chinese, while I'm not."

He is adamant that Sony's strategy with Chinese artists and repertoire must extend beyond one territory. "In planning an artist's development, we are looking at simultaneous releases in Taiwan, Hong Kong, and China. In terms of careers, developing artists in a variety of different territories at once is crucial."

"We want to take Taiwan artists and gain a higher level of acceptance for them in Hong Kong and China. It

is no longer an effective production or marketing perspective to look at one market in isolation.

"Shorter-term issues are that we would like to be developing artists in China for China, as opposed to signing artists in China but moving them outside. The theme is to develop their success in China, then develop that, as opposed to transplanting it somewhere else."

Allison says this is an expression of Sony's long-term commitment to the mainland. "I've been going back and forth [to China] a lot, spending a week every month there. We've had extensive experience with a number of audiovisual publishing companies. We have

very solid relationships, and the nature of our cooperation and our ability to work together is at a level where we can make these strategies effective."

Most of Sony's major Mandarin releases are now released simultaneously in China, Hong Kong, and Taiwan, Allison says, and backed by promotional visits there. "Most artists we've signed are very excited about being released in China. Already, in terms of sponsorship, concerts, promo visits, etc., we have the structure to make that work."

"The next level is for that to work both ways between Hong Kong and Taiwan. Specifically, I would like to see Harlem Yu and [Taiwanese female vocalist] Coco Lee break on a regional level." He also cites Mindy Ke Yi-Ming as a promising new Taiwanese artist who has the potential to sell elsewhere.

Coincidentally, MCA Music Entertainment International has made a new appointment that affects its Chinese interests. The managing director of its Taiwan affiliate, Wang Wei-Chung, has been named artist-development consultant, a role the company describes as "responsible for the development of MCA's pan-China strategic planning team." Wang is Chinese.

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

BLOCKBUSTER VIDS SPRUCE UP 4TH QUARTER

(Continued from page 8)

advertising for the title Nov. 1 and has scheduled an on-air radio promotion for the ABC, Premiere, and Westwood One radio networks. "The Nutty Professor" will also be advertised in national consumer magazines such as People, TV Guide, Jet, and Vibe.

Although tie-in partners provide videos with additional advertising impressions, dealers agree that "The Nutty Professor" won't suffer from the lack of a promotional partner.

"Tie-ins are nice, but they are not the answer," says Musicland Group VP Peter Busch. "Most of the time, it's a tie-in with a packaged-goods company, with a product we don't carry. I don't think sales of 'The Nutty Professor' will be affected at all."

MCA is unlikely to lose distribution in supermarkets, where packaged-goods tie-ins are most effective. Over the past several years, most grocery stores have expanded their video departments beyond titles with promotional partners.

Despite the film's strong box-office performance, Kairey says, MCA had originally scheduled the title for rental pricing.

"In our consumer research, we saw that the film had repeatability," says Kairey, "and it's got that broad, [ages] 6-60 audience."

Another factor contributing to MCA's decision to price the title for sale is that "The Nutty Professor" is the only comedy in the fourth-quarter lineup. "In the family comedy genre, nothing is competing against it," Kairey says.

He also says that the supplier isn't concerned about releasing the title on the same day as the debut of "Mission: Impossible."

"People get scared when they see a lot of titles coming in the fourth quarter," Kairey says. "But if you look at it, there are less titles than last year, and the genres are more segmented."

In fact, with the exception of Buena Vista titles, the fourth-quarter schedule has more adult-driven product than ever before, a trend started two years ago by MCA's "Jurassic Park" and Fox's "Speed." In previous years, the schedule was driven mainly by family and kids' titles such as "Beauty And The Beast."

Consumers' appetite for video product continues to increase, which has encouraged suppliers to release a variety of genres.

According to New York-based research firm Alexander & Associates, consumer spending on video increased from \$8.6 billion in 1994 to \$9.7 billion in 1995. In addition, consumers purchased 682 million videos in 1995, compared with 580 million in 1994. The firm expects 1996 video purchases to increase 10%-15% over those of last year.

VERSATILE VANDROSS GETTING MULTIFACETED PROMO PUSH

(Continued from page 1)

artist's powerful trademark vocal delivery.

However, "Your Secret Love" also offers some interesting departures from Vandross' romantic R&B ballad repertoire.

"I Can't Wait No Longer (Let's Do This)" is a bouncy track that has a decidedly hip-hop influence and features rapper Deidra "Spinderella" Roper of Salt-N-Pepa.

Vandross is in a more familiar mode on "Whether Or Not The World Gets Better," a rousing duet with Grammy-winning vocalist Lisa Fischer, and "Knocks Me Off My Feet," a cover that received a little inspiration from the song's original performer.

"Stevie Wonder was coincidentally recording upstairs from where we were and came down for a visit, which made doing the song all the more special," says Vandross, who is managed by Los Angeles-based Gallin-Morey.

Another highlight on the set, "Crazy Love," is an orchestra-backed track that features John "Skip" Anderson on piano and Paulinho Da Costa on percussion, with additional flutes by Mark Hollingworth and Darryl Richards. "I can't wait to perform that song onstage," Vandross says.

The singer, who has enjoyed a 10-album career, attributes his lasting success to his patented vocal delivery. "I feel blessed in that from the beginning," he says. "I was never billed as the new Teddy [Pendergrass] or the new Marvin [Gaye] or the new Otis [Redding]. I think that having a distinctive voice is what allows an artist to

have a long career."

Vandross, whose songs are licensed through EMI Publishing and his Uncle Ronnie's Music, penned eight songs on the album. He produced seven of the set's dozen tracks and co-produced the balance of the project with longtime friends Marcus Miller and Nat Adderley Jr.

"This album was a return home for me," Vandross says, referring to his producer cohorts, with whom he's worked previously, and to the fact that he recorded an album consisting mostly of original material.

"Songs," the artist's last nonseasonal album, comprised covers and peaked at No. 5 on The Billboard 200 in 1994. The set sold 1.4 million units, according to SoundScan.

For many, Vandross product is a catalog staple. Brady Anderson, buyer for the 12-store, Cleveland-based Record Den, says, "Luther always does well and has strong acceptance across a wide demographic. We plan to have heavy inventory on his new album."

The New York-born artist, who got his start as a commercial jingle singer and studio background performer, regards "Your Secret Love" as a coming out of sorts, partly because for the first time, he recorded more tracks than were included on the set.

"Everything was moving like clockwork, then we'd discover a song, then another and another that I'd want to

record," he says. "It was difficult deciding on which songs to finally keep."

His ability to select the final 12 tracks boiled down to maintaining the set's overall creative balance. "You can have two songs that fit together emotionally, but the key that they're recorded in might be too different for them to fit together," he says. "Making sure that the fluidity was there and keeping a creative cohesiveness was a primary concern."

According to label executives, the versatility demonstrated on "Your Secret Love" makes the set an easy sell. Epic executive VP (U.S.)/Sony Music senior VP Ron Sweeney says, "What the album has working in its favor is that the lines between what's urban and what's pop are slowly disintegrating. Our challenge is to push the [promotion] envelope as far as it will go. The more exposure we get him, the more records he's going to sell."

The title track and first single was serviced to adult and mainstream R&B and top 40 stations Aug. 21. According to Broadcast Data Systems, the single was detected 1,752 times on 101 stations during the week ending Sept. 3.

Mainstream top 40 KSFM Sacramento, Calif., music director/air personality Trejo says, "The record sounds great on our station, and we tease it when it's coming up. Our upper demos don't call in a lot for requests, but when you're driving down the street and you see a mother and daughter singing the song, you know you've got something."

The video for "Your Secret Love" is

slated to be serviced to local and regional clip shows, as well as national networks, such as MTV, VH1, the Box, and BET, in mid-September.

The first single's advertising artwork has been turning heads. It features an artsy, way-cool image of Vandross sporting hip sunglasses and leather, with a soft blue hair rinse and matching blue/black makeup.

"Because the jet-black makeup we used on my face had a blue hue to it, we took an esthetic chance and put a bluish rinse in my hair," he says.

The label plans an extensive media campaign, backed by as many local and national TV appearances as can be secured. "We want to do a 'Home For The Holidays' special in order to spur interest in Luther and let everyone know that he's got a new album out," says Sweeney.

At press time, details for the special were not available. Last year, a similar special featuring the artist aired during the holiday season and was nationally syndicated.

In addition, the label plans to release a yet-to-be-determined track from the artist's 1995 "This Is Christmas" set as a radio single.

Before the end of the year, Vandross will embark on a European promotional tour that will include retail and radio visits. "Luther did nearly 500,000 units in the U.K. alone," says Sweeney. "The international arena is important for us, and Sony has a well-oiled machine when it comes to global marketing and distribution, so we hope to put him on a concert tour there and here at a later date."

WB HAS 'LIVE ART' DESIGN FOR NEW FLECKTONES SET

(Continued from page 10)

"Future Man" Wooten—the album includes rare performances with Chick Corea, Branford Marsalis, and Bruce Hornsby. Former Flecktone Howard Levy and frequent collaborators Paul McCandless and Sam Bush are also featured.

"We had some very special nights with all these different people, so to have some of that on tape and be able to put it out on a record is really cool," Fleck says. "Usually, these things come and go, and nobody even knows it happened except the people that were there."

While the band has developed a large college following, its initial inroads were made in the jazz market. Because of the dual audiences, the label's progressive and jazz departments have entered a partnership to promote "Live Art." Though the band has been worked by both departments in the past, this is the first time each has a financial stake in the project.

"It's a shared effort and a healthy way to broaden his opportunity to interact with the rest of the company and roster," Palmer says.

"Béla represents a lot of what our own artistic sensibility is," says Randall Kennedy, senior director of marketing and sales (U.S.) for Warner Bros. jazz. "Their live show has always been the hinge for those who needed to be pushed over the edge, and this album really captures what they are about."

Jazz-wise, the album will be positioned in a consumer advertising campaign featuring a number of artists on the Warner Bros. jazz roster. Ads will run in October and November in the magazines "Jazziz," "Down Beat," "Strictly Jazz," and "Time Out New York."

The Flecktones topped Billboard's Top Contemporary Jazz Albums chart five years ago with "Flight Of The Cosmic Hippo." Fleck's releases on Warner Bros., primarily with the Flecktones, have sold more than 400,000 albums in the U.S. since 1991, according to SoundScan.

In addition to a virtually nonstop headlining tour through the end of the year, the Flecktones have recently

The Hot 100 Singles Spotlight will return next week.

opened for Sting at the Greek Theater in Los Angeles and will open a number of shows this month for Flecktone fans Hootie & the Blowfish. More arena support dates are likely for 1997, according to Palmer.

The Flecktones have played dates with the Grateful Dead and Phish, and that exposure has contributed to the significant growth of their college audience.

To capitalize on their popularity on the college circuit, Warner Bros. has earmarked 29 of the band's strongest markets for an intensive marketing effort.

This campaign will include placing posters on campuses and supplying play copies and promotional tie-ins to local music retailers and campus radio stations, as well as to retailers, ranging from bicycle shops to coffeehouses, that draw college students.

Consumer advertising for this market segment is still in discussion, but it is likely to include ads in Rolling Stone, Relix, Vegetarian Times, and college papers in the 29 markets.

"We're going after it in a real aggressive way. We're not trying to preach to the converted; we're trying to take a strong fan base and triple it," Palmer says.

RETAIL BELIEVERS

John Artale, purchasing manager for the National Record Mart chain, is a believer in the plan. "I think the album will do well," he says. "He's a tremendous instrumentalist, and that lends itself to a live album. It's a good opportunity for them to spread out a little more to younger fans."

As the tour progresses, postcards mailed to the Flecktones' 20,000-name mailing list will describe the album and offer a discount on "Live Art" at Blockbuster locations.

The label will continue its basic tour-support campaign at retail, including monitoring inventory at stores within a 20-mile radius of a concert venue and providing in-store play copies and display materials.

In addition, a special sampler is being produced for listening-post play, and the label will be generous with ticket buys for retailers, Palmer says.

The campaign at radio will be similarly aggressive. Though not a huge commercial radio act, the Flecktones have had varying degrees of support in

the past, and the label is producing a four-track promotional CD designed to appeal to multiple formats.

Warner Bros. will target jazz and jazz/AC radio with the focus track "New South Africa," which has already garnered some notice as a track on the label's "Place Of Hope" project (Billboard, June 22).

At smooth jazz WLOQ Orlando, Fla., PD Steve Huntington has played the Flecktones' music in the past and is looking forward to hearing the new album. "I've seen them live a number of times, and you can't underestimate their following," he says. "They're great in concert, and no two shows will be exactly identical, so I'm going into it with an open mind."

The focus track for triple-A radio is a cover of the Beatles' "Oh! Darling," featuring a vocal performance by John

Cowan, who will be familiar to some programmers as Fleck's former bandmate in New Grass Revival.

The album is likely to receive more out-of-the-box support at college and public radio, where, in some cases, Fleck's music has been a staple.

"The trio can play with anybody; they're almost the band that can turn on a dime. And they have to be able to wrap themselves around Ellington, the Beatles, and Béla's own compositions," says John Schaefer, music director at WNYC New York.

The band is currently wrapping up negotiations with a major company for sponsorship, according to Palmer. The yearlong campaign will likely include merchandising, product giveaways, and radio spot buys.

The Flecktones' live shows are such an attraction that fans have long been

taping concerts for themselves. Rather than viewing that as a negative, the label believes this indicates a demand for live material. Neither Fleck nor Warner Bros. expects the phenomenon to cut into the album's sales.

"It's thrilling to me that their fan base is so excited by the Flecktones that they swap set lists and want to document it and keep it in their homes," Palmer says.

Recorded to multitrack on Adats and then mixed and edited on a computer system, the bulk of the work on the live album was done by Fleck and longtime sound man Richard Battaglia.

"Live Art" was "a very homespun project. We never went into an actual recording studio," Fleck says. "You can tape a show and that's whatever night that happens to be, but this is what we think is our best."

MADREDEUS PROVIDES BACKDROP FOR PORTUGAL

(Continued from page 1)

The score for the movie, called "Lisbon Story," is a vivid combination of original poetry and acoustic music that brings to life the hidden face of the old city. Madredeus' soundtrack, released on EMI Portugal here and due Sept. 17 on Metro Blue in the U.S., is titled "Ainda."

Wenders decided some years ago that he wanted to make a film in and about Lisbon that included a band in the story. The musicians would compose, play, and appear in the film.

According to David Ferreira, man-

aging director of EMI Portugal, the group was recommended to Wenders by his friend Helmut Fest, president of EMI Germany/Switzerland/Austria. Fest saw the group perform in Lisbon and at an EMI company meeting in Estoril, Portugal, in 1992. Wenders saw

EMI

Madredeus in a Lisbon studio and later in London, where the group was recording. "Wenders fell in love with

Madredeus," says Ferreira.

The London sessions produced an album titled "O Espirito Da Paz" (The Spirit Of Peace) and nine extra songs, which the band suggested for the film.

Madredeus' guitarist and leader, Pedro Ayres Magalhães, is delighted with the group's fortune. "When Wenders accepted the original songs we had available, even before the script had been ready, we really imagined how good it would be to promote Lisbon's historical places abroad, with our music and poetry as a backdrop. Places like the old *baïres* [quarters] are remembered in the sad song 'Céu Da Mouraria' and the happier 'Alfama'; yellow electric trams are recalled, and memories of the river Tojo are evoked."

"Lisbon Story" has received critical acclaim in Germany, France, and particularly Italy, where "Ainda" reached the top 10 on the album chart following an extensive tour by the group.

"Ainda" has sold some 80,000 units in Portugal, according to EMI, bringing it close to a double-platinum award. However, Manuela Nunes, manager of the Preludie store in Oporto, says buyers are more interested in older songs, "because they are more cheerful." Nunes adds, "'Ainda' is a bit melancholic and nostalgic. This is reflected in slow sales."

Nonetheless, the set has received

strong airplay on Portuguese radio networks, with state-owned Antena 1 International playing an important role in reaching other continental European countries, as well as Brazil, Canada, and the U.S. via satellite.

Carlos Ferreira, a producer on Antena 1 International, is a big fan. "It is one of my favorite albums at the moment," he says. "The group is the pride of the nation, because it is very hard for a Portuguese band to obtain success abroad, and they did it playing good, original music. [Group member] Teresa Salgueiro has a beautiful voice."

The Madredeus story began in 1986, when top Portuguese musicians Magalhães and Rodrigo Leão worked on a musical project together. It was a blend of traditional music from all Portuguese provinces, chamber music, and original poetry sung by soprano Salgueiro.

The single "O Paster" from "Existir," which was released in 1990, went to No. 1 in Greece and Belgium, and EMI decided that the band's success would not be confined to Portugal.

The group's lineup on "Ainda" is Magalhães and José Peixoto on guitars, Francisco Ribeiro on cello, Gabriel Gomes on accordion, and Rodrigo Leão on keyboards. (Leão has since left the band to pursue a solo career.)

Madredeus has played some 150 venues in Portugal and 280 in 18 other countries and has sold more than 1 million units in 32 nations, according to EMI.

The band returned home to rest recently, following a well-received tour of Canada and the U.S. Boding well for the new disc is the success of its predecessor, "O Espirito Da Paz," which was a top 10 album on the Billboard Top World Music Albums chart and has sold more than 20,000 units in the States, according to SoundScan.

YETNIKOFF

(Continued from page 8)

albums for the Sandra Bernhard vehicle "Somewhere In The City" and for "Sam," which features music from the downtown New York scene.

Another facet of the deal, according to the Navarre statement, is a commitment to exploring new technologies, from enhanced CDs to the Internet.

Asked why he chose to go into the independent label and distribution business, Yetnikoff says, "People like to do what they think they're very good at, and I think I'm very good at running a record company. I don't want to work for a large corporation. I've already done that. That would be like Michael Jackson trying to outdo 'Thriller.' And frankly, some of the policies of the large majors are not to my liking these days."

Yetnikoff estimates that independent distribution accounts for 25%-30% of the volume of music distributed in the U.S. "The indie sector is the largest-growing sector of the record business, and Navarre is the best of the independent distributors," says Yetnikoff.

Asked to comment on published reports that VelVel would sign with Alliance Entertainment, Yetnikoff confirms that he had extensive talks with Alliance but that the deal "didn't work out."

Navarre CEO Eric Paulson says that the VelVel deal represents Navarre's first venture into content ownership in the record business.

"This venture will bring about a material change in Navarre Corp.," says Paulson. "There's no other person I would have considered investing in other than Walter. He is the perfect partner for Navarre's first co-venture in content."

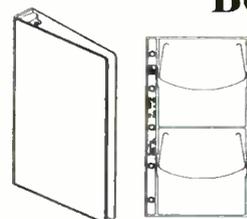
Earlier this year, Minneapolis-based Navarre acquired an interest in Net.radio Network, a provider of radio news programming over the Internet.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	4	MISSING YOU	TINA TURNER (VIRGIN)
2	5	5	ORDINARY GIRL	LIONEL RICHIE (MERCURY)
3	20	2	GET READY, HEFE! IT COMES (IT'S THE CHOO-CHOO)	SOUTHSYDE R.O.I.Z. (LAFACE/ARISTA)
4	19	5	GOOD LOVE	JOHNNIE TAYLOR (MALACO)
5	—	1	SET IT OFF	ORGANIZED NOIZE (EASTWEST/EEG)
6	7	13	YOUR LOVE AMAZES ME	MICHAEL ENGLISH (CURB)
7	9	9	ME AND THOSE DREAMIN' EYES OF MINE	D'ANGELO (EMI)
8	12	6	I DO	PAUL BRANDT (REPRISE)
9	11	21	I'LL BE ALL RIGHT	MITS (SUMMIT)
10	18	2	COME OVER	FAITH EVANS (BAD BOY/ARISTA)
11	8	10	THEN YOU CAN TELL ME GOODBYE	NEAL MCCOY (ATLANTIC)
12	13	5	NEVER GONNA SAY I'M SORRY	ACE OF BASE (ARISTA)
13	—	1	I DON'T NEED YOUR LOVE	ANGELINA (UPSTAIRS)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	WHY	3 T (FEATURING MICHAEL JACKSON) (MUSYSSO MUSIC)
15	6	2	SUPERSTAR	CHARM FARM (PRA/MERCURY)
16	4	14	TAKE ME HIGHER	ENERGY (UPSTAIRS/OUT OF CONTROL)
17	—	1	I LUV U BABY	THE ORIGINALS (NEXT PLATEAU)
18	15	4	CALIENTE	BAYSIDE BOYS (LAVA/ATLANTIC)
19	14	8	CLONES	THE ROOTS (DGG/GEFFEN)
20	23	3	HOME	4 U (RIP-IT)
21	—	1	STRAWBERRY WINE	DEANA CARTER (CAPITOL NASHVILLE)
22	16	6	SLIP N' SLIDE	DANNY BOY (DEATH ROW/INTERSCOPE)
23	17	2	BIG LONG JOHN	MAD COBRA (EMI)
24	—	1	MORE THAN YOU'LL EVER KNOW	TRAVIS TRITT (WARNER BROS.)
25	—	1	GIVE ME A LITTLE MORE TIME	GABRIELLE (LONDON/ISI AND)

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

Bound for greatness . . .



For years Univenture has supplied major record labels and disc manufacturers with the perfect solution for multiple disc packaging. Univenture CD Binders can provide a whole new way to present your collection and attract attention along the way.

See your disc manufacturer or call us for details.

UNIVENTURE
CD PACKAGING & STORAGE

P.O. Box 26398 • Columbus, OH 43228 • 1-800-992-8262 • FAX (614) 529-2110



THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
SEPTEMBER 14, 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/HOT SHOT DEBUT ★ ★ ★		
1	NEW		1	PEARL JAM EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
2	NEW		1	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
3	2	2	25	CELINE DION ▲ ⁴ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
4	1	1	64	ALANIS MORISSETTE ▲ ¹¹ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
5	4	5	35	NO DOUBT ▲ ² TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	4
6	3	3	9	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
7	5	4	8	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
8	7	7	11	TONI BRAXTON ▲ ² LAFACE 26020*/ARISTA (10.98/16.98)	SECRETS	2
9	8	8	5	SOUNDTRACK MIRAMAX 62047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
10	9	13	10	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
11	6	6	29	FUGEES ▲ ⁴ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
12	11	10	58	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
13	14	15	26	311 ● CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	13
14	12	12	42	TRACY CHAPMAN ▲ ³ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
15	10	9	13	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
16	13	11	5	ALICE IN CHAINS COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
				★ ★ ★ GREATEST GAINER ★ ★ ★		
17	35	—	2	VARIOUS ARTISTS TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	17
18	16	16	18	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
19	NEW		1	ORIGINAL BROADWAY CAST DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
20	NEW		1	AALIYAH BLACKGROUND 92715*/AG (10.98/16.98)	ONE IN A MILLION	20
21	18	—	2	THE JERKY BOYS MERCURY 532892 (10.98 EQ/16.98)	THE JERKY BOYS 3	18
22	15	14	5	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
23	17	18	4	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 46285* (10.98/16.98)	SONGS AND MUSIC FROM SHE'S THE ONE	15
24	20	22	79	SHANIA TWAIN ▲ ⁷ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
25	21	20	48	OASIS ▲ ³ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
26	22	23	47	GARBAGE ▲ ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	20
27	19	19	9	SOUNDTRACK REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
28	23	17	3	WHITE ZOMBIE GEFFEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
29	26	25	11	BECK ● DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
30	25	24	19	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
31	28	28	15	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
32	34	37	11	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
33	30	31	20	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
34	31	29	29	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
35	27	27	48	MARIAH CAREY ▲ ⁹ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
36	24	21	3	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	21
37	NEW		1	112 BAD BOY 73009*/ARISTA (10.98/15.98)	112	37
38	33	33	10	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	33
39	29	26	13	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
40	36	34	18	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
41	38	44	8	DONNA LEWIS ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	38
42	32	30	19	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
43	37	35	20	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
44	44	43	18	MINDY MCCREADY ● BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	43
45	45	40	45	THE SMASHING PUMPKINS ▲ ⁷ VIRGIN 40861 (11.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
46	48	50	17	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	46
47	NEW		1	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47
48	51	56	6	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	48
49	47	45	41	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
50	40	38	16	BUTTHOLE SURFERS ● CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	31
51	41	32	13	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
52	NEW		1	TRISHA YEARWOOD MCA 14772 (10.98/16.98)	EVERYBODY KNOWS	52
53	NEW		1	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
54	46	36	5	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	15

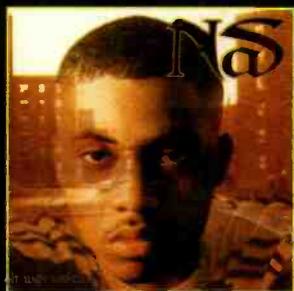
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	56	53	16	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
56	NEW		1	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	56
57	64	57	37	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
58	57	47	4	VARIOUS ARTISTS EPIC 67599 (10.98/17.98)	A TRIBUTE TO STEVIE RAY VAUGHAN	47
59	NEW		1	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	59
60	39	39	11	PRIMITIVE RADIO GODS ● ERGO 67600/COLUMBIA (10.98EQ/16.98)	ROCKET	36
61	54	52	42	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
62	52	41	9	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
63	49	—	2	SILKK PRIORITY 50591* (10.98/16.98)	SHOCKER	49
64	55	49	86	BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
65	50	46	29	2PAC ▲ ⁵ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
66	69	71	5	SUBLIME GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	62
67	43	—	2	LUIS MIGUEL WEA LATINA 15947 (9.98/15.98)	NADA ES IGUAL...	43
68	62	60	5	ROBERT MILES ARISTA 18930 (10.98/15.98)	DREAMLAND	54
69	53	48	25	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
70	59	55	13	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
71	60	59	10	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
72	61	51	15	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
73	65	58	63	NATALIE MERCHANT ▲ ² ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
74	70	78	9	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	70
				★ ★ ★ PACESETTER ★ ★ ★		
75	98	120	4	LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98) HS	MACARENA NON STOP	75
76	71	86	7	POE MODERN 92605/AG (10.98/15.98) HS	HELLO	71
77	42	—	2	TYPE O NEGATIVE ROADRUNNER 8874 (10.98/15.98)	OCTOBER RUST	42
78	66	66	33	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
79	67	82	28	STABBING WESTWARD COLUMBIA 66152 (9.98 EQ/15.98) HS	WITHER BLISTER BURN + PEEL	67
80	58	54	8	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28
81	103	91	18	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
82	89	94	8	VARIOUS ARTISTS RCA 66745* (9.98/15.98)	MACARENA CLUB CUTZ	82
83	73	76	45	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
84	72	70	264	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
85	82	—	2	SOUNDTRACK EPIC SOUNDTRAX 67609/EPIC (10.98 EQ/16.98)	TIN CUP	82
86	75	65	3	TY HERNDON EPIC 67564 (10.98 EQ/15.98)	LIVING IN A MOMENT	65
87	76	87	13	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
88	68	63	43	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
89	81	83	90	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
90	85	101	8	VARIOUS ARTISTS ARIOLA 31388/BMG LATIN (8.98/11.98)	MACARENA MIX	85
91	79	68	112	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
92	74	62	6	THE BLACK CROWES AMERICAN/REPRISE 43082/WARNER BROS. (10.98/16.98)	THREE SNAKES AND ONE CHARM	15
93	63	42	3	CASE SPOILED ROTTEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE	42
94	NEW		1	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	94
95	84	72	41	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
96	87	81	14	SOUNDTRACK ▲ WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
97	92	99	11	VARIOUS ARTISTS MADACY 26927 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	66
98	101	102	19	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
99	80	67	23	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
100	86	84	29	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
101	78	75	13	JIMMY BUFFETT ● MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
102	111	103	58	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
103	95	80	11	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
104	83	64	3	BETTER THAN EZRA SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICTION BABY	64
105	97	93	14	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
106	88	74	24	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
107	77	73	10	NADA SURF ELEKTRA 61913/EEG (10.98/15.98) HS	HIGH/LOW	63
108	96	79	32	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25

○ 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.

TRACKMASTERS ENTERTAINMENT
&
STEVE STOUTE



Congratulate **Na\$**



FOR THE
DOUBLE PLATINUM ALBUM
it was written

*Special thanks to the entire Columbia Records/Sony Music Family
Radio, Retail, Press & Video for their continued support.*

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
109	100	85	33	THE TONY RICH PROJECT ▲	LAFACE 26022/ARISTA (10.98/15.98)	WORDS
(110)	120	118	8	JOHNNIE TAYLOR	MALACO 7480 (9.98/14.98)	GOOD LOVE!
111	105	90	16	GEORGE MICHAEL ▲	DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER
112	114	115	7	JAMES BONAMY	EPIC 67069 (10.98 EQ/15.98) [ES]	WHAT I LIVE TO DO
113	106	110	25	STING ▲	A&M 540483 (10.98/17.98)	MERCURY FALLING
114	118	112	97	BOB SEGER & THE SILVER BULLET BAND ▲*	CAPITOL 30334* (10.98/15.98)	GREATEST HITS
115	104	89	31	VARIOUS ARTISTS ●	COLD FRONT 6218/K-Tel (8.98/14.98)	CLUB MIX '96 VOLUME 1
116	93	69	5	MR. MIKE	SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ
117	110	97	100	DAVE MATTHEWS BAND ▲*	RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING
118	99	61	4	FACEJOB	INTERFACE/RAP A LOT 41336/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW
119	107	96	25	JANN ARDEN	A&M 540336 (10.98/15.98) [ES]	LIVING UNDER JUNE
120	113	109	12	PAUL BRANDT	REPRISE 46180/WARNER BROS. (10.98/15.98) [ES]	CALM BEFORE THE STORM
121	102	88	13	NEAL MCCOY	ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY
122	109	105	23	BRYAN WHITE	ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER
(123)	NEW ▶		1	SIR MIX-A-LOT	RHYME CARTEL/AMERICAN 43081*/WARNER BROS. (10.98/16.98)	RETURN OF THE BUMPASAURUS
124	91	100	9	HARRY CONNICK, JR.	COLUMBIA 67575 (10.98 EQ/16.98)	STAR TURTLE
(125)	137		2	BILLY RAY CYRUS	MERCURY NASHVILLE 532829 (10.98 EQ/16.98)	TRAIL OF TEARS
126	112	95	42	SOUNDTRACK ▲*	ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE
127	115	106	18	DISHWALLA	A&M 540319 (10.98/15.98) [ES]	PET YOUR FRIENDS
(128)	136		2	THE BEACH BOYS	RIVER NORTH 161205 (10.98/16.98)	STARS AND STRIPES VOL. 1
129	94		2	TORI AMOS	ATLANTIC 82955/AG (7.98 CD)	HEY JUPITER (EP)
130	121	117	95	EAGLES ▲*	GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER
131	108	92	9	BLUES TRAVELER	A&M 540515 (16.98/23.98)	LIVE FROM THE FALL
132	90	77	3	RANDY TRAVIS	WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE
133	117	111	46	SEVEN MARY THREE ▲	MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) [ES]	AMERICAN STANDARD
134	116	108	8	MAXI PRIEST	VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN
135	119	114	92	BLUES TRAVELER ▲*	A&M 540265 (10.98/17.98)	FOUR
136	125	116	41	DC TALK ●	FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK
(137)	139	151	17	SAMMY KERSHAW	MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER
138	128	134	61	D'ANGELO ▲	EMI 32629 (9.98/13.98)	BROWN SUGAR
139	131	129	94	ABBA ▲*	POLYDOR 517007/ISLAND (10.98/17.98)	GOLD
140	132	132	39	ENYA ▲*	REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES
(141)	173		2	COUNTDOWN DANCE MASTERS	MADACY 0346 (3.98/5.98)	MACARENA TROPICAL DISCO
142	122	104	9	SPONGE	COLUMBIA 67578 (10.98 EQ/16.98)	WAX ESCSTATIC
143	141	137	113	SEAL ▲*	ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL
144	127	113	3	THE BRAXTONS	ATLANTIC 82875/AG (10.98/15.98) [ES]	SO MANY WAYS
(145)	167	176	246	PEARL JAM ▲*	EPIC 47857* (10.98 EQ/16.98) [ES]	TEN
146	138	147	132	CELINE DION ▲*	550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE
147	134	125	15	THE REFRESHMENTS	MERCURY 528999 (8.98 EQ/14.98) [ES]	FIZZY FUZZY BIG & BUZZY
148	142	122	20	MASTER P	NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN
149	133	130	50	TIM MCGRAW ▲*	CURB 77800 (10.98/16.98)	ALL I WANT
150	123	123	27	SOUNDTRACK	COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN
(151)	160	157	5	GEORGE BENSON	GRP 9823 (10.98/16.98)	THAT'S RIGHT
152	148	145	21	TRACY BONHAM	ISLAND 524187* (8.98/14.98) [ES]	THE BURDENS OF BEING UPRIGHT
153	143	148	36	EVERCLEAR ▲	TIM KERR 30929*/CAPITOL (9.98/13.98) [ES]	SPARKLE AND FADE
154	149	143	146	TOM PETTY AND THE HEARTBREAKERS ▲*	MCA 10813 (10.98/17.98)	GREATEST HITS
155	150	166	54	COLLIN RAYE ●	EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	145	146	99	SOUNDTRACK ▲*	MCA 11103* (10.98/16.98)	PULP FICTION
157	140	128	73	WHITE ZOMBIE ▲*	GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION
(158)	168	167	44	DEF LEPPARD ▲	MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995
159	154	139	59	MONICA ▲	ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG
160	153	136	19	VARIOUS ARTISTS	MAMMOTH 92672/AG (10.98/15.98)	MTV BUZZ BIN
161	129	107	9	DE LA SOUL	TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH
162	147	149	53	FAITH HILL ▲	WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME
163	157	142	43	ALICE IN CHAINS ▲	COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS
164	155	138	94	TLC ▲*	LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL
165	144	121	15	SOUNDTRACK	MILAN 35739 (9.98/15.98)	BED OF ROSES
166	156	135	54	JOAN OSBORNE ▲*	BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) [ES]	RELISH
(167)	186		2	EELS	DREAMWORKS 50001/GEFFEN (5.98/8.98) [ES]	BEAUTIFUL FREAK
168	152	150	25	GRAVITY KILLS	TVT 5910 (10.98/16.98) [ES]	GRAVITY KILLS
169	146	131	14	RICOCHET	COLUMBIA 67223 (10.98 EQ/15.98) [ES]	RICOCHET
170	130	119	9	N.W.A	RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS
(171)	181		28	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ●	EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS
(172)	180	179	39	SOUNDTRACK ●	LONDON 448295 (10.98/16.98)	BRAVEHEART
173	159	152	56	KORN ●	IMMORTAL 66633/EPIC (10.98 EQ/15.98) [ES]	KORN
(174)	RE-ENTRY		40	MICHAEL BOLTON ▲*	COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995
175	179		33	MELISSA ETHERIDGE ▲	ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET
176	124	124	14	VARIOUS ARTISTS	TOMMY BOY 1173 (11.98/16.98)	X GAMES VOL. 1 — MUSIC FROM THE EDGE
177	158	153	15	EVERYTHING BUT THE GIRL	ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED
178	174	127	3	AKINYELE	ZOO 11142*/VOLCANO (6.98/9.98) [ES]	PUT IT IN YOUR MOUTH (EP)
179	164	155	22	ANDY GRIFFITH	SPARROW 51440 (9.98/15.98) [ES]	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
(180)	RE-ENTRY		197	KENNY G ▲*	ARISTA 18646 (10.98/16.98)	BREATHLESS
181	166	185	46	RUSTED ROOT ▲	MERCURY 522713 (10.98 EQ/16.98) [ES]	WHEN I WOKE
(182)	NEW ▶		1	LES CLAYPOOL & THE HOLY MAKER	INTERSCOPE 90085 (10.98/16.98) [ES]	HIGHBALL WITH THE DEVIL
183	126		2	SEBADOH	SUB POP 370* (10.98/15.98) [ES]	HARMACY
184	163	141	11	HELTAH SKELTAH	DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL
185	151	126	59	JEFF FOXWORTHY ▲*	WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY
186	169	165	10	M'SHELL NDEGECELLO	MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION
187	135	98	6	SOUNDTRACK	LAVA 92714/AG (10.98/17.98)	ESCAPE FROM L.A.
(188)	RE-ENTRY		28	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/15.98)	GREATEST HITS
189	161	160	54	GOO GOO DOLLS ▲*	WARNER BROS. 45750 (9.98/15.98) [ES]	A BOY NAMED GOO
190	197	175	7	RICK TREVINO	COLUMBIA 67452 (10.98 EQ/15.98)	LEARNING AS YOU GO
191	192		4	VARIOUS ARTISTS	WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
192	175	156	55	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲*	COLUMBIA 67291 (9.98 EQ/16.98) [ES]	THE PRESIDENTS OF THE UNITED STATES OF AMERICA
193	177	173	10	WADE HAYES	COLUMBIA 67563 (10.98 EQ/15.98)	ON A GOOD NIGHT
194	178	187	205	QUEEN ▲	HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS
195	171		2	GEORGE JONES	MCA 11478 (10.98/15.98)	I LIVED TO TELL IT ALL
196	183		29	TORI AMOS ▲	ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE
(197)	RE-ENTRY		23	THE BEATLES	APPLE 34448*/CAPITOL (19.98/30.98)	ANTHOLOGY 2
198	182	161	15	MONIFAH	UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS
199	196	168	15	ENRIQUE IGLESIAS ●	FONOVISA 0506 (10.98/13.98) [ES]	ENRIQUE IGLESIAS
200	162	133	5	SOUNDTRACK	INTERSCOPE 90088 (10.98/16.98)	SUPERCOP

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 37 2Pac 65 31 113	Garth Brooks 89, 95 Jimmy Buffett 101 Bush 64 Butthole Surfers 50	Melissa Etheridge 175 Everclear 153 Everything But The Girl 177	The Jerky Boys 21 Jewel 34 George Jones 195 Montell Jordan 47	Robert Miles 68 Monica 159 Monifah 198 Alanis Morissette 4 Mr. Mike 116	Rage Against The Machine 33 Collin Raye 155 The Refreshments 147 The Tony Rich Project 109 Ricochet 169 LeAnn Rimes 7 Nada Surf 181	Pulp Fiction 156 Supercop 200 Tin Cup 85 Transpottin' 48 Waiting To Exhale 126 Sponge 142 Stabbing Westward 79 Sting 113 Stone Temple Pilots 99 George Strait 30 Sublime 66 Keith Sweat 10 SWV 98	Musical Ma 191 Club Mix '96 Volume 1 115 Dance Mix U.S.A. Vol. 4 106 Jock Jams Vol. 1 102 Jock Jams Vol. 2 17 Macarena Club Cutz 82 Macarena Mix 90 MTV Buzz Bin 160 MTV Party To Go Volume 9 80 So So Def Bass All-Stars 32 Sun Splashin' 16 Hot Summer Hits 97 Super Dance Hits — Vol. 1 94 A Tribute To Stevie Ray Vaughan 58 X-Games Vol. 1 — Music From The Edge 176 Stevie Ray Vaughan & Double Trouble 171
Aaliyah 20 Abba 139 Bryan Adams 87 Akinyle 178 Alice In Chains 16, 163 Tori Amos 129, 196 Jann Arden 119	Mariah Carey 35 Case 93 Tracy Chapman 14 Les Claypool & The Holy Maker 182 Harry Connick, Jr. 124 Coolio 88 Countdown Dance Masters 141 The Cranberries 40 Crucial Conflict 62 Cypress Hill 36 Billy Ray Cyrus 125	Kenny G 180 Garbage 26 Vince Gill 105 Goo Goo Dolls 189 Gravity Kills 168 Al Green 188 Andy Griffith 179 Wade Hayes 193 Heltah Skeltah 184 Ty Herndon 86 Faith Hill 162 Hootie & The Blowfish 42, 91 Enrique Iglesias 199 The Isley Brothers 55 Alan Jackson 83 Jars Of Clay 57 Jay-Z 71	R. Kelly 61 Kirk Franklin And The Family 81 Fugees 11 La Bouche 78 Tracy Lawrence 108 Donna Lewis 41 LL Cool J 49 Los Del Rio 75 Lost Boyz 70 Lyle Lovett 103 Master P 148 Dave Matthews Band 18, 117 Maxwell 46 Neal McCoy 121 Mindy McCready 44 Tim McGraw 149 MC Lyte 59 Natalie Merchant 73 Metallica 15, 84 George Michael 111 Luis Miguel 67	N.W.A 170 Nada Surf 107 NAS 6 Me'Shell Ndegeocello 186 No Doubt 5 Oasis 25 ORIGINAL BROADWAY CAST Rent 19 Joan Osborne 166 Outkast 2 Pearl Jam 1, 145 Tom Petty And The Heartbreakers 23, 154 Poe 76 The Presidents Of The United States Of America 192 Maxi Priest 134 Primitive Radio Gods 60 Quad City DJ's 38 Queen 194	Adam Sandler 100 Seal 143 Sebadoh 183 Bob Seger & The Silver Bullet Band 114 Seven Mary Three 133 Silkk 63 Sir Mix-A-Lot 123 The Smashing Pumpkins 45 Soundgarden 31 SOUNDTRACK Bed Of Roses 165 Braveheart 172 The Crow: City Of Angels 9 Escape From L.A. 187 The Hunchback Of Notre Dame 96 Now And Then 150 The Nutty Professor 39 Phenomenon 27	Johnnie Taylor 110 TLC 164 Too Short 72 Randy Travis 132 Rick Trevino 190 A Tribe Called Quest 22 Travis Tritt 53 Shania Twain 24 Type O Negative 77 UGK 54 VARIOUS ARTISTS Classic Disney Vol. III - 60 Years Of	The Wallflowers 74 Bryan White 122 White Zombie 28, 157 "Weird Al" Yankovic 69 Trisha Yearwood 52

GOMULKA FORGES 'IRRESISTIBLE' POLKA

(Continued from page 12)

"Mexico," which he learned as a kid taking trumpet lessons.

"It's a pre-Tijuana Brass mariachi song from the early '60s by the Harry More Orchestra that I always felt was a natural tune for polka," says Gomulka. "But I also tried to keep a good mix to keep the traditional audience happy—the hardcore Polish polka fans who like to hear Polish-language songs. So I did a tribute to the late Marion Lush [Polish Waltz Tribute To Marion Lush] with a medley of his famous waltzes, including 'I'll Build You A

Home,' 'Mom And Dad,' and 'Where Is My Home.'"

Lush was one of the most popular polka artists in Chicago in the early '60s, when Gomulka, who now lives in Indian Orchard, Mass., was growing up there. "His music had a slower beat," Gomulka says, contrasting Lush's Chicago style with the propulsive accordion "bellows-shaking" Chicago push genre that Gomulka helped pioneer, first in Eddie Blazonczyk's legendary Versatones and, since 1980, as leader of the Chicago Push (Billboard, Aug. 3).

"It was more simplistic and catered to the Polish audience and was a big influence on me," says Gomulka about Lush's music. But on "Irresistible You," Gomulka moves beyond his Polish polka heritage and covers "Brothers & Sisters Polka," a Slovenian polka-style hit originated by Slovenian polka king Frank Yankovic.

"For some reason, the two styles don't mix in audience appeal," says Gomulka. "It's such a shame, because it's such a large audience collectively, and there are [polka] groups on each side who have so much on the ball. If we could put them together, we'd have a lot of momentum."

Gomulka credits his decision to cover the Slovenian hit to like-minded ecumenical polka potentate Steve Popovich, head of Cleveland International Records, who has released product by both Yankovic and Blazonczyk.

"Steve gave me the idea to cover 'Brothers & Sisters,'" says Gomulka. "It's a big tune among many Slovenians, but no Polish band ever recorded it. So I did it in English, with a couple of lines in Polish that I translated from the Croatian."

More personal sentiments are expressed in a pair of Gomulka originals, "She Turned 21 Polka," written for his daughter, and "Irresistible You Polka," written about his wife. "I'll be on the album cover this time," says the title track's subject, "but don't think it's schmaltzy music!"

Adds her husband, "In the past, I've done awfully generic polka album covers. Then I wondered, 'How can we get out of the circle if we're only doing things for people within the circle?' We're trying to attract younger and young-at-heart people, so on 'For Old

Times Sake,' I'm on the cover standing against a '56 customized, chopped, and channeled Ford Custom 300. For this one, since my wife's a knockout, I finally talked her into shooting a picture—not in a Polish costume or eating kielbasa!—but just in a casual dress. She's really, really pretty and looks really sharp, and it reminds me of something you'd see on a Celine Dion or Gloria Estefan CD."

Estefan, Estelle notes, provides the perfect model. "She does the same thing Lenny's trying to do—but on a larger scale, of course," she says. "She's carrying over her heritage background and incorporating it into pop, and people seem to be crazy for it."

On this count, at least, Estefan has nothing on Gomulka. "He's able to drive the listeners and dancers into a frenzy, where everybody's just pushing—and it's a sensational experience," says Bill Flynn, a polka radio program host at WBNF Binghamton, N.Y., who also has shows on two Pennsylvania stations, WCDL Scranton/Wilkes-Barre and WWCC Honesdale.

"I saw him at a couple of polka festivals this summer, and he did a song from the new album, 'From Town To Town Polka,' that had a drive that was incredible, with the bellows-shake of the accordions and the horns harmonizing," Flynn adds.

In the Chicago Push, Gomulka plays trumpet, clarinet, and sax and is joined by trumpeter Paul Pietrucha. The rest of the group is drummer Dave Raccis, bassist Tim Winlarz, concertina player John Mikos, and accordionist Roch Tokarz; all sing backup to Gomulka's lead vocals.

Like Ruda, Estelle reports that fans of the band call constantly in search of

new and old Push product.

"This is the 15th album he's done with Chicago Push and the second on our own label," she says. "The first one sold 8,000-10,000 [units], which is pretty damn good in the polka industry. But all his albums sell consistently, because people want to complete their collections. They'll ask me which album 'Fisherman's Polka' is on, for instance, because maybe they love that song in particular, so I'll sell another copy of 'Most Requested Hits.'"

The Gomulkas sell Push product at the 130 or so gigs that Lenny, who moonlights as an MCI commercial account salesman, plays per year.

The big push this year, though, is to increase marketing beyond traditional polka specialty distributors and outlets like Ruda's, although that store will highlight "Irresistible You" in its 20,000-name international catalog mailing and in the ads it takes out in polka publications like Polka News and local organs like Buffalo's Polish-American Journal and the suburban Cheektowaga News. (Ruda's will also service the area's polka radio programmers in exchange for on-air store mentions.)

Push Records, Estelle says, will try to find "regular" indie distribution to get its product into chain retail.

Of key importance for "Irresistible You," however, is its release date, which falls just in time for Grammy consideration. Gomulka has been nominated for Grammy Awards six times, and as Estelle notes, "Grammy consideration is an extremely important factor to us."

While Gomulka has yet to take home a trophy, the Polka Music Hall of Famer owns countless awards from other organizations.



by Geoff Mayfield

BIG, NOT HUGE: On Aug. 28, the day after Pearl Jam's "No Code" went on sale, I asked a few pundits for a guess of how many units the record-setting band—which had first-week sales of 950,000 units in 1993 with "Vs."—would fetch with the new title. One label sales exec guessed 650,000 units; another threw in an estimate of 535,000. Both overshot, as the album debuts atop The Billboard 200 with 366,500 units.

That's a healthy count by most measures and, in fact, ranks as the fifth-largest first-week take of any 1996 album. But since this is the almighty Pearl Jam, which rang the bell with 877,000 units with 1994's "Vitalogy," many industryites will wonder, "What gives?"

A theory offered by some observers is the fact that Labor Day, like Memorial Day, ends a three-day weekend during which folks are not inclined to shop. One label sales chief suggests that the much-talked-about music price wars have given August in general, and this album in particular, lower numbers than one might expect. Still others will look at the trail followed by previous blockbuster acts and say simply that it is impossible for a recording act to maintain a hot hand over an extended period of time.

To put things in perspective, let us remember that without the benefit of either a tour or a video, Pearl Jam's total is more than twice the amount rolled by last week's No. 1 album. Now we'll see how the Seattle power fares at radio. Lead track "Who You Are" has already peaked, sitting at No. 4 on Modern Rock Tracks and No. 9 on Mainstream Rock Tracks, but "Hail Hail" and "Red Mosquito" have invaded the latter chart at No. 32 and No. 37, respectively.

Only four acts have had bigger numbers in 1996: **Metallica** (680,000 units), **2Pac** (565,500 units), **the Beatles** (442,000 units), and **Hootie & the Blowfish** (411,500 units).

HIGH OCTANE: The new Pearl Jam isn't the only spark plug at retail, as sophomore rap act **Outkast** roars in with first-week sales of 223,000 units, good for No. 2 on the big chart. It also blasts ahead 63-1 on Top R&B Albums, where street-date violations prompted a premature debut.

Both moves represent improvement for the act. The first Outkast set debuted at No. 20 on Top R&B Albums and peaked at No. 3 on the R&B list.

Another sophomore from Top R&B Albums, **Aaliyah**, also fares better the second time around. Her 1994 debut, distributed through Jive, entered The Billboard 200 at No. 24; her biggest week, weighing in at about 41,000 units, gave her a peak at No. 18. Her new set, like the previous one, starts off at No. 4 on Top R&B Albums.

GOOD NEWS, BAD NEWS: The combined one-two punch from the aforementioned Pearl Jam and Outkast outings gave music merchants some oomph to rise above Labor Day's typical doldrums. The bad news, however, is that if you subtract the 596,000-plus units represented by those two titles, sales of current albums are down from those of the previous week.

ON BROADWAY: Now you can see why the original-cast recording of "Rent" was the object of a heated bidding war and why **David Geffen**, **Mo Ostin**, and company were eager to bring the offering to their fledgling DreamWorks label. The album bows at No. 19 (43,000 units), which not only represents an all-time high for a cast album in the SoundScan era, but is The Billboard 200's loudest Broadway debut in recent memory.

Prior to "Rent," which outsold Pearl Jam's set in some New York stores, the highest cast bow in the past 12 years was scored by "Phantom Of The Opera," which rolled in at No. 97 in 1988. But will "Rent" have the staying power of the "Phantom Of The Opera Highlights" set, which registered 331 chart weeks?

THE ENVELOPE, PLEASE: Like most awards shows, the MTV Video Music Awards cablecast affects chart movement. The unit increases, however, tend to be less dramatic than those delivered by some of the bigger awards shows. One mitigating factor is that MTV's broadcast is restricted to a cable audience, as the network no longer syndicates the show to over-the-air channels, as it did in years past. The bigger reason for the modest unit improvement the MTV Awards tend to deliver, though, is the fact that September's back-to-school climate is lousy for music.

LIGHTYEAR EXPANDS UNIVERSE WITH JAZZ, REGGAE, PUBLISHING FORAYS

(Continued from page 8)

Set for release this month are albums by Julian Marley, 21, and Damian Marley (aka Jr. Gong), 18, from Ghetto Youth United, which is Ziggy and Steve Marley's production company.

Plans call for Julian to tour with Ziggy for dates, including college shows, during which they will switch off leading each other's groups.

Videoclips are also on tap, including one for "Searching (So Much Bubble)" from the Damian Marley album, "Mr. Marley." The Julian Marley album is called "Lion In The Morning."

Lightyear is also eyeing the jazz field as ripe for expansion. The company entered the jazz arena last spring with "Journey To Next," a collection of never-before-released tracks by jazz greats Benny Carter, Dizzy Gillespie, and Quincy Jones, and followed in July and August, respectively, by Louie Shelton's "Guitar" and "Mr. X," featuring keyboardist Jason Miles.

In addition to recording, Miles is bringing his A&R services to Lightyear. Already, he has compiled "Journey To Next" and signed veteran session guitarist Shelton, who has played with Lionel Richie, Boz Scaggs, Seals & Crofts, Marvin Gaye, the Jackson 5, Barbra Streisand, and John Lennon, among others.

Miles himself has worked as composer, producer, and performer for such acts as Luther Vandross, Miles Davis, Anita Baker, Suzy Bogguss, and Shawn Colvin. Miles also wrote the music to "Children Of The World" (with lyrics by Nona Hendryx), the theme song to "People," for which he received an Emmy nomination.

The song is part of another growing

facet of Lightyear's operation. It has established two publishing companies, Act Fast (BMI) and Polychrome (ASCAP). Act Fast, which co-publishes "Children Of The World" with Miles' Miles Day Music and Songs of PolyGram Music, also co-publishes the entire "People" soundtrack. In addition, Miles has a general co-publishing deal with Act Fast.

In a project with crossover possibilities from the children's field, Lightyear is planning at least two recordings from the Broadway Kids, actor/singers who debuted earlier this year with an album of Broadway songs. They have been signed for at least three recordings in

1997, including a set of Christmas hits.

Lightyear was formed by Holland as the result of a management buyout of RCA Video Productions Inc., which had a deal with the Presley estate to release videos featuring the late superstar. That deal is still in effect. BMG Distribution handled the line from 1991 to '95, with Holland switching to WEA last year for Lightyear's children's audio line, while moving to Warner Home Video for its video releases.

As for its developing pop label division, Holland concedes that it is WEA's "littles label," but a policy is in place to reach higher.

CDs IN 3 WEEKS!



300 CDs for only \$1,590

with black & white inserts

"The people at Disc Makers are fast and good. I was impressed with their willingness to work with me until I was completely satisfied."

- Ralph Brandé
Fort Lee, NJ

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

AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY

AVL0396 11

HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Panel Lineup Set For Billboard's 18th Annual Music Video Meet

If you are involved in the marketing of music or the programming or production of music videos, there are plenty of reasons to attend the 18th Annual Billboard Music Video Conference and Awards, being held Nov. 7-9 at Crowne Plaza's Parc Fifty Five Hotel in San Francisco.

The conference has a long list of panels and presentations planned to enlighten music and video professionals and to increase communication and understanding among the disciplines in this complex field. The agenda also provides for a look at new technologies and Internet opportunities that can increase the impact of marketing and production dollars.

The conference will open with a keynote address by MTV and M2 president Judy McGrath. The address will segue neatly into the "Major Thinkers" session, wherein top label executives and national programmers will hash out the key issues of the day. The panel will be moderated by Billboard Music Group director of strategic development Ken Schlager and Right NOW! Consulting's John Robson.

After the professionals have had their say, we will seek the opinions of the real experts. "The Viewers Speak" will be a live focus group of teenage and college-age TV viewers, who will be surveyed on-site by San Francisco State University professor of broadcasting Michelle Wolf.

Musicians will get a chance to sound off on their music video experiences and critique current label and programming policies during "Artist Panel: Creative Minds Converge," which will be moderated by Michael Goldberg, editor-in-chief of the online magazine "Addicted To Noise."

The conference will also examine the changing role of independent video promotion during "Depending On Independents," a discussion group on the intricacies of indies. When and why do labels need them? And how do programmers feel about taking their calls?

New media opportunities for the music video community will be explored during Billboard's first "Cyberlunch." Another new-media

panel, "Digital Production Tools," will look at ways that low-cost production techniques are bringing new graphic possibilities to video makers and programmers. Jonathan Wells, producer of "FLUX Television" and the "Low-Res Digital Film Festival," will moderate. In addition, the conference will host MultiMedia III, an expo of the latest developments in audio and video technology.

Two panels will examine the new crop of music video programmers.

"Labels As Programmers," which will be moderated by Billboard music

video editor Brett Atwood, will look at music companies, such as Sony, EMD, and PGD, that are branching out into music programming with regional and national clip shows of their own. "The New Nationals" will examine a number of newcomers on the national programming scene who are debuting on a variety of distribution channels. Who are these new players, and more importantly, is anyone watching? Telemotion's Laurel Sylvanus will moderate.

Regional programmers will learn how they can better position themselves to generate income with their clip shows during "Money & Marketing: Survival Tactics for Regional Programmers," which will be moderated by Mike Drumm, producer/director of Denver-based "Music Link." In addition, regional clip shows are invited to tape IDs with new and established acts at Billboard's "Meet the Artists" suites.

The conference will also host format breakout sessions for country, modern rock, and rap/R&B, as well as an annual meeting for the Music Video Assn.

San Francisco-based programmer California Music Channel hosts the opening night party, with other sponsored events to be announced shortly. Also soon-to-be-announced are details about the 18th Annual Billboard Music Video Awards, which will return with a few surprises. Stay tuned to "Homefront" for more details.

For information on sponsorship opportunities and early-bird registration, call conference coordinator Maureen Ryan at 212-536-5002. (Hurry! Early-bird registration ends Sept. 15.)



McGRATH

Dates 'n Data

Billboard Music Video Conference & Awards
Crowne Plaza Parc 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

Chart Provides High 'Rent' District

THIS SPACE FOR 'RENT': By debuting at No. 19 on The Billboard 200, the DreamWorks original Broadway cast album for "Rent," the show that won four Tonys, including best musical, becomes the highest-charting Broadway cast album of the last 14 years. The last cast album to reach the top 20 was another David Geffen-backed show, "Dreamgirls." Released on the Geffen label, it peaked at No. 11 in 1982.

Since 1955, hundreds of Broadway cast albums have been released, but only 36 have equaled or bettered the peak position of "Rent," and that acclaimed album is only in its first chart week. Of those, 35 peaked in the '50s or '60s. The most successful cast album since 1955 is "The Sound Of Music," which was No. 1 for 16 weeks in 1960. Close behind is "My Fair Lady," on top for 15 weeks in 1956.

If "Rent" can break into the top 10, it will be the first Broadway cast album to do so since another groundbreaking musical: "Hair" was No. 1 for 13 weeks in 1969. But even if the two-disc set goes no further, the high debut is tinged with sadness: It's one more posthumous achievement for brilliant composer/librettist Jonathan Larson.

BAR, MORSE, OR KNOW THE: No surprise that "No Code" (Epic) blasts onto The Billboard 200 in pole position. It's the second Pearl Jam disc to enter at the top; "Vs." pulled off the same feat the week of Nov. 6, 1993. Overall, it's the third Pearl Jam album to reach No. 1. "Vitalogy" entered at No. 55 the week of Dec. 10, 1994, based solely on vinyl sales. The next week, it plunged to No. 173, and then, when the CD was released, it took a 172-place leap to the top, the biggest jump to No. 1 in the chart's history. The only Pearl Jam album not to reach the zenith was the group's first release, "Ten," which peaked at No. 2.



by Fred Bronson



ELVIS MEETS 'MACARENA': Not a week goes by that "Macarena" (Bayside Boys Mix) by Los Del Rio doesn't make news. By remaining on top of the Hot 100 for a seventh week, the single is now RCA's longest-running No. 1 (tied with Elvis Presley's "Jailhouse Rock") of the last 39 years. It will have to rule the roost for two more weeks to tie Presley's nine-week run of "All Shook Up" in April and May of 1957. And if it's still on top two weeks after that, "Macarena" will match Presley's 11-week run with "Don't Be Cruel" and "Hound Dog."

VIRGINITY: It hasn't yet been released in the U.S., but maybe it should be. Just as "Macarena" reaches its seventh week at No. 1 on the Hot 100, "Wannabe" by the Spice Girls equals that achievement on the U.K. singles chart.

That puts it into a tie with Robson & Jerome's "Unchained Melody"/"(There'll Be) Bluebirds Over" The White Cliffs Of Dover," which was the longest-running No. 1 in Britain since Wet Wet Wet remained on top for 15 weeks in the summer of 1994 with a remake of the Troggs' "Love Is All Around."

If the Spice Girls can stay on top for one more week, they will have the longest-running No. 1 single in the 23-year history of Virgin Records. Right now, the disc is tied with the seven-week stay of Meat Loaf's "I'd Do Anything For Love (But I Won't Do That)."

MORE WHERE THAT CAME FROM: Don't forget, the Chart Beat continues on Billboard's Internet World Wide Web site. There's always a Chart Beat bonus item, as well as a trivia contest, where you can win a free Rhino CD. Visit the site at <http://www.billboard-online.com>.

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	427,228,000	448,631,000 (UP 5%)	CD 234,322,000	264,415,000 (UP 12.8%)
ALBUMS	365,110,000	370,222,000 (UP 1.4%)	CASSETTE 130,245,000	104,874,000 (DN 19.5%)
SINGLES	62,119,000	78,409,000 (UP 26.2%)	OTHER 543,000	933,000 (UP 71.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,697,000	11,252,000	2,445,000
LAST WEEK 13,380,000	LAST WEEK 10,811,000	LAST WEEK 2,568,000
CHANGE UP 2.4%	CHANGE UP 4.1%	CHANGE DOWN 4.8%
THIS WEEK 1995 12,390,000	THIS WEEK 1995 10,184,000	THIS WEEK 1995 2,206,000
CHANGE UP 10.5%	CHANGE DOWN 10.5%	CHANGE UP 10.8%

	ALBUM SALES BY FORMAT			THIS WEEK 1995	CHANGE
	THIS WEEK	LAST WEEK	CHANGE		
CD	8,216,000	7,835,000	UP 4.9%	6,750,000	UP 21.7%
CASSETTE	3,006,000	2,951,000	UP 1.9%	3,421,000	DN 12.1%
OTHER	30,000	25,000	UP 20%	13,000	UP 130.8%

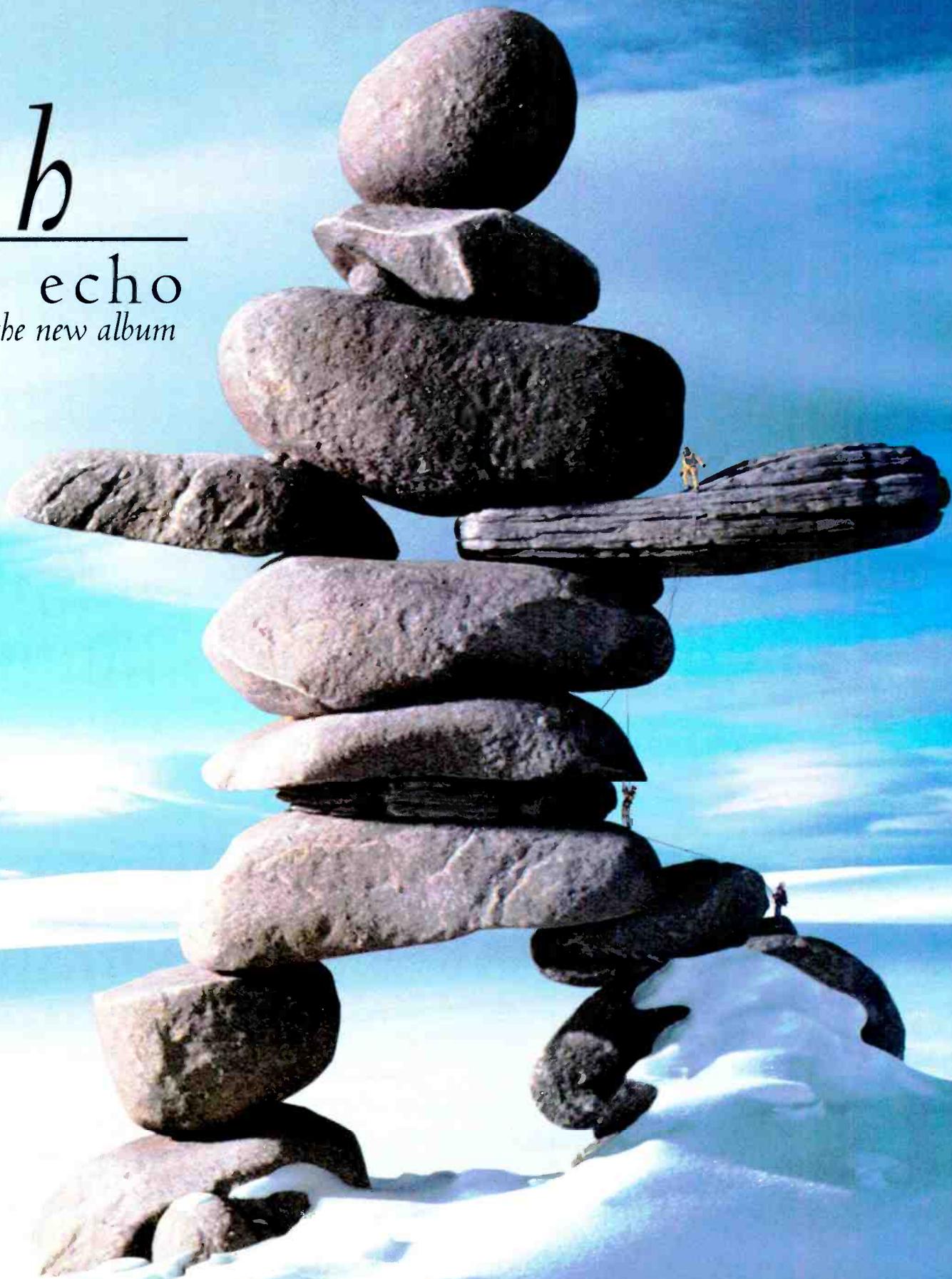
ROUNDED FIGURES FOR WEEK ENDING 9/1/96

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



Rush

test for echo
the new album



Hold the future in your virtual hand.

In Stores September 10th
North American Tour Starts Mid-October

Produced by Peter Collins and Rush
Management: Ray Danniels for SRO Management, Inc.

<http://www.atlantic-records.com>
©1996 Atlantic Recording Corp.
A TIME WARNER COMPANY





LA BOUCHE
 -Sweet Dreams platinum album
 -gold single "Be My Lover"
 -"Fallin' In Love" single exploding at radio
 - "...best bet for stardom..."
 -- USA Today



THE VERVE PIPE
 -Villains album over 200,000
 -first track "Photograph" Top 10 at rock radio
 -"Cup Of Tea" now breaking at active rock radio
 -"The Verve Pipe scores with an album that blends edge and mood perfectly."
 -- San Francisco Chronicle



DAVE MATTHEWS BAND
 -new album Crash double platinum since April release
 -Under The Table And Dreaming quadruple platinum
 -on U.S. tour
 -"Mr. Matthews and his four collaborators are masters of counterpoint and syncopation...its newer jams examine a groove from every angle."
 -- New York Times

so much to say...so much to say...so much to say...



MOBB DEEP*
 -once again The Infamous Mobb is on the job and about to "Drop A Gem On Em" with the follow-up to their gold debut
 -new album Hell On Earth drops Oct. 29

ZOE
 -British singer/songwriter's U.S. debut album Hammer
 -U.S. tour starts this month
 -"...Zoe unleashes an outstanding record...beyond its impressive artistic scope, this album shines for Zoe's inspired songwriting and passionate performances."
 -- Billboard



BABE THE BLUE OX
 -NYC off-kilter alternative trio makes RCA debut with People
 -always on tour
 -"...Penetrating, creative, tuneful and grand..."
 --Alternative Press



SKOLD
 -cyberpunk Tim Skold debuts with self-titled industrial/metal album featuring "Neverland" and "Chaos"
 -"...so many damn good songs on here, SKOLD is sure to be blowing up all over real soon."
 -- Elixir



ROBERT BRADLEY'S BLACKWATER SURPRISE
 -no-frills rock band from Detroit featuring Bradley's soul-stirring vocals on self-titled debut album with big first track "California"
 -album street date: Sept. 17
 -"...speaking of surprises, Bradley's appearance at this year's Gavin A3 Summit was one of the surprise hits of our weekend."
 --Kent & Keith Zimmerman at Gavin A3 Summit



KRISTINE W
 -debut album Land Of The Living features #1 dance smash "One More Try"
 -"The last white American female to come on this strong in the world of dance music was Madonna... one of the most artful song-oriented dance albums in years."
 -- SPIN

ZZ TOP
 -best little boogie band in the land is back with stripped down and dirty new album Rhythmeen
 -album street date Sept. 17
 -hot tracks include "What's Up With That" and "She's Just Killin' Me"



SWV
 -New Beginning, platinum since April release
 -platinum #1 R&B single "You're The One"
 -new single "Use Your Heart" Top 5 R&B smash and now crossing over
 -on U.S. tour
 -"...Seductively mixing taut, hip-hop beats and blissful, gospel-rooted vocals...New Beginning (is) one of the most satisfying contemporary R&B releases."
 -- Los Angeles Times



LEAH ANDREONE
 -"It's Alright, It's OK" from debut album Veiled buzzing at radio
 -just off 6-week U.S. promo tour
 -"...she performed so impressively in front of 300 hardcore radio and industry people, you know she's for real... in the crowded arena of female artists, Leah has managed to effortlessly break away from the pack."
 --Kent & Keith Zimmerman at Gavin A3 Summit



WILD ORCHID
 -debut single "At Night I Pray" #1 Most Added Top 40!
 -three singer/songwriters mix lush ballads with bold, uptempo tracks on self-titled first album with strong pop and urban appeal
 -Wild Orchid street date: Oct. 15



DELINQUENT HABITS***
 -as the first group out of the PMP/Loud Records camp, "Tres Delinquentes" bring some real flavor with their self-titled debut album
 -shipped 300,000 since June
 -"...this fierce slice of Spanglish hip-hop is as pleasurable as a slow cruise in a low rider...Mexcellant."
 -- Entertainment Weekly



REPUBLICA
 -"Ready To Go" from self-titled debut album sizzling at radio and MTV
 -on U.S. tour with Gravity Kills
 -" 'Ready To Go' will rule the world...an undeniable triumph of the new boogie..." -- Hits



XZIBIT*
 -the dysfunctional member of Tha Alkaholiks family, Xzibit is exploding on the hip-hop scene with his first single "Paparazzi"
 -new album At The Speed Of Life dropping Oct. 15



MACARENA CLUB CUTZ
 -double platinum "Macarena" single
 -#1 on Billboard chart six straight weeks & counting!
 -"...Macarena is a worldwide dance craze."
 -- Newsweek



CHANTAY SAVAGE
 -"I Will Survive" gold single
 -heavy requests for next-up single "Callin' "
 -"...a wonderful singer with the kind of voice that wraps around you like a warm embrace."
 -- Los Angeles Times



JOHN PIZZARELLI
 -virtuoso singer/guitarist teams up with legendary arrangers Johnny Mandel, Michel Legrand and others on new holiday album Let's Share Christmas
 -album street date: Oct. 15
 -"Mr. Pizzarelli conjures strong echoes of Nat King Cole in his singing and Les Paul in his playing."
 -- New York Times



connecting the dots