



BROOKS & DUNN

CMA's Should Bring Sales Bounce To Country Acts

PAGE 13

OCTOBER 12, 1996

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

ADVERTISEMENTS

Michelle Shocked

Kind Hearted Woman

Her Private Music debut
Produced by Bones Howe

A stark collection of rural American storysongs from one of the artists that helped define "alternative music."

Her first commercial release in four years features Finhna O'Braonain and Peter O'Toole of Hothouse Flowers and includes the lead track "The Hard Way."

Catch Michelle on Tour:

October	November
13 New Orleans	1 Detroit
14 Austin	2 Columbus
16 Sante Fe	3 Chicago
17 Phoenix	4 Indianapolis
19 Los Angeles	5 Toronto
21 San Francisco	7 Boston
22 Portland	8 Philadelphia
23 Seattle	9 New York
24 Vancouver	13 Pittsburgh
26 Spokane	14 Washington, DC
27 Bozeman	15 Carrboro
28 Salt Lake City	16 Knoxville
29 Denver	17 Atlanta
31 St. Louis	



"These are stories I need to tell, songs I very much need to sing."
— Michelle Shocked

Album in stores October 15.



<http://www.billboard.com> <http://www.private-music.com> © 1996 Private Music

THE STATE OF THE BLUES

Veteran, New Blues Acts Ready 1st-Qtr. Releases

■ BY CHRIS MORRIS

LOS ANGELES—The blues is a music for tough times, which may explain the



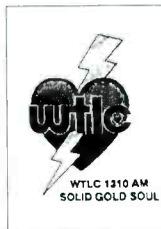
WALKER

proliferation of blues releases during a period when retail business is at a low
(Continued on page 105)

Blues Fights For Airplay Amid 'Urban' Sprawl

■ BY CHUCK TAYLOR

NEW YORK—For record labels, getting the blues on the radio may be a



melancholy business these days, but a number of stations that embrace the age-old genre are convinced that a nationwide revolution is right around
(Continued on page 100)

Blues Artists, Industry Find Boost In Chart

■ BY CRAIG ROSEN

LOS ANGELES—When the Billboard blues chart debuted in 1995, it did more



BROWN



SHEPHERD

than recognize the top 15 albums that week. It gave a well-earned nod to the genre itself, in the view of many in the business, and opened eyes both within
(Continued on page 105)

EMI-Capitol Bowing Compilation Series

■ BY ED CHRISTMAN

NEW YORK—If EMI-Capitol Music Group North America gets its way,



GILL



JACKSON

shoppers all over the U.S. will be walking into record stores during the
(Continued on page 107)

IN THIS ISSUE

Atlantic Group Plans To Streamline Operations

PAGE 12

A More Prominent Role Emerges For C'Right Office

Arbitration Unit To Mediate Royalty Case

■ BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Copyright Office has taken on a new duty in the digital age: setting up a performance royalty rate arbitration proceeding between U.S. record companies and noninteractive digital audio subscription services, which offer commercial-free audio feeds directly into homes.

The proceeding, to be held before the end of the year, should prove to
(Continued on page 106)



Control Of Agency Sparks Turf Battle

■ BY BILL HOLLAND

WASHINGTON, D.C.—A political power struggle has emerged over which branch of the federal government the Copyright Office should be located in.

At issue in the turf battle is control of the Copyright Office—from whom it takes policy directives and to whom it is responsible. That control has become important in light of the government's recognition of U.S. copyright
(Continued on page 106)



Capitol's Carter Is A Rising Country Star

■ BY DOUG REECE

LOS ANGELES—The title of Deana Carter's Capitol Nashville



CARTER



debut, "Did I Shave My Legs For This?," is taking on new meaning, as it appears the young singer is groomed for stardom.

She became a Heatseekers
(Continued on page 20)

Pausini Proves To Be Int'l Smash On CGD-EastWest

■ BY MARK DEZZANI

MILAN—In the three years since she



PAUSINI

won the newcomer's section of the televised 1993 Sanremo Song Festival and
(Continued on page 43)



SEE PAGE 45



Australian Awards Are 'Alternative Avalanche'

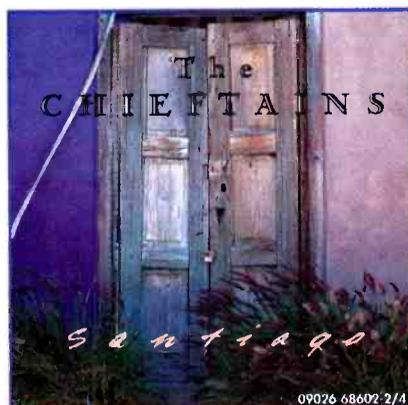
CAVE

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GLOBAL MUSIC PULSE

Zic Zac's Kayah Earns Kudos As 'Polish Sade'

PAGE 63



Join The Chieftains on a musical pilgrimage to the world's undiscovered Celtic country, Galicia, on their new album

SANTIAAGO

With a special guest appearance by Linda Ronstadt and Los Lobos
In Stores Now!

Visit us on the internet at <http://www.rcavictor.com/chieftains> or <http://www.irish.com>



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SHERYL CROW

featuring
If it makes you Happy

vh-1 artist of the month for october

saturday night live performance october 5
mtv heavy

late show with david letterman october 22

rolling stone cover running october 29

"It just sounds gorgeous, and current, and I suspect pop musicians will be learning from it for years to come"- [spin](#)

"the lyrics seem grittier and more intimate...the craftsmanship is strong and self assured...her voice is warm and raspy sweet" - [rolling stone](#)

"rich and soulful"- [interview](#)

"a loose, freewheeling yet remarkably robust album that tugs at your heart and feet " - [entertainment weekly](#)

yup. we're happy.



Produced by Sheryl Crow



<http://www.amrecords.com>
Management: Stephen Weintraub Management
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Evelyn Glennie's Rich 'Drumming'

climax of the piece is a showcase for Glennie's blazing mallet methodology, a spectacle preserved on her award-winning 1993 Catalyst release of the composition.

There is a world of difference, however, between the engrossing nature of her recordings and the intensely involving appeal of her highly theatrical live appearances. Attired in form-fitting gold lamé pants and a tailored velvet frock coat for her current concert itinerary, she offers a spontaneous choreography of athletic attack and unimpeachable tenderness as she moves from instrument to instrument. Each concert program has its own unrepeatably peaks—she will perform Joseph Schwantner's Concerto for Percussion & Orchestra with the National Symphony Orchestra in Washington, D.C., Thursday (10)-Saturday (12) and Oct. 15 under the direction of Leonard Slatkin—yet to her mind and inclination, her albums have the same never-revisited distinctions.

"I'm so critical of them all," she confides, "that I cannot stand back from them. Once done, I put them on my shelf and never, ever take them out again. They're frozen moments in time, and I play each of the pieces on them differently now, as they continue to evolve and change."

The critical deviation in Glennie's own direction as a musician came at the age of 8, after the promising young pianist and woodwind player complained of sore ears following a bicycle ride. Born July 19, 1965, in Aberdeen Maternity Hospital to successful beef farmer Herbert Arthur Glennie and wife Isobel, a primary school teacher, Evelyn Elizabeth Glennie grew up with two brothers in a 100-year-old farmhouse in the district of Ardo. The climate was rugged and the life demanding, so minor illness was customarily dismissed. By the age of 11, though, Glennie needed a hearing aid, but she found its use in the face of her steadily deteriorating condition to be a distraction from the inevitable.

She played in her band recitals at Ellon Academy during 1977, but by that time the music reached her ears as chaotic distortion. She couldn't sense where the sounds were coming from, a disaster for someone whose talent is partially owed to a tactile degree of intake and output. Secretly she began to play with the hearing aid's volume, turning it way down or off, compensating for her deafness by harnessing her powers

of concentration on sonorous vibrations, pressure sensitivity, and the lip reading that had kept her in contact with her teachers and fellow musicians. Blessed with perfect pitch, she learned she could perceive the quality of a note by the level and duration of its reverberations in her hands, wrists, lower body, and feet, even tuning a tympani by identifying the way in which her sticks and mallets fell on the membrane of the drumhead. In short, she developed an uncanny sensory awareness, its range so second nature and nonchalant that she regularly gives concerts in her bare feet so as to soak up every minute tremble of the orchestra.

Her perceptions of people are just as subtle. Although a fluent lip reader who can respond with perfectly controlled inflection, she finds that the eyes of those she talks with are a critical factor: "If someone suddenly popped on a pair of sunglasses or a mask, I wouldn't be able to follow what they were saying; the eyes are so crucial."

Evelyn Glennie's excellence as a percussionist is rivaled only by her endless adaptability, as shown in the shimmering ring of "My Spine," a bonus track she co-wrote and co-produced with Bjork on "It's Oh So Quiet," the Icelandic singer's recent U.K. CD single. "I play exhaust pipes," says Glennie. "And because Bjork was open to anything, neither of us had to compromise. That's when things sound natural."

The 31-year-old Scottish woman considered one of the world's finest classical percussionists hasn't always been "profoundly deaf"—a designation for those who find sound levels of 95 decibels inaudible—but she has always been extraordinarily gifted at grasping the emotional resonances of the human spirit.

"To be a good musician," says Evelyn Glennie, "there must first of all be the seed from the heart, something to grow from. I discovered that I had something inside me that had nothing to do with the technical side of music. Actually playing an instrument is a mechanical process which can be learnt from a book or a teacher. You don't only need ears to do it; it's mainly a question of practice. What differentiates one musician from another is how one understands the music and interprets what is behind the notes, putting one's own feeling into it, regulating the way the music moves."

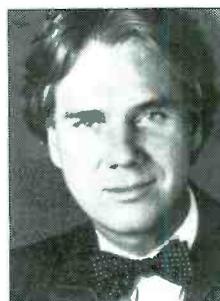
Glennie's foursquare philosophy regarding her supposed disability is also the guiding principle behind her breathtakingly instinctive playing on "Drumming" (Catalyst/BMG Classics). The latest in a series of amazingly absorbing percussion-based recordings of original works, intrepid improvisations, and penetrating interpretations of existing pieces, "Drumming" is another dramatic step toward placing solo percussion at the forefront of modern music. Whether playing cadenzas on a conventional jazz drum kit; bringing her richly sonorous scratching and striking tactics to the bongos; or investing snare drum, anvil, marimbas, woodblocks, high-hat cymbals, Japanese cupbells, clay Mbwata, and common flowerpots with unimagined tonality, Glennie actually teaches listeners to experience the music from its textural soul outward. Each of the performances on "Drumming" (16 pieces by Glennie or such contemporary composers as Roberto Sierra, Askell Masson, David Lang, Frederic Rzewski, and Nebojsa Jovan Zivkovic) is so satisfying in its niceties of mettle, melodic complexion, and sentient timing that the album's 59:45 running time seems impossible, given the swiftness of the sum experience. It's inescapable: Glennie's deafness is above all an asset, enabling her to transcend her superlative technique and focus instead on the sense of feeling that governs all music made from the carom or caress of the physical world.

"'Drumming' was quite a personal album for me," says Glennie, her speaking voice a perfectly modulated flow of girlish parlance with an Aberdeen accent around its edges. "I wanted to make an album that was raw: where you literally walk into the studio and off you go! The interludes are thought through a little, but basically the overall approach is improvised. Also, I wanted to make an album using a lot of untuned percussion"—including homemade instruments like the Simtak, a weighty piece of specially sculpted metal struck with triangle beaters. And then there's the use of those flowerpots in Rzewski's composition "To The Earth."

"The flowerpots are asked for there in the actual score, right at the intervals Rzewski has specified," she explains with a giggle. "The piece is based on a seventh-century hymn to Gor Gaia, the goddess of the Earth, and I have flowerpots in the U.S. and the U.K. that I use when I travel. The U.S. ones are more resonant."

Glennie is in the midst of a North American tour that opened to raves in Boston last week, with Seiji Ozawa conducting the Boston Symphony Orchestra in a program that included her rendition of fellow Scot James MacMillan's "Veni, Veni, Emmanuel," a devoutly celestial concerto she introduced in August 1992 at London's Royal Albert Hall. The vibraphone solo leading to the liberating plainsong chorale at the

MUSIC TO MY EARS



by Timothy White

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★ LEONARD BERNSTEIN'S NEW YORK • VARIOUS ARTISTS • NONESUCH		
JAZZ		
★ FREEDOM IN THE GROOVE • JOSHUA REDMAN • WARNER BROS.		
JAZZ / CONTEMPORARY		
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THIS WEEK IN BILLBOARD

SALUTING CHARLES AZNAVOUR

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AMERICAN ICON

With Tom Petty & the Heartbreakers as a backing band, Johnny Cash expands his musical range on his new American Recordings album "Unchained." Paul Verna has the story.

Page 18

WORLD MUSIC FIRST

Using musicians in three continents playing in real-time with one another, Scottish funk musician Jesse Rae recorded an entire album via Integrated Services Digital Network (ISDN) links. The result is billed as "the world's first ISDN virtual album." Pro Audio/Technology editor Paul Verna reports.

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ITALIAN HITS

Italy's major-label group FIMI has commissioned a new record industry-backed singles chart and a new music awards gala, part of a strategy to reverse a downward trend in music sales over the past five years. Correspondent Mark Dezzani has the story.

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ASCAP

1996 COUNTRY MUSIC AWARD WINNERS

ASCAP SONG
OF THE YEAR
"I CAN LOVE YOU
LIKE THAT"

ASCAP PUBLISHER
OF THE YEAR
WARNER/CHAPPELL
MUSIC GROUP

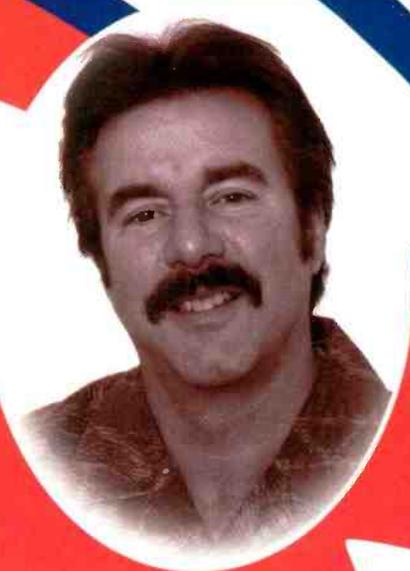


*Maribeth
Derry*

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FULL KEEL MUSIC CO. • SECOND WAVE MUSIC



*Jennifer
Kimball*



*Tim
Wiperman*
EXEC. VP/NASHVILLE

ASCAP SONGWRITER
OF THE YEAR
ROBERT JOHN
"MUTT" LANGE

"ANY MAN OF MINE"

"I'M NOT STRONG ENOUGH
TO SAY NO"

"WHOSE BED HAVE YOUR
BOOTS BEEN UNDER"

"THE WOMAN IN ME NEEDS
THE MAN IN YOU"

ASCAP's Country Music Awards Honoring The Most Performed Songs During 1995.

ADALIDA

WRITER MICHAEL HUFFMAN
PUBLISHERS DIXIE STARS MUSIC NEOM SKY MUSIC
SOMEPLACE ELSE MUSIC

ALL I NEED TO KNOW

WRITER STEVE SESKIN
PUBLISHERS DAVID AARON MUSIC LOVE THIS TOWN MUSIC

AMY'S BACK IN AUSTIN

WRITER BRADLEY SEALS
PUBLISHERS HOWLIN' HITS MUSIC, INC. SQUARE WEST MUSIC, INC.

AND STILL

WRITER LIZ HENGBEF
PUBLISHER STAFFSTITCH WRITERS GROUP

ANY MAN OF MINE

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PUBLISHER ZOMBA ENTERPRISES, INC.

AS ANY FOOL CAN SEE

WRITER KENNY BEARD
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BACK IN YOUR ARMS AGAIN

WRITER FRED KINBLOCH
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BEND IT TILL IT BREAKS

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HOLMES CREEK MUSIC
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BOBBIE ANN MASON

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THE BOX

WRITER RANDY TRAVIS
PUBLISHER SCOMET MES YOU WIN MUSIC

BUBBA HYDE

WRITER CRAIG WISEMAN
PUBLISHER ALMO MUSIC CORPORATION

CAN'T BE REALLY GONE

WRITER GARY E. JRR
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DEEP DOWN

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DOCTOR TIME

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ZOMBA ENTERPRISES, INC.

DUST ON THE BOTTLE

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FAITH IN ME, FAITH IN YOU

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FALL IN LOVE

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PUBLISHERS KIM WILLIAMS MUSIC SONY/ATV CROSS KEYS

THE FIRST STEP

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FOR A CHANGE

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PUBLISHER LOVE THIS TOWN MUSIC

GONE COUNTRY

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RANGER BOB MUSIC

HARD LOVIN' WOMAN

WRITER JOHN JAFFIS
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THE HEART IS A LONELY HUNTER

WRITERS MAREK D. SANDEFE KIM WILLIAMS
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HERE I AM

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I DON'T BELIEVE IN GOODBYE

WRITERS MARK A. MILLER BYRON HILL
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I DON'T EVEN KNOW YOUR NAME

WRITERS ALAN JACKSON WILLIAM R. JACKSON ANDY LOFTIN
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I SWEAR

WRITERS GARY B. BAKER FRANK MYERS
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I THINK ABOUT IT ALL THE TIME

WRITER DON SCHLITZ
PUBLISHERS NEW DOW SONGS NEW HAYES MUSIC

I'M NOT STRONG ENOUGH TO SAY NO

WRITER ROBERT JOHN "MUTT" LANGE
PUBLISHER ZOMBA ENTERPRISES, INC.

IF I WAS A DRINKIN' MAN

WRITER BYRON HILL
PUBLISHER BROTHER BART MUSIC MCA MUSIC PUBLISHING

IF I WERE YOU

WRITER CHRIS FARREN
PUBLISHERS FARREN JFF MUSIC FULL KEEL MUSIC CO.

IF THE WORLD HAD A FRONT PORCH

WRITER KENNY BEARD TRACY LAWRENCE
PUBLISHERS LAC GRAND MUSIQUE, INC. TLE

IN BETWEEN DANCES

WRITERS BARRY ALFONSO CRAIG BICKHARDT
PUBLISHERS ALMO MUSIC CORPORATION CRAIG BICKHARDT
SCARLETT'S SISTER

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PUBLISHER BMG SONGS, INC.

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LIPSTICK PROMISES

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PUBLISHERS POLYGRAM INTERNATIONAL PUBLISHING VEG-O-MUSIC

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DADDY RABBIT MUSIC WARNER/CHAPPELL MUSIC GROUP

LITTLE HOUSES

WRITER MICKEY CATES
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LIVIN' ON LOVE

WRITER ALAN JACKSON
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MI VIDA LOCA (MY CRAZY LIFE)

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LITTLE GILA MONSTER MUSIC

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REBECCA LYNN

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SHE'S EVERY WOMAN

WRITERS GARTI BROOKS VICTORIA SHAW
PUBLISHERS BMG SONGS, INC. MAJOR BOB MUSIC

SO HELP ME GIRL

WRITER ANDY SPOONER
PUBLISHERS EMOAR MUSIC TEXAS WEDGE MUSIC

SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)

WRITER RICH FAGAN
PUBLISHER OF MUSIC

SOMEONE ELSE'S STAR

WRITER JIM WEATHERLY
PUBLISHER MILENE MUSIC, INC.

SOMETIMES SHE FORGETS

WRITER STEVE EARLE
PUBLISHER WARNER/CHAPPELL MUSIC GROUP

SOMEWHERE IN THE VICINITY OF THE HEART

WRITER RICK CHUDACOFF
PUBLISHERS BUCHU MUSIC GOLDIE MUSIC COMPANY

STAY FOREVER

WRITER BENJAMIN TENCH
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TENDER WHEN I WANT TO BE

WRITER MARY CHAPIN CARPENTER
PUBLISHER WY WALK MUSIC

THAT'S AS CLOSE AS I'LL GET TO LOVING YOU

WRITER SALLY DWORSKY
PUBLISHERS ALMO MUSIC CORPORATION TIKKI MERM

THAT'S HOW YOU KNOW WHEN YOU'RE IN LOVE

WRITER LARI WHITE
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THEY'RE PLAYIN' OUR SONG

WRITERS JOHN JARRARD MARK D. SANDERS
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THINKIN' ABOUT YOU

WRITER BOB REGAN
PUBLISHERS AMR PUBLICATIONS, INC. SIERRA HOME PUBLICATIONS

THIS IS ME MISSING YOU

WRITER DEBI COCHRAN
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(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL

WRITERS DAVE LOGGINS RONNIE SAMOSET
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PUBLISHERS GARY BURR MUSIC MCA MUSIC PUBLISHING

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WRITER MARK LUNA
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Commentary

Extending Copyright Term Isn't Enough

BY DAVID GROSSBERG

Impelled by the adoption of a new copyright term in the European Community that extends copyright protection by 20 years—i.e., the life of the author plus 70 years, instead of the former 50 years—bills were introduced in the current Congress to extend the U.S. copyright period by 20 years.

As of this writing, these bills have not been enacted. The U.S. copyright duration for works created before 1978 is 75 years from date of first publication, or date of registration for an unpublished work, if copyright is renewed. After 1978, the duration is the life of the author plus 50 years.

The bills are likely to be enacted when Congress reconvenes. If they are, will the creators of the work necessarily benefit? Not always. The benefit may go entirely to the owner of the copyright in the renewal period, which could be a licensee of the creator who may have no obligation to share any benefit with the creator or his or her heirs. As written, the bills simply change the numbers that now exist in the Copyright Law, with no provision to benefit the creator of the work.

This is contrary to our tradition with respect to renewals and extensions. Traditionally, the benefit is given to the author or heirs. They get "another bite of the apple." But strangely, not this time. Organizations of writers that would be expected to object have been silent. The form of the bills has not been examined, and scant attention is being given to their wording.

Here is a brief recap of past copyright practice:

The 1790 Copyright Act provided a 14-year copyright term. If the author was alive at the end of that term, an additional 14 years' protection was provided to him or her. In 1831, the copyright term was extended to 28 years with a renewal term of 14 years if the author was still alive.

In 1909, after the Berne Convention established a copyright period based on the length of the author's life plus 50 years, the U.S. adopted a term of 28 years from publication plus a renewal term of 28 years, subject to certain conditions.

"A renewal mechanism was preferred over one set term because it gave authors who sold their rights for less than full value a second chance to secure a more equitable return in the renewal period and because it placed works that were not renewed in the public domain, where they could be used by anyone," said a House of Representatives report.

The 1976 Copyright Act adopted the Berne Convention copyright minimum term, the life of the author plus 50 years for works created after 1978. With respect to existing copyrights, the renewal term was extended by 19 years to 47, making the total copyright duration 75 years. However, Congress provided that this 19-year extension was not solely for the benefit of the copyright holder at that time. It gave a right of termination; i.e., the right of the author or his or her heirs to terminate grants, including contracts with publishers, motion-picture companies, etc., at the end of the 56 years of copyright protection provided by the former copyright act. The termination provisions are limited in application and are not the

same as the renewal provisions. Nevertheless, there was recognition that the creator and heirs were entitled to benefit.

The rationale of Congress and the courts in establishing the renewal right and the termination right include the following:

- An author cannot predict the value of a work. By its nature, copyright is incapable of accurate monetary evaluation in advance.
- "There are at least sentimental reasons for believing that Congress may have intended that the author, who, according to tradition, receives but little for his work and afterward sees large profits made out of it by publishers, should later in life be brought into his kingdom" (White-Smith Publishing

'The form of the bills has not been examined, and scant attention is being given to their wording'

David Grossberg is a partner at the New York law firm of Cohen & Grossberg, which specializes in entertainment and copyright law.

Co. vs. Goff, 1911).

- "The second period is not intended as an incident of the first for the benefit of the then owner of the expiring copyright, but as a second recognition extended by law to the author of the work that has proven permanently meritorious" (Harris vs. Coca-Cola, 1934).

- The U.S. Constitution grants Congress power to promote science and the useful arts "by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries" (U.S. Constitution, Article 1, Section 8). It could be argued that the existing bills have no constitutional basis, since they do not secure

exclusive rights to the authors and inventors, the creators.

Why then do the current bills simply extend the protection accorded to the holder of a copyright and not the author or heirs? These bills change the 75-year period for existing copyrights to 95 years and, for post-1978 works, grant protection for the life of the author and 70 years. No right to terminate is given at the end of the former copyright period of protection. No renewal right is given for this extra 20-year term. No benefit is provided to the author and heirs, unless they had the foresight to bargain for this.

For example, a songwriter may have sold his or her publishing rights under a contract calling for payment of 2 cents per copy of sheet music and 33 1/4% of publisher receipts from very limited sources, a division that was common in many old songwriter contracts. A standard contract is automatically extended by 20 years. If the extension period was given to the author or heirs, such a contract could be renegotiated to current standards.

The appeals to Congress to extend the copyright period all employ authors and creators to extol the benefits of copyright extension. However, the fact that not all will benefit is not mentioned. It is a simple matter to correct this. Instead of merely changing the numbers in the existing copyright statute, the bills should provide for an extension for 20 years with the ownership of the copyright to be in the hands of the author or his or her heirs, in the proportions set out in Section 203 of the Copyright Act.

Nobody would be harmed by this: The windfall is to be shared, not simply awarded to the current copyright owner. Let's hope this possible injustice will be recognized by legislators, and the bills to extend the duration of copyright will be amended.

LETTERS

REMEMBERING PAUL WESTON



WESTON

I really enjoyed Irv Lichtman's in-depth appreciation of Paul Weston ["Paul Weston, 84, Dies; Musician/Exec Was A 'Mood Music' Pioneer," Billboard, Oct. 5.] All too often, it seems that important figures of our musical past are overlooked.

Alan Warner
Warner/Chappell Music
Los Angeles

SUBSTANCES AND ABUSES

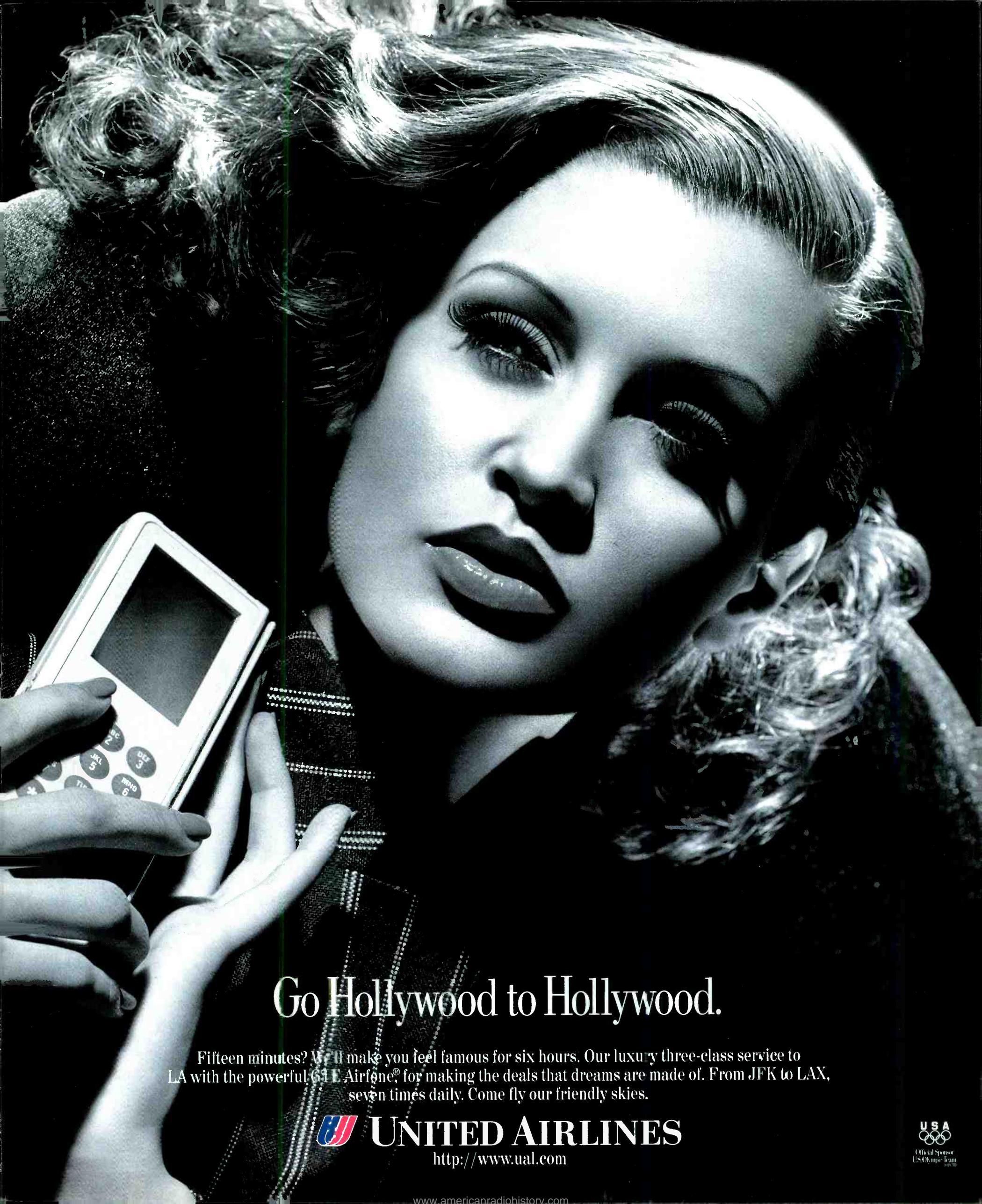
In Owen J. Sloane's commentary "Music Industry Must Fight Drug Abuse" [Billboard, Aug. 17], Mr. Sloane continually refers to the rather nonspecific "drug user" and comments that drug use should be given zero tolerance in business dealings in the music industry.

Surely he did not mean to exclude the social use of alcohol contractually for all bands and artists in the music industry. Alcohol is a devastating drug that has in fact contributed to more deaths than all other drugs combined.

Drug addiction (including alcoholism) is

indeed a serious problem in the music industry, but let's not get carried away and throw the baby out with the bath water. There is already help available to all drug abusers via numerous 12-step programs, which are free of charge and nondiscriminatory.

Bill Burnette
Nashville



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TCI Forms Music Subsidiary; Atlantic Group To Streamline Structure

New Video Channels Possible

Staff Eliminations, Imprint Consolidation Expected

BY BRETT ATWOOD

LOS ANGELES—TCI Communications, a division of the U.S.' largest cable operator, Tele-Communications Inc. (TCI), has formed a new subsidiary and is exploring the feasibility of launching up to eight music video channels, according to several sources.

Each channel is expected to be programmed with a specific music genre, possibly including modern rock, R&B, country, Latin, and pop/adult contemporary.

TCI has hired former MTV president John Reardon as president/CEO for the subsidiary and as senior VP of TCI Communications. Reardon most recently was president of

his own international television consulting company.

The subsidiary, which has not been officially named, will be based out of TCI's Denver headquarters.

Few details about the channels and the new music division have been announced, and a spokeswoman for TCI would not confirm the plans for the channels.

In addition, TCI has made a proposal to acquire a controlling interest in Digital Music Express (DMX), a satellite- and cable-delivered digital-quality music service. TCI already owns approximately 45% of DMX's outstanding stock. Negotiations for the purchase are ongoing, and the deal is subject to approval by DMX stockholders, who could receive Class A stock representing approximately 19% of the total outstanding shares of the new TCI music subsidiary.

(Continued on page 115)

BY PAUL VERNA

NEW YORK—In an effort to streamline its operations, the Atlantic Group plans to eliminate dozens of staff positions, cut several acts from its roster, and consolidate some of its specialty imprints, according to sources.

The move, which is expected in the next few weeks, would follow the elimination of 34 low- to midlevel staff positions and roughly a dozen roster cuts at Atlantic earlier this year (Billboard, March 23 and Aug. 3).

"The whole Atlantic Label Group structure is being looked at," says a Warner Music Group insider. "With some labels, it may be as simple as to sign one fewer act this year. Other labels will be folded into Atlantic. But some of the significant imprints will remain in sync."

Sources estimate that 40-80 staff positions will be eliminated at the Atlantic Group. At press time, no reliable estimates of roster cuts were available. However, an informed source says, "The roster's absolutely being looked at, and the intent is to reduce the number of releases that Atlantic puts out every year."

The Atlantic Group comprises the Lava Records, Big Beat, TAG Recordings, Mammoth Records, 143 Records, Atlantic Classics, Atlantic/Nashville, and Mesa/Bluemoon labels. The latter was acquired by Atlantic last year. Furthermore, Atlantic has a joint venture with the Celtic Heartbeat label and multifaceted arrangements with Rhino Records and Curb Records.

Sources say that Rhino, Curb, and Atlantic/Nashville will not be affected by the cutbacks. It was unclear at press time what impact, if any, the planned moves would have on Mammoth, Celtic Heartbeat, and Mesa/Bluemoon.

The imprints rumored to be folded into the Atlantic structure, accord-

ing to sources, are Lava, which is headed by Atlantic Records senior VP (U.S.) and A&R veteran Jason Flom; TAG Recordings and Big Beat, both headed by Atlantic senior VP (U.S.) Craig Kallman; and David Foster's 143 Records. All but Big Beat are little more than 1 year old, having been created as part of a series of initiatives at Atlantic last year (Billboard, March 4, 1995).

Atlantic's highest-charting album on The Billboard 200 this week is Donna Lewis' gold-certified "Now In A Minute" album, No. 34. The label has nine other titles on the chart, including John Michael Montgomery's "What I Do Best," Jewel's platinum "Pieces Of You," and both Hootie & the Blowfish albums: its 14-times platinum debut, "Cracked Rear View," which stands at No. 100, and its double-platinum "Fairweather Johnson," which drops 57-75.

Some sources say the Atlantic cutbacks were ordered by its parent company, Time Warner, which is expected (Continued on page 109)

Columbia To Handle Dance Indie Ovum

BY LARRY FLICK

NEW YORK—Columbia/Ruff-House Records has entered into an exclusive worldwide production and distribution pact with Philadelphia-based Ovum Recordings, a dance-rooted indie owned by producer/musicians Josh Wink and King Britt.

The deal calls for Columbia U.S. to synchronize and coordinate promotion and marketing for Ovum's releases with each of its branches worldwide. "It's a unique situation in that we will all be on the same page at the same time," says Jason Jordan, Columbia A&R manager.

Ovum's owners are among the label's first artists. Both Wink and Britt are widely respected within the international dance music scene. Wink has recorded under a variety of names, including Wink and Size 9, and enjoyed four U.K. pop hits in 1995—most notably, "Higher State Of Consciousness." Britt has earned industry marks as a touring DJ with rap act Dignable Planets and as a remixer of club hits.

The arrival of Ovum was quietly announced in late September with the shipment of an unmarked 12-inch promotional pressing of the forthcoming Wink single "Are You There . . ." to club DJs worldwide. Although it quickly became an underground club hit, the trance-house anthem is not due for commercial release until January.

Ovum's first official release will be "Gettin' Into It," a futuristic acid-jazz jam by Britt's new studio alter ego, Sylk 130. It launches in November. "We're planning to create a number of things for these projects that the Europeans will need before us," says Gerard Babbitts, associate director of marketing at Columbia (U.S.), referring to plans to shoot videoclips and formulate extensive marketing campaigns for each single release.

The third Ovum act is Jamie Myerson, whose release is due in early 1997.



R&B Foundation Creates Grant Will Subsidize Pioneers' Performances

BY J.R. REYNOLDS

LOS ANGELES—The Rhythm & Blues Foundation has created a program that will afford pioneering R&B acts a mechanism to do the thing they do best—and get paid for it.

Under the Performance Grant Program, the Rhythm & Blues Foundation will provide financial subsidies for live performances by veteran R&B artists. In addition to providing a respectable means for acts to earn a living, the goal of the program is to "develop new audiences and increase appreciation for the art form known as rhythm and blues."

The Rhythm & Blues Foundation is a nonprofit organization founded in 1988 that fosters recognition, financial support, and historic and cultural preservation of R&B through a variety of grants and programs that benefit artists who performed in the '40s, '50s, and '60s. Since its inception, the foundation has provided more than \$1.5 million in grants, programs, and emergency funds to veteran R&B artists in need.

LaVerne Washington will administer the Performance Grant Program. A former musician, Washington most recently worked as a manager and program administrator in the media arts division of the National Endowment for the Arts.

"LaVerne is extremely knowledgeable about grants and the arts and has worked as a volunteer at the Rhythm & Blues Foundation," says the foundation's executive director, Suzan Jenkins. "It was fortunate that we are able to have someone with such practical experience and passion about her work."

Although she declines to reveal the dollar amount the foundation has earmarked for the Performance Grant Program, Jenkins says it is "in the six-figures realm." The grant will be adjusted annually to determine if adjustments in the amount are needed.

"People don't want handouts," she

says. "Our [artist] constituents in need would much rather work than receive entitlements or handouts."

Funds from the program are specifically designated for paying artists' performance fees, not for a show's production costs.

"Our hope is to get our artists into venues and locations where they may no longer have a chance to perform," says Jenkins.

Such venues include upscale clubs and traditional concert locations, as well as nontraditional sites, such as university campuses, art galleries, museums, public schools, and senior centers.

"We're looking at the artistic, cultural, and educational communities and want to do shows where new audiences can be built for our constituents' music," Jenkins says.

Shows subsidized by the program are designed to be free and open to the public in an effort to propagate the R&B genre.

The process of obtaining monies for a concert includes a written proposal by show presenters, along with a completed application that includes program requirements.

"Say an act is performing pay dates at the Cinegrill in L.A. or the Vanguard in New York," says Jenkins. "During that same week, schoolchildren are bused in for special daytime performances. The artist should be paid for that, but we don't think the kids should be charged."

The foundation has no staff to help produce an underwritten event. However, specific guidelines are provided to assist entities unfamiliar with producing a show. Artist management must also assume various production responsibilities.

Says Jenkins, "We have to begin looking at rhythm and blues as an American classical music art form, and it should be treated with the same historic respect as, say, European classical music. Yes, the music's different, but the African-American culture is unique, yet just as creatively viable."

"It's our hope that this program will get the voices of the [R&B] masters out to the public before they are silent."



BMG To Distribute Meridian Vids; Ends Confrontation With PolyGram

BY SETH GOLDSTEIN

NEW YORK—BMG Video and PolyGram Video have ended a confrontation over fitness programs that would have taken the two vendors and producer Meridian Films to court over competing product.

According to the terms of a deal worked out among the parties by marketing consultant Ahmed Tahir, BMG becomes the exclusive distributor of all Meridian exercise titles, including a new series that PolyGram was to have introduced this fall. "It's a better position and better terms," says writer/director Mark Henriksen, a principal of Columbia, S.C.-based Meridian.

The alternative, he believes, would have been a legal bloodbath that might have put Meridian out of business. "The market isn't big enough to have a suit eat up your profits," Henriksen says.

But Meridian's multicassette exercise series the Firm is big enough for BMG to have prompted a face-off with

PolyGram. BMG acquired retail rights to the Firm, previously available only via an 800 number, about 18 months ago. Sold in conjunction with a Time-Life Video direct-response campaign, the first six titles sold well from the start.

The series is "dangerously close" to selling 1 million units, says BMG Video GM Joe Shults, and the nine titles could move another 500,000-750,000 tapes by the end of the year. More important, he notes, "we've kept return rates to single digits."

The Firm has been far and away BMG's best-selling release since Shults joined the company from PolyGram. However, Henriksen and Meridian executive producer Cynthia Benson say BMG didn't realize the Firm's potential when the agreement was being negotiated and passed on another series, which Meridian took to PolyGram under the name Bodylab.

(Continued on page 115)

PolyGram Video



BMG Australia Acquires Indie rooArt

BY CHRISTIE ELIEZER

SYDNEY—BMG Australia has bought Sydney independent rooArt, acquiring a roster of 15 alternative, country, and dance acts headed by You Am I, which captured multiple honors at the recent Australian Record Industry Assn. Awards (see story, page 13). The price was undisclosed but is reported to be \$5 million Australian (\$3.95 million).

The deal, effective Oct. 1, includes the Ra and LaDigue labels but not the services of rooArt's founder, C.M. Murphy, who will no longer be involved with the company, which he established in 1988. Murphy is expected to concentrate on his MMA Communications group, which will expand its radio and magazine businesses and diversify to

include music TV production.

Future A&R and marketing for rooArt will be handled by BMG's Label Group, under the division's managing director, Tim Prescott.

The buyout, says BMG Australia managing director James Glicker, "confirms BMG as a major player in Australian music. [We] are committed to selling [rooArt's] artists in other countries." Prescott says the international potential of rooArt talent was instrumental in the major's interest.

You Am I is signed with Warner Music for the rest of the world and is currently touring Europe. Other highly acclaimed acts, like Mark Of Cain, Custard, Screaming Jets, Wendy Matthews, Jackson Code, Crow, and Trout Fishing In Quebec, have toured North America and Europe.

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CMA Awards Could Deliver Healthy Sales Bounce Strait, Parton, Brooks & Dunn Among Likely Beneficiaries

BY CHET FLIPPO

NASHVILLE—Country music rolled out its big guns for the 30th annual Country Music Assn. (CMA) Awards show here Oct. 2, in which veteran George Strait emerged as the big winner with three awards: for male vocalist of the year and album and single of the year. But there was an optimism here that country music itself would be an equally big winner.



PARTON

More than 50 artists appeared on the three-hour CBS telecast, which also saw sentimental favorite Junior Brown nab his first award (for music video), Patty Loveless take female vocalist of

the year honors, Dolly Parton celebrate her return as an active country artist by winning vocal event (with Vince Gill), the Mavericks repeat as vocal group of the year, 22-year-old Bryan White win the Horizon Award, and Brooks & Dunn capture the vocal duo honors for the fifth year in a row and carry off a mild upset as entertainers of the year.

With the show appearing as it does during a quarter of superstar country album releases, industry executives hope that it will be a shot in the arm for a year that saw sales decline during the first six months.

"Traditionally, the CMAs have been a big bounce," says Skip Young, senior music buyer for Amarillo, Texas-based Hastings Books, Music & Video. "It

always picks up sales big time. And we're ready. We've got endcap programs in all the stores. The labels have bought slots for all the nominees."

Ron Phillips, VP of purchasing at Woodland, Calif.-based Valley Record Distributors, planned to use a "fax attack" after the show. "We fax a list of the major award winners to our major retailers with special deals on the product," he says, adding that



STRAIT

he generally sees major impact for a multi-award winner or an artist with a standout performance. "The one that I'm getting a particular buzz on is Terri Clark singing 'Poor Poor Pitiful Me,'" he says.

The head of Clark's label, Mercury Nashville president Luke Lewis, noting that this was Clark's national TV debut, says, "If the audience responds like her live audiences do, we expect a long-term surge. Also, the audience will be seeing a totally different side of Shania Twain, which will probably up her sales." He referred to Twain's performance accompanied by Take 6.

Mercury Nashville senior VP of sales John Grady agrees with Valley's Phillips about multi-award winners and stellar performances and feels that the awards show's general impact will "bounce sales for about a week and a half and will affect SoundScan for about two weeks."

Arista Nashville VP of sales and marketing Mike Dungan says he has seen sales increases ranging from 50% to 60% in the two weeks after the annual show. He notes that the label has tied in with major retail accounts on nominated acts. "In fact," he says, "Brooks & Dunn are the focal point of the Kmart campaign."

RCA Label Group (U.S.) chairman Joe Galante says the sales bounce cov-



Alternative Acts Take Over ARIA Awards, Led By You Am I

BY GLENN A. BAKER

SYDNEY—If last year's Australian Record Industry Assn. (ARIA) Awards sweep by young band Silverchair gave writers a chance to trumpet a changing of the guard in Oz rock, then this year's results can fairly be described as an alternative avalanche.

In a night when more than a few dark horses romped home and just as many household names and home-hearth favorites walked away un-honored, the left of center became the mainstream.

Leading the charge was the brash, young Who-tinged You Am I (rooArt/Shock), a band known only peripherally by most record buyers and not all that warmly embraced by Australian radio. Just off the road from a national tour supporting their third album, the members of You Am I trooped up to the podium six times, to collect stat-



YOU AM I

ues for best group, best album ("Hourly Daily"), best independent release, best video, best producer, and best engineer.

Three key awards went to enigmatic alternative icon Nick Cave for his duet with Kylie Minogue on "Where The Wild Roses Grow" (Mute/Mushroom): song of the year, best single, and best pop release.

Torres Strait Islander Christine Anu (White/Mushroom), swept aside by last year's Tina Arena blitzkrieg, bounced back to take the categories of female

(Continued on page 113)

Antilles/Verve Fetes Brazil On 'Red Hot + Rio'

BY BRADLEY BAMBARGER

NEW YORK—The latest AIDS benefit album from the Red Hot Organization is its most accomplished and international yet, as it celebrates the wealth of Brazil's pop music tradition—in particular, bossa nova and the compositions of the late Antonio Carlos Jobim.

"Red Hot + Rio," due Oct. 15 on Antilles/Verve, features such global pop stars and bossa nova fans as Sting, Everything But The Girl, George Michael, David Byrne, and Cesaria Evora joining pioneers of Brazilian pop in recasting classic

tunes. The ninth Red Hot collection, "Rio" is the first in a series designed to call attention to the impact of AIDS outside the U.S.

"There are roughly twice as many cases of HIV infection in South America as in the North—a dramatic statistic that not many people know," says John Carlin, executive producer of "Red Hot + Rio" and founder/executive director of the 6-year-old Red Hot Organization. "After narrowcasting on the last few records, we went for a broader audience on this to have more people realize the extent of the AIDS epi-

(Continued on page 107)



JOBIM



BYRNE



WATT



BYRNE

Boys Choir Remembers TWA Victims Memorial Song Recorded As Single

BY TERRI HORAK

NEW YORK—The New York Boys Choir has recorded "Without Wings," the song performed by the group at official memorial services for the victims of the TWA flight 800 crash, and will be issuing it as a promotional single Oct. 16.

"People were calling us, especially after we performed it on national TV, and urging us to record it, but what really moved us was the family members who said it was something that would help them," says the Rev. Dr. Gregory Anton McCants, who founded the choir in 1978.

McCants would like to ultimately



NEW YORK BOYS CHOIR

release the CD single commercially to benefit the families. "I feel it's time for us to turn to each other and not on each other. Certainly it's important for us to show these families our love and concern and show them that we haven't forgotten them. Any one of us could've had somebody on that plane, and it's a

(Continued on page 20)



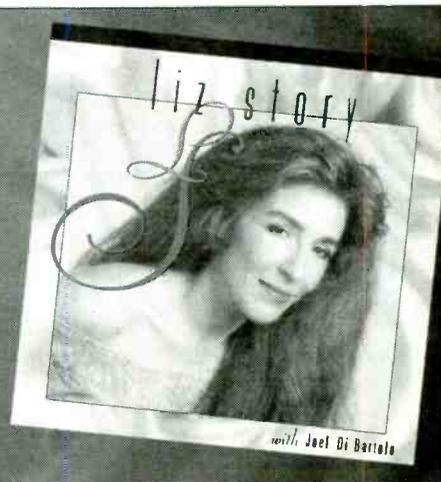
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RCA Ready For Wild Orchid To Blossom On Upcoming Set

■ BY LARRY FLICK

NEW YORK—With its first single, "At Night I Pray," rapidly racking up radio airplay and sales action, RCA trio Wild Orchid is well on the road to establishing a solid new presence for mainstream-bred pop acts.

Six weeks after its Aug. 27 release, the dramatic power ballad has sold



WILD ORCHID

8,700 copies, according to SoundScan, and is getting played on 112 radio stations across the U.S. It advances to No. 72 on the Hot 100 Singles chart this week.

"Our timing for this record could not have been more fortunate," says Butch Waugh, senior VP of promotion (U.S.) at RCA. "We came with it at a time when top 40 mainstream programmers are looking for their own artists that they don't have to share with other formats."

Erik Bradley, music director at WBBM (B-96) Chicago, agrees, adding that Wild Orchid "is a pop act in the truest sense of the genre, which is so refreshing. It's always great to have a record that can be broken first by a pop station."

Actually, radio jumped on the single before the label even had a chance to lens a music video. Marcus Nispel is currently putting the finishing touches to the clip, a moody piece that was shot in Central Park during a recent spate of torrential rainstorms in New York. It is expected to ship to MTV, VH1, and other outlets before the end of October.

In marketing Wild Orchid and its eponymous album, which goes to retail on Oct. 15, RCA is directly targeting teenage audiences by pursuing non-traditional venues in addition to music shops. "We're giving away samplers at high schools and will be selling the album in clothing boutiques," says Hugh Surratt, VP of artist development and marketing (U.S.) at the label. "We want to make 14- to 24-year-old girls aware of the act and let them see that Wild Orchid are a part of the same culture. When they see these younger girls singing the songs, they'll see that the act is attractive and will want to identify with them."

Wild Orchid is adding to its visibility with a radio promotional tour that will have the act guesting on morning and afternoon shows through mid-November. "It's a great chance to let the girls speak for themselves and show how utterly charming and talented they are," says Surratt, noting that many of the interviews will be peppered with a cappella performances of "At Night I Pray."

(Continued on page 20)

Apocalyptica Strings Metallica Along Mercury's Finnish Cellists Pay Homage To Rock Favorites

■ BY JEFF CLARK-MEADS

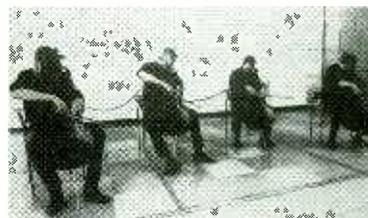
LONDON—For all its achievements, Finland has failed to make a global impact with its humor. On a worldwide scale, Finnish funnymen rank somewhere between British baseball players and Senegalese sumo wrestlers.

It is ironic, then, that the debut album by four Finnish classical cellists—all trained by the prestigious Sibelius Academy in Helsinki—is being regarded as something of a joke. Perhaps it is because it consists entirely of Metallica songs.

However, the humor of Apocalyptica's "Plays Metallica By Four Cellos" lasts only as long as the initial hearing.

The Zen Garden/Mercury album, which opens with Metallica anthems "Enter Sandman" and "Master Of Puppets," is fierce, intense, and indeed, arrestingly heavy.

"Our music is not meant to be a joke," says Apocalyptica founder Eicca Toppinen. "We are serious about these songs."



APOCALYPTICA

Toppinen, who handled the arrangements and notation as Metallica's glowering grandeur was transposed from grinding metal guitar to sounds a cello is probably not supposed to make, met the other band members—Max Lilja, Antero Manninen, and Paavo Lotjonen—at the Sibelius Academy.

Each has played with a number of classical orchestras, but, Toppinen says, "the thing that drew us together was our love of metal. We wanted to see how metal would work classically, and I especially wanted to try Metallica songs, as they've been a favorite of mine for more than 10

years."

Apocalyptica was formed in 1993 and played a handful of acoustic shows in clubs before mounting its first amplified show at a metal club in Helsinki earlier this year.

The man who is now the band's manager, Kari Hunninen, was in the audience and approached the band afterward. Says Toppinen, "It wasn't our idea to record the Metallica songs [we were playing] initially. Kari saw us and thought it was a good idea. We, the band, weren't sure that anyone would be interested."

Hunninen, who was a staffer at BMG Finland before forming his Zen Garden label, says, "When I saw them playing loud, despite an awful sound system, I could see that it really worked, and that's when the idea came to me."

"Metallica has released so many good songs," he adds. "I got together with [Apocalyptica], and we listed 20 of their songs and reduced it down to see what would work."

(Continued on page 40)

Morissette Ties Houston's Record In September Certs

■ BY CHRIS MORRIS

LOS ANGELES—Look out Whitney, here comes Alanis.

With the September certification of Alanis Morissette's "Jagged Little Pill" (Maverick/Reprise/Warner Bros.) by the Recording Industry Assn. of America (RIAA) for sales of 12 million, the Canadian vocalist's U.S. bow pulls into a dead heat with Whitney Houston's eponymous 1985 Arista debut as the all-time best-selling album by a female vocalist.

Those albums are also now tied for fourth place, along with Meat Loaf's 1977 Cleveland International bow, "Bat Out Of Hell," on the list of best-selling debut sets. In that category, those records trail "Boston" (15 million), Hootie & the Blowfish's

"Cracked Rear View" (14 million), and Guns N' Roses' "Appetite For Destruction" (13 million).

Adding to a glittering month for female vocalists, Shania Twain's Mercury Nashville album "The Woman In Me" was certified for sales of 8 million, passing Patsy Cline's "Greatest Hits" (MCA, 7 million) to become the best-selling album by a female country singer.

Making their first mark as million sellers in September were Christian rock group Jars Of Clay (Silvertone), rapper Nas (Columbia), alternative

rock band 311 (Capricorn), dance/R&B unit La Bouche (RCA), and the late jazz pianist Vince Guaraldi (Fantasy).

Signing on in the gold-album category were rap groups Crucial Conflict (Pallas/Universal) and Quad City DJ's (Big Beat), R&B love man Maxwell (Columbia), Canadian thrush Jann Arden (A&M), rappers Master P (No Limit/Priority) and Jay-Z (Roc-A-Fella/Priority),

Welsh pop singer Donna Lewis (Atlantic), hard rock unit Stabbing Westward (Columbia), Latin artist Marco Antonio Solis (Fonovisa), blues guitarist Kenny Wayne Shepherd

(Giant), Celtic singer Loreena McKennitt (Warner Bros.), and Guaraldi.

"Macarena"-mania has brought Los Del Rio's single near the top of the all-time best-selling singles list. Certified for sales of 3 million units last month, the RCA single is now tied with Bryan Adams' "Everything I Do) I Do It For You," Elvis Presley's "Hound Dog," and Coolio Featuring L.V.'s "Gangsta's Paradise" in the No. 2 slot. The top all-time singles, tied at 4 million, are Houston's "I Will Always Love You," Tag Team's "Whoop! (There It Is)," and USA For Africa's "We Are The World."

Oldies-but-goodies by Paul Revere & the Raiders, the Staple Singers, and Jean Knight joined R. Kelly's latest in the tally of million-selling singles last

(Continued on page 21)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bob Catania is promoted to head of promotion for Geffen Records in Los Angeles. He was national promotion director.

Windham Hill/High Street Records in Beverly Hills, Calif., names **Faithe Raphael** VP of strategic marketing and **Sue Collyns** VP of finance. They were, respectively, VP of product management and direct-response marketing at Rhino and finance manager for BMG Video.

Tony Harvin is appointed director of international marketing for Arista Records in New York. He was associate director of international marketing for Motown Records.

Sig Sigworth is named director of product management for Virgin Records in Los Angeles. He was VP of international marketing and production for I.R.S. Records.

Career Records in Nashville promotes **Denise Nichols** to senior director of national promotion. She was



CATANIA



RAPHAEL



COLLYNS



HARVIN



SIGWORTH



NICHOLS



RIGGLE



O'NEILL

director of national promotion.

Parrish Johnson is named VP of promotion at Death Row Records in Beverly Hills. He was Southeastern regional promotions representative for Interscope Records.

Liz Morentin is named national director of publicity for A&M Records in Los Angeles. She was associate director of press and artist relations for Elektra Records.

Natalie Freedman is named Northeast regional sales representative for Eclipse Music Group in Cherry Hill, N.J. She was the Philadelphia sales

representative for PolyGram Group Distribution.

PUBLISHING. **Greg Riggle** is promoted to VP of writer/publisher relations at SESAC in Nashville. He was director of writer/publisher relations.

The media licensing department of BMI in New York promotes **Michael O'Neill** to assistant VP of media licensing, **Dan Spears** to senior director of regional sales and marketing, **Scott Andrews** to senior director of national and group accounts in Nashville, **Eric Lily** to senior director of national and

group accounts, and **Kathi Wiedow** to director of per program and administration. They were, respectively, senior director of media licensing; senior director, Eastern division; regional director; senior director, Western division; and manager of TV per program.

Nancy Murray is appointed educational sales manager at Carl Fischer in New York. She was manager of national and international sales for ECS Publishing.

RELATED FIELDS. VH1 in New York names **Bill Brand** VP of programming

and production and **Tom Cavallaro** VP of Eastern regional sales. They were, respectively, news director at WPRI-TV Providence, R.I., and VP of advertising sales for MTV Networks in Detroit.

Metropolitan Entertainment Group in New York promotes **Bridget Nolan** to director of artist management and names **Julie Steeg** associate director of artist management. They were, respectively, associate director of artist management and an associate director with Side One Entertainment.

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Johnny Cash Courts Young Fans

American Icon Backed By Petty And Band

BY PAUL VERNA

NEW YORK—Rock'n'roll rebel, country outlaw, and gospel devotee, Johnny Cash has never been afraid to wear his musical influences on his black sleeves. He has carved out a permanent place in the American pop pantheon as an icon in all those genres, and—at age 64—he shows no signs of slowing down.

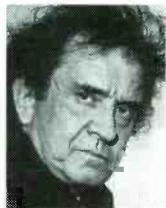
For his upcoming American Recordings release "Unchained" (due Nov. 19), Cash hooked up with Tom Petty & the Heartbreakers, essentially using the star rockers as his backing band. "Unchained" also features performances by frequent collaborator and former son-in-law Marty Stuart, Red Hot Chili Peppers bassist Flea, Lindsey Buckingham, Mick Fleetwood, and percussionist Julie Prater.

Cash says his collaboration with Petty resulted from a long-standing mutual admiration.

"I love Tom's music," he says. "I went to one of his concerts in New York a few months ago, and he royally entertained me. And it seemed like there was a mutual admiration there. When he found out I was starting a new album, he asked Rick [Rubin, president of American] if he could come by and play some on it. We hadn't even chosen musi-

cians at that time. I think Tom was the first to volunteer to play on the album, and the other guys in the Heartbreakers came down after that."

Produced by Rubin in his characteristically sparse style, "Unchained" is a natural evolution from Cash's last album, "American Recordings"—a stark, guitar-and-vocal record that established Cash as a darling of the MTV generation.



CASH

A perusal of the song credits on "Unchained" reveals the depth of the Cash's musicality. Interspersed with covers of cutting-edge alternative rock tunes by Soundgarden, Beck, and Spain are such country classics as Jimmie Rodgers' "The One Rose" (which dates from 1932), the Louvin Brothers' "Kneeling Drunkard's Plea," Hank Snow's "I've Been Everywhere," Don Gibson's "Sea Of Heartbreak," and Roy Clark's "I Never Picked Cotton."

There are also three Cash originals on the album: a new love song with spiritual overtones and two tunes dating from his '50s Sun Records years, when

he Elvis Presley, Carl Perkins, and Jerry Lee Lewis cut hits at the famed Memphis diskery. His music is published by Songs of Cash Inc. through Bug Music and is administered by ASCAP.

Other covers on "Unchained" include Petty's "Southern Accents" and the Jude Johnstone-penned title track, which Cash says articulates the feeling he had making the album.

"We were so totally free, there was nothing binding us in the recording of this album," says Cash. "We had no major problems from anybody for any reason, and when we were all together it was like the songs flowed freely from all of the musicians through me and the

(Continued on page 21)



Spoonfed. Members of MCA act Sugarspoon take a break after an L.A. club appearance to support the band's self-titled debut. Shown, from left, are the band's attorney, Gary Greenberg; Robin Godfrey-Cass, senior VP, EMI Music Publishing; Mark Henry, band member; Bob Raylove, band manager; Paul Sismore and Kent Bradley, band members; Angela Hamlin, national director of promotion, MCA; Jeff McDonald, band member; Abbey Konowitch, executive VP, MCA; Susan Greenwood, national director of rock promotion, MCA; and David Fleischman, VP of album promotion, MCA.

Island's Tricky Vies For U.S. Exposure Via New Set, Tour

BY PAUL SEXTON

LONDON—Tricky by name, enigmatic by reputation, and mercurial on record, Island Records' modern music alchemist has taken a U.S. address to further his career stateside.

Tricky, a native of Knowle West, Bristol, in the west of England and formidably successful in his home country, has adopted a New York home for "at least another nine months," he says, better to understand the American market and to actively promote his second album.



TRICKY

"Pre-Millennium Tension" will be released in the U.S. Nov. 19, as Island continues its efforts to break the ambient music—influenced by rap, rock,

and R&B—of this enigmatic performer in that territory. "I really don't understand the American market," says the artist from his Greenwich Village flat. "And it makes it even harder being in England. I need people here to understand what I'm about, and it might come across easier if I'm here myself."

Island is releasing the album to coincide with its Nov. 18 U.K. appearance (on Island's 4th & B'way imprint); college radio will be serviced with the record Nov. 4, with the single "Christiansands" to follow later in the month. That single precedes the album in the U.K. on Oct. 21 and will include a remix by Elvis Costello, his first ever. Tricky says that this was done as a "barter deal" after he remixed a track from Costello's current album, "All This Useless Beauty."

In the U.K., Tricky broke via the vibrant Bristol scene of the turn of the '90s, joining rappers Fresh 4 at the age

(Continued on next page)

VH1's 'Storytellers' Goes Country; Beach Boys Tribute Seeks Label

STUFF: VH1's excellent "Storytellers" series, which features singer/songwriters explaining the creative process in their own words as well as performing their personal favorites, turns country later this fall when it tapes episodes with Garth Brooks and Lyle Lovett. Previous installments, featuring such acts as the Black Crowes, Sting, Ray Davies, and Elvis Costello, have been rock-based... Although Sheryl Crow's first album for A&M, recorded in the early '90s, was never released because she felt it was too slick, a number of artists have recorded songs she wrote for the scotched project. "All Kinds Of People," a peppy call for tolerance, appears on Tina Turner's new Hanes—oops, I mean Virgin—album and serves as the first single from contemporary Christian singer Susan Ashton's forthcoming "A Distant Call."



by Melinda Newman

In booking news, Boyz II Men have signed with William Morris Agency. Jimmie Dale Gilmore, LL Cool J, and Meat Loaf go to ICM... "Bruce Springsteen: Blood Brothers," a documentary that chronicles the recording of the new songs on Springsteen's 1995 greatest-hits package, was released by Columbia Music Video Oct. 1. It was originally shown on the Disney Channel... Restless Records has signed the Radar Bros. and Chopper One... Zero Hour has signed Notwist... Trisha Yearwood, Sheila E., Maura O'Connell, and Ruth Brown have recorded radio spots for a breast cancer awareness campaign sponsored by the U.S. Postal Service... Los Angeles-based Erika Records has released a CD and gorgeous picture disc called "Windows Of The Soul," which contains a never-before-released, seven-minute 1956 interview with Elvis Presley conducted by Little Rock, Ark., DJ Ray Green, as well as excerpts from a 1956 Presley concert and Green's story behind the interview. Erika will release the entire concert next year.

PET SOUNDS: The producers of a live tribute to the Beach Boys' seminal "Pet Sounds" and "Friends" albums are looking for a label to release highlights of the show, recorded at Los Angeles' El Rey Theater Sept. 13, including versions of "You Still Believe In Me" by Matthew Sweet, "Sloop John B" by P.F. Sloan, and "Busy Doin' Nothin'" by Cindy Lee Berryhill.

Produced by Wild Honey Productions principals Paul Rock, Andrew Sandoval, and David Jenkins, the event benefited Sweet Relief, a fund that provides financial aid to musicians who have catastrophic medical needs.

Rock says that he is still obtaining clearances from the artists involved but that he'd like to do an album,

to benefit Sweet Relief, that would feature selections from previous tributes staged by Wild Honey to the Kinks, the Everly Brothers, the Hollies, Pete Townshend, the Byrds, and the Beach Boys' Brian Wilson.

HELPING OTHERS: Caroline Records will release "In Defense Of Animals Volume 2" Oct. 29. The first volume, which came out on Restless Records three years ago, sold around 23,000 copies, according to SoundScan. Participants this time around include Elastica, White Zombie, Bjork, Belly, Moby, P.J. Harvey, Mike Watt, the Orb, and the Beastie Boys. Similar to the last collection, the new project is a combination of new tracks and previously unreleased tracks... Lightyear Entertainment, which is distributed by WEA, will release "Friends For Life," an album to benefit Save the Children and Songwriters

and Artists for the Earth, Oct. 15. Among the artists contributing previously released tracks are Boyz II Men, Al Jarreau and Brenda Russell, Los Lobos, Wynonna, Tuck & Patti, and Richard Marx. Two original tracks, performed by vocal group Catch V and by Lorrie Morgan with her brother Marty, are also included.

FLY BY: A little more than eight years ago, I flew to Austin, Texas, to interview for a job at local newspaper The Austin American Statesman. My seatmate volunteered that he was a singer/songwriter on his way back from an interview with a label in Nashville and said that I should remember his name, because he was going to make it big one day. His name is Darden Smith, and since then, he has recorded for a number of labels, including Chrysalis, for which he made a great record with Boo Hewerdine, "Evidence," a number of years ago. After a stint at Columbia, he's back with a fine new album on Plump Records, "Deep Fantastic Blue." Plump has also signed another of my favorite artists, Peter Himmelman. Both are represented on "Recommended Daily Allowance," a new Plump compilation that features tracks from the nine albums released by the New York label during its first year.

ON THE ROAD: Nil Lara is opening for Los Lobos throughout the fall on a large club tour... Steve Earle, John Hiatt, Paula Cole, and Keb'Mo' will begin a monthlong theater tour in late November that will concentrate on the East Coast... Bob Mould is on a theater tour throughout the fall. Accompanying him is bassist Andrew Duplantis.

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The Who, King Among Acts On Legacy's New 'Vaults' Live Series

BY JIM BESSMAN

NEW YORK—Legacy Recordings, Sony Music's catalog/reissue division, is launching a series of previously unavailable recordings culled from the Columbia and Epic label archives.

Titled "Live From The Vaults," the series bows this fall with three titles, "Message To Love: The Isle Of Wight Festival 1970," Carole King's "Live At Carnegie Hall—June 18, 1971," and the Who's "Live At The Isle Of Wight Festival, 1970." Subsequent titles will feature concerts from Janis Joplin, Santana, Cheap Trick, and others.

The two-disc "Message To Love: The Isle Of Wight Festival 1970" contains 23 concert performances from the upcoming movie that documents the so-called "British Woodstock" and features Free; Jethro Tull; Leonard Cohen; Jimi Hendrix; Ten Years After; Kris Kristofferson; Joni Mitchell; Emerson, Lake & Palmer;

the Doors; the Who; Tiny Tim; Taste (with Rory Gallagher); Joan Baez; the Moody Blues; Donovan; Family; John Sebastian; Miles Davis; Great Awakening; and Bob Dylan.

King's "Live At Carnegie Hall—June 18, 1971" presents the artist, who was with Ode Records at the time, in concert and includes material from her first solo album, "Writer," and her landmark "Tapestry." James Taylor, for whom King played piano on his 1969 album "Sweet Baby James," joined King on "You've Got A Friend," his hit that she wrote. The track was issued in 1994 on Legacy's two-disc "Carole King: A Natural Woman—The Ode Collection," but that is the only cut previously available. The con-



DALTREY

cert also featured King and Taylor's eight-minute duet medley of "Will You Love Me Tomorrow," "Some Kind Of Wonderful," and "Up On The Roof" and was so successful that King became the first pop/rock artist to play New York's Lincoln Center.

The third release from "Live From The Vaults" is the Who's "Live At The Isle Of Wight Festival, 1970," which includes the only live version of "Tommy" by the original members to be issued by a major label. An abbreviated, 50-minute version of the rock opera forms the centerpiece of the two-disc set, which totals 30 songs and includes the tunes the band had just issued on its "Live At Leeds" set, along with "Water," which has never been released.

Each of the Oct. 29 titles features extensive liner notes and is distinguished on the cover by a "Live From The Vaults" torn-ticket logo bearing the dates of the specific concert

recordings.

According to Legacy VP of marketing and product development Jeff Jones, the series' launch will be followed in February with live product from Santana, Al Kooper and Michael Bloomfield, and Ted Nugent. Summer



releases will include Cheap Trick, Donovan, Southside Johnny, and Jeff Beck, and it is hoped that Joplin and Byrds live material will be out in the fall.

Most of the "Live From The Vaults" content has never been issued, adds Jones, and all comes from the Sony vaults. Some sets may consist of a single concert performance, while others may compile cuts from several shows—depending on what the series producers discover.

"The people that worked here were smart in spending the time and money to record numerous shows by a number of the classic rock artists on our labels," says Jones. "We have over 300 Janis Joplin live recordings in the vaults—and I think there's an audience for them. Santana's another act that one of the best ways to capture was in live performance, and we want to provide fans of these kinds of artists

with a taste of what they were like at that particular moment that a particular show represents: It's funny how many people you talk to, and they'll say something like, 'I remember Carole King's show at Carnegie Hall—please put it out!' It gives people a glimpse of that kind of time frame."

The Who's Roger Daltrey agrees. "We did a good show that night; everybody seems to say it was great," he recalls of the band's Isle of Wight gig. "The band gets louder and louder and louder—like all Who shows—to where the vocals cease to become 'singing,' but that doesn't really matter, because that's what great rock'n'roll is: a bum note and a bead of sweat, with a lot of energy and optimism—something magical that modern recording techniques seem to have lost."

Daltrey notes the concert's "interesting" set list, singling out its inclusion of the unreleased "Water," as well as the "really good rendition" of "Young Man Blues," a song that "we always thought summed up the feeling of being a young person in those days." The 1970 Isle of Wight Festival, he adds, was "in some ways a kind of parting of the ways. It was the end of the late-'60s hippie thing, the last of the big festivals. I remember sitting around the campfire sharing a bottle of Southern Comfort with Jim Morrison and so many old friends who unfortunately died shortly after."

(Continued on page 21)

ISLAND'S TRICKY VIES FOR U.S. EXPOSURE

(Continued from preceding page)

of 18 and gaining kudos from his work with fellow dance pioneer Massive Attack. As a soloist, he burst forth in March 1995, when his debut set, "Maxinquaye," hit the charts, going on to sell more than 200,000 copies as his cutting-edge musical experimentation became a sales phenomenon without the aid of a major hit single.

"That was very positive," says Tricky. "I got a top three album [in England] with no radio play—it's wicked. It does show young kids that some people don't want to go out and do photo shoots with lipstick. I think it's a time for bedroom DJs."

The album was as celebrated critically as it was commercially: It was voted record of the year in New Musical Express and Melody Maker and secured a nomination for the 1995 Mercury Music Prize. SoundScan reports U.S. sales for "Maxinquaye" at 73,000 units.

Tricky's next move was a deliberate detour from his unlikely mainstream status. In April, he reappeared in the U.K. under the nom de disque Nearly God, whose self-titled album on his Durban Poison label included guest appearances by Neneh Cherry, Bjork, Alison Moyet, and Terry Hall.

That album was released by Island in the U.S. via the Independent Label Systems network in August, with SoundScan reporting sales of 10,000 units. The ubiquitous Tricky is also in the American marketplace via "Tricky Presents Grass Roots," a five-song EP on Payday, distributed by London.

The acts sampled on "Maxinquaye," including Shakespear's Sister, Isaac

Hayes, and the Smashing Pumpkins, demonstrate the wide musical palette from which Tricky draws (his own music is published by Island). "Pre-Millennium Tension," recorded in Ocho Rios, Jamaica, is a similarly wide-ranging soundscape. "It's not any kind of format," says the artist. "It's not R&B or rock—it's all mixed up. It's not black, it's not white, it's very mutant. Rock, blues, hip-hop... there's even punk tunes on the album."

With "Pre-Millennium Tension," as with "Maxinquaye," the impressive tally of column inches covering Tricky will make the press campaign a major factor for Island U.S., according to director of marketing Adam Pollock. "The press did it for us—they told us what kind of a record we had." Cover stories on Tricky are running in the current issues of Option, Raygun, and Detour, with substantial features due in Spin and Rolling Stone.

"We're doing a lot of teaser advertising [for 'Pre-Millennium Tension'] using generic black-and-white ads with a number of different slogans," says Pollock. "There'll be a lot of college newspaper advertising on the day of release. We're going to start off for 50,000 [copies shipped in the U.S.], and I think we should shoot for 250,000 in total."

The label will have the benefit of a U.S. tour by Tricky early in 1997, following European dates this autumn. Pollock notes that the artist's last two tours, one supporting labelmate P.J. Harvey and the other solo, were of great benefit to "Maxinquaye."

Paul Langton, Island (U.S.) associate director of alternative radio, says that beyond college play, Tricky's best shot at modern rock exposure will come via commercial specialty shows, "and from there into daytime rotation." He cites WFNX Boston, KITS San Francisco, and WENZ Cleveland as likely supporters: "the kind of cutting-edge stations that aren't worried about competitors or consultants."

WFNX music director Laurie Gail says the station has given Tricky "a little bit" of airplay thus far. "There's definitely a big buzz about him," she adds, "and it's definitely a press-led thing. The airplay we've given him so far has

really been in specialty programming."

Langton concludes that breaking Tricky at radio is "like working P.J. Harvey—you can go to people and say, 'This is three inches thick of press.' That's how we broke Tracy Bonham in America. The press was so huge, any resistance was broken down."

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FOR THE RECORD

A sentence in the article on Wilco's "Being There" that appeared in the Sept. 14 issue should have read: On the 19-track set, the band recalls the classic work of Big Star on its songs "Misunderstood" and "Sunken Treasures," the Rolling Stones on "Monday," and the Beach Boys on "Outta Mind (Outta Sight)."

CAPITOL'S DEANA CARTER SEEKS COUNTRY HEAT

(Continued from page 5)

Impact artist with a Pacesetter distinction when "Did I Shave My Legs For This?" broke into the top 100 of The Billboard 200 at No. 88 for the week ending Saturday (5). This week, the album is No. 74 with a bullet, having sold more than 41,000 copies, according to SoundScan.

Carter's album spent only two weeks on the Heatseekers chart, debuting at No. 19 the week ending Sept. 21 and moving to No. 4 the following week.

Though he says he has been somewhat taken aback by Carter's rapid chart ascent, John Rose, VP of sales at Capitol Nashville, says the label had some indication of things to come from sales of the album's first single, "Strawberry Wine," which was released Aug. 6.

The single has sold 35,000 units, according to SoundScan, and is No. 21 on the Hot Country Singles & Tracks chart this week.

Rose says that Capitol originally hoped to ship 45,000 units of the album but upped it to 80,000 due to positive feedback.

Bolstering anticipation was the "hot shot" rotation of the videoclip for

"Strawberry Wine" at Country Music Television.

Carter suspects that the unique arrangement of the song, as well as its thematic universality—a reflection on a brief but passionate first love—have fueled interest in the album.

"It's a combination of that common ground and also the fact that it's a different kind of song," she says. "It's a waltz, but it's also reminiscent of [Linda] Ronstadt-era '70s rock'n'roll."

Indeed, Carter's not-so-country touches pervade the album, coloring it with a pop brush at times but never distracting from the deep-rooted Nashville sounds instilled in the artist by her father, well-respected session guitarist Fred Carter Jr.

Skip Young, senior music buyer at the 110-store, Amarillo, Texas-based Hastings Books, Music & Video, says this diversity bodes well for sales of the album.

Young says that as of Oct. 1, Curb recording artist LeAnn Rimes had out-sold Carter by 30 units with her "Blue" album but that Carter is coming on strong.

"LeAnn has that Patsy Cline get-in-

your-face style, but [Carter] is laid-back and more poppy," says Young. "It gives her a bigger audience to go to."

Also integral in the marketing of the album, says Rose, was research, in-house sales, and publicity assistance provided by Carter's management company, the Left Bank Organization.

The company, which signed Carter as its first country artist, now also boasts superstar Clint Black on a roster that also includes artists as diverse as John Mellencamp, the Cranberries, and Richard Marx.

Allen Kovac, CEO of Left Bank, says that the company was able to supplement Capitol's efforts via its Strategic Music Research call-out program, which compiles 10,000 consumer profiles on a quarterly basis.

"When we approach television and radio programmers and retailers, we're able to use this information to make a strong argument about why an artist will work for them," says Kovac.

Rose, who notes that there were several diverse regions in which the artist made early inroads, says that traditional point-of-purchase materials, as well as the album's limited-edition 3D

cover art, built exposure at retail and helped in gaining positioning at key tastemaker indie stores nationwide.

Early on, Capitol also kept record stores, mass merchants, radio, and distributors abreast of the album's widespread success with a series of one-sheets.

While the success of her album has been rapid, Carter's rise comes after several delays of the set's release and a false start with the intended release of "I've Loved Enough To Know" as the first single (Billboard, July 27).

"I knew that 'Strawberry Wine' was the better song, so I'm glad that that was the final decision," says Carter.

Though Carter has made few live appearances, Capitol Nashville has showcased her at several events for retail and radio.

Says country KXKC Lafayette, La., PD Renee Revett, "I've never seen a more effervescent woman. She's intelligent but earthy, and she really

warmed up what was a pretty hostile crowd."

Carter, who performed as part of the Wal-Mart Across America retail tour during the summer, will play the Farm Aid show Saturday (12), followed by opening dates for BlackHawk. Capitol is in the process of confirming dates on television programs, including "Late Show With David Letterman" and "Good Morning America."

The artist, who is booked by Creative Artists Agency, will continue working press and radio, paying special attention to local opportunities.

Rose says the label will address the artist's younger audience, which has been integral to the album's sales, by organizing high school press conferences at which Carter will field questions from journalism students.

"We have our foothold," says Rose, "and people are helping out by spreading the word about how good this album is."

BOYS CHOIR REMEMBERS TWA VICTIMS

(Continued from page 13)

very sobering thought," he says.

Most of the initial 1,500-copy pressing will go to the relatives of those who perished on the flight. The remaining copies will be used for promotional purposes and to fulfill requests already received by the choir as a result of its past performances of the song.

Plans are to run a larger pressing toward the end of the month, and McCants hopes to secure the participation of an independent label to aid in promotion and distribution. There is a strong interest in the single in the Montoursville, Pa., area, where 21 of the victims were from, and McCants expects to focus distribution in the Northeast.

Once production expenses have been met, proceeds from the single will go to a fund set up for the families of those killed in the crash, according to McCants.

Pomona, Calif.-based manufacturer Optimax Disc has waived some of its fees, and such corporations as Cushman & Wakefield and Falcon Jet have donated cash, but the choir is still about \$5,000 in debt for the project, McCants says.

McCants will officially announce the single's release following the choir's performance at a ceremony hosted by Mayor Rudolph Giuliani at City Hall

here. The occasion, scheduled for Oct. 16, will honor the rescue workers and volunteers who served in the aftermath of the crash.

In 1994, the choir released the single "Message To Michael," a show of support for basketball star Michael Jordan following the death of his father; it was distributed by Independent National Distributors Inc. (INDI). Jim Kelley, a buyer for INDI, says the single did well in areas, but it was self-released and suffered from lack of promotion.

Executives at INDI have not yet heard the recording of "Without Wings," but Kelley expressed interest in helping the choir hook up with a

label. "If they get a label experienced in promotion to radio and retail, it might do something," Kelley says.

The New York Boys Choir was founded in 1978 and has performed at the White House, the United Nations, and the Martin Luther King Jr. Center in Atlanta.

The choir's television credits include performing "Gangsta's Paradise" with Coolio on the David Letterman and Conan O'Brien shows and at the 1995 Billboard Music Awards with guests that included Stevie Wonder.

The song was written by choir producer Alvin Fields in recognition of pioneering black aviators, such as the Tuskegee Airmen.

RCA READY FOR WILD ORCHID TO BLOSSOM

(Continued from page 14)

Beyond the radio trek, Surratt says, the label is eyeing the possibility of mounting a series of showcases in several key cities later this year.

Musically, the Los Angeles-bred trio's intention is to go beyond the typical "girl group" parameters by honing its songwriting chops as well as its harmonizing skills. The three young women—Stacy Ferguson, Stefanie Ridel, and Renee Sandstrom—had

already been working together for six years and earned a publishing deal with Sony Music before winning the attention of Ron Fair, RCA's senior VP of A&R (U.S.), who served as executive producer of the album.

Their wide range of stylistic influences is displayed on the album as they comfortably cruise from the funk-fortified "Supernatural" to the soulful ballad "I Won't Play The Fool Anymore," with pit stops along the way for the house-inflected "Talk To Me" and the gospel-charged "The River."

"It was important to us that we have the opportunity to show our versatility as vocalists and songwriters," says Ferguson. The set is bolstered by a team of producers that includes David Frank of the System, Junior Vasquez, Carl Sturken, Evan Rogers, and Bobby Sandstrom, which contributed to the album's diverse tone.

"We purposely asked to work with a lot of different people on the album," says Sandstrom. "We believed that it would make for an album that would hold the attention of people and not get boring after a while."

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
TINA TURNER	Flanders Expo Ghent, Belgium	Aug. 26- 27, 29-31, Sept. 1	\$2,722,500 (82,981,800 tickets) \$37.50	74,250 six sellouts	On the Rox
GLORIA ESTEFAN	Miami Arena Miami	Sept. 20 22, 24	\$1,625,610 \$50-\$27.50	41,983 four sellouts	Fantasma Prods
GEORGE STRAIT TERRI CLARK	America West Arena Phoenix	Sept. 27 28	\$950,472 \$24	41,528 two sellouts	Varnell Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND	Coca-Cola Starplex Amphitheatre Dallas	Sept. 18, 20	\$838,900 \$37.50-\$28/\$20.50	39,410 40,222 two shows	MCA Concerts
GARTH BROOKS	Halifax Metro Centre Halifax, Nova Scotia Canadian	Sept. 12- 15	\$690,510 \$1,056,658 \$20.22	39,992 four sellouts	MCA Concerts Canada
SMASHING PUMPKINS GRANT LEE BUFFALO	Madison Square Garden New York	Sept. 17- 18	\$719,935 \$27.50	26,034 two sellouts	Delsener/Slater Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND MARSHALL CHAPMAN	South Park Meadows Austin, Texas	Sept. 21	\$654,456 \$45/\$35/\$22	25,500 sellout	PACE Concerts
NISS	Charlotte Coliseum Charlotte, N.C.	Sept. 27	\$624,026 \$40-\$25.50	18,503 sellout	C&C Concerts
SANTANA OTTMAR LIEBERT	Greek Theatre Los Angeles	Sept. 20- 22	\$591,825 \$34.75/\$28.75/ \$19.75	18,138 18,441 three shows, two sellouts	Niederlander Organization
JAMES TAYLOR	Universal Amphitheatre Universal City, Calif.	Sept. 17- 19	\$493,132 \$47/\$40/\$22.50	18,105 18,753 three shows	MCA Concerts

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JOHNNY CASH COURTS YOUNG FANS

(Continued from page 18)

song became a part of me. We were all in accord."

Cash says he was originally reluctant to cut Soundgarden's "Rusty Cage." However, when he heard the arrangement that Rubin and the Heartbreakers drummed up, he was convinced that he could make the song his own.

"When Rick first played it for me, I said no," recalls Cash. "I said, 'It's not for me, it's not my kind of thing.' But then they had the arrangement all put down to show me how I could do it, and it really worked. It starts off like a bluegrass thing, and I said, 'This is my cup of tea, I love this!'"

Cash's version of "Rusty Cage" will be serviced as a promotional CD to alternative, triple-A, rock, college, and roots-music radio outlets, according to American Recordings GM Mark DiDia. Through a special arrangement with A&M Records, the CD single—which

will ship Oct. 22—will be backed with Soundgarden's version of "Rusty Cage," from its 1991 album "Badmotorfinger."

Prior to sending the track to radio, American sent cassette samplers of the album's four rock-oriented covers—"Rusty Cage," "Southern Accents," Beck's "Rowboat," and alternative rock act Spain's "Spiritual"—to the same outlets in order to generate excitement for "Unchained."

American Recordings senior VP of marketing (U.S.) Marc Geiger says the impact of "Rusty Cage" was palpable at a recent Cash appearance New York. "The audience really felt it when he performed it live," says Geiger. "Everybody got chills."

While "American Recordings" offered little radio potential because of its minimalist sound, "Unchained" has airplay possibilities thanks to its alter-

native rock covers.

Rubin says, "Considering how far we were able to get with the last record—which was a far less commercial album than this one in that it was a solo acoustic album—I think this one could go much further. There's a whole new direction we could go, hopefully starting with the fans we gained with the last album."

Rita Houston, music director and midday air personality at Fordham University's WFUV New York, says, "This album is tremendous. One of the things that's so cool about it is the range. If a lot of other people tried to do this, it wouldn't come off, but he makes it make sense. Only Johnny Cash could open his album with a Beck tune and four songs later be doing a country standard."

Houston says she is inclined to program two tracks from "Unchained":

Reeves," RCA, his third.

Alice In Chains, "Unplugged," Columbia, its fourth.

Silk, "Silk," Elektra, its second.

Stabbing Westward, "Wither Blister Burn + Peel," Columbia, its first.

Vince Guaraldi, "A Charlie Brown Christmas," Fantasy, his first.

Creedence Clearwater Revival, "More Creedence Gold," Fantasy, its 12th.

Creedence Clearwater Revival, "Hot Stuff," Fantasy, its 13th.

Creedence Clearwater Revival, "Rollin' On The River," Fantasy, its 14th.

Marco Antonio Solis, "En Pleno Vuelo," Fonovisa, his first.

Kenny Wayne Shepherd, "Ledbetter Heights," Giant, his first.

A Tribe Called Quest, "Beats, Rhymes & Life," Jive, its fourth.

Isaac Hayes, "Shaft" (soundtrack), Stax, his sixth.

Loreena McKennitt, "The Mask And Mirror," Warner Bros., her first.

MULTIPLATINUM SINGLES

Jean Knight, "Mr. Big Stuff," Stax, her first.

Los Del Rio, "Macarena," RCA, their first.

PLATINUM SINGLES

R. Kelly, "I Can't Sleep," Jive, his third.

Paul Revere & the Raiders, "Indian Reservation," Columbia, their first.

Staple Singers, "Respect Yourself," Stax, their first.

Jean Knight, "Mr. Big Stuff," Stax, her first.

GOLD SINGLES

R. Kelly, "I Can't Sleep," Jive, his fifth.

Eric Clapton, "Change The World," Reprise, his fourth.

Outkast, "Elevators," LaFace, its second.

Staple Singers, "Respect Yourself," Stax, their third.

Jean Knight, "Mr. Big Stuff," Stax, her first.

Rufus Thomas, "Walking The Dog," Stax, his first.

Carla Thomas, "Baby," Stax, her first.

Isaac Hayes, "Theme From Shaft," Stax, his first.

Booker T. & the MG's, "Soul Limbo," Stax, their third.

Booker T. & the MG's, "Time Is Tight," Stax, their fourth.

Assistance in preparing this article was provided by Gina van der Vliet.

either "Rowboat" or "Rusty Cage" and one of the straightaway country tunes. She adds that the under-30 audience who responded to "American Recordings" and has been highly visible at Cash's recent shows will probably embrace "Unchained."

Because of the heavy country orientation of "Unchained," American's Warner Bros. Nashville affiliate will service the album to country radio. Geiger hopes the country audience will respond to "Unchained" more than it did to "American Recordings," which he admits did not catch fire among country fans.

Another market American hopes to tap is Europe, which accounted for a healthy percentage of the approximately 370,000 units of "American Recordings" sold worldwide. (In the U.S., the album has sold 209,000 units, according to SoundScan.)

Rubin says, "John has always been looked at as an American legend, and that carries a lot of weight in the rest of the world. I think this record is good enough that it'll warrant the attention of the whole world."

Following U.S. dates that will take him through the end of 1996, Cash and his longtime band will tour Europe in January and February 1997. They will return to the U.S. for spring theater dates, according to Geiger, who says the label is trying to put together a summer tour with Cash and another high-

profile artist. Cash is booked by the Agency for the Performing Arts.

"John's biggest forms of promotion are touring, television, and press," says Geiger, noting that press response to "American Recordings" was phenomenal and that early interest in "Unchained" is also high.

Cash will also receive exposure from a Dec. 8 performance for President Clinton and first lady Hillary Clinton at Washington, D.C.'s Kennedy Center for the Performing Arts, which will honor him—along with actor Jack Lemmon, playwright Edward Albee, jazz musician Benny Carter, and dancer Maria Tallchief—for lifetime contributions to American culture.

While "American Recordings" had a videoclip of the track "Deliah's Gone" with a high-profile guest appearance by supermodel Kate Moss, the video for "Rusty Cage" will be a comparatively understated clip based on recording-session footage of Cash and the Heartbreakers. DiDia says the clip will be serviced "to anyone that will play it."

Cash considers "Unchained" the second in a loose trilogy of recordings that he and Rubin mapped out when Cash signed to the label in 1993.

"Rick and I are talking about a gospel record, much along the lines of 'American Recordings,'" says Cash. "But we have some other ideas as well of gospel songs that have come along with more modern lyrics."

MORISSETTE TIES HOUSTON'S RECORD IN SEPTEMBER CERTS

(Continued from page 14)

month. Seven Stax classics by the Staples, Knight, Rufus Thomas, his daughter Carla, Isaac Hayes, and Booker T. & the MG's went gold last month.

A complete list of September RIAA certifications follows.

MULTIPLATINUM ALBUMS

Alanis Morissette, "Jagged Little Pill," Maverick, 12 million.

Kenny G, "Breathless," Arista, 11 million.

Shania Twain, "The Woman In Me," Mercury Nashville, 8 million.

Patsy Cline, "Greatest Hits," MCA, 7 million.

Various artists, soundtrack, "Waiting To Exhale," Arista, 7 million.

Tom Petty & the Heartbreakers, "Greatest Hits," MCA, 6 million.

Cranberries, "No Need To Argue," Island, 6 million.

2 Pac, "All Eyez On Me," Death Row/Interscope, 6 million.

Fugees, "The Score," Ruffhouse/Columbia, 5 million.

Alabama, "The Closer You Get," RCA Nashville, 4 million.

Creedence Clearwater Revival, "Chronicle," Fantasy, 4 million.

Vince Gill, "I Still Believe In You," MCA, 4 million.

Natalie Merchant, "Tigerlily," Elektra, 3 million.

George Strait, "Greatest Hits Volume II," MCA, 3 million.

Creedence Clearwater Revival, "Creedence Gold," Fantasy, 2 million.

George Strait, "Ocean Front Property," MCA, 2 million.

Vince Gill, "When I Call Your Name," MCA, 2 million.

LL Cool J, "Mr. Smith," Def Jam/PolyGram, 2 million.

Nas, "It Was Written," Columbia, 2 million.

Toni Braxton, "Secrets," LaFace, 2 million.

PLATINUM ALBUMS

Jars Of Clay, "Jars Of Clay," Silver-tone, their first.

Nas, "It Was Written," Columbia, his first.

Collin Raye, "I Think About You," Epic Nashville, his fourth.

Clay Walker, "Hypnotize The Moon," Giant, his third.

Heavy D. & the Boyz, "Nuttin' But Love," Uptown, their third.

311, "311," Capricorn, its first.

Reba McEntire, "Merry Christmas To You," MCA, her 11th.

Various artists, soundtrack, "8 Seconds," MCA.

George Strait, "#7," MCA, his 14th.

George Strait, "Holding My Own," MCA, his 15th.

George Strait, "Merry Christmas Strait To You," MCA, his 16th.

George Strait, "Something Special," MCA, his 17th.

George Strait, "Ten Strait Hits," MCA, his 18th.

Alabama, "In Pictures," RCA, its 17th.

La Bouche, "Sweet Dreams," RCA, its first.

S.W.V., "New Beginning," RCA, its second.

Alice In Chains, "Unplugged," Columbia, its fourth.

Alabama, "Cheap Seats," RCA, its 17th.

Creedence Clearwater Revival, "The Concert," Fantasy, its ninth.

Neville Mariner, "Amadeus" (soundtrack), Fantasy, his first.

Vince Guaraldi, "A Charlie Brown Christmas," Fantasy, his first.

Quincy Jones, "Q's Jook Joint," Qwest, his fourth.

Adam Sandler, "What The Hell Happened To Me?," Warner Bros., his second.

GOLD ALBUMS

Blues Traveler, "Live From The Fall," A&M, its fifth.

Bryan White, "Between Now And Forever," Elektra, his second.

Crucial Conflict, "The Final Tic," Pallas/Universal, its first.

Nas, "It Was Written," Columbia, his second.

Quad City DJ's, "Get On Up And Dance," Big Beat, their first.

Various artists, soundtrack, "Phenomenon," Reprise.

Diamond Rio, "IV," Arista, its fourth.

Maxwell, "Maxwell's Urban Hang Suite," Columbia, his first.

Jann Arden, "Living Under June," A&M, her first.

Master P, "Ice Cream Man," No Limit/Priority, his first.

Jay-Z, "Reasonable Doubt," Roc-A-Fella/Priority, his first.

Donna Lewis, "Now In A Minute," Atlantic, her first.

Various artists, "So So Def Bass All Stars," So So Def/Columbia.

Jim Reeves, "The Legendary Jim

THE WHO, KING ON LEGACY'S 'VAULTS' SERIES

(Continued from page 19)

Besides Morrison, musicians who have died since playing the festival include Hendrix, Free's guitarist Paul Kossoff, Family's bassist Ric Grech, Gallagher, Davis, and the Who's Keith Moon.

CBS Records, notes Jones, recorded and has rights to the entire concert, which was staged Aug. 26-30, 1970, at East Afton Farm on the west end of the tiny island off England's south coast, and was the last of three rock festivals there, drawing an estimated 500,000 people.

"Up to this point, we've never been able to release it," says Jones, citing difficulties in securing the proper clearances. In the Who's case, he says, Legacy worked with Castle Communications, which released the Isle of Wight and Who titles outside North America. Castle is now being handled by Legacy.

The King concert, Jones adds, comes to Legacy by way of its association with Lou Adler, Ode's president.

Legacy is now set to market its "Live From The Vaults" line "very aggressively in price and position at retail," says Jones. The effort will involve limited targeted consumer advertising, classic rock radio promotions in conjunction with Columbia and Epic promotion staffers, and a page within Sony Music's World Wide Web site on the Internet. Additionally, Legacy is working with the Who's office in marketing the band's title alongside its current U.S. Quadrophenia tour dates.

"They'll sign posters and albums for radio giveaways," says Jones. "We'll also work with Ticketmaster in conjunction with the tour dates to up-sell the record when people call to buy tickets." He adds that fulfillment of simultaneous credit-card sales of the album

with the concert ticket purchase will be held until the retail street date.

Regarding the "Message To Love: Isle Of Wight Festival 1970" package, Jones says that screenings of the companion film are being set up for press, radio, and retail. Legacy will co-promote with the film distributor when the movie opens theatrically in December, he adds. The home video of the film comes out in March on Sony Music Video.



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BILLBOARD'S HEATSEEKERS ALBUM CHART

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

OCTOBER 12, 1996

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	16	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	NO. 1 CALM BEFORE THE STORM
2	2	7	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
3	3	2	CAKE CAPRICORN 532867/MERCURY (8.98 EQ/12.98)	FASHION NUGGET
4	—	1	DESCENDENTS EPITAPH 86481* (9.98/14.98)	EVERYTHING SUCKS
5	5	8	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98)	TIDAL
6	6	2	BOUNTY KILLER VP/BLUNT 1461*TVT (10.98/16.98)	MY XPERIENCE
7	9	11	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
8	7	8	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
9	11	5	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
10	4	14	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
11	10	37	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
12	20	10	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
13	8	7	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98)	SO MANY WAYS
14	15	25	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
15	13	2	3-2 RAP-A-LOT/NOO TRYBE 42087/MIRGIN (10.98/15.98)	THE WICKED BUDDAH BABY
16	16	6	ANN NESBY PERSPECTIVE 549022/A&M (10.98/15.98)	I'M HERE FOR YOU
17	14	33	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE
18	21	7	AKIYELE ZOO 11142*VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
19	18	8	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
20	19	6	DAVE KOZ CAPITOL 32798 (10.98/15.98)	OFF THE BEATEN PATH
21	—	1	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
22	25	17	DONELL JONES LAFACE 26025*ARISTA (10.98/15.98)	MY HEART
23	23	9	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE
24	12	3	FACE TO FACE A&M 540601 (8.98/10.98)	FACE TO FACE
25	32	3	GEGGY TAH LUAKA BOP 46113/WARNER BROS. (10.98/15.98)	SACRED COW

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

26	22	14	4HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
27	—	1	JOSHUA REDMAN WARNER BROS. 46336 (16.98 CD)	FREEDOM IN THE GROOVE
28	31	20	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
29	—	4	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
30	26	47	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
31	27	14	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
32	24	9	MISTA EASTWEST 61912/EEG (10.98/15.98)	MISTA
33	17	2	THE CARDIGANS MERCURY 553117 (10.98 EQ/16.98)	FIRST BAND ON THE MOON
34	28	27	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
35	33	6	PETER WHITE COLUMBIA 67730 (10.98 EQ/16.98)	CARAVAN OF DREAMS
36	—	1	ARCHERS OF LOAF ALIAS/ELEKTRA 61965*/EEG (10.98/15.98)	ALL THE NATIONS AIRPORTS
37	—	1	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
38	34	15	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
39	43	3	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
40	30	6	SEBADOH SUB POP 370* (10.98/15.98)	HARMACY
41	37	5	A+ KEDAR 53005*/UNIVERSAL (10.98/16.98)	THE LATCH-KEY CHILD
42	35	5	LES CLAYPOOL AND THE HOLY MACKEREL INTERSCOPE 90085 (10.98/16.98)	HIGHBALL WITH THE DEVIL
43	29	3	BELA FLECK AND THE FLECKTONES WARNER BROS. 46247 (14.98/19.98)	LIVE ART
44	38	10	PFR VIREO 51550/SPARROW (9.98/14.98)	THEM
45	45	18	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
46	42	17	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
47	48	2	LOS MISMOS EMI 53581/EMI LATIN (7.98/11.98)	JUNTOS PARA SIEMPRE
48	—	1	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
49	—	44	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
50	47	30	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN

POPULAR UPBRISINGS

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

THAT'S RICH: With a proven fan base, impressive sales record, and assortment of visible side projects, it's safe to assume that rapper **Richie Rich's** debut album for Def Jam, "Seasoned Veteran," will



Que Animales. Former members of popular Latin rock act Caifanes have regrouped and recruited others to become Jaguares. The act's BMG Latin debut, "El Equilibrio De Los Jaguares," features guest performances by Flaco Jimenez, Billy Preston, and Paulinho Da Costa. The Sept. 16 release is produced by Ed Cherney and Don Was, who also took a turn directing the act's first clip, for the single "Detras De Los Cerros." Jaguares, which recently sold out two shows in Mexico City's 10,000-seat National Auditorium, will perform in New York on Thursday (10) and in Los Angeles on Saturday (12).

soon be making waves on the Heatseekers chart. With little promotion and

no major backing, the Bay Area rapper's "Half Thang" on Shot 8000 debuted and peaked at No. 57 on the Top R&B Albums chart Feb. 24. It spent eight weeks on that chart and reached No. 6 on the Pacific Regional Roundup.

Def Jam hopes to expand on that underground success with the Oct. 22 release of "Seasoned Veteran." The label began prepping key markets this summer by servicing local video shows with a "Half Thang" teaser aimed at refreshing viewers' awareness of the artist. A video for the track "Let's Ride" from the new album was serviced Aug. 26.

Meanwhile, Rich has added to the project's visibility by contributing a cover of **Tony Toni Toné's** groove track "Pillow" to the platinum "Nutty Professor" soundtrack.

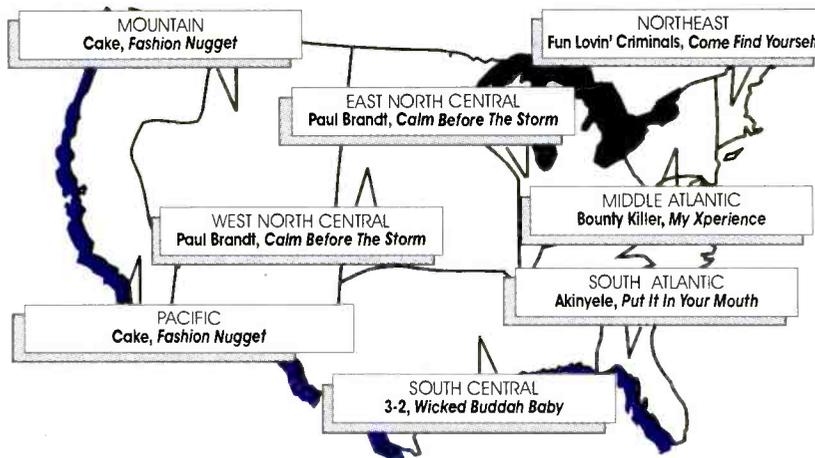
Def Jam is leaving no promotional stone unturned, taking to the streets Tuesday (8) for a grass-roots campaign that includes postcard, sticker, and cassette-single giveaways, along with a promo tour at radio, retail, clubs, and community events in major markets nationwide.

The album's first single, "Do G's," hits radio Oct. 14.



Don't Tread On Them. "Green Suede Shoes," Black 47's debut album for Tim/Kerr Records/Mercury, bows Oct. 15. In support of the release, the sextet will play several East Coast dates, including two shows at Paddy Reilly's in New York on Friday (11) and Saturday (12), and an in-store set at the Tower Records in Manhattan's East Village Oct. 15. WFNX Boston and WDGE Providence, R.I., are early in the trenches with the album's lively, bagpipe-inflected, sung-and-spoken title track.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Paul Brandt Calm Before The Storm	1. Akinyele Put It In Your Mouth
2. Ann Nesby I'm Here For You	2. Bounty Killer My Xperience
3. Donell Jones My Heart	3. Cake Fashion Nugget
4. Eels Beautiful Freak	4. Ann Nesby I'm Here For You
5. 3-2 Wicked Buddah Baby	5. Kenny Chesney Me And You
6. Gegg Tah Sacred Cow	6. Paul Brandt Calm Before The Storm
7. James Bonamy What I Live To Do	7. Cledus "T." Judd I Stole This Record
8. Ricochet Ricochet	8. Eels Beautiful Freak
9. Republica Republica	9. Kenny Lattimore Kenny Lattimore
10. Local H As Good As Dead	10. The Braxtons So Many Ways

SECOND COMINGS: After being dropped from Geffen months before its planned 1995 release, **Battery Acid** has finally released its debut set.

The band, which comprises former members of Los Angeles popsters **Mary's Danish**, released "Rita" in early September on its Absinthe Records label through indie distributor Nail.

The first single, "Sunday Dress," is representative of the act's aggressive sound and has received play at public radio station KCRW Los Angeles and modern rock stations KRVM Eugene, Ore., and KXRK Salt Lake City. **Battery Acid** will play miscellaneous L.A.-area dates through October, followed by a formal West Coast tour later this fall.

Meanwhile, **Side 1 Dummy** released **22 Jacks' "Uncle Bob"** Sept. 24. The band features former members of **Wax, Adolescents, Face To Face, and No Use For A Name.** **22 Jacks** open for the **Descendents** Oct. 14 at the Whisky in West Hollywood, Calif.

ROADWORK: Nickel Bag act **Sukia** opens for **Beck** during three West Coast dates Thursday (10) through Satur-

day (12). The act's album "Contacto Especial Con El Tercer Sexo" was produced by the **Dust Brothers** and **Jerry Finn** and will be released this month.

NETWORK: Restless has been previewing the new



Rising Tide. After a 2½-year hiatus, Hershey, Pa.-based foursome the Ocean Blue returns on Tuesday (8) with the Mercury release "See The Ocean Blue." The single "Whenever You're Around" was serviced to modern rock and triple-A stations Oct. 1 and is receiving early support from KTCL Denver; WQA Harrisburg, Pa.; KXRK Salt Lake City; WDST Woodstock, N.Y.; and WBRR Rochester, N.Y. Guitarist/keyboardist Oed Ronne, who previously toured with the act, has joined it permanently.

Golden Palominos album, "Dead Inside," on the Internet. Until its release Tuesday (8), consumers can check out the band at (<http://www.soninet.com>).



Titans In Atlas. "Family Matters" actor Darius McCrary stands with friends following his debut vocal performance at the Atlas Bar & Grill in Los Angeles. Pictured, from left, are Columbia vocalist Kenny Latimore, actor Alfonso Ribeiro, McCrary, and actor Jaleel White.

Deja Gruv Has A 'Jonz' For Faith Singer Appears On Group's Kedar Debut

■ BY J.R. REYNOLDS

LOS ANGELES—"You're Not Around," the debut single by Kedar Entertainment/Universal R&B duo Deja Gruv, was built on the strength of the act's creative writing, crisp production, hearty vocals—and a little Faith.

Scheduled for domestic retail release Nov. 19, "You're Not Around" features guest rhymer Rakim, along with vocalist Faith Evans, who co-wrote the single in addition to singing on it.

A longtime friend of Deja Gruv's Ike Lee, Faith wrote a total of four songs

on "Luv Jonz," the act's debut set, which is scheduled for release in January. "She was the first writer that we worked with," says Lee, who produced the single. "She was the one who wrote the songs for the demo that got us our deal."



DEJA GRUV

In addition to singing on "You're Not Around," Evans also wrote and performed on "Let Me Be The One," a duet she sings with Deja Gruv lead vocalist Chuck Giscombe. "It's only right that we have her on the album since she's been there for both of us since day one," says Giscombe, who sang on Evans' Bad Boy album.

Lee, who hails from Jamaica, N.Y., says the most challenging element of constructing "Luv Jonz" was finding the right concept for what the group represents creatively.

"We've put together a project that offers quality, mainstream R&B," Lee says. "We're not trying to follow the stereotypical sounds that you're hearing on the radio today."

In addition to Lee's production talents, "Luv Jonz" was produced by Joe, Chico DeBarge, Silky, and Tony Preadatt.

Deja Gruv's songs are published through Zomba and Tents of Kedar Music.

"We were interested in making each

song on the project have single potential," says Syracuse, N.Y., native Giscombe. "So what we ended up with is a complete album—one that people can easily listen to from beginning to end."

Kedar Entertainment president/CEO Kedar Massenburg, who is also senior VP of A&R for Universal, expects Deja Gruv to be well received by consumers. "There aren't many successful R&B male duos around," he says. "Since they're not a solo act or a four-man group, they fit right in between."

The executive credits the act's creative skills as much as its group concept. "They're a power R&B duo; Chuck is the crooner, with his powerful lead vocals, while Ike has those solid production talents—it's a perfect match."

The label is taking a front-end approach to marketing "Luv Jonz." "We want to familiarize consumers with the group so that they'll already know about the group when the album is released," says Massenburg.

On Tuesday (8), the video for the first single was serviced to all local and regional R&B-oriented shows, as well as BET and the Box. The clip will also be serviced to MTV as awareness of the group builds.

In mid-October, the label will begin a sticker campaign and service a cassette sampler featuring snippets of "Luv Jonz" that will go to college mix shows, barbershops, retailers, and other centers of influence.

Advertising spots are scheduled to run on the Box and BET beginning in early November. About the same time, retailers will be serviced with teasers, posters, and a promotional cassette single.

Universal sales VP Mark Offenbach says, "We'll be flooding indie stores with information and promotional items regarding the group. One-stop catalogs will include announcements

(Continued on page 27)

Deniece Williams Crosses Over; StepSun's Stephney Lectures Harvard

SONGBIRD'S RETURN: Vocalist Deniece Williams has crossed back from the realm of gospel and recorded "Love Solves It All," her first secular outing in more than five years.

"Love Solves It All," which was released and distributed domestically Sept. 3 through Los Angeles-based P.A.R., features three singles: "Why You Wanna Do Me" and "The Last Time" were serviced to R&B stations, while "Great Is Thy Faithfulness" was issued to gospel formats.

The set was released internationally through Upstage Records.

Both of the R&B songs are reminiscent of the artist's heyday, when "Let's Hear It For The Boy" from the "Footloose" soundtrack earned her a Grammy nomination. The single, her best seller, was No. 1 for three weeks on the Hot R&B Singles chart in 1984.

The labels have serviced a video for "Why You Wanna Do Me," directed by Cathy Irby.

Williams will appear as part of a multi-artist old-school concert Friday (11)-Oct. 13 at L.A.'s Universal Amphitheatre, along with Bloodstone, One Way, Barbara Mason, and the Delfonics.

EACH ONE TEACH ONE: StepSun CEO Bill Stephney is making a difference by lecturing at the Harvard School of Public Health in Cambridge, Mass., concerning rap and its role in modern society. The oration, on Wednesday (9), is part of a continuing series of lectures on the media and health and is sponsored by the "Squash It" Campaign to Prevent Youth Violence. The audience for the lecture is graduate students, faculty, and staff from the school.

DADDY ROAST: Bad Boy president/CEO Sean "Puffy" Combs will be the guest of honor at the fourth annual Rap Roast, scheduled for Nov. 14 at the Puck Building in New York. The semi-formal dinner will help raise funds for Daddy's House—Social Programs Inc., a nonprofit agency. Daddy's House was created to design and implement various social and community programs for kids in the New York area.

Among those scheduled to roast Puff Daddy are label execs Clive Davis, Sylvia Rhone, Andre Harrell, Jermaine Dupri, and Eddie "F" Farrell; activist Sister Souljah; and Daddy's House executive director T.K. Kirkland.

WANNA BE DOWN? From Thursday (10) through Oct. 14, hip-hoppers from across the country will con-

verge on South Beach's Shore Club Hotel in Miami for the fourth annual How Can I Be Down? conference. According to organizers, more than 4,000 people attended the conference last year. (I didn't even know there were 4,000 people working in the R&B music business.)

Motown president/CEO Andre Harrell is the con-fab's honorary chairman.

VIBIN': Former Rap Pages editor Sheena Lester has been named Vibe magazine's music editor. She replaces Danyel Smith, who has enrolled in a college fellowship at Northwestern University in Chicago. Upon completion of her nine-month fellowship, Smith will return to Vibe in a senior editorial post

... Speaking of Vibe, the magazine is organizing a concert tour in association with telecommunications outfit MCI. Dubbed the 1-800-COLLECT/Vibe Campus Jam, the college tour runs Sept. 30-Nov. 15, making two-day stops at 10 historically black colleges.

Acts scheduled to perform at selected shows include Whodini, Kino Watson, Born In August, Tracey Lee, Donell Jones, Mona Lisa, Dru Hill, and Keith Murray.

Each event will feature daytime product expositions, complete with giveaways by various sponsors, and interactive opportunities for students. Sponsors include African Pride, Domino's pizza, Ford Motor Co., and Gillette. The concert will be held the evening of the second day.

DJ Craze will spin records for attendees during the day.

MORE MUSIC: Discovery/Warner Bros. artist Doc Powell's "Laid Back" is itself a discovery. Featured on the set, which was released in April, are Stanley Clarke, Sheila E., Gerald Albright, Boney James, Marcus Miller, Najee, Patrice Rushen, Kirk Whalum, Arnold McCuller, Bobby Lyle, and Lynne Fiddmont-Lindsey.

"You Won't Be Alone," the album's current single, features the vocal talents of Fiddmont-Lindsey and McCuller.

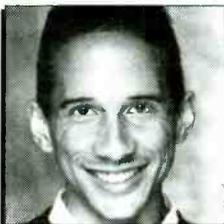
Hip Bop Records' latest offerings, "Hip Strut" by Bop City and "Urbanator II" by Urbanator are a pair of winning discs.

"Hip Strut" seamlessly fuses hip-hop with jazz and features among its cast of players David McMurray, CL Smooth, Lord Jamar, and Stic.man. The project was created and produced by Milan Simich and serves up compositions penned

(Continued on page 27)



by J. R. Reynolds



Golden Hay. Pallas/Universal rap act Crucial Conflict receives gold-certification plaques from label executives for its debut set, "The Final Tic." Pictured standing, from left, are Pallas co-COO Roy Cormier, Universal president Daniel Glass, Universal black music president Jean Riggins, Universal sales VP Marc Offenbach, Crucial Conflict manager Shorty Capone, group members Wildstyle and Coldhard, Pallas co-COO Fab 5 Freddy, and Universal A&R director Dino Delvalle. Pictured kneeling, from left, are MCA Entertainment Group senior VP Jocelyn Gilstrat-Cooper and group members Never and Kilo.

UPCOMING

Billboard®



CAPITOL STUDIOS 40TH ANNIVERSARY

Issue Date: Nov 2

Ad Close: Oct. 8

An integral part of the history of its mothership, Capitol Recording Studios celebrates 40 years of hit-making sessions and era-defining records. **Billboard's** November 2nd issue salutes the studio with an in-depth look at its founding development and its ongoing activities. Other features will include an up-to-the-minute report on the studio's various technological resources, interviews with veteran engineers about the memorable artists and sessions, and a report on Capitol's mastering operations.

Contact:

Robin Friedman
213-525-2302



NETHERLANDS

Issue Date: Nov. 2

Ad Close: Oct. 8

With its flourishing domestic repertoire, growing commercial radio sector, and winning efforts at fighting piracy, the Netherlands is the European region to keep your eyes on. **Billboard's** November 2nd issue features coverage of the territory's pop radio market including changes at commercial and state-run outlets and their impact on the record business. We'll also highlight the hot new artists to watch for and their support teams of managers, agents, music publishers and label-mates.

Contact:

Christine Chinetti
44-171-323-6686



PRODUCERS/AES

Issue Date: Nov. 9

Ad Close: Oct. 15

With bonus distribution at the AES show, **Billboard's** highly visible November 9th issue spotlights Producers and AES. **Billboard's** Paul Verna will lead a roundtable discussion with top producers in various genres on their current projects and challenges. Other features will explore the activities of REPRO, the UK trade organization protecting producers' interests in the UK, a profile on AES president Elizabeth Bowen, and a rundown of the creme de la creme studios continuing to sidestep the downsizing trend.

Contact:

Pat Reid Jennings
212-536-5136



WORLDWIDE DANCE

Issue Date: Nov. 16

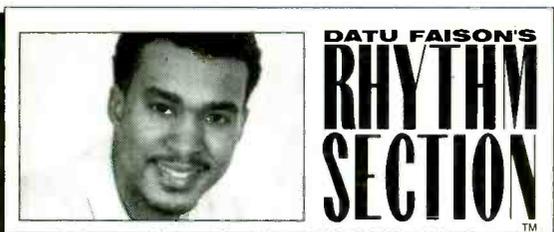
Ad Close: Oct. 22

The November 16th issue of **Billboard** will keep readers dancing to the beat with our Worldwide Dance Spotlight. **Billboard** editor Larry Flick will report on this year's vibrant dance scenes in some of the world's hottest spots including Chicago, Orlando, Amsterdam, Italy, London and the rest of the U.K., Ibiza and Hamburg. Also featured will be photos and captions of some of today's popular international artists. Be a part of this worldwide dance celebration!

Contact:

Ken Piotrowski
212-536-5223

Reach Billboard's 200,000



THIS IS THEIR NIGHT: After battling for the top slot for the past two weeks, Az Yet's "Last Night" (LaFace/Arista) pushes to No. 1 on Hot R&B Singles. The title also nabs the No. 1 slot on Hot R&B Singles Sales, jumping from No. 4 with a 10% unit increase at core R&B stores. "Last Night" also moves up on Hot R&B Airplay, 3-2, with more than 36 million audience impressions, an increase of 12%. A total of 84 monitored stations lent a hand to the cause, including WJMH Greensboro, N.C.; WKKV Milwaukee; KBXX Houston; and WTUG Birmingham, Ala.

SETTING IT OFF: If the movie's first-week results parallel those of the soundtrack, then "Set It Off" (Elektra/EEG), the New Line film that stars Queen Latifah, Jada Pinkett, Kimberly Elise, and Vivica Fox, will be a hit in theaters. On Top R&B Albums, the set enters at No. 3, earning the Hot Shot Debut. The soundtrack's stellar lineup includes En Vogue, Busta Rhymes, and Bone Thugs-N-Harmony; the lead single, "Missing You" by Brandy, Tamia, Gladys Knight, and Chaka Khan, has been a radio favorite (No. 15 on Hot R&B Singles). Other hot tracks, including "Days Of Our Lives" by Bone Thugs-N-Harmony (No. 11 on Hot R&B Airplay) and "Don't Let Go (Love)" by En Vogue, have been building steadily at radio, but retail singles are not available for either. The WEA sales team has been aggressively alerting consumers via retail campaigns that certain tracks will be available only on the album, says Richard Nash, Elektra/EEG senior VP of urban promotion and marketing. Video support has been incredible from early on, generating strong requests. The film hits theaters Nov. 6.

EARLY ARRIVAL: Although the official street date for Blackstreet's "No Diggity" (Interscope) was Oct. 1, consumer demand forced the single onto Hot R&B Singles a week early, at No. 7, where it earns the Hot Shot Debut. While there are far worse fates, the single would have debuted at No. 1, based on its audience impressions of more than 43 million, had it not been for the street-date violations at retail. It will likely be next week's heir to the throne. The title debuts on Hot R&B Singles Sales at No. 66 and has spent 4 weeks at No. 1 on Hot R&B Airplay. Blackstreet's sophomore set, "Another Level," wears the No. 1 crown on Top R&B Albums for a second week.

GETTING A LIFT: With a 10% increase in audience impressions and 70 monitored stations supporting it, Montell Jordan's "Falling" (Def Jam/Mercury) rises 30-27 on Hot R&B Singles, grabbing the Greatest Gainer/Airplay trophy. The extra spins move the title 31-27 on Hot R&B Airplay, while an increase of more than 100% at R&B core stores kicks it 44-27 on Hot R&B Singles Sales. Key supporting stations include WKKV Milwaukee, KKDA Dallas, and WCDX Richmond, Va. . . "Music Makes Me High" by Lost Boyz (Universal) spent 10 weeks on Hot R&B Airplay before a commercial single was released. In its 12th week on that chart, the song is still growing, moving 44-42. On Hot R&B Singles, the title moves 33-29, earning Greatest Gainer/Sales, thanks to a 63% unit increase at R&B core stores, while on Hot R&B Singles Sales, the boost moves it 26-18.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	—	1	EVERYBODY WANTS THAT LOVE	BARKAYS (CURB)
2	21	2	NOBODY ELSE	ANTHONY HAMILTON (MCA)
3	4	11	KNOCK KNOCK	SAM "THE BEAST" (CLR)
4	8	9	PIECE OF CLAY	MARVIN GAYE (REPRISE/WARNER BROS.)
5	—	1	SUGAR HONEY ICE TEA	GOODFELLAZ (AVATAR/POLYDOR/A&M)
6	12	9	SHE SAID	THE PHARCYDE (DELICIOUS VINYL/INTERSCOPE)
7	—	1	TRIPP2NITE	MADD HEAD (Geffen)
8	13	3	FED UP	HOUSE OF PAIN (TOMMY BOY)
9	11	3	LOWER EASTSIDE	DELINQUENT HABITS (PMP/LOUD)
10	9	5	FORGET ME NOTS	RANDY CRAWFORD (BLUEMOON/ATLANTIC)
11	18	5	MACK DADDY	DISCO AND THE CITY BOYZ (KRUNCH/RIP-IT)
12	14	2	BOUNCE TA DIS	BIG U & THE MADHOUSE CREW (ALEXIA/STREET PRIDE)
13	3	3	TOP BILLIN'	WRECKX-N-EFFECT (MCA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
14	—	2	GIVE ME A LITTLE MORE TIME	GABRIELLE (GO! DISCS/LONDON/ISLAND)
15	5	2	MY KINDA N*GGA	HEATHER B. FEATURING M.O.P. (PENDULUM/EMI)
16	—	1	USUAL SUSPECTS	BIG NOYD (TOMMY BOY)
17	7	3	I'LL NEVER GO BACK	SWEET SABLE (STREET LIFE/SCOTTI BROS./ALL AMERICAN)
18	22	3	GET YOUR BOOGIE ON	YOUNG M.C. (RED ANT)
19	19	4	DA' DIP	FREAK NASTY (HARD HOOD/POWER/TRIAD)
20	20	21	SUMMER MADNESS	JERALD DAEMYON (GRP)
21	17	2	HOOKED ON BROWN PART 1	THE PLATINUM HITS MEDLEY JAMES BROWN (SCOTTI BROS./ALL AMERICAN)
22	15	4	STOMP	QUINCY JONES (QWEST/WARNER BROS.)
23	10	14	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTH/PAW/DELICIOUS VINYL)
24	—	2	THROW IT UP	KILLAFORNIA ORGANIZATION (RAGING BULL/THUG)
25	6	11	KREEP	CHINO XL (AMERICAN/WARNER BROS.)

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

R&B

THE RHYTHM & THE BLUES

(Continued from page 23)

primarily in the '60s by such notables as Hank Mobley, Jackie McLean, Bud Powell, and Ahmad Jamal.

The anticipated follow-up to "Urbanator" is also a fusion ditty that combines the best of jazz, R&B, and hip-hop to render a smooth collection of head-bobbing tracks.

Both sets hit retail Oct. 15.

Artist Darryl Tookes turns in a satisfying collection of tunes on "Travels Of An Ordinary Man," released Oct. 1 on indie Phantom Power Records. Smooth compositions and thoughtful lyrics highlight this easy-listening R&B set.

Phantom is in negotiations to obtain national distribution of "Travels Of An Ordinary Man."

"The Boo-Ga-Loo Years," released by the Right Stuff, gives nostalgia junkies a trip back down memory lane. The compilation offers various tracks by old Boo-Ga-Loo Records acts, such as Jerryo, the Sea Shells, the Soulmates, and the Mighty Lover Band.

Boo-Ga-Loo Records was a Detroit-based outfit that experienced its boom in 1966-1969, hitting in the summer of '67—the year of the Detroit riots—with Jerryo's "Karate Boo-ga-loo," which began as a Motor Town phenomenon before exploding nationally.

DEJA GRUV

(Continued from page 23)

concerning the single in November."

Newsletters distributed by independent retail coalitions will include full-page inserts regarding the act.

A flier/promotional CD single insert will be included in 600 issues of the trade paper Urban Network that will coincide with the single's street date.

"Getting visibility for the single is important because it better positions the album when it arrives," says Offenbach.

Universal plans to send Deja Gruv, which is booked through William Morris and managed by New York-based Michael Knight, on a promotional tour of distribution branches before year's end. Massenburg is also planning a Kedar Entertainment revue that includes the group and other Kedar acts for early 1997.



Talk'N'Rap. EMI's Rappin 4-Tay exchanges pleasantries with talk-show host Jenny Jones after taping a segment of her show that discusses gangs. Pictured, from left, are rap performer Fly, Jones, and Rappin 4-Tay.

Billboard®

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				No. 1	
1	2	4	4	BOW DOWN	WESTSIDE CONNECTION
				(C) (D) (T) LENCH MOB 53227/PRIORITY	1 week at No. 1
2	1	1	18	HOW DO U WANT IT/CALIFORNIA LOVE ▲	2PAC (FEAT. KC AND JOJO)
				(C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
3	NEW ▶		1	SITTIN' ON TOP OF THE WORLD	DA BRAT
				(C) (T) SO SO DEF 78426/COLUMBIA	
4	3	2	26	PO PIMP	DO OR DIE (FEATURING TWISTA)
				(C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	
5	4	3	15	LOUNGIN ▲	LL COOL J
				(C) (D) (T) DEF JAM 575062/MERCURY	
				GREATEST GAINER	
6	8	—	2	MUSIC MAKES ME HIGH	LOST BOYZ
				(C) (M) (T) (X) UNIVERSAL 56022	
7	5	7	4	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP")	WARREN G FEAT. ADINA HOWARD
				(C) (D) INTERSCOPE 97008	
8	6	5	12	ELEVATORS (ME & YOU) ●	OUTKAST
				(C) (D) (M) (T) (X) LAFACE 24177/ARISTA	
9	9	9	11	ALL I SEE	A+
				(C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	
10	7	6	31	C'MON N' RIDE IT (THE TRAIN) ▲	QUAD CITY DJ'S
				(C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	
11	10	8	6	CAN'T KNOCK THE HUSTLE	JAY-Z FEAT. MARY J. BLIGE
				(C) (T) FREEZE/ROC-A-FELLA 53242/PRIORITY	
12	11	10	10	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH")	RZA FEAT. METHOD MAN & CAPPRADONNA
				(C) (T) BIG BEAT 98045/AG	
13	14	12	6	GET READY HERE IT COMES (IT'S THE CHOO-CHOO)	SOUTHSYDE B.O.I.Z.
				(C) (D) (M) (T) (X) LAFACE 24157/ARISTA	
14	13	15	3	NO FEAR	ORIGINOO GUNN CLAPPAZ
				(C) (T) DUCK DOWN 53243/PRIORITY	
15	12	14	10	SHAKE A LIL' SOMETHIN'...	THE 2 LIVE CREW
				(C) (D) (T) LIL' JOE 890	
16	18	11	8	DIRTY SOUTH	GOODIE MOB
				(C) (D) (M) (T) (X) LAFACE 24173/ARISTA	
17	16	16	8	CAN YOU FEEL ME	DRU DOWN
				(C) (D) (T) RELATIVITY 1567	
18	NEW ▶		1	DEAD & GONE	M.O.P.
				(C) (D) (T) RELATIVITY 1568	
19	17	18	8	GETTIN' IT	TOO SHORT FEAT. PARLIAMENT FUNKADELIC
				(C) DANGEROUS 42409/JIVE	
20	15	13	14	PAPARAZZI	XZIBIT
				(C) (D) (T) LOUD 64565/RCA	
21	40	—	2	ITZSOWEEZE (HOT)	DE LA SOUL
				(C) (T) (X) TOMMY BOY 7752	
22	20	—	2	YA PLAYIN' YASELF	JERU THE DAMAJA
				(T) PAYDAY 120100*/FFRR	
23	21	17	14	IT'S A PARTY	BUSTA RHYMES FEAT. ZHANE
				(C) (D) (T) ELEKTRA 64268/EEG	
24	19	19	3	RUGGED -N- RAW	PMD
				(C) (D) (T) RELATIVITY 1572	
25	22	20	15	CLONES/SECTION	THE ROOTS
				(C) (T) (X) DGC 19402/GEFFEN	
26	NEW ▶		1	NO TIME	L'L' KIM FEATURING PUFF DADDY
				(T) UNDEAS/BIG BEAT 95631*/AG	
27	31	24	31	AIN'T NO NIGGA/DEAD PRESIDENTS ●	JAY-Z FEAT. FOXXY BROWN
				(M) (T) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY	
28	23	22	12	FREAK OF THE WEEK	DJ POLO FEAT. RON JEREMY
				(C) (D) (T) (X) SALMON 372	
29	24	21	22	HAY ●	CRUCIAL CONFLICT
				(C) (D) (T) PALLAS 56008/UNIVERSAL	
30	29	29	9	JUMP ON IT	SIR MIX-A-LOT
				(C) (D) (T) (V) (X) RHYME CARTEL/AMERICAN 17626/WARNER BROS.	
31	27	26	36	GET MONEY ▲	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
				(C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	
32	30	25	4	NO	CHUCK D
				(C) (D) (T) MERCURY 578416	
33	37	35	9	SHE SAID	THE PHARCYDE
				(C) (D) (T) DELICIOUS VINYL 97006/INTERSCOPE	
34	26	23	11	ANYTHING GOES	RAS KASS
				(C) (T) PRIORITY 53219	
35	25	27	7	ILLEGAL LIFE	CAPONE-N-NOREAGA
				(M) (T) (X) PENALTY 0177*/TOMMY BOY	
36	28	30	10	NO MORE TEARS	MASTER P FEAT. SILKK & MO B. DICK
				(C) (D) (T) NO LIMIT 53237/PRIORITY	
37	41	31	19	HANG EM' HIGH	SADAT X
				(C) (D) (T) LOUD 64561/RCA	
38	36	—	2	LOWER EASTSIDE	DELINQUENT HABITS
				(C) (D) (T) PMP/LOUD 64595/RCA	
39	33	28	20	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") ●	COOLIO
				(C) (D) (T) TOMMY BOY 7731/ISLAND	
40	34	32	32	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") ●	MC LYTE FEAT. XSCAPE
				(C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	
41	RE-ENTRY		4	MACK DADDY	DISCO AND THE CITY BOYZ
				(C) (T) (X) KRUNCH 0201/RIP-IT	
42	38	34	12	A LIL' SOME'EM SOME'EM	RAPPIN' 4-TAY
				(C) (T) (X) CHRYSALIS 58575/EMI	
43	RE-ENTRY		8	KNOCK KNOCK	SAM "THE BEAST"
				(M) (T) (X) CLR 5220*	
44	39	41	18	WHERE I'M FROM (FROM "BULLETPROOF")	PASSION
				(C) (D) (M) (T) (X) MCA 55096	
45	32	—	2	MY KINDA N*GGA	HEATHER B. FEATURING M.O.P.
				(C) (T) PENDULUM 58586/EMI	
46	44	33	9	UNT'L THE DAY	NONCHALANT
				(C) (T) MCA 55199	
47	NEW ▶		1	USUAL SUSPECTS	BIG NOYD
				(T) TOMMY BOY 759*	
48	RE-ENTRY		2	DA' DIP	FREAK NASTY
				(C) (T) (X) HARD HOOD/POWER 0112/TRIAD	
49	46	37	26	SCARRED (FROM "EDDIE")	LUKE
				(C) (T) LUTHER CAMPBELL 164000	
50	NEW ▶		1	TRIPP2NITE	MADD HEAD
				(C) (D) (T) GEFFEN 19401	

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

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'NO DIGGITY' by B.G. and 'LAST NIGHT' by AZ YET.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the chart multiple times.

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

- Vertical list of R&B singles A-Z with song titles, artists, and chart positions. Includes entries like 'TITLE' by Shantav, 'ALL I SEE' by Toni Braxton, etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'LAST NIGHT' by AZ YET and 'IF YOUR GIRL ONLY KNEW' by Aaliyah.

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

- Continuation of R&B singles A-Z list, including entries like 'PONY' by Ginuwine, 'I GOT IT BAD' by Tevin Campbell, etc.

Billboard TOP R&B ALBUMS

OCTOBER 12, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	2	4	BLACKSTREET INTERSCOPE 90071 (10.98/16.98) 2 weeks at No. 1	ANOTHER LEVEL	1
2	2	1	3	NEW EDITION MCA 11480* (10.98/16.98)	HOME AGAIN	1
*** Hot Shot Debut ***						
3	NEW		1	SOUNDTRACK EASTWEST 61951/EEG (11.98/17.98)	SET IT OFF	3
4	NEW		1	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	4
5	3	6	34	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (9.98/24.98)	ALL EYEZ ON ME	1
6	5	5	14	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
7	4	3	6	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
*** Greatest Gainer ***						
8	7	7	4	DO OR DIE RAP-A-LOT/NOO TRYBE 42058*/VIRGIN (10.98/15.98)	PICTURE THIS	3
9	6	4	3	SOUNDTRACK BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	4
10	8	9	15	TONI BRAXTON LAFACE 26020*/ARISTA (10.98/16.98)	SECRETS	1
11	NEW		1	NATALIE COLE ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	11
12	9	12	26	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	8
13	NEW		1	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
14	13	10	5	AALIYAH BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	4
15	11	30	73	2PAC DEATH ROW/INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
16	14	13	5	112 BAD BOY 73009*/ARISTA (10.98/15.98)	112	5
17	10	8	14	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
18	12	11	20	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
19	15	17	17	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
20	16	14	23	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
21	19	21	15	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
22	18	16	9	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
23	17	18	33	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
24	20	20	63	BONE THUGS-N-HARMONY RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
25	21	15	9	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
26	23	23	16	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
27	37	—	2	BOUNTY KILLER VP/BLUNT 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	27
28	24	22	6	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
29	NEW		1	SOUL FOR REAL UPTOWN 53012*/UNIVERSAL (10.98/16.98)	FOR LIFE...	29
30	38	36	7	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
31	22	19	4	DRU DOWN RELATIVITY 1531* (10.98/15.98)	CAN YOU FEEL ME	14
32	25	56	58	THUG LIFE DEATH ROW/INTERSCOPE 50608/PRIORITY (9.98/15.98)	VOLUME I	6
33	28	—	2	3-2 RAP-A-LOT/NOO TRYBE 42087*/VIRGIN (10.98/15.98) HS	THE WICKED BUDDAH BABY	28
34	26	25	13	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
35	30	29	4	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
36	36	33	18	ANN NESBY PERSPECTIVE 549022 (10.98/14.98) HS	I'M HERE FOR YOU	33
37	27	24	18	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
38	32	26	5	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
39	33	32	46	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
40	35	34	23	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
41	31	28	8	FACEMOB INTERFACE/RAP-A-LOT 41336*/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	6
42	29	31	17	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	1
43	34	27	5	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
44	41	37	4	SOUNDTRACK MCA SOUNDTRACKS 11498/MCA (10.98/17.98)	BULLETPROOF	37
45	48	—	2	GROVER WASHINGTON, JR. COLUMBIA 57505 (10.98 EQ/16.98)	SOULFUL STRUT	45
46	43	39	19	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
47	39	38	45	LL COOL J DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	4
48	40	35	9	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	5

49	42	41	14	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
50	44	43	24	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
51	46	40	7	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	15
52	47	52	9	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	33
53	45	42	10	DAZZ BAND LUCKY 010 (10.98/14.98)	UNDER THE STREETLIGHTS	42
54	49	53	17	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
55	53	61	20	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
56	54	55	16	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
57	51	47	52	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
58	52	44	65	D'ANGELO EMI 32629 (10.98/15.98)	BROWN SUGAR	4
59	58	51	5	A+ KEDAR 53005*/UNIVERSAL (10.98/16.98) HS	THE LATCH-KEY CHILD	36
60	50	45	7	CASE SPOILED ROTTEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE	7
*** Pacesetter ***						
61	87	—	2	SOUNDTRACK WORK 67814/EPIC (10.98 EQ/17.98)	THE FIRST WIVES CLUB	61
62	57	54	19	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
63	59	49	7	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98) HS	SO MANY WAYS	26
64	55	—	2	WHODINI SO SO DEF 66948*/COLUMBIA (10.98 EQ/16.98)	SIX	55
65	73	57	27	GETO BOYS RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
66	61	58	14	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033*/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
67	56	46	63	MONICA ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
68	78	63	95	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
69	62	48	3	CECE PENISTON A&M 540562 (10.98/16.98)	I'M MOVIN' ON	48
70	65	59	33	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
71	68	65	14	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	4
72	63	62	15	HORACE BROWN MOTOWN 530525* (10.98/16.98) HS	HORACE BROWN	18
73	70	64	61	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
74	NEW		1	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	74
75	81	79	99	SADE EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
76	NEW		1	MR. ILL CELL BLOCK 50638/PRIORITY (10.98/16.98)	THE REBIRTH	76
77	69	50	3	JENNIFER HOLLIDAY GEFEN 25004 (10.98/16.98)	THE BEST OF JENNIFER HOLLIDAY	50
78	88	76	20	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
79	72	74	46	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
80	NEW		1	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF	80
81	60	72	82	MYSTIKAL BIG BOY 41581*/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
82	67	73	37	THE TONY RICH PROJECT LAFACE 26022*/ARISTA (10.98/15.98)	WORDS	18
83	75	69	7	GINA THOMPSON MERCURY 532060 (8.98 EQ/12.98) HS	NOBODY DOES IT BETTER	36
84	80	66	6	MARVALESS AWOL 7200 (9.98/14.98)	WICKED	48
85	74	70	22	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA KALI	4
86	66	67	55	SOLO PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
87	82	85	51	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
88	64	—	2	VARIOUS ARTISTS RHINO 72510 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION VOLUME 8	64
89	76	91	115	BONE THUGS-N-HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
90	85	78	14	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	11
91	RE-ENTRY		138	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
92	71	71	13	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	20
93	97	83	15	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	31
94	98	89	6	WAYMAN TISDALE MOJAZZ 530696/MOTOWN	IN THE ZONE	66
95	86	77	8	THE 2 LIVE CREW LIL' JOE 215* (10.98/15.98)	SHAKE A LIL' SOMETHIN'...	33
96	79	75	9	MISTA EASTWEST 61912/EEG (10.98/15.98) HS	MISTA	37
97	92	81	63	JODECI MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
98	RE-ENTRY		11	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	43
99	77	68	47	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
100	83	60	3	RARE ESSENCE SOUNDS OF THE CAPITAL 900*/LIAISON (10.98/15.98)	BODY SNATCHERS	60

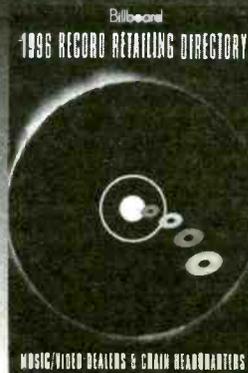
Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). *RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol.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

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Billboard's Record Retailing Directory

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, Billboard's Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.



Jam-packed with listings:

- phone and fax numbers
- store names and addresses
- chain store planners and buyers
- store genre or music specialization
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'70s Star France Joli Hasn't Lost Her 'Touch'

FRANCE JOLI says she's still in shock. After innumerable false starts and crumbling label deals, she finally has a new record to talk about. With "Touch," her first single in more than a decade, the French Canadian singer can take a well-deserved break from life on the retro club circuit.



FRANCE JOLI

"I never tire of performing those wonderful old songs," she says, referring to her '70s tenure, during which she enjoyed success with such disco delights as "Come To Me" and "Gonna Get Over You." "But it got so discouraging after a while. I started to wonder when or if I would ever get another chance at doing something new."

In approaching this promising new phase of her career, Joli is wisely utilizing the strongest element of her salad days by reconnecting with producer/songwriter Tony Green, who was at the helm for many of her past hits. Together, they have concocted "Touch," an adorable Euro-NRG ditty that falls in line with the current La Bouche/Real McCoy sound of pop radio.

"There's great magic between us



by Larry Flick

whenever we come together," she says. "He understands me and my voice better than almost anyone else. He has also always had faith in me, and I'll always be grateful for that."

While Popular Records readies the single for a late-October release, adding rough-hewn house remixes by Darren Friedman, Joli and Green are nearing completion of the album that will follow early next year. The material will cover the spectrum of dance styles, with several ballads added to show off the womanly growth of the singer's voice.

"People forget that I was only a teenage girl when I made most of those records," she says. "At the age of 33, I have developed a wider range and have added some color that can come only from experience."

The highs and lows of her experiences have her cautiously optimistic regarding the future. She restrains a giddy grin at the news that the hugely popular radio station WKTU New York is anxious to begin playing "Touch," and she promises to take each moment of victory with the humility of a woman who has seen the downside of the industry.

"I've learned that it can all go away just as fast as it comes," she says. "That education has made me a little tougher, a lot calmer, and completely prepared for whatever comes."

IN THE MIX: Need a little diva action? We all do, once in a while. Thank goodness for the booming voice and sassy style of Hannah Jones, who rarely fails to leave us tingling with glee. She returns this month with "No One Can Love You More Than Me," a hook-laden hi-NRG stomper on East Side/Almighty U.K. This may actually be the single

that will take Jones the distance in the States, thanks in large part to a brain-sticking chorus and an oh-so-twitchy remix by Stonebridge. Sure would be nice to see this lovely lady finally snag a label deal in the U.S.

Rising indie Ultra Records makes festive noise with three juicy new 12-inchers. First, the Lisa Marie Experience follows the smash "Keep On Jumpin'" with "Keep On Dreaming," which displays the act's knack for crafting pop-soaked melodies to go with its edgy grooves. Then there's "It's Your Life" by Motivation Featuring Annette Taylor, which sparks with house vigor and the kind of full-bodied belting we've come to expect from Taylor.

Finally, Ultra kicks it dark and deep with "The Only One" by Cappuccino (aka producer Armand Van Helden), which deftly explores some of the more rugged aspects of hip-hop and jungle culture.

HELPING HANDS: On Nov. 19, Priority Records does a mighty good deed with "Work It! Dance=Life," a hit-jammed compilation designed to raise funds for the community outreach and education programs of the Los Angeles Gay and Lesbian Center. Producer Todd Terry dons his DJ hat to beat-blend rarities like the Motiv-8 remix of "I Will Survive" by Diana Ross, Trevor Horn's revision of "Could It Be Magic" by Barry Manilow, and the Utah Saints' interpretation of "Little Bird" by Annie Lennox. Among the other acts that contributed cuts are Gloria Estefan, Donna Summer, Soul Solution, and Janet Jackson.

Currently celebrating its 25th anniversary, the nonprofit Los Angeles Gay and Lesbian Center is the world's largest organization of its kind, welcoming more than 14,000 youths and adults every month. Much of the money raised by the album will go toward maintaining business classes, wellness workshops, support groups, HIV education and prevention campaigns, and political forums.

The center will also benefit from the fund-raising efforts of the fab dance-driven KACD/KBCD (Groove Radio 103) Los Angeles on Saturday (5) during a block party on Schrader Boulevard in Hollywood, Calif. The station and air personality the Poorman will host several carnival game booths and will invite listeners to participate in free HIV testing. Strictly Rhythm act Reel 2 Real will perform at the event, with Groove Radio jocks Dawna Montel, Chris Cox, and EFX spinning records all afternoon.

GROOVES UNLIMITED: One of the more satisfying aspects of Everything But The Girl's current Atlantic album, "Walking Wounded," is the infusion of jungle and other bits of underground club culture into its familiar torch-pop sound—a pretty fearless and pioneering commercial move, given the range of attention afforded the project after the gold-selling success of "Missing." EBTG partners Ben Watt and Tracey Thorn are going one step



Movin' On Up. Daphne Rubin-Vega, the Tony-nominated star of the Broadway smash "Rent," has inked a worldwide recording agreement with Mercury Records. The singer, whose background includes stints as the front woman of Pajama Party and as a solo club diva for Maxi Records, has already begun writing material for the project. Due in mid-1997, the album will cover a broad variety of genres, from rhythm-pop to rock. Pictured outside of Mercury's New York offices, from left, are Danny Goldberg, president/CEO of Mercury; Rubin-Vega; and Ramon Herve, Rubin-Vega's manager.

further by releasing "Everything But The Girl Vs. Drum'n'Bass," an EP that deconstructs and reinvents the songs "Single" and "Walking Wounded" into dark and dubby rhythm excursions.

Photek, Omni Trio, Dave Wallace, and Spring Heel Jack each have a crack at the cuts, with Watts wisely embellishing them with splashes of fresh melody. The result is a record that fleshes out the typically spare drum'n'bass sound with the hooks and lyrics it desperately needs in order to be sustained, while opening the door for deserved consumption of this brash new genre by the often narrow minds of pop.

Actually, we're pleased to see such "alternative" forms of dance music gain acceptance in the mainstream of clubland. New York's well-regarded Freeze Records is expanding its house parameters with the launch of the aptly named Freedom Records, an indie oriented toward trip-hop, jungle, acid jazz, and whatever else strikes the fancy of label crusader Steve Oaklander.

Freedom gets off to a good start with "Universal Rhythm," a compilation that features the music of Atomica (aka producer/musician Itaal Shur), Westside Players (headed by Tony Edwards and Peter Daou), and Groove Collective, among others. Bask in the glow of live and experimental music, kids. It's the fuel of clubland's future.

We have always believed that Paula Abdul's "My Love Is For Real" is an overlooked pop treasure, and apparently, U.K. hi-NRGists Strike agree. The Fresh Records act has revived the tune as a tambourine-shaking anthem, smartly wrapping its crazy-catchy hook with tweety chorus chants and a rubbery bassline. Compatriot production team Ramp deepens the jam's overall vibe with mildly moody remixes that are flavored with trance-like electro beats that are directly descendent of Giorgio Moroder. We're betting that the second time around will do the trick for this cute Abdul/Rhett Lawrence composition and maybe

even draw a few new ears to Abdul's fun original version.

After five years as Arista's manager of dance music promotion, Davey Dee has moved to Motown Records to take on the gig of senior director of radio promotion. Following in Dee's shoes is Danny C., who has a solid background as an indie club promoter. We wish 'em both the best of luck.

RED HOT MOVEMENT: Look for the brilliant "Red Hot+Rio" project to get a nifty visibility boost from forthcoming club mixes of Crystal Waters' rendition of "The Boy From Ipanema." Frankie Knuckles and Todd Terry do the honors for what should be a tasty li'l 12-inch package.

Also, we regret that we were misinformed regarding the untimely death of composer Antonio Carlos Jobim, who contributed songs to that compilation. He died Dec. 8, 1994, of heart failure, not of an AIDS-related illness.

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Billboard **Dance**
HOT Breakouts
OCTOBER 12, 1996
CLUB PLAY

- EVERYBODY'S FREE (TO FEEL GOOD) ROZALLA PULSE-8 IMPORT
- CUBA EL MARIACHI STRICTLY RHYTHM
- LIKE I DO FOR REAL ROWDY
- SHOUT STAXX OF JOY COLUMBIA
- BORN SLIPPI UNDERWORLD WAX TRAX!

MAXI-SINGLES SALES

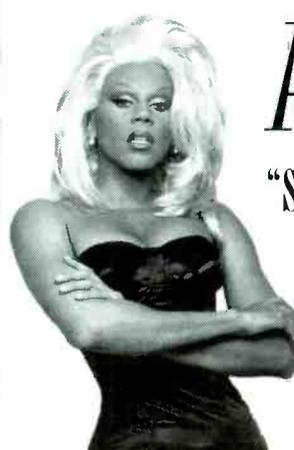
- MORE TO LOVE CASE SPOILED ROTTEN
- SPARK DA METH DA MONGOLOIDS STRICTLY RHYTHM
- SHOUT STAXX OF JOY COLUMBIA
- MI ROLITA JUAN V. GROOVE DADDY
- YOU BOWED DOWN ELVIS COSTELLO & THE ATTRACTIONS WARNER BROS

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

CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	3	7	TWO TO TANGO KRASNOW 55241/MCA 2 weeks at No. 1	◆ VANESSA DAOU
2	6	10	7	STOMP QWESI 43766/WARNER BROS. QUINCY JONES FEAT. THE CAST OF STOMP/THE YES/NO PRODUCTIONS	
3	5	7	8	KEEP ON JUMPIN' FFRREEDOM 001/ULTRA	◆ LISA MARIE EXPERIENCE
4	9	15	22	WHERE LOVE LIVES '96 LOGIC 59051	◆ ALISON LIMERICK
5	7	8	9	ONLY YOU KING STREET 1044	KIMARA LOVELACE
6	3	4	10	WON'T GIVE UP MY MUSIC JELLYBEAN 2513 PULSE FEAT. ANTOINETTE ROBLERSON	
7	11	17	6	WHO IS HE AND WHAT IS HE TO YOU MAVERICK PROMO/REPRISE	◆ ME'SHELL NDEGECELLO
8	2	2	11	YOU'LL BE MINE (PARTY TIME) EPIC 78379	◆ GLORIA ESTLFAN
9	4	1	9	KILLING ME SOFTLY WITH HIS SONG ATLANTIC 85501	ROBERTA FLACK
10	16	22	4	NO FRILLS LOVE GEFFEN 22219	JENNIFER HOLIDAY
11	14	20	6	JUST BE GOOD TO ME ARISTA 13235	DEBORAH COX
12	8	6	9	BAD MAN JUNK DOG 01/CHAMPION	◆ SISTER BLISS
13	17	21	6	BRAND NEW DAY PERFECTO/KINETIC 43750/REPRISE	MINDS OF MEN
14	24	39	3	SHAKE THAT BODY COLUMBIA 78388	ROBI-ROB'S CLUBWORLD
15	23	31	4	THAT SOUND SFP 9608	E-N
16	12	11	21	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 13214	◆ WHITNEY HOUSTON
17	10	5	10	GIVE ME STRENGTH PERFECTO/KINETIC PROMO/REPRISE	JON OF THE PLEASED WIMMIN
18	25	36	4	SNAPSHOT RHINO 76032/ATLANTIC	◆ RUPAUL
19	13	12	28	SUPERNATURE PURE 2252	CERRONE
20	20	26	8	IT DOESN'T MATTER MAXI 2040	SHAY JONES
21	18	14	11	STUPID GIRL ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
★★★ POWER PICK ★★★					
22	34	—	2	FIRE UP! TWISTED 55221/MCA	FUNKY GREEN DOGS
23	26	29	4	DESCARGA RAMBUNCTIOUS 0002/RAM	LATIN EXPRESS
24	28	37	4	KEEP ON DANCIN' JELLYBEAN 2514	SHADES OF RHAPSODY
25	19	18	9	DOWN WITH THIS MCA 55157	◆ CHARISSE ARRINGTON
26	36	44	3	YOU ARE THE ONE (T) SORTED 20222/NERVOUS	WINX
27	27	33	5	SURVIVE EMOTIVE 788	SAUNDRA MARQUEZ
28	39	—	2	IN THE SPRINGTIME OF HIS VOODOO ATLANTIC 85475	TORI AMOS
29	15	9	13	YOU GOT TO PRAY EIGHT BALL 99	JOI CARDWELL
30	46	—	2	LAND OF THE LIVING CHAMPION PROMO/RCA	KRISTINE W
31	33	38	5	I AIN'T GOT TIME SUB-URBAN 25 NEXT PHASE FEAT. HELEN BRUNER & TERRY JONES	
32	30	34	5	HIT ME OFF MCA 55224	◆ NEW EDITION
33	38	46	3	KLUBBHOPPING ZYX 66058	◆ KLUBBHEADS
34	41	—	2	THAT LOOK SLIP'N'SLIDE IMPOR/DECONSTRUCTION	DE'LACY
★★★ HOT SHOT DEBUT ★★★					
35	NEW ▶	1	1	THE CHILD (INSIDE) ARISTA 13252	◆ QKUMBA ZOO
36	42	—	2	BOLERO CHA CHA 001	CEASAR & MANOLO
37	48	—	2	GIVE ME A LITTLE MORE TIME GO! DISCS/LONDON 850745/ISLAND	◆ GABRIELLE
38	22	13	13	STAND UP DV8 120085/A&M	LOVE TRIBE
39	49	—	2	NIGHT MOVES PULSE-8 IMPORT	ABIGAIL
40	37	32	7	AW YEAH STRICTLY RHYTHM 12454	CHUPACABRA
41	NEW ▶	1	1	CAN I GET A WITNESS PERSPECTIVE PROMO/A&M	ANN NESBY
42	NEW ▶	1	1	CAN'T HELP IT COLISEUM IMPORT/PPWL	HAPPY CLAPPERS
43	21	16	15	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
44	29	25	12	WALKING ON SUNSHINE VESTRY 023/STRICTLY RHYTHM THE JAH BOYZ FEAT. IAN STARR AND CHARLIE CASANOVA	
45	35	28	7	HOW HOW CLUB ZONE IMPORT	YELLOW
46	32	24	12	WOMBO LOMBO MANGO 531042/ISLAND	◆ ANGELIQUE KIDJO
47	NEW ▶	1	1	E-O-E BMG LATIN 41193	KING AFRICA
48	31	19	15	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12463	◆ REEL 2 REAL
49	45	41	8	DON'T TURN YOUR BACK ON ME JELLYBEAN 2512	DARRYL D'BONNEAU
50	50	49	3	TREAT ME RIGHT SOLID IMPORT	KIM RICHARDSON

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.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	18	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/ANTERSCOPE 854653/ISLAND 12 weeks at No. 1	◆ 2PAC (FEAT. KC AND JOJO)
2	3	2	19	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
★★★ GREATEST GAINER ★★★					
3	9	—	2	MUSIC MAKES ME HIGH (M) (T) (X) UNIVERSAL 56020	◆ LOST BOYZ
4	4	4	15	WHERE DO YOU GO (M) (T) (X) ARISTA 13226	◆ NO MERCY
5	2	—	2	ME AND THOSE DREAMIN' EYES OF MINE (M) (T) EMI 58592	◆ D'ANGELO
6	6	26	3	YA PLAYIN' YASELF (T) PAYDAY 120100/FFRR	◆ JERU THE DAMAJA
★★★ HOT SHOT DEBUT ★★★					
7	NEW ▶	1	1	SITTIN' ON TOP OF THE WORLD (T) SO SO DEF 78427/COLUMBIA	◆ DA BRAT
8	NEW ▶	1	1	OHNO (T) (X) TWISTED 55242/MCA	DANNY TENAGLIA
9	13	3	5	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
10	NEW ▶	1	1	ITZSOWEEZEE (HOT) (T) (X) TOMMY BOY 752	◆ DE LA SOUL
11	5	9	7	IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND 95644/AG	◆ AALIYAH
12	12	—	2	NOBODY (T) (X) ELEKTRA 65982/EEG	◆ KEITH SWEAT FEATURING ATHENA CAGE
13	10	—	2	SNAPSHOT (T) (X) RHINO 76032	◆ RUPAUL
14	8	16	3	BOW DOWN (T) LENCH MOB 53277/PRIORITY	◆ WESTSIDE CONNECTION
15	16	7	14	KEEP ON JUMPIN' (T) (X) LOGIC 59054	◆ MARTHA WASH & JOCELYN BROWN
16	21	6	7	HIT ME OFF (M) (T) (X) MCA 55224	◆ NEW EDITION
17	11	8	24	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/AG	◆ QUAD CITY DJ'S
18	37	11	3	NO FEAR (T) DUCK DOWN 53243/PRIORITY	◆ ORIGINAL GUNN CLAPPAZ
19	17	5	9	ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365	◆ MAXWELL
20	18	13	16	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
21	24	12	18	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 24161/ARISTA	◆ TONI BRAXTON
22	14	18	15	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
23	32	40	15	THE THINGS THAT YOU DO (T) MERCURY 578159	◆ GINA THOMPSON
24	NEW ▶	1	1	NO DIGGITY (M) (T) (X) INTERSCOPE 95003	◆ BLACKSTREET (FEATURING DR. DRE)
25	34	28	9	WU-WEAR: THE GARMENT RENAISSANCE (T) BIG BEAT 95658/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
26	31	24	5	STEELO (T) BIV 10 860557/MOTOWN	◆ 702
27	NEW ▶	1	1	GIVE ME A LITTLE MORE TIME (T) (X) GO! DISCS/LONDON 850745/ISLAND	◆ GABRIELLE
28	35	21	5	CAN'T KNOCK THE HUSTLE (T) FREEZE/ROC-A-FELLA 53242/PRIORITY	◆ JAY-Z FEAT. MARY J. BLIGE
29	15	20	4	SHAKE THAT BODY (T) (X) COLUMBIA 78388	ROBI-ROB'S CLUBWORLD
30	38	17	5	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	◆ AZ YET
31	NEW ▶	1	1	USUAL SUSPECT (T) TOMMY BOY 755	BIG NOYD
32	30	25	13	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	◆ TORI AMOS
33	NEW ▶	1	1	DEAD & GONE (T) RELATIVITY 1568	◆ M.O.P.
34	40	31	11	STAND UP (T) DV8 120085/A&M	LOVE TRIBE
35	36	37	5	KEEP PUSHIN' (T) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
36	29	15	15	MACARENA (T) ARIOLA 41143/BMG LATIN	LOS DEL RIO
37	28	22	3	FLOATIN' ON YOUR LOVE (T) T-NECK 854739/ISLAND	◆ THE ISLEY BROTHERS FEAT. ANGELA WINBUSH
38	NEW ▶	1	1	NO TIME (T) UNDEAS/BIG BEAT 95531/AG	◆ LI'L KIM FEATURING PUFF DADDY
39	26	30	11	ELEVATORS (ME & YOU) (M) (T) (X) LAFACE 24178/ARISTA	◆ OUTKAST
40	19	41	5	SUPERSTAR (T) (X) PRA 578471/MERCURY	◆ CHARM FARM
41	48	—	17	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	◆ AMBER
42	27	33	3	I DON'T WANNA BE ALONE (T) GASOLINE ALLEY 55245/MCA	◆ SHAI
43	25	—	12	DO YOU MISS ME (T) (X) CLASSIFIED 0227/TOMMY BOY	JOCELYN ENRIQUEZ
44	23	19	15	LOUNGIN (T) DEF JAM 575063/MERCURY	◆ LL COOL J
45	RE-ENTRY	29	29	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	◆ JAY-Z FEAT. FOXXY BROWN
46	RE-ENTRY	6	6	IT'S A PARTY (T) ELEKTRA 66023/EEG	◆ BUSTA RHYMES FEATURING ZHANE
47	RE-ENTRY	7	7	I LOVE YOU ALWAYS FOREVER (T) (X) ATLANTIC 78550/AG	◆ DONNA LEWIS
48	20	27	5	I DON'T NEED YOUR LOVE (T) UPSTAIRS 0120	ANGELINA
49	44	34	22	CHILDREN (M) (T) (X) DECONSTRUCTION 13007/ARISTA	◆ ROBERT MILES
50	41	36	6	THINGS WE DO FOR LOVE (M) (T) (X) MOTOWN 860569	◆ HORACE BROWN

○ 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.



All Hail The Queen

“Snapshot.” The first single & video from RuPaul’s Rhino debut.

First week SoundScan over 4000 units!
Added at WKTU-NY, Groove Radio-LA

Added at   

CVC chart debut #13

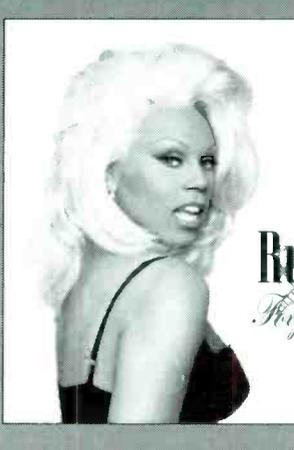
#1 Single Sales @ Virgin-LA & SF and #1 Tower Sunset

Billboard Club Play Chart moves

25 - 18

Bubbling Under # 15 - 13
Hot 100 Singles

Billboard Maxi-Single Sales
Chart # 13



The new album, out October 29.



Writers' Societies Name Top Songs And Publishers

ASCAP Honors 'Mutt' Lange And Warner/Chappell

NASHVILLE—Four hits earned Robert John "Mutt" Lange the honor of songwriter of the year at the ASCAP Awards dinner and presentation here Sept. 30.

Lange shared the spotlight with Warner/Chappell Music Group, which repeats as publisher of the year, and Maribeth Derry and Jennifer Kimball, writers of the ASCAP country song of the year, "I Can Love You Like That" (co-written with Steve Diamond), as performed by John Michael Montgomery.

Lange's winning songs are "Any Man Of Mine," "I'm Not Strong Enough To Say No," "Whose Bed Have Your Boots Been Under?," and "The Woman In Me (Needs The Man In You)."

Warner/Chappell Music Group won for the songs "Doctor Time," "Faith In Me, Faith In You," "I Don't Even Know Your Name," "A Little Bit Of You," "Livin' On Love," "Sometimes She Forgets," "Stay Forever," "(This Thing Called) Wantin' And Havin' It All," "This Woman And This Man," and "You And Only You."

Winners of multiple songwriting awards, in addition to Lange, were Kenny Beard, Trey Bruce, Gary Burr, Debi Cochran, Alan Jackson, John Jarrard,

Dave Loggins, Mark A. Miller, David Lee Murphy, Mark D. Sanders, Don Schlitz, Steve Seskin, Kim Williams, and Craig Wiseman.

Publishers with multiple citations were Alabama Band Music Co., Almo Music Corp., Avalon Way Music, BMG Songs Inc., David Aaron Music, Emdar Music, EMI April Music Inc., Full Keel Music Co., Gary Burr Music, Howlin' Hits Music Inc., Kim Williams Music, Love This Town Music, Major Bob Music, Mark D Music, MCA Music Publishing, and Miss Blyss Music.

Also, Morganactive Songs Inc., N2D Publishing Co., PolyGram International Publishing, Rick Hall Music Inc., Scott Hendricks Corp., Sony/ATV Cross Keys, Square West Music Inc., Starstruck Writers Group, Texas Wedge Music, Travelin' Zoo Music, Victoria Kay Music, Warner/Chappell Music Group, and Zomba Enterprises Inc.

The presentation, which had a "Great Pumpkin" theme, was held in the Presidential Ballroom of the Opryland Hotel and hosted by ASCAP VP Connie Bradley.

A total of 75 songs received awards (see listing, page 36).

Dunn, Shapiro, Sony/ATV Tree Publishing Lead BMI Awards

NASHVILLE—Ronnie Dunn, Tom Shapiro, and Sony/ATV Tree Publishing took top honors at the 44th annual BMI Country Awards, held Oct. 1 at BMI's Music Row headquarters. "I Can Love You Like That" won the 28th Robert J. Burton Award as the most-performed country song of the year. Seventy-seven songs were recognized during the evening, which was hosted by BMI president/CEO Frances W. Preston and VP Roger Sovine.

Dunn and Shapiro shared the country songwriter of the year honors by each placing five songs on the most-performed list. Dunn, part of Arista duo Brooks & Dunn, won for Shenandoah's "Darned If I Don't (Danged If I Do)" and Brooks & Dunn's "I'll Never Forgive My Heart," "Little Miss Honky Tonk," "Whiskey Under The Bridge," and "You're Gonna Miss Me When I'm Gone."

Shapiro's award-winners were "Terri Clark's "Better Things To Do," Wade Hayes' "Don't Stop," Rhett Akins' "That Ain't My Truck," Trisha Yearwood's "Thinkin' About You," and Randy Travis' "This Is Me." Shapiro is one of BMI's most awarded tunesmiths. In 1993 he was BMI's Country Songwriter of the Year, and last year he netted song of the year honors for the Neal McCoy hit "Wink."

One of the evening's highlights was the presentation of a special award to Vince Gill, last year's BMI Songwriter of the Year, in recognition of his humanitarian efforts. Preston read the inscription, which says, "With this award, we applaud you not for your many creative efforts, but for the size of your heart."

This year's winning song, "I Can Love You Like That," was written by Steve Diamond and Jennifer Kimball and published by Diamond Cuts. The song topped the country charts for John Michael Montgomery and was also a hit in the pop market for the group All-4-One, netting the tune a BMI Pop Award earlier in the year. The song received enough airplay to also earn a BMI Million-Air accolade.

For the fifth consecutive year, Sony/ATV Tree was awarded BMI Country Publisher of the Year honors, the award given to the publishing company with the highest percentage of copyright ownership in award-winning songs. Sony/ATV Tree had 19 winning songs this year, which garnered the company its 23rd award as BMI's Top Country Publisher. Sony/ATV Tree president Donna Hilley accepted the award.

BMI's most-performed songs are listed on page 36. The winners are based on broadcast performances between April 1, 1995, and March 31, 1996.

SESAC's Country Song Of The Year 'Not That Different'

AT THE SESAC dinner in honor of its country music writers and publishers Oct. 3 at its Music Row headquarters, "Not That Different" was named 1996 country song of the year. Songwriter **Karen Taylor-Good** and W.B.M. Music Corp. received awards as the song's writer and publisher, respectively. "Not That Different" was recorded by Epic artist **Collin Raye**. SESAC

Merle Haggard, songwriter of the year; **Leon Rhodes** and **Weldon Myrick**, musicians of the year; **David McCormick**, business person of the year; and **Hairi Hensley**, media person of the year. McCormick, of the Ernest Tubbs Record Shops, presented the Ernest Tubbs Humanitarian Award to **Mae Boren Axton**. Starday-King Records founder **Don Pierce** gave

the Master Achievement Award to **Bill Anderson** and **Tommy Hill**. On Saturday (5), Price made a guest appearance at the Grand Ole Opry. and bowling tournaments and a concert benefiting the Frances William Preston Laboratories of the T.J. Martell Foundation at the Vanderbilt Cancer Center . . . **George Strait** came to town early for an MCA reception in his honor at the Hall of Fame Sept. 25. MCA executives presented him with five newly certified multiplatinum albums; he in turn presented the Hall of Fame with a number of historical items from his career. Strait got a big surprise when MCA Nashville chairman **Bruce Hinton** gave him a 14-week-old Australian cattle dog, usually referred to as a "Blueheeler." The male puppy, named Bindarra Bounce, will try to replace Strait's lost cattle dog, Buster.

with **Jon Landau**, well known for handling **Bruce Springsteen**.

David Ball, **Raul Malo**, and **Diamond Rio** were among the guests at EMI Nashville Productions' annual hot dog and corned beef lunch Oct. 1.

ON THE ROW: **BR5-19** returned to town to play Oct. 3 through Saturday (5) at its birthplace, Robert's Western World on lower Broadway . . . **Marshall Chapman** has been added to the talent lineup for Farm Aid, to be held Oct. 12 in Columbia, S.C. . . . **Lewis Anderson** has resigned as managing director of Chrysalis Music Nashville. Professional manager **Stephanie Spence** will serve as

interim office head.

That's **Mark Collie's** Celebrity Race for Diabetes Cure at Nashville Speedway Wednesday (9), not **Collin Raye's**, as stated here last week, although Raye sends best wishes . . . **David Lee Murphy** has been named the Amusement & Music Operators Assn.'s Rising Star for 1996.

Randy Travis has landed parts in two movies: "Boys Will Be Boys" with **Dom DeLuise** and "Fire Down Below" with **Steven Seagal** . . . **Travis Tritt** has become an investor in the Nashville Kats, the arena football team coming to town to play in the new downtown arena. Tritt says he will write songs for the team.



by Chet Flippo

has changed its awards procedure this year and will host awards shows in New York and Miami for its other categories.

FOR THE FIRST TIME during Country Music Week in Music City, a Country Music Hall of Fame inductee celebrated the occasion with a concert. **Ray Price** entertained a packed house at the Vanderbilt Stadium Club during the Golden ROPE (Reunion of Professional Entertainers) banquet and awards show Oct. 3. Price was inducted into the Hall of Fame at the CMA Awards show the previous evening, along with **Buck Owens** and the late **Patsy Montana**.

During the ROPE banquet, the following awards were presented: Price, entertainer of the year;

HALL OF FAME: **Buck Owens**, **Norro Wilson**, **Kenny O'Dell**, and **Jerry Chesnut** were inducted as members of the Nashville Songwriters Hall of Fame at its dinner Sept. 29 at Loews Vanderbilt Plaza. Musical guests included **John Michael Montgomery**, **Mindy McCreedy**, **Kix Brooks**, and **Peter Frampton**. The latter jammed with **Chet Atkins** at Atkins' regular Monday night gig at Caffe Milano . . . Sept. 28 found **Ted Nugent**, **George Lindsey**, **Kenny Chesney**, **Vince Gill**, **Barbara Mandrell**, and **Louise Mandrell** entertaining guests at the Opryland Hotel dinner for participants in the annual Louise Mandrell Celebrity Shoot.

Frances Preston hosted a reception and live auction Sept. 27 at Broadcast Music Inc. to kick off a weekend of celebrity golf, tennis,

ON Oct. 3, a record number of inductees were named to the Country Music Hall of Fame and Museum's Walkway of Stars. Those honored were **Bryan White**, **Lucille Starr**, **Suzy Bogguss**, **James Burton**, **Tracy Byrd**, **Lane Brody**, **Toby Keith**, **Yodeling Slim Clark**, and **Sawyer Brown**.

In addressing attendees of the American Society of Composers, Authors and Publishers (ASCAP) awards dinner Sept. 30, ASCAP head **Marilyn Bergman** blasted the National Restaurant Assn. and the National Religious Broadcasters Assn., charging them with orchestrating the recent press attacks on ASCAP over Girl Scouts and their payment of song royalties. **Reba McEntire**, meanwhile, showed off her new short hairstyle at the dinner, and Mercury Nashville president **Luke Lewis** told Nashville Scene that **Shania Twain** has signed for management



Going To The Movies. Arista Nashville act Diamond Rio enlisted actor Martin Sheen and his son Ramon Estevez to act in its latest video, "It's All In Your Head." Shown, from left, are Diamond Rio's Gene Johnson and Marty Roe, Estevez, Sheen, and BlackHawk's Van Stephenson, a co-writer of the song.

OCTOBER 12, 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/GREATEST GAINER ★ ★ ★						
1	1	1	12	LEANN RIMES CURB 77821 (10.98/15.98)	12 weeks at No. 1 BLUE	1
★ ★ ★ Hot Shot Debut ★ ★ ★						
2	NEW	1	1	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
3	2	2	86	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
4	4	4	23	GEORGE STRAIT ▲ ³ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
5	NEW	1	1	JOHN MICHAEL MONTGOMERY ATLANTIC 82947 (10.98/16.98)	WHAT I DO BEST	5
6	3	3	5	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
7	5	5	22	MINDY MCCREARY ● BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
8	6	6	24	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
9	10	20	4	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	9
10	7	8	5	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
11	9	—	2	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
12	11	9	49	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
13	8	7	5	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
14	13	11	36	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
15	17	15	18	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
16	12	10	94	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
17	20	22	58	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
18	14	16	16	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
19	15	12	45	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
20	18	17	27	BRYAN WHITE ● ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
21	16	13	7	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
22	21	21	21	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
23	28	29	36	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
24	24	23	57	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
★ ★ ★ Pacesetter ★ ★ ★						
25	60	—	2	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	25
26	19	14	15	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
27	26	28	14	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	26
28	23	19	6	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
29	37	—	2	HANK WILLIAMS, SR., JR., & III CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
30	NEW	1	1	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	30
31	22	18	15	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
32	25	25	54	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
33	27	24	17	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
34	33	43	14	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	33
35	31	33	25	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
36	29	26	33	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	38	37	14	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
38	32	34	12	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	30
39	30	27	6	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS	20
40	41	42	24	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
41	35	32	55	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
42	34	30	45	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
43	36	36	132	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
44	43	40	211	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
45	46	38	33	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
46	45	45	121	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
47	44	46	60	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
48	39	31	7	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
49	40	44	19	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
50	49	54	49	ALABAMA ▲ RCA 66525 (10.98/15.98)	IN PICTURES	12
51	47	39	63	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
52	42	35	11	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
53	63	62	37	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
54	50	49	115	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
55	NEW	1	1	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	55
56	52	47	98	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
57	53	50	121	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
58	54	—	2	TY ENGLAND RCA 66930 (10.98/15.98)	TWO WAYS TO FALL	54
59	51	48	86	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
60	48	41	7	GEORGE JONES MCA 11478 (10.98/15.98)	I LIVED TO TELL IT ALL	26
61	56	56	55	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
62	61	52	17	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13
63	58	55	157	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
64	71	—	2	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	64
65	57	66	34	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
66	59	53	79	JOHN MICHAEL MONTGOMERY ▲ ¹ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
67	55	51	67	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
68	65	67	25	DIAMOND RIO ● ARISTA 18812 (10.98/15.98)	IV	14
69	62	58	55	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
70	64	57	105	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
71	69	61	268	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
72	72	70	50	CLAY WALKER ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
73	70	60	53	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
74	67	64	17	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	63
75	68	59	17	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8

○ 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**

OCTOBER 12, 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 ▲ ² MCA 12* (7.98/12.98)	242 weeks at No. 1 12 GREATEST HITS	282
2	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	94
3	3	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	81
4	4	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	63
5	8	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	107
6	5	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	261
7	7	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	280
8	6	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	278
9	—	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	1
10	9	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	276
11	10	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	280
12	—	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	1
13	11	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	47

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	132
15	—	FAITH HILL ▲ ² WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	1
16	12	BILLY RAY CYRUS ▲ ³ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	72
17	—	JOHN MICHAEL MONTGOMERY ▲ ⁴ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
18	13	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	8
19	—	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	1
20	14	TOBY KEITH ▲ MERCURY NASHVILLE 514421 (7.98 EQ/11.98) HS	TOBY KEITH	25
21	—	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
22	17	WAYLON JENNINGS ▲ ⁴ RCA 8506 (7.98/11.98)	GREATEST HITS	145
23	16	JOHN BERRY ▲ CAPITOL NASHVILLE 80472 (9.98/13.98) HS	JOHN BERRY	4
24	19	GEORGE STRAIT ▲ MCA 10450 (9.98/15.98)	TEN STRAIT HITS	93
25	—	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1

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



by Wade Jessen

BLACK IN THE SADDLE: With Hot Shot Debut honors at No. 2 on Top Country Albums, **Clint Black's** first hits package opens with more than 56,000 units and enters The Billboard 200 at No. 13. This entry marks Black's second-biggest opening week, bested only by "The Hard Way," which bowed on the country list at No. 3 in the Aug. 1, 1992, issue with 58,000 pieces. One year later, in the July 31, 1993, issue, Black entered Top Country Albums at No. 2 with "No Time To Kill," which opened with 54,000 units.

Ron Howie, VP of sales at Nashville's RCA Label Group,

says that with two years passing since "One Emotion" (Black's last nonseasonal album), fans' appetites for the new set have been whetted. Howie says that the rapid-fire manner in which radio singles were shipped from the previous albums caused confusion among consumers and that the downtime has helped prevent overexposure in the marketplace. Howie adds that Black himself instigated a series of in-store appearances during the past two weeks in Houston, Dallas, and San Antonio, Texas; Atlanta; and Nashville. Several of those appearances included acoustic performances.

The new set features 16 cuts, including "Like The Rain," which rises 10-5 on Hot Country Singles & Tracks after only six weeks of airplay.

LITTLE WHITE LIES: Trisha Yearwood jumps 3-1 on Hot Country Singles & Tracks with "Believe Me Baby (I Lied)," her fourth No. 1 and first trip to the top of that chart since "Thinkin' About You" reigned in the April 1, 1995, issue. **David Haley**, senior director of national promotion at MCA Nashville, says he's pleased with the excitement level at radio for Yearwood's new song and adds, "This is really a case of getting the music right and putting it out at the right time. We are thrilled with how well it has done."

John Q. Morris, music director at WGRM Indianapolis, says Yearwood's choice of material for her new set, "Everybody Knows," is impressive. Morris says "Believe Me Baby (I Lied)," co-written by Mercury Nashville artist **Kim Richey**, fits his station perfectly. "We've played all of Kim Richey's recent singles with measurable success, and our audience is very receptive to her style. We knew immediately that this would be a huge success for Trisha," says Morris.

THAT'S COUNTRY: With 24,000 units, **John Michael Montgomery** opens at No. 5 on Top Country Albums with his fourth package, "What I Do Best." **Rick Blackburn**, chairman of Atlantic in Nashville, says this debut is impressive, considering that the usual eight weeks between shipment of a lead single and street date for an album were cut in half for this release. Says Blackburn, "We're only a little more than a month into the lead single, and that's just not enough time to motivate most buyers." Blackburn says the street date for the set was moved up to accommodate the Atlantic Group's release schedule; he expects heavier sales in the coming weeks. "This album is decidedly more country than [Montgomery's] others, and we feel he has turned in his best effort yet," he says.

HEY, MICKEY: With a 140% increase, our Pacesetter trophy on Top Country Albums goes to "The Best Of Country Sing The Best Of Disney" (60-25, and a debut at No. 154 on The Billboard 200), which includes tracks by **Diamond Rio**, **George Jones**, **Faith Hill**, and **Tanya Tucker**. **Barry Hafft**, sales VP at Walt Disney Records, says his label is relying upon visibility at retail to move product and cites a consumer press campaign in country lifestyle publications as a factor.

LeAnn Rimes takes Greatest Gainer honors on Top Country Albums (1-1), with an increase of more than 5,000 units, after being featured in a "48 Hours" segment that aired Sept. 24. Rimes moves more than 60,000 units this week.

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

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

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| <p>20 AIN'T GOT NOthin' ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robinsons, ASCAP) WBM</p> <p>68 AMEN KIND OF LOVE (MCA, ASCAP)</p> <p>51 ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM</p> <p>1 BELIEVE ME BABY (I LIED) (Mighty Nice, BMI/Walt No More, BMI/PolyGram Int'l, ASCAP/Julann, ASCAP) HL</p> <p>72 BETTY'S GOT A BASS BOAT (Screen Gems-EMI, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP)</p> <p>61 BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI) HL</p> <p>39 BIG LOVE (Warner-Tamerlane, BMI) WBM</p> <p>38 BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowcheese, ASCAP/Arms Songs, ASCAP) WBM</p> <p>26 CHANGE MY MIND (Zomba, ASCAP/Bull's Creek, BMI) WBM</p> <p>55 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM</p> <p>31 EVERY LIGHT IN THE HOUSE (Irving, BMI/Colter Bay, BMI) WBM</p> <p>29 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/Waterdown, ASCAP/Fame, BMI) WBM</p> <p>70 FRIENDS DON'T DRIVE FRIENDS... (BMG Songs, ASCAP/Sony/ATV Tree, BMI)</p> <p>45 GOING, GOING, GONE (Sixteen Stars, BMI/Sony/ATV Tree, BMI/All Over Town, BMI/New Wolf, BMI/Little Big Town, BMI/American Made, BMI) HL/WBM</p> <p>36 GOODNIGHT SWEETHEART (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thanxamillion, BMI) HL</p> <p>24 GUYS DO IT ALL THE TIME (QMP, ASCAP/Teapot, ASCAP/Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP) WBM</p> <p>62 HAVE I TOLD YOU LATELY (Exile, BMI/PolyGram Int'l, BMI)</p> <p>40 HER MAN (Irving, BMI/Colter Bay, BMI) WBM</p> <p>71 HIGH LOW AND IN BETWEEN (Tom Collins, BMI)</p> <p>32 HOME AIN'T WHERE HIS HEART IS (ANYMORE) (Loon Echo, ASCAP/Zomba, ASCAP) WBM</p> <p>66 HONKY TONK SONG (Dixie Stars, ASCAP/Sixteen Stars, BMI) HL</p> <p>17 I CAN STILL MAKE CHEYENNE (O-Tex, BMI/Hit Street, BMI) HL</p> <p>4 I DO (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM</p> <p>63 I JUST MIGHT BE (Jerry Taylor, BMI)</p> <p>73 I NEVER STOPPED LOVIN' YOU (Murray, BMI/Top Of The Levy, BMI/Zomba, BMI) WBM</p> <p>33 IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP) HL</p> <p>59 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP)</p> <p>30 IT'S ALL IN YOUR HEAD (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM</p> <p>48 IT'S LONELY OUT THERE (Little Big Town, BMI/American Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI) WBM/HL</p> <p>22 JACOB'S LADDER (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM</p> <p>65 JUST WHEN I NEEDED YOU MOST (Warner Bros., ASCAP/Fourth Floor, ASCAP/Terra Form, ASCAP) WBM</p> <p>23 LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP) HL</p> <p>54 LET ME INTO YOUR HEART (Why Walk, ASCAP)</p> <p>5 LIKE THE RAIN (Blackened, BMI) WBM</p> <p>3 LIVING IN A MOMENT (Pat Price, BMI/Sydney Erin, BMI)</p> <p>18 LOVELY TOO LONG (Bash, ASCAP/Cooter, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL</p> <p>69 LONG TALL TEXAN (Copper, ASCAP)</p> <p>28 LOVE IS STRONGER THAN PRIDE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Sydney Erin, BMI) WBM</p> <p>16 LOVE REMAINS (Sony/ATV Tree, BMI) HL</p> <p>42 LOVE YOU BACK (Little Big Town, BMI/American Made, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM</p> | <p>12 THE MAKER SAID TAKE HER (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI) WBM/HL</p> <p>27 MAMA DON'T GET DRESSED UP FOR NOTHING (Sony/ATV LLC, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL</p> <p>67 MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI/WB, BMI)</p> <p>64 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP)</p> <p>15 ME AND YOU (Acuff-Rose, BMI/Songs Of Rayman, BMI/EMI, BMI) WBM</p> <p>19 MORE THAN YOU'LL EVER KNOW (Post Oak, BMI) HL</p> <p>44 MY ANGEL IS HERE (Sony/ATV Songs, BMI/Sony Music UK, PRS/Longitude, BMI/Windswept Pacific, BMI) HL/WBM</p> <p>57 NOBODY KNOWS (Hitco, BMI/Joe Shade, BMI/Longitude, BMI/D'Jonsongs, BMI/EMI Blackwood, BMI) WBM/HL</p> <p>53 NO WAY OUT (Careers-BMG, BMI/EMI April, ASCAP/House Of Bram, ASCAP) HL</p> <p>74 ONCE I WAS THE LIGHT OF YOUR LIFE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL</p> <p>60 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM</p> <p>47 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI)</p> <p>14 THE ROAD YOU LEAVE BEHIND (Old Desperados, ASCAP/N2 D, ASCAP)</p> <p>25 SHE NEVER LETS IT GO TO HER HEART (Great Cumberland, BMI/Iom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM</p> <p>46 SHE'S GETTIN' THERE (Travelin' Zoo, ASCAP/Telly Larc, ASCAP/John & Justin, ASCAP/Club Zoo, BMI/Lee Greenwood, BMI/Bambi Smithers, BMI)</p> <p>9 SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Glen Campbell, BMI/New Court, BMI/Hayes Street, ASCAP) WBM</p> <p>2 STARS OVER TEXAS (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL</p> <p>21 STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM</p> <p>43 SWINGIN' DOORS (Sony/ATV Tree, BMI/Careers-BMG, BMI/Electric Mule, BMI) HL</p> <p>58 THANKS TO YOU (Warner-Tamerlane, BMI/Marty Party, BMI/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL/WBM</p> <p>13 THAT GIRL'S BEEN SPYIN' ON ME (Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BMI/Hamstein Cumberland, BMI) HL/WBM</p> <p>41 THAT OL' WIND (Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM</p> <p>35 THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Olivia, ASCAP/Famous, ASCAP) HL</p> <p>11 VIDALIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL</p> <p>56 WE ALL GET LUCKY SOMETIMES (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Chrysalis, ASCAP/Stone Angel, ASCAP) HL/WBM</p> <p>34 WHAT WILL YOU DO WITH M-E (Cro-Jo, BMI/Dennis Morgan, BMI) WBM</p> <p>50 WHEN COWBOYS DIDN'T DANCE (Music Genesis, ASCAP/Pepe Morchips, BMI)</p> <p>49 WHERE DO I GO TO START ALL OVER (Sony/ATV Tree, BMI)</p> <p>37 WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Oliverius, ASCAP/Cut-Write, BMI/C.S.A., BMI)</p> <p>75 WHY CAN'T YOU (EMI Blackwood, BMI/Rit B Rock, BMI/Nic Kim R, BMI) HL</p> <p>8 A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/Tokeco, BMI/Zomba, ASCAP) WBM/HL</p> <p>6 WORLDS APART (Benefit, BMI/Little Big Town, BMI/American Made, BMI) WBM</p> <p>52 WOULD I (Starstruck Writers Group, ASCAP)</p> <p>10 YOU CAN'T LOSE ME (Big Tractor, ASCAP/WB, ASCAP/Kicking Bird, BMI/Thomahawk, BMI) WBM</p> <p>7 YOU'RE NOT IN KANSAS ANYMORE (Coburn, BMI/Bro 'N Sis, BMI)</p> |
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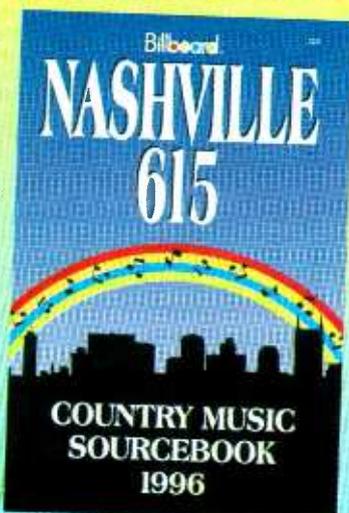
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Giving The Gold. BNA act Lonestar thanked the Country Music Assn. (CMA) for its support with a copy of the group's first gold album, "Lonestar." Shown, from left, are RCA Label Group VP of promotion Dale Turner, Lonestar's Richie McDonald and Dean Sams, CMA executive director Ed Benson, and Lonestar's Michael Britt, Keech Rainwater, and John Rich.

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 160 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/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★ 1 week at No. 1		
1	3	8	14	BELIEVE ME BABY (I LIED) G.FUNDIS (K.RICHEY,ANGELO,L.GOTTLIEB)	TRISHA YEARWOOD (V) MCA 55211	1
2	5	9	12	STARS OVER TEXAS T.LAWRENCE,F.ANDERSON (L.BOONE,P.NELSON,T.LAWRENCE)	TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	2
3	1	2	16	LIVING IN A MOMENT D.JOHNSON (P.BUNCH,D.JOHNSON)	TY HERNDON (C) (D) (V) EPIC 78334	1
4	7	13	19	I DO J.LEO (P.BRANDT)	PAUL BRANDT (C) (D) (V) REPRISE 17616	4
5	10	17	6	LIKE THE RAIN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64603	5
6	8	11	13	WORLDS APART T.BROWN (V.GILL,B.DIPIERO)	VINCE GILL (V) MCA 55213	6
7	12	14	15	YOU'RE NOT IN KANSAS ANYMORE B.GALLIMORE,T.MCGRAW (Z.TURNER,T.NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	7
8	11	16	14	A WOMAN'S TOUCH N.LARKIN,T.KEITH (T.KEITH,W.PERRY)	TOBY KEITH (V) MERCURY NASHVILLE 581714	8
9	2	1	16	SO MUCH FOR PRETENDING B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO)	BRYAN WHITE (C) (V) ASYLUM 64267	1
10	6	7	14	YOU CAN'T LOSE ME S.HENDRICKS,F.HILL (T.BRUCE,T.MCHUGH)	FAITH HILL WARNER BROS. ALBUM CUT	6
11	13	15	12	VIDALIA K.STEGALL (T.NICHOLS,M.D.SANDERS)	SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	11
12	15	19	13	THE MAKER SAID TAKE HER E.GORDY,JR.,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 64588	12
13	4	5	18	THAT GIRL'S BEEN SPYIN' ON ME T.SHAPIRO (M.T.BARNES,T.SHAPIRO)	BILLY DEAN (C) (D) (V) CAPITOL NASHVILLE 58563	4
14	16	20	11	THE ROAD YOU LEAVE BEHIND T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55205	14
15	19	21	13	ME AND YOU B.BECKETT (S.OWING,R.HERNDON)	KENNY CHESNEY (C) (V) BNA 64589	15
16	18	18	14	LOVE REMAINS J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS,J.DADDARIO)	COLLIN RAYE (V) EPIC 78348	16
				★★★ AIRPOWER ★★★		
17	24	28	8	I CAN STILL MAKE CHEYENNE T.BROWN,G.STRAIT (A.BARKER,E.WOOLSEY)	GEORGE STRAIT (V) MCA 55248	17
				★★★ AIRPOWER ★★★		
18	23	26	8	LONELY TOO LONG E.GORDY,JR. (M.LAWLER,B.RICE,S.RICE)	PATTY LOVELESS (V) EPIC 78371	18
19	20	25	12	MORE THAN YOU'LL EVER KNOW D.WAS,T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	19
				★★★ AIRPOWER ★★★		
20	22	24	5	AIN'T GOT NOTHIN' ON US C.PETOCZ (W.MOBBLEY,J.RINSON)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87044	20
21	26	32	9	STRAWBERRY WINE C.FARREN (M.BERG,G.HARRISON)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	21
22	9	6	19	JACOB'S LADDER C.CHAMBERLAIN,K.STEGALL (T.MARTIN,C.SWEAT,B.SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	6
23	14	4	20	LEARNING AS YOU GO S.BUCKINGHAM,D.JOHNSON (L.BOONE,B.LAWSON)	RICK TREVINO (V) COLUMBIA 78329	2
24	17	3	19	GUYS DO IT ALL THE TIME D.MALLOY,N.WILSON (B.WHITESIDE,K.TRIBBLE)	MINDY MCCREADY (C) (D) (V) BNA 64575	1
25	21	10	17	SHE NEVER LETS IT GO TO HER HEART J.STROUD,B.GALLIMORE (T.SHAPIRO,C.WATERS)	TIM MCGRAW CURB ALBUM CUT	1
26	27	29	12	CHANGE MY MIND C.HOWARD (J.BLUME,A.J.MASTERS)	JOHN BERRY (C) (D) (V) CAPITOL NASHVILLE 58577	26
27	30	40	5	MAMA DON'T GET DRESSED UP FOR NOTHING D.COOK,K.BROOKS,R.DUNN (K.BROOKS,R.DUNN,D.COOK)	BROOKS & DUNN (C) (V) ARISTA 13043	27
28	29	31	9	LOVE IS STRONGER THAN PRIDE R.CHANCEY,E.SEAY (R.BOWLES,D.JOHNSON)	RICOCHET (V) COLUMBIA 78098	28
29	41	—	2	THE FEAR OF BEING ALONE R.MCINTIRE,J.GUESS (W.ALDRIDGE,B.MILLER)	REBA MCENTIRE (V) MCA 55249	29
30	31	33	8	IT'S ALL IN YOUR HEAD M.D.CLUTE,T.DUBOIS,DIAMOND RIO (T.MARTIN,V.STEPHENSON,R.WILSON)	DIAMOND RIO (V) ARISTA 13019	30
31	34	38	8	EVERY LIGHT IN THE HOUSE S.HENDRICKS (K.ROBBINS)	TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	31
32	28	30	10	HOME AIN'T WHERE HIS HEART IS (ANYMORE) R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	28
33	35	35	10	IRRESISTIBLE YOU J.STROUD,B.GALLIMORE (B.LAWSON)	TY ENGLAND (C) (V) RCA 64598	33
34	33	34	11	WHAT WILL YOU DO WITH M-E R.PENNINGTON,WESTERN FLYER (C.MARTIN,R.TIGER)	WESTERN FLYER (C) STEP ONE 507	33
35	36	41	9	THAT'S ENOUGH OF THAT B.MEVIS (M.D.SANDERS,R.ALBRIGHT,I.SILVER)	MILA MASON (C) (V) ATLANTIC 87047	35
36	37	43	11	GOODNIGHT SWEETHEART P.MCMAKIN (K.WILLIAMS,L.D.LEWIS,R.BOUDREAU)	DAVID KERSH (C) (D) (V) CURB 76990	36
37	25	23	17	WHOLE LOTTA GONE J.S.ATE,J.DIFFIE (M.OLIVERIUS,B.BURNS)	JOE DIFFIE (V) EPIC 78333	23

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
38	46	58	3	BURY THE SHOVEL J.STROUD (C.JONES,C.ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	38
39	42	50	4	BIG LOVE T.BROWN (M.CLARK,J.STEVENS)	TRACY BYRD (C) (D) (V) MCA 55230	39
40	40	44	8	HER MAN M.WRIGHT,B.HILL (K.ROBBINS)	GARY ALLAN (V) DECCA 55227	40
41	61	—	3	THAT OL' WIND A.REYNOLDS (L.REYNOLDS,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	41
42	45	48	6	LOVE YOU BACK M.WRIGHT (B.DIPIERO,C.WISEMAN)	RHETT AKINS (V) DECCA 55223	42
43	44	46	7	SWINGIN' DOORS M.MCBRIDE,P.WORLEY,E.SEAY (C.HARTFORD,B.BOYD,J.FOSTER)	MARTINA MCBRIDE (C) (D) (V) RCA 64610	43
44	48	49	7	MY ANGEL IS HERE T.BROWN (LULU,B.LAWRIE,M.S.CAYLEY)	WYNONNA (V) CURB 55252/MCA	44
45	51	68	3	GOING, GOING, GONE B.BECKETT (S.CROPPER,J.S.SHERRILL,B.DIPIERO)	NEAL MCCOY (C) (D) ATLANTIC 87045	45
46	47	47	9	SHE'S GETTIN' THERE M.A.MILLER,M.MCANALLY (M.A.MILLER,S.EMERICK,M.C.POTTS,J.NORTHROP)	SAVYER BROWN (C) (D) (V) CURB 76987	46
				★★★ Hot Shot Debut ★★★		
47	NEW		1	POOR, POOR PITIFUL ME K.STEGALL,C.WATERS (W.ZEVON)	TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	47
48	43	39	19	IT'S LONELY OUT THERE P.TILLIS (B.DIPIERO,P.TILLIS)	PAM TILLIS (V) ARISTA 10505	14
49	55	—	2	WHERE DO I GO TO START ALL OVER D.COOK (W.HAYES,C.RAINS)	WADE HAYES (C) (V) COLUMBIA 78369	49
50	56	60	3	WHEN COWBOYS DIDN'T DANCE D.COOK,W.WILSON (R.MCDONALD,T.K.GREEN)	LONESTAR (D) (V) BNA 64638	50
51	53	54	6	ANOTHER YOU, ANOTHER ME R.CROWELL,B.SEALS (T.SEALS,W.JENNINGS)	BRADY SEALS (C) (D) (V) REPRISE 17615	51
52	67	—	2	WOULD I K.LEHNING (M.WINCHESTER)	RANDY TRAVIS (V) WARNER BROS. 17494	52
53	57	59	5	NO WAY OUT T.BRUCE,S.HENDRICKS (M.HUMMOM,D.SCOTT)	SUZY BOGGUSS (C) (V) CAPITOL NASHVILLE 58590	53
54	64	—	2	LET ME INTO YOUR HEART J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	54
55	54	57	4	CHEROKEE BOOGIE J.NUYENS,M.JANAS (M.MULLICAN,C.W.REDBIRD)	BR5-49 (V) ARISTA 13039	54
56	59	62	4	WE ALL GET LUCKY SOMETIMES S.HENDRICKS,L.PARNELL (G.NICHOLSON,J.SCOTT)	LEE ROY PARNELL (V) CAREER 13044	56
57	62	75	3	NOBODY KNOWS C.FARREN (J.RICHARDS,D.DUBBOSE)	KEVIN SHARP ASYLUM ALBUM CUT	57
58	50	52	9	THANKS TO YOU T.BROWN,J.NIEBANK (M.STUART,G.NICHOLSON)	MARTY STUART (V) MCA 55226	50
59	63	—	2	IT'S A LITTLE TOO LATE T.BROWN (M.CHESSNUTT,S.MORRISSETTE,R.SPINGER)	MARK CHESSNUTT (V) DECCA 55231	59
60	65	67	3	ONE WAY TICKET (BECAUSE I CAN) W.RIMES,C.HOWARD (J.RODMAN,K. HINTON)	LEANN RIMES CURB ALBUM CUT	60
61	58	55	18	BIG GUITAR M.BRIGHT (H.PAUL,H.GROSS)	BLACKHAWK (C) (V) ARISTA 13017	17
62	NEW		1	HAVE I TOLD YOU LATELY B.BECKETT (W.MORRISON)	EMILIO CAPITOL NASHVILLE ALBUM CUT	62
63	49	45	10	I JUST MIGHT BE J.STROUD (J.MOFFAT)	LORRIE MORGAN (C) (D) (V) BNA 64608	45
64	NEW		1	MAYBE WE SHOULD JUST SLEEP ON IT J.STROUD,B.GALLIMORE (J.LASETER,K.K.PHILLIPS)	TIM MCGRAW CURB ALBUM CUT	64
65	75	—	2	JUST WHEN I NEEDED YOU MOST S.BUCKINGHAM (R.VAN WARMER)	DOLLY PARTON (V) RISING TIDE 56041	65
66	69	66	5	HONKY TONK SONG N.WILSON,B.CANNON (B.YATES,F.J.MEYERS)	GEORGE JONES (V) MCA 55228	66
67	NEW		1	MAYBE HE'LL NOTICE HER NOW D.MALLOY,N.WILSON (T.JOHNSON)	MINDY MCCREADY FEAT. RICHIE MCDONALD (V) BNA 64650	67
68	NEW		1	AMEN KIND OF LOVE J.STROUD,D.MALLOY (T.BRUCE,W.TESTER)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	68
69	NEW		1	LONG TALL TEXAN B.WILSON,J.THOMAS (H.STRZELECKI)	THE BEACH BOYS FEAT. DOUG SUPERNAW RIVER NORTH ALBUM CUT	69
70	73	—	2	FRIENDS DON'T DRIVE FRIENDS... C.YOUNG,B.CHANCEY (D.DODD,H.STINSON)	DERYL DODD (C) (D) (V) COLUMBIA 78437	70
71	NEW		1	HIGH LOW AND IN BETWEEN C.CHAMBERLAIN,K.STEGALL (D.KENT,H.CAMPBELL)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	71
72	NEW		1	BETTY'S GOT A BASS BOAT P.TILLIS (B.NELSON,C.WISEMAN)	PAM TILLIS (V) ARISTA 13045	72
73	70	65	15	I NEVER STOPPED LOVIN' YOU J.THOMAS (S.AZAR,J.BLUME)	STEVE AZAR (C) RIVER NORTH 163013	50
74	74	—	11	ONCE I WAS THE LIGHT OF YOUR LIFE T.WILKES,P.WORLEY (H.PRESTWOOD)	STEPHANIE BENTLEY (V) EPIC 78336	60
75	66	61	15	WHY CAN'T YOU E.GORDY,JR. (L.STEWART,R.C.BANNON)	LARRY STEWART (C) (V) COLUMBIA 78307	46

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

Billboard® Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★ 17 weeks at No. 1	
1	1	1	17	BLUE CURB 76959	LEANN RIMES
2	2	2	11	GUYS DO IT ALL THE TIME BNA 64575/RCA	MINDY MCCREADY
3	3	3	7	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
4	4	4	12	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
5	5	5	9	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
6	6	7	10	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
7	8	12	8	ME AND YOU BNA 64589/RCA	KENNY CHESNEY
8	7	6	17	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
9	12	13	5	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
10	9	8	16	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
11	11	10	11	LIVING IN A MOMENT EPIC 78334/SONY	TY HERNDON
12	10	9	13	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
13	14	15	10	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	11	27	MY MARIA ARISTA 12993	BROOKS & DUNN
15	15	14	14	JACOB'S LADDER MERCURY NASHVILLE 578004	MARK WILLS
16	16	16	15	I AM THAT MAN ARISTA 13018	BROOKS & DUNN
17	20	19	4	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
18	18	20	5	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
19	21	21	3	IRRESISTIBLE YOU RCA 64598	TY ENGLAND
20	19	22	60	I LIKE IT, I LOVE IT CURB 75961	TIM MCGRAW
21	17	17	7	THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563	BILLY DEAN
22	22	18	31	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
23	NEW		1	BIG LOVE MCA 55230	TRACY BYRD
24	NEW		1	AIN'T GOT NOTHIN' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
25	25	—	2	WHAT WILL YOU DO WITH M-E STEP ONE 507	WESTERN FLYER

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.

ASCAP's Award-Winners

Here is the complete list of the 75 most-performed ASCAP songs, their ASCAP writers, and their publishers.

"Adalida," Michael Huffman, Dixie Stars Music, Neon Sky Music, Someplace Else Music.

"All I Need To Know," Steve Seskin, David Aaron Music, Love This Town Music.

"Amy's Back In Austin," Brady Seals, Howlin' Hits Music Inc., Square West Music Inc.

"And Still," Liz Hengber, Starstruck Writers Group.

"Any Man Of Mine," Robert John "Mutt" Lange, Zomba Enterprises Inc.

"As Any Fool Can See," Kenny Beard, Golden Reed Music Inc.

"Back In Your Arms Again," Fred Knobloch, Almo Music Corp., Garlicky Music.

"Bend It Till It Breaks," John Anderson/Lionel Delmore, Almo Music Corp., Foggy Jonz Co., Holmes Creek Music, PolyGram International Publishing.

"Between An Old Memory And Me," Keith Stegall, EMI April Music Inc., Keith Stegall Music.

"Bobbie Ann Mason," Mark D. Sanders, Mark D Music, Starstruck Writers Group.

"The Box," Randy Travis, Sometimes You Win Music.

"Bubba Hyde," Craig Wiseman, Almo Music Corp.

"Can't Be Really Gone," Gary Burr, Gary Burr Music, MCA Music Publishing.

"Check Yes Or No," Dana Hunt Oglesby, Victoria Kay Music.

"Deep Down," Walt Aldridge/John Jarrard, Alabama Band Music Co., Rick Hall Music Inc., Miss Blyss Music, Watertown Music.

"Doctor Time," Susan Longacre/Lonnie Wilson, Song Acre Music, Warner/Chappell Music Group, Zomba Enterprises Inc.

"Dust On The Bottle," David Lee Murphy, N2D Publishing Co.

"Faith In Me, Faith In You," Trey Bruce/Dave Loggins, Avalon Way Music, Big Tractor Music, Warner/Chappell Music Group.

"Fall In Love," Kim Williams, Kim Williams Music, Sony/ATV Cross Keys.

"The First Step," Verlon Thompson, EMI April Music Inc., Ides of March Music.

"For A Change," Steve Seskin, Love This Town Music.

"Gone Country," Bob McDill, PolyGram International Publishing, Ranger Bob Music.

"Hard Lovin' Woman," John Jarvis, Inspector Barlow Music, Zomba Enterprises Inc.

"The Heart Is A Lonely Hunter," Mark D. Sanders/Kim Williams, Kim Williams Music, Mark D Music, Sony/ATV Cross Keys, Starstruck Writers Group.

"Here I Am," Tony Arata, Morganactive Songs Inc., Pookie Bear Music.

"I Can Love You Like That," Maribeth Derry/Jennifer Kimball, Criterion Music Corp., Friends and Angels Music, Full Keel Music Co., Second Wave Music.

"I Don't Believe In Goodbye," Mark A. Miller/Bryan White, Seventh Son Music Inc., Travelin' Zoo Music.

"I Don't Even Know Your Name," Alan Jackson/William R. Jackson/Andy Loftin, Warner/Chappell Music Group.

"I Like It, I Love It," Jeb Stuart Anderson/Steve Dukes/Mark Hall, Emdar Music, Rick Hall Music Inc., Texas Wedge Music.

"I Swear," Gary B. Baker/Frank Myers, Rick Hall Music Inc., Morganactive Songs Inc.

"I Think About It All The Time," Don Schlitz, New Don Songs, New Hayes Music.

"I'm Not Strong Enough To Say No," Robert John "Mutt" Lange, Zomba Enterprises Inc.

"If I Was A Drinkin' Man," Byron Hill, Brother Bart Music, MCA Music Publishing.

"If I Were You," Chris Farren, Farrenuff Music, Full Keel Music Co.

"If The World Had A Front Porch," Kenny Beard/Tracy Lawrence, Lac Grand Musique Inc., TLE.

"In Between Dances," Barry Alfonso/Craig Bickhardt, Almo Music Corp., Craig Bickhardt, Scarlett's Sister.

"In Pictures," Joe Doyle, BMG Songs Inc.

"Life Goes On," Del Gray, Howlin' Hits

Music Inc., Square West Music Inc.

"Lipstick Promises," George Ducas, PolyGram International Publishing, Veg-O-Music.

"A Little Bit Of You," Trey Bruce/Craig Wiseman, Almo Music Corp., Big Tractor Music, Daddy Rabbit Music, Warner/Chappell Music Group.

"Little Houses," Mickey Cates, Alabama Band Music Co.

"Livin' On Love," Alan Jackson, Warner/Chappell Music Group.

"Mi Vida Loca (My Crazy Life)," Jess Leary, Dream Catcher Music Inc., Little Gila Monster Music.

"My Kind Of Girl," Debi Cochran/John Jarrard, Alabama Band Music Co., Miss Blyss Music.

"No Man's Land," Steve Seskin, David Aaron Music, Love This Town Music.

"Not A Moment Too Soon," Joe Barnhill/Wayne Perry, Suzi Bob Music, Zomba Enterprises Inc.

"Party Crowd," Jimbeau Hinson/David Lee Murphy, American Romance Songs, N2D Publishing Co.

"Pickup Man," Kerry Kurt Phillips, Emdar Music, Texas Wedge Music.

"Rebecca Lynn," Don Sampson, MCA Music Publishing.

"She's Every Woman," Garth Brooks/Victoria Shaw, BMG Songs Inc., Major Bob Music.

"So Help Me Girl," Andy Spooner, Emdar Music, Texas Wedge Music.

"Sold (The Grundy County Auction Incident)," Rich Fagan, Of Music.

"Someone Else's Star," Jim Weatherly, Milene Music Inc.

"Sometimes She Forgets," Steve Earle, Warner/Chappell Music Group.

"Somewhere In The Vicinity Of The Heart," Rick Chudacoff, Buchu Music, Gouda Music Co.

"Stay Forever," Benmont Tench, Blue Gator Music, Maverick Music Co., Warner/Chappell Music Group.

"Tender When I Want To Be," Mary Chapin Carpenter, Why Walk Music.

"That's As Close As I'll Get To Loving You," Sally Dworsky, Almo Music Corp., Tikki Merm.

"That's How You Know (When You're In Love)," Lari White/Chuck Cannon, Lasongs Publishing.

"They're Playin' Our Song," John Jarrard/Mark D. Sanders, Alabama Band Music Co., Mark D Music, Miss Blyss Music, Starstruck Writers Group.

"Thinkin' About You," Bob Regan, AMR Publications Inc., Sierra Home Publications.

"This Is Me Missing You," Debi Cochran, Alabama Band Music Co.

"(This Thing Called) Wantin' And Havin' It All," Dave Loggins/Ronnie Samoset, Avalon Way Music, Samasonian Songs, Warner/Chappell Music Group.

"This Time," Mac McAnally/Mark A. Miller, Beginner Music, Travelin' Zoo Music.

"This Woman And This Man," Michael Lunn/Jeff Pennig, Almo Music Corp., Amatuck Music Inc., Lunmusic, Warner/Chappell Music Group.

"Till You Love Me," Gary Burr, Gary Burr Music, MCA Music Publishing.

"What Mattered Most," Gary Burr, Gary Burr Music, MCA Music Publishing.

"When A Woman Loves A Man," Mark Luna, Major Bob Music.

"When You Say Nothing At All," Don Schlitz, Don Schlitz Music, MCA Music Publishing.

"Who Needs You Baby," Kim Williams, Kim Williams Music, Sony/ATV Cross Keys.

"Whose Bed Have Your Boots Been Under?," Robert John "Mutt" Lange, Zomba Enterprises Inc.

"The Woman In Me (Needs The Man In You)," Robert John "Mutt" Lange, Zomba Enterprises Inc.

"You And Only You," J.D. Martin, Might Be Music, Warner/Chappell Music Group.

"You Can't Make A Heart Love Somebody," Steve Clark, Johnny MacRae, BMG Songs Inc., Little Beagle Music, Victoria Kay Music.

"You Don't Even Know Who I Am," Gretchen Peters, Purple Crayon Music, Sony/ATV Cross Keys.

"A Little Bit Of You," Trey Bruce/Craig Wiseman, Almo Music Corp., Big Tractor Music, Daddy Rabbit Music, Warner/Chappell Music Group.

"Little Houses," Mickey Cates, Alabama Band Music Co.

"Livin' On Love," Alan Jackson, Warner/Chappell Music Group.

"Mi Vida Loca (My Crazy Life)," Jess Leary, Dream Catcher Music Inc., Little Gila Monster Music.

"My Kind Of Girl," Debi Cochran/John Jarrard, Alabama Band Music Co., Miss Blyss Music.

"No Man's Land," Steve Seskin, David Aaron Music, Love This Town Music.

"Not A Moment Too Soon," Joe Barnhill/Wayne Perry, Suzi Bob Music, Zomba Enterprises Inc.

"Party Crowd," Jimbeau Hinson/David Lee Murphy, American Romance Songs, N2D Publishing Co.

"Pickup Man," Kerry Kurt Phillips, Emdar Music, Texas Wedge Music.

"Rebecca Lynn," Don Sampson, MCA Music Publishing.

"She's Every Woman," Garth Brooks/Victoria Shaw, BMG Songs Inc., Major Bob Music.

"So Help Me Girl," Andy Spooner, Emdar Music, Texas Wedge Music.

"Sold (The Grundy County Auction Incident)," Rich Fagan, Of Music.

"Someone Else's Star," Jim Weatherly, Milene Music Inc.

"Sometimes She Forgets," Steve Earle, Warner/Chappell Music Group.

"Somewhere In The Vicinity Of The Heart," Rick Chudacoff, Buchu Music, Gouda Music Co.

"Stay Forever," Benmont Tench, Blue Gator Music, Maverick Music Co., Warner/Chappell Music Group.

"Tender When I Want To Be," Mary Chapin Carpenter, Why Walk Music.

"That's As Close As I'll Get To Loving You," Sally Dworsky, Almo Music Corp., Tikki Merm.

"That's How You Know (When You're In Love)," Lari White/Chuck Cannon, Lasongs Publishing.

"They're Playin' Our Song," John Jarrard/Mark D. Sanders, Alabama Band Music Co., Mark D Music, Miss Blyss Music, Starstruck Writers Group.

"Thinkin' About You," Bob Regan, AMR Publications Inc., Sierra Home Publications.

"This Is Me Missing You," Debi Cochran, Alabama Band Music Co.

"(This Thing Called) Wantin' And Havin' It All," Dave Loggins/Ronnie Samoset, Avalon Way Music, Samasonian Songs, Warner/Chappell Music Group.

BMI's Most-Performed Songs Of The Year

The following songs are listed by title, songwriter, publishing company, artist, and label.

"Adalida"—Mike Geiger/Woody Mullis; Belle Glade Music, Egan's Creek Music, O-Tex Music, Sixteen Stars Music; George Strait; MCA.

"Amy's Back In Austin"—Stephen Allen Davis; Original Hometown Sheet Music, Red Brazos Music Inc.; Little Texas, Warner Bros.

"And Still"—Tommy Lee James, Starstruck Angel Music Inc., Reba McEntire, MCA.

"Any Man Of Mine"—Shania Twain, Loon Echo Inc., Shania Twain, Mercury.

"As Any Fool Can See"—Paul Nelson; Sony/ATV Tree, Terilee Music; Tracy Lawrence, Atlantic.

"Back In Your Arms Again"—Paul Davis, Paul and Jonathan Songs, Lorrie Morgan, BNA.

"Better Things To Do"—Terri Clark/Tom Shapiro/Chris Waters; Diamond Struck Music, Hamstein Cumberland Music, Mike Curb Music, Sony/ATV Tree, Tom Shapiro Music; Terri Clark, Mercury.

"The Box"—Buck Moore; Minnetonka Music, Nocturnal Eclipse Music; Randy Travis; Warner Bros.

"Check Yes Or No"—Danny Wells, John Juan Music, George Strait, MCA.

"Darned If I Don't (Danged If I Do)"—Dean Dillon/Ronnie Dunn Acuff-Rose Music Inc., Showbilly Music, Sony/ATV Tree; Shenandoah, Capitol.

"Don't Stop"—Chick Rains/Tom Shapiro; Diamond Struck Music, Hamstein Cumberland Music, Mike Curb Music, Sony/ATV Tree; Wade Hayes; Columbia/DKC.

"Fall In Love"—Buddy Brock/Kenny Chesney, Acuff-Rose Music Inc., Kenny Chesney, BNA.

"The First Step"—Doug Crider; Hamstein Cumberland Music; Lazy Kato Music; Tracy Byrd; MCA.

"For A Change"—John Scott Sherrill; All Over Town Music, New Wolf Music, Sony/ATV Tree; Neal McCoy; Atlantic.

"Give Me One More Shot"—Teddy Gentry/Randy Owen/Ronnie Rogers; Maypop Music, Route Six Music; Alabama; RCA.

"Gonna Get A Life"—Jim Lauderdale; Laudersongs, Mighty Nice Music; Mark Chesnutt; Decca.

"Halfway Down"—Jim Lauderdale; Laudersongs, Mighty Nice Music; Patty Loveless; Epic.

"The Heart Is A Lonely Hunter"—Ed Hill, New Haven Music, Reba McEntire, MCA.

"I Can Love You Like That"—Steve Diamond/Jennifer Kimball, Diamond Cuts, John Michael Montgomery, Atlantic.

"I Didn't Know My Own Strength"—Rick Bowles/Robert Byrne; EMI-Blackwood Music Inc., Maypop Music, Nineteenth Hole Music, Robert Byrne Music; Lorrie Morgan; BNA.

"I Don't Believe In Goodbye"—Scott Emerick, Club Zoo Music Inc., Sawyer Brown, Curb.

"I Let Her Lie"—Tim Johnson; Big Giant Music, Dr. Vet Music, Little Dakota Music; Daryle Singletary; Giant.

"I Think About It All The Time"—Billy Livey, Irving Music Inc., John Berry, Capitol.

"I Wanna Go Too Far"—Layng Martine Jr./Kent Robbins; Careers-BMG Music Publishing Inc., Colter Bay Music, Doo Layng Songs, Irving Music Inc.; Trisha Yearwood; MCA.

"I Want My Goodbye Back"—Dave Berg/Pat Bunch/Doug Johnson; August Wind Music, Dave Berg Music, Hendershot Music, Longitude Music Co., Sydney Erin Music; Ty Herndon; Epic.

"I'll Never Forgive My Heart"—Dean Dillon/Janine Dunn/Ronnie Dunn; Acuff-

Rose Music Inc., Showbilly Music, Sony/ATV Tree; Brooks & Dunn; Arista.

"I'm Still Dancin' With You"—Wade Hayes/Chick Rains, Sony/ATV Tree, Wade Hayes, Columbia/DKC.

"If I Were You"—John Hobbs, Careers-BMG Music Publishing Inc., Collin Raye, Epic.

"If The World Had A Front Porch"—Paul Nelson; Sony/ATV Tree, Terilee Music; Tracy Lawrence; Atlantic.

"(If You're In It For Love) I'm Outta Here!"—Shania Twain, Loon Echo Inc., Shania Twain, Mercury.

"Keeper Of The Stars"—Dickey Lee/Danny Mayo/Karen Staley; Murrah Music Corp., New Haven Music, Pal Time Music Inc., Sixteen Stars Music, Songs of PolyGram International Inc.; Tracy Byrd; MCA.

"Life Gets Away"—Clint Black/Hayden Nicholas/Thom Schuyler; Bethlehem Music, Blackened Music, EMI-Blackwood Music Inc.; Clint Black; RCA.

"Life Goes On"—Keith Follse/Thom McHugh; Breaker Maker Music, Careers-BMG Music Publishing Inc., Kicking Bird Music Inc., Thomahawk Music; Little Texas; Warner Bros.

"Lipstick Promises"—Tia Sillers, Tom Collins Music Corp., George Ducas, Capitol.

"Little Houses"—Skip Ewing, Acuff-Rose Music Inc., Doug Stone, Epic.

"Little Miss Honky Tonk"—Ronnie Dunn; Showbilly Music, Sony/ATV Tree; Brooks & Dunn; Arista.

"Look What Followed Me Home"—David Ball/Tommy Polk; EMI-Blackwood Music Inc., Forrest Hills Music Inc., Montcrest Music; David Ball; Warner Bros.

"Mi Vida Loca (My Crazy Life)"—Pam Tillis; Ben's Future Music, Sony/ATV Tree; Pam Tillis; Arista.

"My Kind Of Girl,"—Monty Powell, Careers-BMG Music Publishing Inc., Collin Raye, Epic.

"Night Is Fallin' In My Heart"—Dennis Linde, EMI-Blackwood Music Inc., Diamond Rio, Arista.

"Nobody's Gonna Rain On My Parade"—Brad Parker/Will Rambeau; Longitude Music Co., Reynolds Publishing Corp., Rio Zen Music; Kathy Mattea; Mercury.

"Not On Your Love"—Tony Martin/Troy Martin/Reese Wilson; Baby Mae Music, Hamstein Cumberland Music, Warner-Tamerlane Publishing Corp.; Jeff Carson; Curb.

"Old Enough To Know Better"—Wade Hayes/Chick Rains, Sony/ATV Tree, Wade Hayes, Columbia/DKC.

"One Boy One Girl"—Shaye Smith/Mark Alan Springer; EMI-Blackwood Music Inc., Mark Alan Springer Music; Collin Raye; Epic.

"Rebecca Lynn"—Skip Ewing, Acuff-Rose Music Inc., Bryan White, Asylum.

"Refried Dreams"—Jim Foster/Mark Petersen; Millhouse Music, Zomba Songs Inc.; Tim McGraw; Curb.

"Safe In The Arms Of Love"—Pat Bunch/Mary Ann Kennedy/Pam Rose; Fortunate Moon Music, Irving Music Inc., La Rue Two Music, Zanesville Music; Martina McBride; RCA.

"Should've Asked Her Faster"—Al Anderson/Bob DiPiero/Joe Klimek; American Made Music, Al Andersongs, Little Big Town Music, Mighty Nice Music; Ty England; RCA.

"So Help Me Girl"—Howard Perdew; Modar Music, Songwriters Ink Music; Joe Diffie; Epic.

"Sold (The Grundy County Auction Incident)"—Robb Royer, Robroy West Music, John Michael Montgomery, Atlantic.

"Someone Else's Star"—Skip Ewing, Acuff-Rose Music Inc., Bryan White, Asylum.

"Somewhere In The Vicinity Of The Heart"—Bill LaBounty; Ensign Music Corp., Hidden Planet Music; Shenandoah and Alison Krauss; Capitol.

"Song For The Life"—Rodney Crowell, Jolly Cheeks Music, Alan Jackson, Arista.

"Standing On The Edge Of Goodbye"—John Berry/Stewart Harris; Edisto Sound International, Kicking Bird Music Inc., Sony/ATV Tree; John Berry; Capitol.

"Stay Forever"—Hal Ketchum; Fore-shadow Songs Inc., Hecktone Music; Hal Ketchum; Curb.

"Summer's Comin'"—Clint Black/Hayden Nicholas, Blackened Music, Clint Black, RCA.

"Tell Me I Was Dreaming"—Bruce Brown/Travis Tritt; Brass Crab Publishing, Travis Tritt Publishing; Travis Tritt; Warner Bros.

"Texas Tornado"—Bobby Braddock, Sony/ATV Tree, Tracy Lawrence, Atlantic.

"That Ain't My Truck"—Rhett Akins/Tom Shapiro/Chris Waters; Diamond Struck Music, Hamstein Cumberland Music, Mike Curb Music, Sony/ATV Tree, Tom Shapiro Music; Rhett Akins; Decca.

"That's As Close As I'll Get To Loving You"—Paul Jefferson/Jan Leysers; International Record Syndicate Music, McJames Music; Aaron Tippin; RCA.

"That's How You Know (When You're In Love)"—Chuck Cannon; Taste Auction Music, Wacissa River Music Inc.; Lari White; RCA.

"That's Just About Right"—Jeff Black, Warner-Tamerlane Publishing Corp., Blackhawk, Arista.

"They're Playin' Our Song"—Bob DiPiero; American Made Music, Little Big Town Music; Neal McCoy; Atlantic.

"Thinkin' About You"—Tom Shapiro; Diamond Struck Music, Hamstein Cumberland Music, Mike Curb Music, Tom Shapiro Music; Trisha Yearwood; MCA.

"This Is Me"—Thom McHugh, Tom Shapiro; Diamond Struck Music, Hamstein Cumberland Music, Kicking Bird Music Inc., Mike Curb Music, Thomahawk Music; Randy Travis; Warner Bros.

"This Is Me Missing You"—James House/Monty Powell; Resaca Beach Publishing, Sony/ATV Tree, Warner-Tamerlane Publishing Corp.; James House; Epic.

"Till You Loved Me"—Bob DiPiero; American Made Music, Little Big Town Music; Reba McEntire; MCA.

"What I Meant To Say"—Don Cook/Sam Hogin; Don Cook Music, Katy's Rainbow Music, Sony/ATV Tree; Wade Hayes; Columbia/DKC.

"What Mattered Most"—Vince Melamed; Alberta's Paw Music, August Wind Music, Longitude Music Co.; Ty Herndon; Epic.

"When You Say Nothing At All" (second award)—Paul Overstreet; Scarlet Moon Music, Screen Gems-EMI Music Inc.; Alison Krauss & Union Station; BNA.

"Wherever You Go"—Clint Black/Hayden Nicholas; Blackened Music, Red Brazos Music Inc.; Clint Black; RCA.

"Which Bridge To Cross (Which Bridge To Burn)"—Bill Anderson/Vince Gill; Benefit Music, Sony/ATV Tree; Vince Gill; MCA.

"Whiskey Under The Bridge"—Kix Brooks/Don Cook/Ronnie Dunn; Buffalo Prairie Songs, Don Cook Music, Showbilly Music, Sony/ATV Tree; Brooks & Dunn; Arista.

"You Ain't Much Fun"—Toby Keith/Carl Goff; Songs of PolyGram International Inc., Tokeco Tunes; Toby Keith; Polydor.

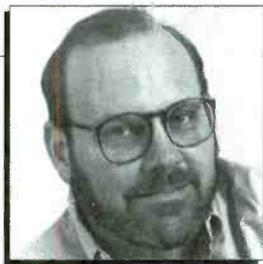
"You and Only You"—Chuck Jones; Diamond Struck Music, Hamstein Cumberland Music, Mike Curb Music; John Berry; Capitol.

"You Better Think Twice"—Vince Gill/Reed Nielsen; Benefit Music, Longitude Music Co.; Vince Gill; MCA.

"You're Gonna Miss Me When I'm Gone"—Kix Brooks/Don Cook/Ronnie Dunn; Buffalo Prairie Songs, Don Cook Music, Showbilly Music, Sony/ATV Tree; Brooks & Dunn; Arista.

Artists & Music

Latin Notas



by John Lannert

ROUNDER FINDS ASHÉ: Rounder Records has signed a distribution deal with Ashé Records, a newly formed New York imprint founded by producer/musician Rachel Faro and German entertainment attorney Helge Sasse. The label plans to release Afro-Caribbean product inspired by *ashé* (or *axé*), a word from the Yoruba African tribe that has multiple meanings that relate to energy, power, and happiness. Cuban acts will anchor Ashé's roster. Sharing production duties with Faro will be veteran percussionist **Sammy Figueroa**.

Ashé's initial three titles, due Nov. 5, are by Puerto Rican master of the cuatro guitar **Yomo Toro** ("Celebremos Navidad") and a pair of Cuban artists: acoustic guitarist **José Angel Navarro** ("Miel") and esteemed Afro-Cuban ritual vocalist **Lázaro Ros** ("Songs For Eleguá").

Product expected for early 1997 includes albums by three more Cuban acts: famed tropical ensemble **Los Van Van**, jazz band **Cuarto Espacio**, and rumba group **Clave Y Guaguancó**.

In other Rounder news, **Juan José Gutiérrez-Rodríguez**, creative soul of Henry Street/Rounder's sorely overlooked Afro-Puerto Rican act **Los Pleneros De La 21**, was given a National Heritage Fellowship award on Sept. 25 in Washington, D.C., by the National Endowment for the Arts.

TITO FOR 32¢: In October, the U.S. Postal Service will issue a stamp featuring a picture of **Tito Puente**. On Oct.

2, RMM's master timbalero/vibist received a special award from the New York State Hispanic Heritage Month Committee in recognition of his contributions to the Latino community. Puente and his fiery labelmate **India** have been making waves on Billboard's Top Jazz Albums chart with their TropiJazz/RMM release "Jazzin'."

LEGENDS ON TOUR: The **Latin Legends**, a New York salsa/Latin jazz ensemble led by **Larry Harlow**, kicked off a monthlong tour Sept. 27 at the Sportsmens Lodge in Los Angeles. In mid-October, Harlow and crew will take a break from the road and record their debut album, which will feature two songs by **Omar Alfanno**, with **Ismael Miranda** and **Junior González** handling vocals. The forthcoming record, which is being shopped for a deal, will be completed by the end of November. Former **Fania All-Stars** **Adalberto Santiago**, **Yomo Toro**, and **Cachete Maldonado** are among the members of the Latin Legends. Incidentally, Harlow and **Dr. David González** have teamed to produce a children's musical titled "Sofrito." The show is set to run March 15-30, 1997, at the New Victory Theater in New York.

SMOKES AND CONCERTS: Hollywood Rock 97 has been canceled by its sponsor, cigarette manufacturer Souza Cruz. In a statement, the company, whose popular brand Hollywood graced the festival name, cited dissatisfaction with the format of the annual music fest, which in the past seven years has brought in the likes of the **Rolling Stones**, **Bob Dylan**, **Nirvana**, **Page & Plant**, and **Aerosmith**. Souza Cruz expects to relaunch the event in 1998.

Another Souza Cruz cigarette brand, **Free**, remains part of the Free Jazz Festival. That event is slated to take place in Rio de Janeiro (Friday [11]-Oct. 13) and São Paulo, Brazil (Thursday [10]-Saturday [12]). Despite its title, the 12th installation of the festival features a strong and eclectic.

(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®

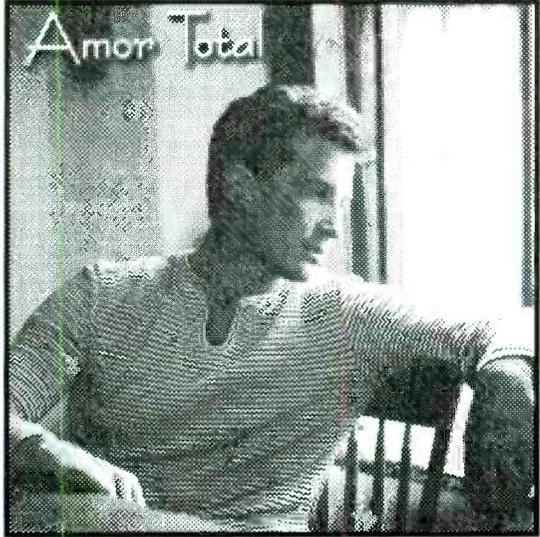
THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	15	LOS DEL RIO	ARIOLA 37587/BMG [S]	MACARENA NON STOP
2	2	7	LUIS MIGUEL	WEA LATINA 15947	NADA ES IGUAL...
3	3	65	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX
4	4	48	ENRIQUE IGLESIAS	FONOVISA 0506 [S]	ENRIQUE IGLESIAS
5	5	79	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS
6	7	2	LOS MISMOS	EMI LATIN 53581	JUNTOS PARA SIEMPRE
7	6	30	SHAKIRA	SONY 81795 [S]	PIES DESCALZOS
8	11	63	SELENA	EMI 34123/EMI LATIN	DREAMING OF YOU
9	8	29	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
10	14	2	BOBBY PULIDO	EMI LATIN 38229	ENSENAME
11	9	21	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
12	10	10	MARCO ANTONIO SOLIS	FONOVISA 0512 [S]	EN PLENO VUELO
13	12	22	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
★ ★ ★ GREATEST GAINER ★ ★ ★					
14	19	171	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
15	18	53	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
16	15	59	MARC ANTHONY	RMM 81582 [S]	TODO A SU TIEMPO
17	16	23	LOS TIGRES DEL NORTE	FONOVISA 6049 [S]	UNIDOS PARA SIEMPRE
18	13	5	LOS PALOMINOS	SONY 82012	DUELE EL AMOR
19	17	54	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
20	29	7	PAUL ANKA	GLOBO 82002/SONY	AMIGOS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
21	NEW		BRONCO	FONOVISA 6052	HOMENAJE A LOS GRANDES GRUPOS
22	20	25	OLGA TANON	WEA LATINA 13667 [S]	NUEVOS SENDEROS
23	22	35	LOS TUCANES DE TIJUANA	EMI LATIN 36384	MUNDO DE AMOR
24	26	22	INTOCABLE	EMI LATIN 37449 [S]	LLEVAME CONTIGO
25	23	6	JERRY RIVERA	SONY 82017	FRESCO
26	25	8	MAZZ	EMI LATIN 37433	MAZZ MARIACHI Y TRADICION
27	27	132	SELENA	EMI LATIN 28803 [S]	AMOR PROHIBIDO
28	32	4	VARIOUS ARTISTS	MAX 2002	CHUPACABRAS MIX
29	NEW		LAURA PAUSINI	WEA LATINA 15726	LAS COSAS QUE VIVES
30	31	41	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
31	24	42	PEDRO FERNANDEZ	POLYGRAM LATINO 528671	PEDRO FERNANDEZ
32	30	8	VARIOUS ARTISTS	PROTEL RTP 7026/SONY	POWER MIX LATINO
33	37	19	VICENTE FERNANDEZ	SONY 81896	Y SUS CANCIONES
34	28	29	ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
35	36	66	MANA	WEA LATINA 99707 [S]	CUANDO LOS ANGELES LLORAN
36	35	12	BANDA MAGUEY	FONOVISA 9431	ETERNO ENAMORADO
37	33	66	JULIO IGLESIAS	SONY 81604	LA CARRETERA
38	21	2	JAGUARES	RCA 41236/BMG	EL EQUILIBRIO DE LOS JAGUARES
39	41	171	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
40	45	110	LUIS MIGUEL	WEA LATINA 97234	SEGUNDO ROMANCE
41	38	36	CRISTIAN	FONOVISA 0510 [S]	EL DESEO DE OIR TU VOZ
42	34	47	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
43	40	149	GIPSY KINGS	ELEKTRA 60845/EEG	GIPSY KINGS
44	NEW		LOS HURACANES DEL NORTE	FONOVISA 6053	VERDADES NORTENAS
45	39	4	RICARDO ARJONA	SONY 82011	SI EL NORTE FUERA EL SUR
46	43	3	LA MAKINA	J&N 52417/EMI LATIN	LA MAKINA... A MIL
47	46	16	VARIOUS ARTISTS	RCA 36939/BMG	VERANO '96
48	RE-ENTRY		LUIS MIGUEL	WEA LATINA 11212	EL CONCIERTO
49	48	51	THALIA	EMI LATIN 36850	EN EXTASIS
50	49	21	ILEGALES	ARIOLA 32416/BMG	ILEGALES

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LOS DEL RIO ARIOLA/BMG MACARENA NON STOP	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 LOS MISMOS EMI LATIN JUNTOS PARA SIEMPRE
2 LUIS MIGUEL WEA LATINA NADA ES IGUAL...	2 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	2 BOBBY PULIDO EMI LATIN ENSENAME
3 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	3 MARC ANTHONY RMM TODO A SU TIEMPO	3 GRUPO LIMITE POLYGRAM LATINO POR PURO AMOR
4 ENRIQUE IGLESIAS FONOVISA ENRIQUE IGLESIAS	4 JERRY RIVERA SONY FRESCO	4 JENNIFER Y LOS JETZ EMI LATIN DULZURA
5 GIPSY KINGS NONESUCH/AG THE BEST OF THE GIPSY KINGS	5 VARIOUS ARTISTS MAX CHUPACABRAS MIX	5 LOS TIGRES DEL NORTE FONOVISA UNIDOS PARA SIEMPRE
6 SHAKIRA SONY PIES DESCALZOS	6 LA MAKINA J&N/EMI LATIN LA MAKINA... A MIL	6 LOS PALOMINOS SONY DUELE EL AMOR
7 SELENA EMI/EMI LATIN DREAMING OF YOU	7 REY RUIZ SONY DESTINO	7 BRONCO FONOVISA HOMENAJE A LOS GRANDES GRUPOS
8 GIPSY KINGS NONESUCH/AG TIERRA GITANA	8 KINITO MENDEZ J&N/EMI LATIN CACHAMBA 96	8 LOS TUCANES DE TIJUANA EMI LATIN MUNDO DE AMOR
9 MARCO ANTONIO SOLIS FONOVISA EN PLENO VUELO	9 VARIOUS ARTISTS POLYGRAM RODVEN CARNAVAL DEL MERENGUE '96	9 INTOCABLE EMI LATIN LLEVAME CONTIGO
10 RICKY MARTIN SONY A MEDIO VIVIR	10 JUAN LUIS GUERRA 440 KAREN/POLYGRAM LATINO GRANDES EXITOS	10 MAZZ EMI LATIN MAZZ MARIACHI Y TRADICION
11 PAUL ANKA GLOBO/SONY AMIGOS	11 RUBEN BLADES SONY LA ROSA DE LOS VIENTOS	11 SELENA EMI LATIN AMOR PROHIBIDO
12 OLGA TANON WEA LATINA NUEVOS SENDEROS	12 KINITO MENDEZ J&N/EMI LATIN EL HOMBRE MERENGUE	12 MICHAEL SALGADO JOEY EN CONCIERTO
13 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	13 INDIA RMM DICEN QUE SOY	13 PEDRO FERNANDEZ POLYGRAM LATINO PEDRO FERNANDEZ
14 VARIOUS ARTISTS PROTEL RTP/SONY POWER MIX LATINO	14 DLG SIR GEORGE/SONY DLG	14 VICENTE FERNANDEZ SONY Y SUS CANCIONES
15 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	15 VARIOUS ARTISTS RHINO/AG SALSA FRESCA: DANCE HITS OF THE '90'S	15 ALEJANDRO FERNANDEZ SONY QUE SEAS MUY FELIZ

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

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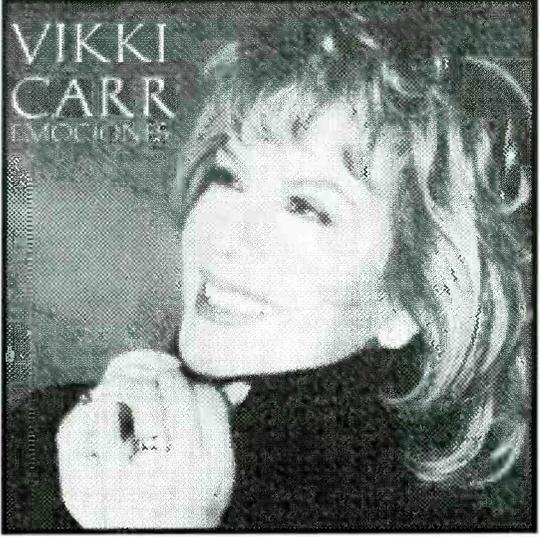
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NOTAS

(Continued from preceding page)

tic cast of nonjazz artists, including Bjork, Me'Shell Ndegeocello, George Clinton, James Taylor, Salif Keita, and Isaac Hayes.

Headlining the jazz-oriented portion of the bill are Herbie Hancock, Clark Terry, Christian McBride, Ellis Marsalis Trio, Incognito, Earl Klugh, and John Pizzarelli.

REGIONAL ROUNDUP: "Siempre Selena," a collection of previously unreleased material and sonically revamped early songs by the pop/Tejano superstar Selena, is due Oct. 29 on EMI Latin. Selena's biopic is due April 16, 1997—what would have been her 25th birthday... Just released on Sony Brasil are "Feijão Com Arroz" by pop superstar Daniela Mercury and "O Ere" by slamming reggae crew Cidade Negra... Concert promoter/RMM president Ralph Mercado re-opened his Latin Quarter nitery in New York Oct. 3. Scheduled to appear this week at the club are Sony's Giro on Thursday (10), RMM's Ray Sepúlveda on Friday (11), and

Sony's Jerry Rivera and RMM's Isidro Infante on Saturday (12). In addition, Mercado will showcase several top Latino crossover acts at the inaugural New York Latin Jam Fest Oct. 26 at Madison Square Garden. Among the acts booked to perform are C+C Music Factory, India, H.O.L.A./PolyGram's Proyecto Uno, EMI Latin's Barrio Boyzz, RCA/BMG's El General, and 2 In A Room... Sertaneja star Roberta Miranda has left Continental/Warner for PolyGram Brasil.

ShowMarket '96, a trade fair focusing on the live entertainment industry, is set to take place Nov. 21-23 at the Sant Jordi Palace in Barcelona, Spain... Just out on EMI Chile is "Viajar," the second album by highly touted rock act Lucybell... California publisher peermusic will open a Miami office this month. Ramón Arias, who was recently upped to director of Latin talent acquisition and director of the talent-acquisition department, East Coast, will oversee the Miami branch. Also, peermusic has re-signed

Jaguaires front man Saúl Hernández and signed a co-publishing accord with De León Publishing, which is owned by Tejano notable Little Joe.

SONY MEXICO ROLLING: Sony Mexico is heating up in anticipation for the traditionally strong holiday season in Mexico. Just released on the label is "Vivencias," a pop record by Ana Gabrie that was produced by Gabriel and K.C. Porter.

Also out on Sony are "Tierna La Noche" by teen pop singer Fey, who sold more than 500,000 units of her 1995 self-titled debut, and "Más Fuerte Que La Vida" by Yuri, whose album features ranchera renditions of her greatest pop/ballad hits.

Chayanne has completed a promo tour in support of his latest effort, "Volver A Nacer," with TV appearances on such Televisa shows as "Siempre En Domingo" and "La Toca-da," Verónica Castro's new talk show. Chayanne could replicate the 1995 comeback success of labelmate Ricky Martin with "Volver A Nacer," a likeable set with an appealing blend of rhythmic ballads and upbeat songs.

Sony Mexico managing director Angel Carrasco says that a whopping 500,000 units of Ricardo Arjona's sensational new disc "Si El Norte Fuera El Sur" (If The North Were The South) have been shipped in Latin America. The album's controversial title cut about socio-political differences between the U.S. and Latin America and its accompanying video have been shunned by the Mexican media, but sales will not be lacking. In the U.S., the record has already hit

The Billboard Latin 50, even though the title track has mustered only lackluster radio support.

Carrasco adds that the as-yet-untilled new album from former teen throb Pablo Ruiz is set to drop at the end of November.

ARGENTINA NOTAS: Distribuidora Belgrano Norte has just released "Cosa De Hombres" by multiplatinum R&B band Memphis La Blusera... Discos Milagrosos has dropped the sophomore album by Demonios De Tasmani, "Modelo 96." In the past year, the rock act has opened for Siouxsie & the Banshees and Sony Argentina's Babasónicos. Members of Babasónicos and Sony's Los Brujos produced part of the record.

Keyboard whiz Juan Blas Caballero has finally put together a band for live dates in support of his latest album, "Magic Jazz, Vol. 1," an acid-jazz album recorded under Caballero's studio name Supersonic Finestra and released on indie label Música Maestro. Singer Magalí and DJ Zuker have drawn raves during the band's live shows at Buenos Aires discos Puente Mitre, El Dorado, and El Codo.

CHART NOTES: It appears that "Macarena" mania, which was first written about in this column more than 14 months ago (Billboard, July 29, 1995), has peaked at retail.

While two "Macarena" titles continue to hold down the first- and third-place spots on The Billboard Latin 50, sales of each record have been sliding for two consecutive weeks.

Though Fonovisa's flagship artist Marco Antonio Solís edges out his former bandmates Los Mismos this week on Hot Latin Tracks, the EMI Latin group is besting Solís on The Billboard Latin 50, where its debut album, "Juntos Para Siempre," ratchets up 7-6 with a bullet. "En Pleno Vuelo," Solís' first album as a solo act, slides 10-12 and falls out of the top 10 for the first time since its release in August.

Sony Discos' venerable Paul Anka, who notched his first top 10 hit on Hot Latin Tracks in August, cracks the top 20 of The Billboard Latin 50 for the first time, as his bilingual project "Amigos" leaps 29-20.

With BMG's U.S. division providing marketing support, RCA/BMG act Jaguares seemed poised to strike a powerful retail note for rock en español last week when their premiere disc, "El Equilibrio De Los Jaguares," came in at No. 21 on The Billboard Latin 50. Unfortunately, the album tanked 21-38 this week.

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires, Enor Paiano in São Paulo, and Teresa Aguilera in Mexico City

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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 18 911 (Garmex, BMI)
- 8 ADIOS, ADIOS AMOR (Warner Chappell)
- 17 AMAME UNA VEZ MAS (Diam. BMI/Anahi Magic. ASCAP)
- 35 AMOR PRISIONERO (Paulino Musical)
- 7 AMOR TOTAL (Copyright Control)
- 26 AQUI, EL QUE MANDA SOY YO (Sony Music. ASCAP)
- 11 ATADA A TU VOLCAN (Copyright Control)
- 12 CUANDO FUISTE MIA (ADG. SESAC)
- 3 CUESTION OLVIDADA (TN Ediciones. BMI)
- 4 DAME (Copyright Control)
- 23 DUELE EL AMOR (Vander, ASCAP)
- 30 EL CHUPA CABRAS II (Mateo San Martin. ASCAP/Vander. ASCAP)
- 16 EL DISGUSTO (Copyright Control)
- 5 EL PRINCIPE (Copyright Control)
- 28 ENSENAME (Bobby Pulido, ASCAP/Sniper. ASCAP)
- 34 ESTRELLA GEMELA (STELLA GEMELA) (EMI Blackwood. BMI/Peer Int'l. BMI)
- 19 INVOLVIDABLE (Copyright Control)
- 25 LLEVAME CONTIGO (Copyright Control)
- 20 LOCO DE AMOR (Geminis Star Corp., ASCAP/P S O Limited. ASCAP)
- 2 ME ESTA DOLIENDO DEJARTE (Copyright Control)
- 22 MEJORES QUE ELLA (Mafiola. ASCAP)
- 36 NO LLORARE (Beechwood, BMI)
- 6 NO LLORES POR MI (Fonomusic, SESAC/Unimusic. ASCAP)
- 10 NO PUEDE ARRANCARTE DE MI (Huina, BMI)
- 37 NO TE VAYAS (Canciones Mexicanas. SESAC)
- 39 OBERTURA MEXICANA (BMG Songs. ASCAP)
- 15 PERMITEME SER (Copyright Control)
- 24 POR AMAR SE DA TODO (EMI Blackwood. BMI)
- 27 PURA DULZURA (Copyright Control)
- 32 QUEDATE (Zomba Golden Sands. ASCAP)
- 33 QUEDATE (Yami. BMI)
- 9 QUE PENA ME DAS (Crisma. SESAC)
- 1 RECUERDOS, TRISTEZA Y SOLEDAD (Crisma. SESAC)
- 40 RESTOS DE PASION (MACARTHUR PARK) (Canopy. ASCAP)
- 21 SIEMPRE HACE FRIO (Sony Discos. ASCAP)
- 31 SIEMPRE TE AMARE (Vander. ASCAP)
- 29 SIN ELLA (Zomba Golden Sands. ASCAP)
- 13 SOLAMENTE TU AMOR (Peermusic. ASCAP/NMB. ASCAP)
- 14 TU ETERNO ENAMORADO (Copyright Control)
- 38 UN AMOR EN EL OLVIDO (En-EI)

PHENOMENAL MUSIC...

MACHITO (Celia Cruz)

LEGENDS OF LATIN MUSIC (Tito Puente)

MACHITO (Afro Cuban Grooves)

NEW YORK (Explosion)

Latin Treasures Vol.1 (12 901)	La Lupe • Menéalo (12 909)
Latin Treasures Vol.2 (12 902)	Canciones De Amor • Love Songs (12 910)
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 (12 914)
New York Salsa Explosion (12 907)	Celia Cruz • Me Llamen Le Reine (12 915)
Machito • Afro Cuban Grooves (12 908)	Legends of Latin Music (12 916)

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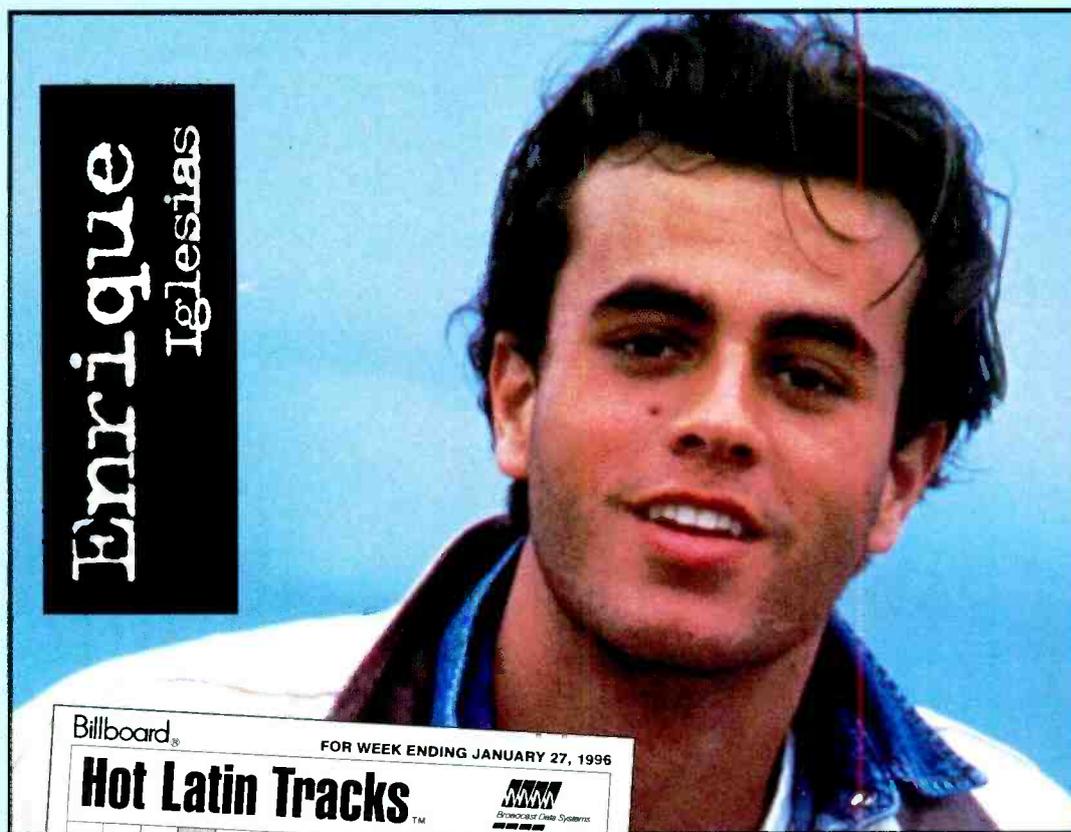


THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
*** No. 1 ***					
1	8	—	2	MARCO ANTONIO SOLIS FONOVISIA	RECUERDOS, TRISTEZA Y SOLEDAD 1 week at No. 1 M.A.SOLIS (M.A.SOLIS)
2	2	4	6	LOS MISMOS EMI LATIN	ME ESTA DOLIENDO DEJARTE L.C. MISMOS (E. CORTES)
3	5	5	5	LOS TIGRES DEL NORTE FONOVISIA	CUESTION OLVIDADA E. HERNANDEZ (G. VALDES)
4	3	3	9	LUIS MIGUEL WEA LATINA	DAME L. MIGUEL, K. CIBRIAN (A. LERNER, K. CIBRIAN)
*** AIRPOWER ***					
5	NEW	—	1	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J. CARRILLO (A. LAZAN)
6	1	2	11	ENRIQUE IGLESIAS FONOVISIA	NO LLORES POR MI R. PEREZ BOTIJA (E. IGLESIAS, R. MORALES)
7	10	10	5	EMMANUEL POLYGRAM LATINO	AMOR TOTAL M. ALAJANDRO (M. ALAJANDRO)
8	7	8	5	BRONCO FONOVISIA	ADIOS, ADIOS AMOR NOT LISTEE (F. BRYANT, B. BRYANT)
9	4	1	13	MARCO ANTONIO SOLIS FONOVISIA	QUE PENA ME DAS M.A.SOLIS (M.A.SOLIS)
10	6	6	11	CRISTIAN FONOVISIA	NO PUEDO ARRANCARTE DE MI D. FRJBERG (M.A. JIMENEZ)
11	12	18	6	EDNITA NAZARIO EMI LATIN	ATADA A TU VOLCAN K.C. PORTER (E. CEARA)
*** AIRPOWER ***					
12	40	—	2	LOS TEMERARIOS FONOVISIA	CUANDO FUISTE MIA A. ANGEL ALBA (A. ANGEL ALBA)
13	13	—	2	CHAYANNE SONY	SOLAMENTE TU AMOR D. POVEDA, H.S. BATT (D. POVEDA, H.S. BATT)
14	9	9	9	BANDA MAGUEY FONOVISIA	TU ETERNO ENAMORADO E. SOLANO (E. SOLANO)
15	16	11	5	LOS FUGITIVOS POLYGRAM LATINO	PERMITEME SER P. MOITA (C. DISCIANO)
16	15	12	7	EDDIE GONZALEZ SONY	EL DISGUSTO T. GONZALEZ, H. FLORES (C. REYNA)
*** AIRPOWER ***					
17	26	37	5	AMANDA MIGUEL KAREN/POLYGRAM LATINO	AMAME UNA VEZ MAS D. VERDAGUER (D. VERDAGUER, ANAHI)
18	14	15	3	LOS HURACANES DEL NORTE FONOVISIA	911 A. MITCHELL (M. RUBALCAVA)
19	27	—	2	LAURA PAUSINI WEA LATINA	INOLVIDABLE A. CERRUTI, D. PARISINI (C. CHEPE, G. CAVALLA, G. DESTEFANI)
20	19	26	6	JERRY RIVERA SONY	LOCO DE AMOR S. GEORGE (M. LAURET)
21	NEW	—	1	SELENA EMI LATIN	SIEMPRE HACE FRIO J. HERNANDEZ, Q. PRODUCTIONS (C. SANCHEZ)
22	11	7	13	LA MAFIA SONY	MEJORES QUE ELLA M. LICHTENBERGER JR. (A. LARRINAGA)
23	25	14	6	LOS PALOMINOS SONY	DUELE EL AMOR M. LICHTENBERGER JR. (J. SEBASTIAN)
24	22	—	2	MARC ANTHONY RMM	POR AMAR SE DA TODO S. GEORGE, M. ANTHONY (SALAKO)
25	20	22	5	INTOCABLE EMI LATIN	LLEVAME CONTIGO J.L. AYALA (M.A. PEREZ)
26	28	16	6	VICENTE FERNANDEZ SONY	AQUI, EL QUE MANDA SOY YO P. RAMIREZ (V. FERNANDEZ)
27	21	30	3	JENNIFER Y LOS JETZ EMI LATIN	PURA DULZURA A. QUINTANILLA JR., B. MOORE (R. GARZA)
28	23	27	4	BOBBY PULIDO EMI LATIN	ENSENAMA E. ELIZONDO (B. PULIDO)
29	35	38	3	MAZZ EMI LATIN	SIN ELLA J. GONZALEZ (H. RAMON)
30	24	33	4	EXTERMINADOR FONOVISIA	EL CHUPA CABRAS II U. VALENZIA (M. FIGUEROA, R. PALOMAR)
31	32	21	4	PEDRO FERNANDEZ POLYGRAM LATINO	SIEMPRE TE AMARE H. PATRON (J. GUADALUPE ESPARZA)
32	33	—	3	EMILIO EMI LATIN	QUEDATE R. MORALES, M. MORALES, R. NAVAIRA (R. NAVAIRA, M. MORALES)
33	NEW	—	1	SORAYA POLYGRAM LATINO	QUEDATE R. ARGENT, P. VAN HOOKE (SORAYA)
34	18	19	9	EROS RAMAZZOTTI ARISTA/BMG	ESTRELLA GEMELA E. RAMAZZOTTI (E. RAMAZZOTTI, V. TOSETTO, M. LAVERZLA COGLIATI)
35	29	17	8	RAUL HERNANDEZ FONOVISIA	AMOR PRISIONERO R. H. HERNANDEZ (P. VARGAS)
36	17	13	12	ANA BARBARA FONOVISIA	NO LLORARE J. AVENDANO LUHRIS (T. GOAD)
37	RE-ENTRY	23	5	INTOCABLE EMI LATIN	NO TE VAYAS J.L. AYALA (G. ABREGO)
38	RE-ENTRY	5	5	MARISELA ARIELA/BMG	UN AMOR EN EL OLVIDO E. ELIZONDO (V. FRANCO)
39	NEW	—	1	LAS TRES SENORAS EMI LATIN	OBERURA MEXICANA J. GABRIEL (J. GABRIEL)
40	NEW	—	1	MAYRA MAYRA ARIELA/BMG	RESTOS DE PASION D. CRUZ, J. QUEROL (J. WEBB)

POP	TROP CAL/SALSA	REGIONAL MEXICAN
28 STATIONS	17 STATIONS	56 STATIONS
1 CHAYANNE SONY SOLAMENTE TU AMOR	1 JERRY RIVERA SONY LOCO DE AMOR	1 LOS TIGRES DEL NORTE FONOVISIA CUESTION
2 EDNITA NAZARIO EMI LATIN ATADA A TU VOLCAN	2 MARC ANTHONY RMM POR AMAR SE DA TODO	2 MARCO ANTONIO SOLIS FONOVISIA RECUERDOS...
3 ENRIQUE IGLESIAS FONOVISIA NO LLORES POR MI	3 MAYRA MAYRA ARIOLA/BMG RESTOS DE PASION	3 GRUPO LIMITE POLYGRAM LATINO EL PRINCIPE
4 LUIS MIGUEL WEA LATINA DAME	4 EL GRAN COMBO FONOVISIA LOS PRIMERIZOS	4 BRONCO FONOVISIA ADIOS, DIOS AMOR
5 LAURA PAUSINI WEA LATINA INOLVIDABLE	5 REY RUIZ SONY MIENTEME OTRA VEZ	5 LOS MISMOS EMI LATIN ME ESTA DOLIENDO DEJARTE
6 AMANDA MIGUEL KAREN/POLYGRAM LATINO AMAME UNA...	6 FRANKIE RUIZ POLYGRAM RODVEN TRANQUILO	6 BANDA MAGUEY FONOVISIA TU ETERNO ENAMORADO
7 EMMANUEL POLYGRAM LATINO NO AMOR TOTAL	7 TONY VEGA RMM HAREMOS EL AMOR	7 LOS TEMERARIOS FONOVISIA CUANDO FUISTE MIA
8 EROS RAMAZZOTTI ARISTA/BMG ESTRELLA...	8 RUBEN BLADES SONY SIN QUERER QUERIENDO	8 LOS HURACANES DEL NORTE FONOVISIA 911
9 RICARDO ARJONA SONY SI EL NORTE FUERA EL...	9 MICHAEL STUART RMM IMAGINANDO TU AMOR	9 EDDIE GONZALEZ SONY EL DISGUSTO
10 CRISTIAN FONOVISIA NO PUEDO ARRANCARTE DE...	10 MAELO NRT/M.P. TE AMO	10 LOS FUGITIVOS POLYGRAM LATINO PERMITEME SER
11 MARCOS LLUNAS POLYGRAM LATINO VIDA	11 VICTOR MANUELLE SONY VOLVERAS	11 LOS PALOMINOS SONY DUELE EL AMOR
12 MARCO ANTONIO SOLIS FONOVISIA QUE PENA ME...	12 SALSA KIDS POLYGRAM RODVEN JOVENES	12 INTOCABLE EMI LATIN LLEVAME CONTIGO
13 SORAYA POLYGRAM LATINO QUEDATE	13 JOHNNY RIVERA RMM TIEMPO DE ESTUDIANTE	13 JENNIFER Y LOS JETZ EMI LATIN PURA DULZURA
14 LOS MISMOS EMI LATIN ME ESTA DOLIENDO DEJARTE	14 PAPUCHO Y SU GRUPO WAO HMS/J&N MARINERITO...	14 BOBBY PULIDO EMI LATIN ENSENAMA
15 MARC ANTHONY RMM POR AMAR SE DA TODO	15 EDNITA NAZARIO EMI LATIN ATADA A TU VOLCAN	15 VICENTE FERNANDEZ SONY AQUI, EL QUE MANDA...

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.

4 out of 4



Billboard® FOR WEEK ENDING JANUARY 27, 1996

Hot Latin Tracks™

*** No. 1 ***

1 1 1 16

ENRIQUE IGLESIAS
FONOVISIA

SI TU TE VAS
R. PEREZ BOTIJA (E. IGLESIAS, R. MORALES)

1 SINGLE
SI TU TE VAS

Billboard® FOR WEEK ENDING MAY 4, 1996

Hot Latin Tracks™

*** No. 1 ***

1 1 1 25

ENRIQUE IGLESIAS
FONOVISIA

EXPERIENCIA RELIGIOSA
R. PEREZ BOTIJA (E. IGLESIAS, R. MORALES)

1 SINGLE
EXPERIENCIA
RELIGIOSA

Billboard® FOR WEEK ENDING JUNE 7, 1996

Hot Latin Tracks™

*** No. 1 ***

1 4 8 3

ENRIQUE IGLESIAS
FONOVISIA

POR AMARTE
R. PEREZ BOTIJA (E. IGLESIAS, R. MORALES)

1 SINGLE
POR AMARTE

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ANOTHER #1 SINGLE "NO LLORES POR MI"

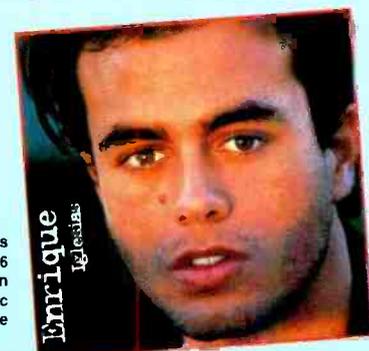
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Slatkin, NSO Issue Their Take On Corigliano's No. 1

REMEMBER: It's the rare new orchestral work that receives a second recording within a half-dozen years, but **John Corigliano's** Symphony No. 1 is unusual. Written in 1990, the symphony was born of out of a contemporary scourge: Corigliano saw the AIDS Memorial Quilt, which has more than 45,000 panels sewn by friends and family to memorialize those who have died of the disease, and decided to create a musical memorial to his friends who had died. The symphony has received more than 150 performances by 68 orchestras in 15 countries. The **Chicago Symphony** and **Daniel Barenboim** made the first recording of it for Erato, and now **Leonard Slatkin** and the **National Symphony (NSO)** have made a live recording for RCA Red Seal.

Slatkin became music director of the NSO this season; this is their first recording together. (Slatkin and his previous ensemble, the **St. Louis Symphony**, made dozens of recordings for RCA under a long-term contract.) The team will perform the symphony on its March 1997 East Coast tour.

The disc, released Sept. 17, also includes the world-premiere recording of Corigliano's companion piece "Of Rage And Remembrance," an orchestral/vocal work based on the third movement of the symphony. For that movement, "Giulio's Song," Corigliano asked **William Hoffman**, a friend and librettist for "Ghosts Of Versailles," to eulogize lost friends in short sentences, to which he set themes. In the symphony, the composer says, "those themes, shorn of words, interweave against a solemn string background. I think you feel the sadness, but without the words, the feeling isn't specific." In "Of Rage And Remembrance," the words are brought back and coupled with a yearning poem by Hoffman; at the conclusion of the work, members of the chorus chant the names of their own dead friends. **Michelle DeYoung**



by Heidi Waleson

is the mezzo-soprano soloist.

Some of the proceeds of sales of the recording will go to the AIDS-fighting organizations **Classical Action** and the



CORIGLIANO



SLATKIN



DeYOUNG

Names Project, which sponsors and displays the quilt. RCA will collaborate with the Names Project when the quilt is displayed on the Mall in Washington, D.C. (where it will extend from the Washington Monument to the Lincoln Memorial and beyond), Friday (11)-Oct. 13. At a gala fund-raising event on Saturday (12), RCA will premiere a 12-minute film set to "Of Rage And Remembrance" that stars **Donna Murphy**. The film, along with interviews with Slatkin, Corigliano, and representatives for the AIDS organizations, will be incorporated into an electronic press kit.

JUST A LITTLE EXTRA: Conifer Classics (BMG Classics) has put together a **Mahler** cornucopia to celebrate the 100th anniversary of the premiere of Mahler's Symphony No. 2 ("Resurrection") in conjunction with **Gilbert Kaplan**, Mahler 2 enthusiast

and amateur conductor. The two-CD set, titled "The Kaplan Mahler Edition," includes Kaplan's performance of the symphony with the **London Symphony Orchestra And Chorus** and soloists **Benita Valente** and **Maureen Forrester**, which was originally released by MCA Records in 1988. (The set has sold 145,000 copies worldwide, according to BMG.) Also in the set is "Adagietto" from Symphony No. 5; piano performances by Mahler, captured from piano rolls; and verbal reminiscences from people who knew Mahler. The set also includes a CD-ROM, "The Mahler Album," a disc version of Kaplan's coffee-table book of photos and drawings of Mahler with text in three languages. Two booklets complete the set: a miniature of the 1897 first edition of the complete score and a 145-page compendium of Kaplan's research on the work, including Mahler's letters. The set, released in Europe last summer to coincide with Kaplan's Mahler 2 performance at Salzburg, Austria, and in the U.S. in September, retails for the regular price of a two-CD set.

HALL OF FAME: Baseball has one, and rock does, too, so why not a Classical Music Hall of Fame? Pharmacist **David A. Klingshirm** of Cincinnati thinks there should be one, and he is assembling a board and funders to create it. Klingshirm envisions a hall of fame of living and deceased American composers and performers joined to a museum featuring hands-on displays that would enable visitors to learn about all aspects of classical music. Klingshirm anticipates the first induction ceremony being held in Cincinnati in September 1997; he is soliciting recommendations as to the criteria for selection and appropriate individuals. Contact him at 2002 Carew Tower, 441 Vine St., Cincinnati, Ohio 45202; 513-621-3263; 606-581-9459.

APOCALYPTICA STRINGS METALLICA ALONG

(Continued from page 14)

The set was recorded in March. **Toppinen** says, "Maybe our versions make Metallica songs easier for classical purists to appreciate, but to me, our versions are pure heavy metal."

The album was licensed to Mercury in Finland after PolyGram Finland managing director **Gugi Kokljuschkin** approached **Hunninen** at a party. Says **Hunninen**, "Gugi said, 'Why haven't we got this band already? We have Metallica—this could work.'"

Kokljuschkin aims to prove that symbiosis when **Apocalyptica** opens for Metallica at the metal band's shows in Helsinki Nov. 18 and 19. Meanwhile, he says, "Plays Metallica By Four Cellos" is receiving a "good reception" from Mercury companies and consumers in the U.K., Italy, Sweden, and Germany, as well as in Thailand and Japan. **Hunninen** adds that it is "selling well" in unexpected markets, such as Turkey and Malaysia.

The album is due in Germany and France at the end of October and was issued in the U.K. and U.S. last month.

An international release schedule looked unlikely at the outset of the project, when, according to **Kokljuschkin**, other labels in Finland

passed on the set before it was taken up by his company. Mercury, however, had no doubts. "The label manager and the sales manager both thought it was a marvelously good album," says **Kokljuschkin**.

Asked who will buy the album, he says he feels the core purchasers will be metal fans, though he regards it as having significant wider potential.

Apocalyptica has no tour dates planned; the band will play shows in the territories in which the album breaks through first, and **Hunninen** says France and/or Germany are the most likely candidates.

Of potential future projects, he says, "We will wait to see how things go, but we have some ideas. The band would like to do either an Argentinian-type tango music album or a metal compilation with tracks from groups like **Anthrax**."

"The band is currently working on a single for Christmas," he adds. "It's a metal version of 'Little Drummer Boy,' but we don't know if it will definitely be released yet."

Assistance in preparing this story was provided by **Jon Crouch** in London and **Antti Isokangas** in Helsinki.



Billboard®

BIG EIGHT

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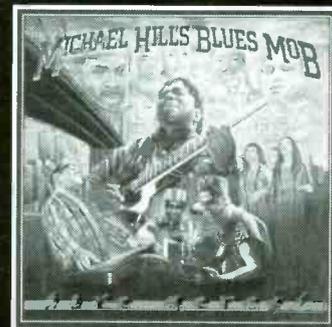
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TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	79	★★ NO. 1 ★★ THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG 38 weeks at No. 1	GIPSY KINGS
2	2	8	SPIRITCHASER 4AD 46230/WARNER BROS.	DEAD CAN DANCE
3	3	29	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
4	4	98	THE MASK AND MIRROR WARNER BROS. 45420 [CS]	LOREENA MCKENITT
5	7	55	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
6	5	23	CELTIC TREASURE- THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS
7	10	44	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
8	NEW	▶	CELTIC SPIRIT NARADA 63929	VARIOUS ARTISTS
9	12	50	CESARIA EVORA NONESUCH 79379/AG [CS]	CESARIA EVORA
10	11	16	RIVERDANCE CELTIC HEARTBEAT 82816/AG [CS]	BILL WHELAN
11	8	70	GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
12	6	88	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
13	9	10	GREEN LINNET RECORDS THE TWENTIETH ANNIV. COL. GREEN LINNET 106	VARIOUS ARTISTS
14	13	29	NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
15	RE-ENTRY	▶	THE CELTIC MINSTREL RCA VICTOR 68393	JAMES GALWAY

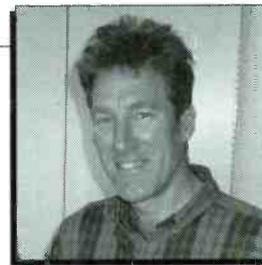
TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	8	★★ NO. 1 ★★ A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599 8 weeks at No. 1	VARIOUS ARTISTS
2	2	18	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
3	3	48	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	4	47	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [CS]	KENNY WAYNE SHEPHERD
5	5	15	JUST LIKE YOU OKEH 67316/EPIC [CS]	KEB' MO'
6	6	11	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
7	7	59	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
8	9	59	KEB' MO' OKEH 57863/EPIC	KEB' MO'
9	11	59	BLUES ● MCA 11060	JIMI HENDRIX
10	8	31	PHANTOM BLUES PRIVATE MUSIC 82139	TAJ MAHAL
11	12	26	THE ALLIGATOR RECORDS 25TH ANNIV. COL. ALLIGATOR 110111	VARIOUS ARTISTS
12	10	24	LIVE! THE REAL DEAL BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND) SILVERTONE 41543/JIVE [CS]	BUDDY GUY
13	13	9	BLUE DROPS OF RAIN EUREKA 77053/DISCOVERY	COREY STEVENS
14	14	3	CHEATIN' HABIT MALACO 7482	LITTLE MILTON
15	15	2	DRIVE TO SURVIVE BLIND PIG 5035	JIMMY THACKERY & THE DRIVERS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	★★ NO. 1 ★★ MY XPERIENCE VP/BLUNT 1461*/TVT [CS] 2 weeks at No. 1	BOUNTY KILLER
2	2	12	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
3	3	64	BOOMBASTIC ● VIRGIN 40158*	SHAGGY
4	4	18	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
5	5	21	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
6	6	71	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
7	7	8	LOVE FROM A DISTANCE VP 1480*	BERES HAMMOND
8	8	19	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
9	9	63	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [CS]	BUJU BANTON
10	10	46	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
11	11	47	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
12	12	2	MILKMAN EMI 34347*	MAD COBRA
13	13	22	VALLEY OF DECISION GOTEE 4501	CHRISTAFARI
14	NEW	▶	BIG BLUNTS VOLUME 2 TOMMY BOY 1153	VARIOUS ARTISTS
15	14	141	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE

Albms 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. [CS] indicates past and present Heatseekers titles © 1996, Billboard/BPI Communications and SoundScan, Inc.



by Jim Macnie

SPOOKY AND WELL-PLANNED: Piquant funk jazz that's easy to groove to and radio-friendly, David Sanborn's music speaks for itself. But whatever success the saxophonist's Sept. 24 release "Songs From The Night Before" achieves will be due in part to the comprehensive campaign Elektra has designed to optimize sales. It has made a dent already: The record debuts at No. 3 on the Top Contemporary Jazz Albums this week.

Elektra put things in motion with a monthlong barrage of weekly faxes to radio, briefing stations on tidbits regarding the record: how and where it was recorded, the players on it, when it was coming, etc. Each week a different item would appear: The lead track, "Spooky," was serviced to urban AC, jazz/AC, smooth jazz, and R&B adult stations Aug. 26.

"It's not as if the jazz world has a tip sheet unto itself," says Dane Venable, senior director of marketing at Elektra. "So we had to get a little creative to let programmers and jocks know not only that the album was coming, but what it was about. If you remember, David's last album, 'Pearls,' moved away from the jazz world a bit. So there was an education campaign launched."

At the retail level, the label made formal presentations to several chains for fourth-quarter business, and the responses were strong. Both Borders and Blockbuster asked Sanborn to play at their corporate conventions. He accommodated each, and as a result, "Songs From The Night Before" received enviable in-store positioning.

A tour supporting the record doesn't begin until January 1997, but intermittent live dates beforehand will be enhanced by Sanborn's in-store appearances and guest visits on radio shows. "We're doing it in Toledo [Ohio], San Francisco, and Dallas," says Venable. "We're looking for TV exposure, too. You know 'Good Day New York'? There's something like that in every major city. That's where we're focusing our efforts."

Sanborn will spend Sept. 30-Oct. 4 guesting with Paul Shaffer and company on "Late Show With David Letterman."

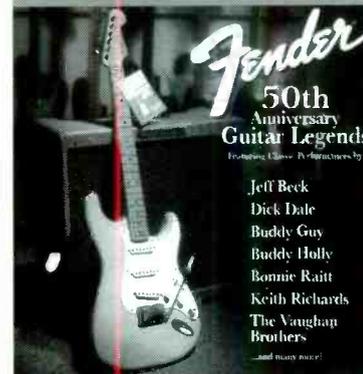
Elektra's ultimate goal? "To cross over the 'Spooky' track to the mainstream adult contemporary market," says Venable. It's not that far-fetched. The tune is a remake of the 1968 hit by the Classics IV and has big-time baby boomer resonance. "We'd like to get 10 solid stations on the track early and then make an official impact date. We'll tell other stations that they don't have to be afraid, it's not going to bite."

If anyone can do it, it's Sanborn. Here's hoping the path isn't "Stormy," the Classics IV's follow-up hit.

DATA: The Jazz Cares organization is a nonprofit concern geared toward fundraising. Jazz artists often rally for a good cause. Proof? Jazz Beats Breast Cancer, a New York bash that offers some of the better improvisers of the day. The Duke Ellington Orchestra provides the backdrop for soloists Jon Faddis, James Carter, Kenny Barron, Roy Hargrove, Jane Ira Bloom, Joanne Brackeen, Dave Burrell, Rufus Reid, and Lennie White. Special guest is vocalist Dianne Reeves. Proceeds go to the Women's Imaging Center at Harlem (N.Y.) Hospital and the National Alliance of Breast Cancer Organizations. The show takes place Tuesday (8) at New York's Lincoln Center.

"How Long Has This Been Going On," Van Morrison's leap into swinging R&B sounds, held sway on the Top Jazz Albums chart for the better part of a year. It should be interesting to see how his forthcoming "Tribute To Mose Allison" fares. Morrison is joined by George Fame, Ben Sidran, and Allison himself. It hits via Verve Tuesday (8) . . . Morrison doing Mose may be a sure thing, but Joe Henderson's forthcoming big band disc on Verve is likely to have an uphill climb. The tenor saxist has had success with his last three tribute records (Billy Strayhorn, Miles Davis, and Antonio Carlos Jobim). On "Shades Of Jade," the tunes were all penned by the leader. And we know that large ensembles don't get an equally sizable portion of radio airplay. Fingers are crossed. The disc hits the street Oct. 22.

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"Come As You Are"
- Keith Richards
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- Dick Dale
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- Waylon Jennings
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- Richie Sambora
"Stranger In This Town"
- The Beach Boys
"Surfin' U. S. A."
- Kenny Wayne Shepard
"While We Cry"
- Albert Collins
"Frosty"



Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★		
1	1	4	STEVEN CURTIS CHAPMAN	SPARROW 1454/CHORDANT 3 Weeks at No. 1	SIGNS OF LIFE
2	2	3	POINT OF GRACE	WORD 9694	LIFE, LOVE & OTHER MYSTERIES
3	3	22	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
4	4	70	JARS OF CLAY	ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
5	5	45	DC TALK	FOREFRONT 5140/CHORDANT	JESUS FREAK
6	6	26	ANDY GRIFFITH	SPARROW 1440/CHORDANT HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
7	7	14	4HIM	BENSON 4321 HS	THE MESSAGE
8	9	32	NEWSBOYS	STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
9	8	14	REBECCA ST. JAMES	FOREFRONT 5141/CHORDANT HS	GOD
10	10	10	PFR	VIREO/SPARROW 1550/CHORDANT HS	THEM
11	13	30	THIRD DAY	REUNION 0117/WORD HS	THIRD DAY
12	11	58	MICHAEL W. SMITH	REUNION 0106/WORD	I'LL LEAD YOU HOME
13	12	16	BOB CARLISLE	DIADEM 9691/BENSON HS	SHADES OF GRACE
14	14	124	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
15	16	32	AUDIO ADRENALINE	FOREFRONT 5144/CHORDANT	BLOOM
16	15	19	JACI VELASQUEZ	MYRRH 6995/WORD HS	HEAVENLY PLACE
17	NEW		VARIOUS ARTISTS	WARNER ALLIANCE 46224/WARNER BROS. TRIBUTE - THE SONGS OF ANDRAE CROUCH	
18	20	48	CARMAN	SPARROW 1422/CHORDANT	R.I.O.T.
19	17	26	TWILA PARIS	SPARROW 1518/CHORDANT	WHERE I STAND
20	22	6	VARIOUS ARTISTS	FOREFRONT 5156/CHORDANT	SELTZER
21	18	13	RICH MULLINS	REUNION 0116/WORD HS	SONGS
22	21	47	VARIOUS ARTISTS	SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
23	26	61	RAY BOLTZ	WORD 9641 HS	THE CONCERT OF A LIFETIME
24	19	51	CECE WINANS	SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
25	24	82	POINT OF GRACE	WORD 9445 HS	THE WHOLE TRUTH
26	23	4	PHIL KEAGGY	SPARROW 1555/CHORDANT	220
27	35	11	SARAH MASEN	RE.THINK/SPARROW 1594/CHORDANT	SARAH MASEN
28	25	69	VARIOUS ARTISTS	WORD 9620	MY UTMOST FOR HIS HIGHEST
29	27	19	COMMISSIONED	BENSON 4184 HS	IRREPLACEABLE LOVE
30	29	29	VARIOUS ARTISTS	MYRRH 7004/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
31	RE-ENTRY		STEVE GREEN	SPARROW 1490/CHORDANT HS	THE LETTER
32	31	52	KATHY TROCCOLI	REUNION 0110/WORD HS	SOUNDS OF HEAVEN
33	32	15	BIG TENT REVIVAL	FOREFRONT 5147/CHORDANT	OPEN ALL NITE
34	28	108	AMY GRANT	MYRRH 6974/WORD	HOUSE OF LOVE
35	NEW		GEOFF MOORE & THE DISTANCE	FOREFRONT 5151/CHORDANT	GREATEST HITS
36	30	18	MICHAEL CARD & JOHN MICHAEL TALBOT	MYRRH 4603/WORD HS	BROTHER TO BROTHER
37	33	154	MICHAEL W. SMITH	REUNION 0086/WORD	THE FIRST DECADE 1983-1993
38	36	79	ANOINTED	WORD 1509 HS	THE CALL
39	37	7	CHARLIE DANIELS	SPARROW 1493/CHORDANT	STEEL WITNESS
40	34	3	VARIOUS ARTISTS	VINEYARD/STARSONG 9206/CHORDANT	SONGS OF RENEWAL

○ 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.

HIGHER GROUND

(Continued from preceding page)

ner's booth afterward. In an interview following his performance, English, a former member of Southern gospel's **Gaither Vocal Band**, said he wanted to address the NQC crowd to set the record straight about his extramarital affair with **Marabeth Jordan**, "mainly because of some of the things I've been hearing, [like] 'Michael's not sorry. Michael's not this and that.' I can't go to the whole world and say, 'I'm sorry, please forgive me.' Even after tonight, after somebody hears me, they say, 'Are you really sorry?'

Has God really forgiven you?' I say, 'Yes, I'm sorry, and you'd have to ask him.' "

English has signed a booking agreement with Century II Promotions and says he plans to return to performing in the Southern gospel market but has no plans to release an album. "I can't do an album because of my contract with Curb," he says, "but I will do dates with different artists. It's really just to go out and have a good time, and hopefully, people can enjoy what I do."

LAURA PAUSINI TRANSLATES AS INTERNATIONAL SMASH FOR CGD

(Continued from page 5)

overnight captured the hearts of millions of Italians, Laura Pausini has sold millions of albums worldwide, enchanting a global audience with her natural stage presence and simple Italian melodies.

Her new album, "Le Cose Che Vivi" (Things Of Your Life), which came out on Warner Music's Italian affiliate CGD-EastWest here and on Warner Music labels in 34 countries in three languages Sept. 12, reflects the growth of Pausini into a more mature interpreter and performer. It is also set to consolidate her international fame. According to CGD-EastWest, Pausini has sold 6 million albums worldwide, and her new album registered more than 1 million sales in worldwide prerelease shipments.

Pausini was just 18 years old on her Sanremo debut in 1993. She says that the new set encapsulates her experiences and growth during a stunning rise to fame. "In the past two years I have been constantly touring around the world, and my life has been transformed. This is reflected in my singing and in the lyrics of my songs," says Pausini.

She adds, "I co-wrote the lyrics for three of the songs on the album, which reflect my own very personal view of my relationships with friends and family and also the aspirations and hopes of my generation. Despite what many people think, young people today do believe in the future. In my country, young people are especially disillusioned with politics and the empty promises of politicians. We believe that if anything is going to change for the better, then we should not believe that someone else will change things for us. It is up to us to do something."

The lyrics to "Il Mondo Che Vorrei" (The World I'd Like) were entirely penned by Pausini and were inspired by the poverty of the favela ghettos surrounding Rio De Janeiro and São Paulo in Brazil. She says that she will donate her royalties from the song to UNICEF.

The Italian promotional campaign for the new album began during August with the release to radio of the single "Incancellabile" (Unforgettable). Luciano Linzi, marketing manager for CGD-EastWest, says the company is already reaping the rewards. "The single was released to radio Aug. 26, and since Sept. 5 we have run advertising campaigns on four major national radio networks. TV spots have been booked for the pre-Christmas season, and Laura will be making guest TV appearances on top-rated prime-time shows throughout the fall.

"We were targeting initial shipments in Italy of 100,000 copies [platinum], but we had already surpassed that by 50,000 copies prior to the album's release," says Linzi. The album entered the Italian chart at No. 2 for the week ending Sept. 18, but slipped to No. 8 the following week.

In addition to Pausini's maturing vocal delivery, "Le Cose" demonstrates more sophisticated arrangements and a diversity of musical styles. "Il Mondo Che Vorrei" and the title track feature the soft, simple melodies of modern Italian canzone. "Angeli Nel Blu" (Angels In The Blue

Sky) is a funky, soulful song, while "Ascolta Il Tuo Cuore" (Listen To Your Heart) is wrapped with warm Mediterranean acoustic guitar.

The London Symphony Orchestra plays strings, brass, and woodwind on five tracks and helps "Incancellabile" to build in layers from a quiet ballad into a crescendo finale.

Carlo Mancini, music director at the Rome-based national top 40 network Radio Dimensione Suono, says the single went straight onto the station's fast-rotation "A" playlist, which guarantees at least 28 plays a week. "The new single contains elements of Whitney Houston's soulful ballads. Laura Pausini has always been a major artist for us, and I am convinced that the new album will consolidate her international success," says Mancini.

On a retail level, Italy's largest music chain, Messaggerie Musicale, dedicated the two large windows of its 3,500-square-meter Milan store to Pausini's album for two weeks following its release.

Eduardo Zippelli, marketing manager at Virgin's Milan Megastore, says it ran a promotional week for the new album beginning Sept. 16. "We gave the album a privileged promotional space inside the store with dedicated listening posts and posters up throughout the whole store," he says.

REIGNING IN SPAIN

For Spanish label DRO EastWest, the new Pausini album, "Las Cosas Que Vives," "is our most important release this year as well as next year," says international marketing manager Paco Gamarra.

This is not surprising, since, as Gamarra points out, Spain is Pausini's most important sales territory. "The eponymous 'Laura Pausini' album sold nearly 1.1 million copies in Spain, as many as her first two albums together in Italy," he says.

Gamarra says DRO's intensive marketing campaign began in July with a visit of DRO personnel with radio and TV journalists and the specialist press to Milan. Some 30 Spanish journalists then joined DRO and radio staff at a Milan presentation Sept. 11-12. Gamarra says the build-up in the main record outlets will be gradual, with the Christmas push beginning in early November.

"The first album sold 300,000 units alone in December 1994," he recalls. "Song for song, this is a better album than the first one, and we expect to sell even more than 1.1 million units, [making this] the best-selling foreign album ever."

In Spain, the first single is "Inolvidable" (Unforgettable) and was released Sept. 28. "We recorded a special video for the Spanish-language version of the single in both Barcelona and Iceland," says Gamarra.

Paco Herrera, director of Spain's No. 2 music network, Cadena SER's all-Spanish Cadena DIAL, says that "Inolvidable" was the week's Super Dial single for the week beginning Sept. 23, meaning it received play every two hours. "She is a popular phenomenon who is perfect for my public," he says. "Everybody here likes her, from the 18-year-old teenager to her 40-year-old mother."

"Las Cosas Que Vives" was No. 3 on the Spanish chart for the week ending Sept. 14 and moved to No. 2 one week later.

LATIN AMERICA & BEYOND

The Spanish version of the album was also released in Latin America and the Hispanic U.S. market, while a version with three songs in a Brazilian dialect of Portuguese and the rest in Spanish was released simultaneously in Brazil and Portugal.

This constitutes Pausini's second album for the Spanish- and Portuguese-speaking markets. The first, "Laura Pausini," released in 1995, consisted of a selection of tracks from her first two Italian albums, "Laura" (1993) and "Laura Pausini" (1994).

"The Spanish album [Laura Pausini] sold half a million copies in Brazil before Laura did any promotion there, so we decided to record three tracks on the new release in Portuguese," comments Alda Dury Gandini, international exploitation manager at CGD-EastWest.

Maribel Schumacker, VP of marketing at Warner Music Latin America, confirms Pausini's success there. "She is huge in Latin America. Her last album sold 1.7 million units in the region. Since its release, the new album has sold around 500,000 units," she says.

CGD-EastWest managing director Gerolamo Caccia, also president of Warner Music Italy, says that Pausini has been on Warner Music's selective list of worldwide priorities for more than a year. "Laura is now a real international superstar," he says. "This is a great new album, and our expectations are very high, not just in terms of sales, but also in terms of critical reaction."

Mark Foster, VP of Warner Music Europe, shares Caccia's views and is excited about her ability to cross cultures through multilanguage recordings.

Foster also signals what may yet be another variation on Pausini's multi-language recording talents. "We would like to think she will do some English-language tracks in the future," he says. "She is learning English, and that's coming along as well. She has actually recorded a version of her hit song 'La Solitudine' [Solitude] in English.

"Tim Rice, who is a big fan of hers, wrote the English lyric to the song," he adds. "We have no plans to release it as yet—we'll wait and see how things go."

Warner Music is promoting Pausini in Spain and France, and she is soon to appear in prime-time TV spots in Germany. Foster says the company's next promotional efforts will be aimed at Germany and Scandinavia.

Pausini has just finished touring continental Europe and will be performing promotional dates in North and Latin America through October. She then moves on to promotional stints in Asia, including Japan, toward the end of the year. An Australian tour is slated for early next year.

Assistance in preparing this story was provided by Jon Crouch in London and Howell Llewellyn in Madrid.

Songwriters & Publishers

ARTISTS & MUSIC

'50s-'80s Hits Are In The Spirit

Former BMI Executive's Firm Deals For Oldies

BY IRV LICHTMAN

NEW YORK—The Spirit Music Group, established by former BMI executive Mark Fried last November, is well on its way to proving that the past in pop music has fresh meaning.

Fried, former senior director at BMI, the performing right society, has in the past 11 months negotiated 12 catalog acquisition and administration deals that in total contain at least "20 top 20 pop hits that span the last four decades."

That span, from the '50s to the '80s, is the primary focus of the company's endeavors, says Fried. And it's likely to be so in the foreseeable future, he adds.

"My contention has been that there were enough underexploited songs from those decades that we could acquire from writers who have rights to their songs or have gotten rights to their songs back and have no intention of making deals with the major publishing companies," Fried says.

"It's no one's game plan at these companies to leave these songs high and dry," he adds. However, with their huge catalogs, the companies can't give the songs the exploitation they deserve, he points out.

Starting with songs from the '50s, Fried has made multiyear administration deals with the estates of Johnny Burke and Bernie Wayne. The Burke catalog contains Burke's share of rights to such standards as "Misty" and "What's New?," while the deal for the Wayne catalog includes his writer's share of "There She Is, Miss America"; "Sentimental Music," a hit for Patti Page; "You Forgot All The Words," recorded by Frank Sinatra; and Wayne's instrumental standard "Vanessa."

For the '60s, Fried's company, which includes a BMI firm, Spirit One Music, and an ASCAP affiliate, Spir-

it Two Music, has made administration deals for "Hey Paula" and "Young Lovers," hits by Paul & Paula that are administered on behalf of Ray ("Paul") Hildebrand's Speckle Music; Lou Christie's "Lightnin' Strikes" and "Rhapsody In The Rain"; and the Maurice Irby Jr.-penned "Apples, Peaches, Pumpkin Pie," a hit for Jay & the Techniques. Spirit also has an equity interest in both the Christie and Irby copyrights.

Also, Spirit has just concluded a deal with John Phillips' Honest John, Lou Christie, and Bonkers Music catalogs, which include the Mamas & the Papas' "Twelve Thirty (Young Girls Are Coming To The Canyon)" and Scott McKenzie's "San Francisco (Be Sure To Wear Flowers In Your Hair)."

To acquire songs from the '70s, Spirit has purchased three publishing companies from Alice Cooper sideman Richard Wagner, which brings to Spirit 47 songs that Wagner co-wrote with Cooper, Fried says. They include "How You Gonna See Me Now," "I'll Never Cry," "You And Me," and "Only Women Bleed."

Spirit has also purchased John Townsend's Grand Man and Muhon Music catalogs, which contain hits by Kenny Loggins and Larry Carlton as well as the Sanford/Townsend Band's "Smoke From A Distant Fire." Spirit has also added "Boogie Oogie Oogie" via an administration deal with Conduve Music, a company owned by Janice Marie Vercher, A Taste Of Honey's founder, lead singer, and writer.

In terms of '80s material, the company has a deal for the Air Supply hit "Just As I Am," acquired from the Wagner properties, and Cyndi Lauper's "She Bop." Under a multiyear agreement, Spirit will exploit with Chicago's Robert Lamm that group's "Saturday In The Park," "Does Anybody Really Know What Time It Is?," and "25 Or 6 To 4." Spirit will also exploit the Johnny Mathis/Deniece Williams hit recording of "Too Much, Too Little, Too Late."

Fried says he intends, when possible, to work with the original songs'

owners, often the writers/artists themselves, in creating "effective marketing plans for the older material and, where practical, recording new versions of classic hits." Currently, there is a new Lou Christie version of "Lightnin' Strikes," as well as newly recorded versions of Cooper material by Wagner.

For newer songs, Spirit has signed "future deals" with most of the veterans with whom he has made deals, and the firm will arrange "cross-generational" collaborations. For instance, Phillips recently wrote with TAG/Atlantic act Fuzzy, while Wagner has been writing with new Epic signing Ruth Gerson. Fried adds that he hopes to sponsor semi-annual songwriter summits in various key markets.

The international scene is worked through Spirit's joint-venture partner and former North American subpublisher Palan Music Publishing Ltd., formed by former British Performing Right Society executives Justin Sherry and Chris Gray. They have carved out a niche in the pan-European tracking and collection of music used in TV and film programming, Fried says. Spirit's overall administrative efforts are directed by Buckley Hugo, who has had stints with EMI Music and Goodman Music.

Spirit expects to make a deal soon with an online service to provide feature music from its new content. Spirit is also working nontraditional exploitation initiatives via such media as video games and CD-ROMs.

Fried reports that the Songwriters Circle, a bimonthly writers-in-the-round to be held Monday (7) at the Bitter End in New York, will include Christie, Wagner, Phillips, and Larry Hoppen, lead singer for Orleans, with whom Fried expects to conclude a deal soon.

As for that possible time when Fried will address the matter of nurturing new writers, he says, "We could do that as we build a flow of revenues. In my heart, I want to do some discovering. I did that at BMI. But for now, I want to stay the course."

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
MACARENA (BAYSIDE BOYS MIX)	A Romero Monge, R. Rulz	SGAE/ASCAP, Rightsongs/BMI
HOT COUNTRY SINGLES & TRACKS		
BELIEVE ME BABY (I LIED)	Kim Richey, Angelo, Larry Gottlieb	Mighty Nice/BMI, Wait No More/BMI, PolyGram Int'l/ASCAP, Julann/ASCAP
HOT R&B SINGLES		
LAST NIGHT	Babyface, Kelth Andes	Eca/BMI, Kelande/ASCAP
HOT RAP SINGLES		
BOW DOWN	Ice Cube, Mack 10, W.C., Bud'da	Gangsta Boogie/ASCAP, Base Pipe/ASCAP, Real An Ruff/ASCAP, Golden Fingas/ASCAP
HOT LATIN TRACKS		
RECUERDOS, TRISTEZA Y SOLEDAD	Marco Antonio Solis	Crisma/SESAC



FRIED

Sofa Jingle Sits Well With Company; Boost For Aspiring Film Composers

JINGLE THAT STILL JANGLES: Almost 40 years ago, when folk singer/songwriter Tom Glazer worked at an ad agency in New York, he was assigned the task of writing a jingle for Castro Controvertible, a sofa-bed company.

"[The ad agency's partners] liked it and showed it to Bernard Castro, the president of the company, and his in-house head of advertising for newspapers," Glazer writes in a letter to his longtime attorney, well-known entertainment lawyer/copyright authority William Krasilovsky.

"They liked it. I offered them a deal of either \$2,500 to buy the jingle outright or a \$250-per-year use royalty. They chose the annual-use fee. I retained the copyright. I then proceeded to enter a studio [to record the jingle], in those ancient monaural days, and with a backup group consisting of a male and female singer, myself as soloist, my guitar, and the male backup singer taping out a rhythm drum sound on the rim of a snare drum . . .

The jingle aired, first in New York and then, as the company expanded to other cities, up and down the Eastern seaboard.

"Every year, I expected the jingle to end, as most jingles do, but it continued year after year. People started phoning the company to ask what a word meant in the lyrics; the word was and is 'incontrovertible': 'Who was the first to conquer space/It's incontrovertible/That the first to conquer living space is the Castro Convertible.'

"These calls bothered Mr. Castro at first; he may or may not have known the meaning of the word 'incontrovertible,' and I was surprised when it passed. But then he liked the idea of people calling to ask about the word, and it stayed—and stayed and stayed, year after year.

"It then was used with visual commercials on TV, with the famous shot of Mr. Castro's daughter Bernadette, a very young girl then, opening out the sofa unassisted."

(Several years ago, Bernadette ran unsuccessfully to be the Republican nominee for the U.S. Senate; she is now a member of New York Mayor Rudolph Giuliani's administration.)

Glazer continues, "Recently, the company was sold to the Krause Furniture Co. of California, which has just signed with me . . . to continue using the jingle, with possible alterations. [Is it the longest-lasting] jingle of all time?"

Glazer's songs include the hit novelty "On Top Of Spaghetti," written to the tune of "On Top Of Old Smokey." He says that the new deal "pays me considerably more than \$250 a year."

Glazer, who lives in Scarborough, N.Y., has his own publishing company, Songs Music Inc. (ASCAP).

THE SCORE FROM BMI: The BMI Foundation has launched the 10th annual Peter Carpenter Fellowship for aspiring film composers under the age of 35. The fellowship was established by the BMI Foundation and Carpenter's family, colleagues, and

friends to honor the late composer of TV themes and scores. The successful candidate will have the opportunity to work in Los Angeles for one month on a

day-to-day basis with theatrical film and TV composers. The winner will also receive up to \$2,000 for travel and living expenses. Composer Mike Post supervises the fellowship program. Applications for the 1997 fellowship can be obtained by writing to the BMI Foundation at its headquarters in New York. The deadline for entries is Dec. 2.

BMI has also launched a series of legal seminars geared to the urban music community, starting with a Sept. 12 gathering at the organization's New York office. The next seminar, "The Recording Deal," will take place Thursday (10) and will cover major-label and indie deals; it will be followed by "Management Contracts" Nov. 14 and Dec. 5.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Load."
2. Soundgarden, "Down On The Upside."
3. Hole, "Live Through This."
4. John Tesh, "A Family Christmas."
5. "The Weird Al Yankovic Anthology."



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"SING A SONG"

Written By Maurice White and Al McKay
Published By EMI April Music, Inc. (BMI)

"Sing A Song," written by Earth, Wind & Fire founder Maurice White and Al McKay, debuted on Billboard's Hot 100 Singles chart Dec. 13, 1975, and became one of the most recognized sing-along hits of the '70s. The song peaked at No. 5 on the chart and became a mainstay of Earth, Wind & Fire's concerts. The song has been revived for '90s audiences by female Christian pop foursome Point Of Grace on its new Word Records album, "Life, Love & Other Mysteries."

"We have always wanted to do a remake," says Point Of Grace's Denise Jones, "but it either wasn't the right time or the right song. [Word VP] Lynn Keesecker suggested some of the Earth, Wind & Fire songs because they had positive lyrics. 'Sing A Song' is a happy song. That was the plan for the song—to make people smile."

Heather Floyd says the song is among her favorite cuts on the

new album. "I love 'Sing A Song,'" she says. "It was so much fun to record, and I think we are going to open with it [in concert].

It is just a blast to sing."

Terry Jones and Shelley Phillips also say the song is among their favorites to perform. "It was a great idea," Phillips says. "And it was neat to put it together as girls singing it instead of guys. It's so us, because that's what we are known for—our vocals."



The Passion Of 'Pet Sounds'

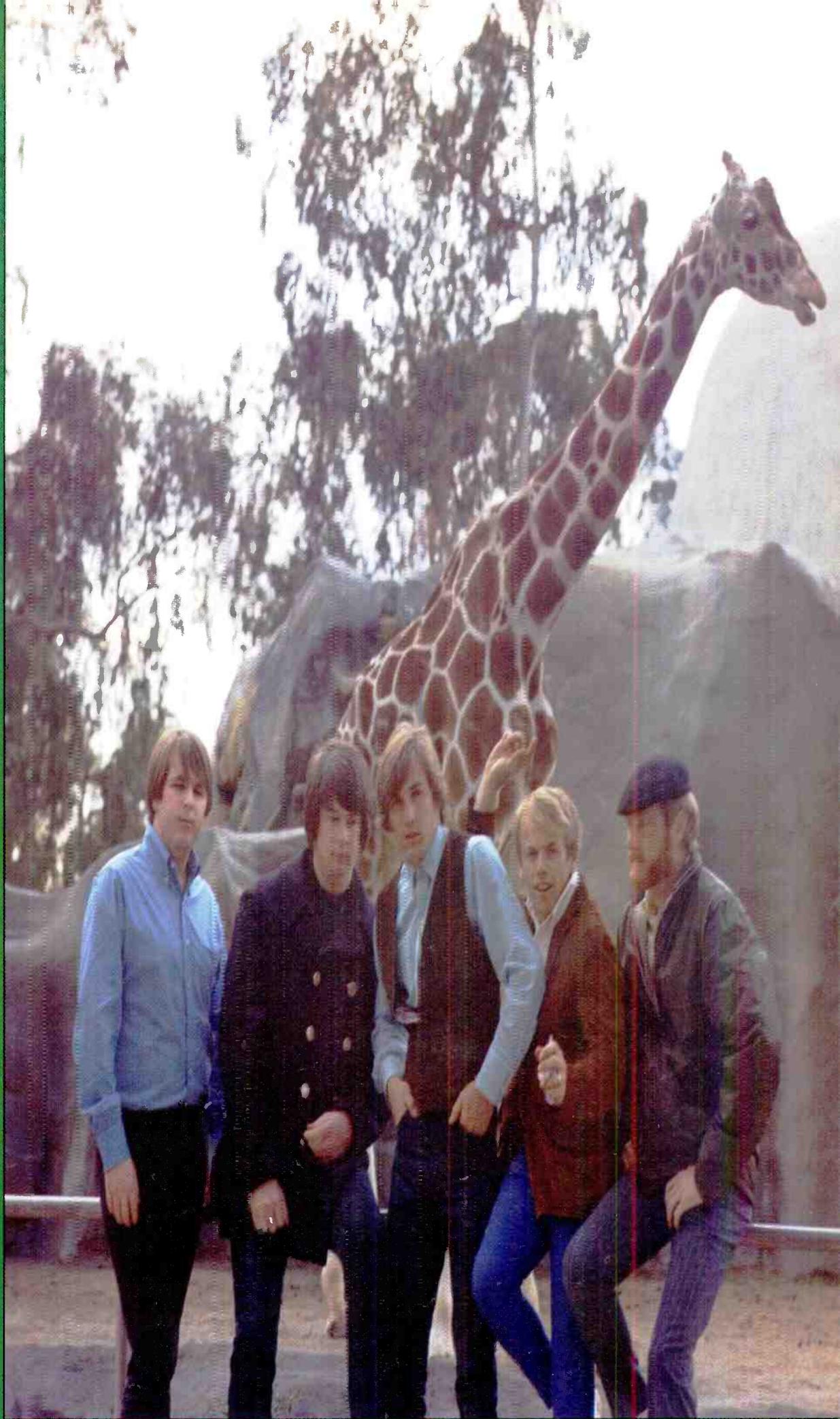
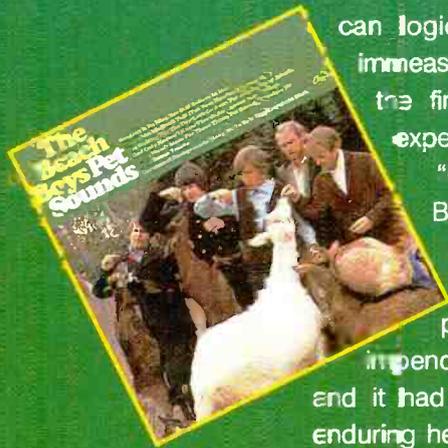
Reflections On Three Decades Of A Pop Masterpiece

BY TIMOTHY WHITE

Sometimes one's deepest feelings are defined by their degree of unfulfillment. Unlike life's concrete possessions and accomplishments our sense of the unattainable can logically remain limitless and immeasurable, freed forever from the finite constraints of tangible experience.

"Caroline No.," the inaugural Brian Wilson solo single, was released by Capitol Records on March 7, 1966, as the public's first glimpse of the impending "Pet Sounds" album, and it had been triggered by Brian's enduring heartache over an unrequited crush on a onetime classmate at Hawthorne High School. Slim blonde former cheerleader Carol Mountain was married but still living in Hawthorne at the point in January 1966 when Brian elected to enter Hollywood's Western

Continued on page 46



PET SOUNDS

THE THIRTIETH
ANNIVERSARY
A BILLBOARD
TRIBUTE

30TH ANNIVERSARY

Beach Boys Pet Sounds

THE PASSION OF PET SOUNDS

Continued from page 45

Studios and immortalize his memories of the pom-pom girl who got away. In so doing, he preserved in popular song the qualities of regret that only post-adolescence can summon, encapsulating one of the most reluctant realizations of adulthood: all the youthful time in the world is somehow never enough.

"My father [Murry] used to go to pieces when he heard stuff like 'Caroline No,'" explained Brian's brother Dennis to this writer in the spring of 1976. "See, a lot of people don't know it, but that song was about a girl that Brian was really in love with in high school. He saw her again years later, and it all came back to him, and he wrote the song."

Could I ever find in you again

Things that made me love you so much then?

Could we ever bring them back once they have gone?

Oh, Caroline, no.

"You see," Dennis added, "Brian Wilson is a reporter of the times—his times and our times—for himself and the rest of us."

Two decades later, Dennis Wilson is gone, but the older brother he



Carol Mountain, Hawthorne High, Class of 1960. Honor Roll, Song Queen, School Senate



Brian Wilson, Hawthorne High, Class of 1960. Senior Baseball, Senior Cross Country, Varsity Club

looked up to is fortunate enough to be overseeing the 30th-anniversary reissue of "Pet Sounds" while bearing witness to Dennis' fervent belief in the enduring universality of its vulnerable songcraft.

For Brian's part, his outlook on both "Pet Sounds" and its first single has evolved over the years. "I was very proud of that album," he confided during a conversation we had in Brother Studios in Santa Monica in 1976. "I was sitting around a table with friends, smoking a joint, when we first heard 'Rubber Soul' for the very first time; and I'm smoking and I'm getting high and the album blew my mind because it was a whole album with all good stuff! It flipped me out so much, I said, 'I'm gonna try that, where a whole album becomes a gas.'"

"The reason we made 'Pet Sounds,'" Wilson continued, "was because we specialized in certain sounds. I don't know how many months we spent working hard on that album to get all those different cuts just right. It was our best—the songs were our pet sounds. It was kind of a silly thing, but 'Pet Sounds' just made me think that you could do a whole album that was a bitch; that held together and was not simply a collection of various songs. 'Rubber Soul' was a complete statement, damn it, and I wanted to make a complete statement too!"

In 1985, Brian reflected on the album and the challenge from the Beatles that sparked it, noting quite accurately that "The whole package on 'Pet Sounds' [released May 16, 1966] just blew [Great Britain's] mind; all the kids there truly liked us. In the U.S. industry we got quite a bit of good exposure and recognition, but it was 'Sgt. Pepper's Lonely Hearts Club Band' [released June 1, 1967] that kicked ass with the public."

Continued on page 50

"Good Vibrations" is a total departure from pop songwriting and song structure, as we knew it up until that point. What Brian did was create these little 40-second or 15-second or five-second pieces and then assemble them, after the fact. It's a modular song. It's a pretty wild way to write a pop song [laughs]. It's like a John Cage pastiche! I've always felt that Brian was really an avant-garde composer, and if it were not for the unbelievable commercial success he enjoyed, he would be perceived in that manner."

—Don Was

Here Today

FOR YOUNG MUSICIANS AND PRODUCERS IN THE MID-'60S, THE RELEASE OF "PET SOUNDS" WAS LIKE HAVING THE DOOR TO A PITCH-BLACK ROOM SUDDENLY THROWN OPEN; LIGHT POURED IN. THIRTY YEARS LATER, IT'S STILL SHINING BRIGHTLY.

BY CHRIS MORRIS

In his provocative book "Ocean Of Sound" (Serpent's Tail, U.K.), English musician-musicologist David Toop writes, "Ask musicians of a certain age a question: Who revolutionized the recording studio? Invariably, the response will include the following names: Phil Spector, Joe Meek, Brian Wilson, Lee Perry."

Spector and Wilson, the Americans on this short list of sonic innovators, are inexorably linked in history. It was Spector's studio-expanding "wall of sound" that inspired Wilson, the leader/visionary of the Beach Boys, to undertake the experiments that by early 1965 had reached fruition in his group's "The Beach Boys Today!" However, when the Beatles released "Rubber Soul" in late '65, Brian experienced a musical shock that led to the creation of "Pet Sounds," a record that itself would serve as a crucial inspiration among rock producers and performers for three decades.

The genesis of the unprecedented studio experiments on "Pet Sounds" is revealed in striking detail on Capitol Records' forthcoming boxed set devoted to the album—nowhere more so than in the hitherto unheard true stereo mix of the album, which brings new depth to its wide-screen sound. Brian pushed Spector's gale-force sonic approach into new impressionistic terrain, using unexpected instrumentation for evocative, surprising effects.

Hear, for instance, the bicycle bell used as percussion on "You Still Believe In Me"; the throbbing bass harmonica on "I Know There's An Answer"; the interlacing of harpsichord, harmonica and (in perhaps its first pop use) theremin on "I Just Wasn't Made For These Times." New dimensions in the Beach Boys' sound—originally defined by the layered harmony vocals of the five band members—were apparent in the album's wholly instrumental compositions, "Let's Go Away For A While" and "Pet Sounds." Tack piano, timpani, accordion, vibraphone, brass, woodwinds, massed strings—no part of the orchestral arsenal was too bizarre to be left unutilized in the dazzling palette of "Pet Sounds."

Those who weren't around for this moment in pop-music history may not realize that nobody had ever heard anything like this music before. For young musicians and producers in the mid-'60s, the release of "Pet Sounds" was like having the door to a pitch-black room suddenly thrown open; light poured in.

Among those who today acknowledge the impact of the album is Lenny Waronker. Formerly president of Warner Bros. Records and now co-head of DreamWorks SKG's record operation, Waronker in the mid-'60s was a young man about to embark on his first record productions. His early work with Harpers Bizarre and his baroque country-pop production on the Everly Brothers' "Roots" bear the indelible Wilson stamp.

Waronker says, "There was certainly a creative environment on the West Coast which probably to a very large extent had to do with Brian and his powerful force. Creative record-making took a giant step, and it affected everybody who was caught up in it. It was a landmark record, for a number of reasons. As an inventive next step for him, it was a giant one...Those melodies were unbelievable, and the songs as a whole locked together. Then you had these wonderfully inventive arrangements."

Speaking of such contemporaries and collaborators as Van Dyke Parks and Randy Newman, Waronker adds, "Brian affected us all...Brian was such a master of melody, and he got sounds that were unprecedented. The Beatles did it, but not like he did it."

In 1995, former pupil Waronker worked with the master, Wilson, and Parks on the duo's Reprise collaboration "Orange Crate Art."

Another aspiring young producer of the '60s, Russ Titelman, had written with Wilson and attended and participated in the sessions for "Today!" Titelman would go on to launch a significant career of his own, helming chart hits for Eric Clapton, Randy Newman, George Harrison, Paul Simon and George Benson, among many others.

"He loved Phil Spector," Titelman says of Wilson. "When I heard ['Pet Sounds'] I thought, 'He's outdone Phil!' It was more musically imaginative...[Phil's style] was pretty much a formula approach. Brian took it and was so inspired by it that he went that much further. He had more imaginative vocal arrangements, more inventive instrumentation."

Titelman adds, "He was making his 'Sgt. Pepper'...It did have that kind of creative explosion to it."

In 1988, Titelman produced Wilson's Reprise comeback album, his first full-fledged solo work.

If "Pet Sounds" had merely exhibited a profound impact on Brian Wilson's contemporaries, its influence could well have been written off as a novelty of the day. But the album has proven resonant as an inspiration for three decades now, and several young musicians have taken Wilson's pathfinding work as the touchstone for their own sounds.

If any contemporary group exhibits a debt to "Pet Sounds," it is certainly the High Llamas, a free-floating British unit fronted by singer-writer-producer Sean O'Hagan, a former member of the Irish band Microdisney and a frequent sideman on Stereolab's albums. Both the High Llamas' 1994 album, "Gideon Gayer" and its current sequel "Hawaii" profoundly display Brian Wilson's influence in their densely orchestrated, richly arranged pop excursions.

O'Hagan says of "Pet Sounds," "I was 18 when I actually heard it, and it was a revelation...That basically shifted and rewrote music history, as far as I was concerned. As soon as I heard it, my personal musical vision completely changed. It has basically informed everything I've done in

music since my 20s until now. It's only now that I have the ability or the guts or the level-headedness to really address it full-on, as I seem to be doing now."

He adds, "Pet Sounds' really made me aware of the power of two or three chords, the power that two or three chords can have on an individual, the emotional and physical power that the right three chords can have...I know a lot of people who talk about it in mostly spiritual terms, and I could, but I don't want to, because I don't want to take away from the music."

One artist who does not shy away from the non-musical aspect of Wilson's music (which Brian himself has alluded to in interviews) is Cindy Lee Berryhill. The San Diego, Calif.-based musician has released two albums with her "garage orchestra"—essentially a scaled-down version of the "Pet Sounds" studio band—on the hometown indie Cargo Records. Her 1994 album, "Garage Orchestra," even featured a Wilson tribute, "Song For Brian," performed in the 1966 album's style.

"It's like an epiphany," says Berryhill, who was introduced to the album a decade ago by musician Dane Conover, after being exposed to its singles as a child. "That record definitely connects with me in a spiritual way—emotional, too, but also in a spiritual way."

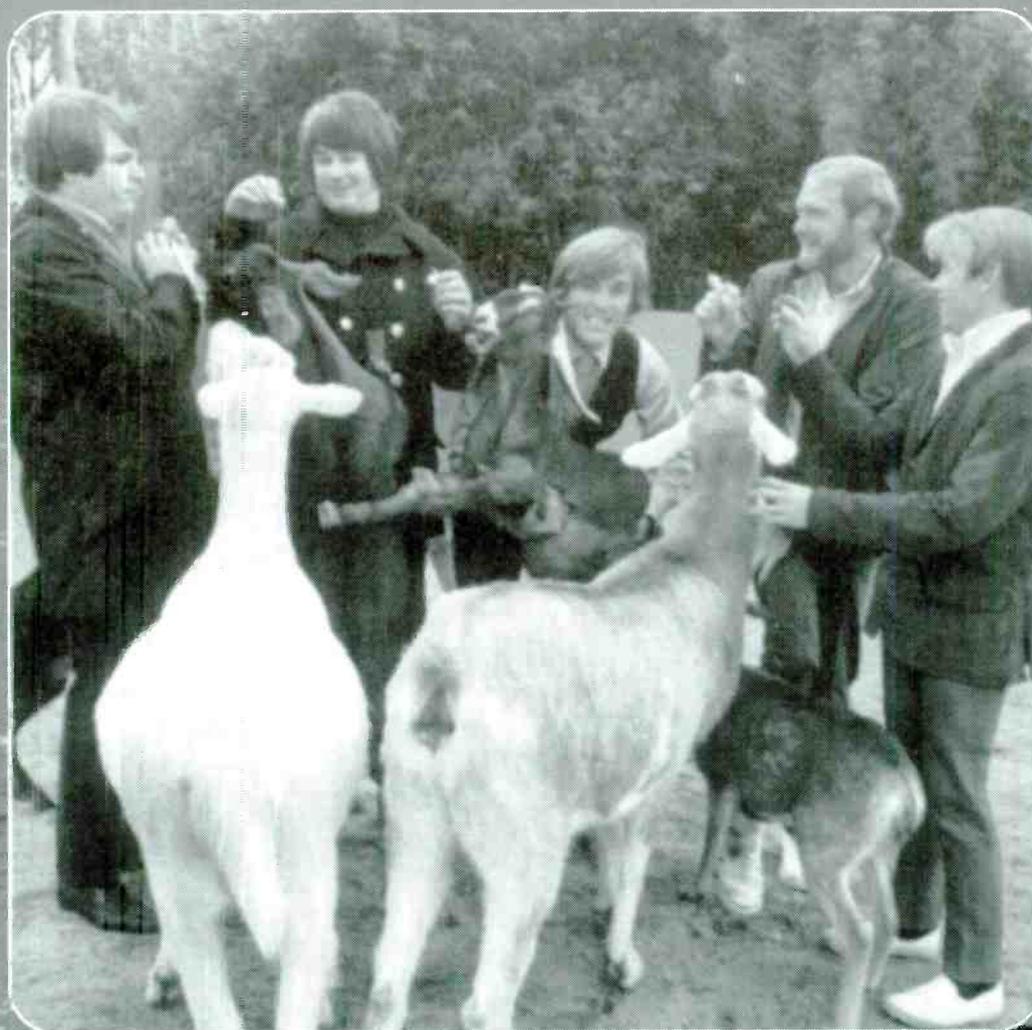
Just as "Pet Sounds" survives as an act of creativity that is mysterious in its intense and near-perfect realization, it is something of a chimera to its fans as well. Berryhill says, "Pet Sounds' had a huge impact on me, in a way I still can't figure...Brian was pointing in a direction for musicians and for people to think in a certain way. Those songs are like an arrow." ■



Spirit of '66: from left, Beach Boys Bruce Johnston, Carl Wilson, Al Jardine, Dennis Wilson, Mike Love

Congratulations Beach Boys!
Here's to 30 years
of Good Vibrations!

PET SOUNDS



EMD

EMI MUSIC DISTRIBUTION

Test your Beach

Match the songs you love to the albums they came



#29661

1. Surfin' Safari

The debut album that started everybody surfin'.

_____ Little St. Nick

Can you roast chestnuts over a fire at Zuma? Just asking.



#18422

2. Surfin' U.S.A.

The boys catch a major wave with their first gold record.

_____ I Get Around

Hey, in the '60s it was o.k. to do this kind of stuff. Especially if you were a #1 single.



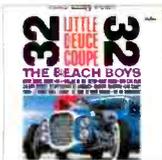
#29628

3. Surfer Girl

Harmonies become the building blocks for a new sound of rock.

_____ Little Old Lady From Pasadena (live)

You'll never look at Grandma the same way.



#29630

4. Little Deuce Coupe

Hot rods rule the world and the Beach Boys are drivin'.

_____ Dance Dance Dance

You will if you listen to this song more than once.



#29630

5. Shut Down Volume 2

Vocals and instrumentals mark another big, fun Beach Boys record.

_____ Be True To Your School

You should, even if you don't like football.



#29631

6. All Summer Long

The first of three straight Top 10 albums in 1964!

_____ California Girls

We all wish we were. Admit it!



#90247

7. Beach Boys Concert

Beach Boys first live record went to #1 for four weeks.

_____ In My Room

Sweet, lush, dreamy. Brian's vocals are awesome.



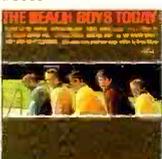
#95084

8. Beach Boys Christmas Album

Surf, sand, cars, and Christmas. Cookies are in the glove box, Santa.

_____ Surfin' Safari

Anthem for a new generation of skateboarders?



#29632

9. The Beach Boys Today!

Personal, haunting, complicated. The Beach Boys grow up.

_____ Fun Fun Fun

Good things come in threes...like song titles and Top 5 songs.



#29633

10. Summer Days (And Summer Nights!!)

Beach Boys go back to their roots and sing about...girls!

_____ Surfin' U.S.A.

Combine one part Chuck Berry and five parts Beach Boys and what do you get?



#29640

11. Party!

The first "unplugged" album. Wonder where MTV got the idea?

_____ Barbara Ann

Cooler than Maybelline, Peggy Sue or Norma Jean...okay, not cooler than Norma Jean.

Boys knowledge.

from and win the entire Beach Boys catalog shown below!



12. Pet Sounds

The most important album in rock history. Ask anybody.



13. Smiley Smile

Released in the summer of 1967. That explains it!



14. Wild Honey

Brian Wilson returns to a primitive sound on a solid album.



15. Friends

In 1968, the world cried out for peace. This record tried to help.



16. 20/20

The Beach Boys last studio album of the '60s. The decade had to end somehow.



17. Beach Boys '69 (Live In London)

The British learn how to hang ten and power shift.



18. Endless Summer

#1 Billboard chart topper that became the ultimate summer classic.



19. Still Cruisin'

They are, it was, and you will be.



20. The Beach Boys Good Vibrations Thirty Years of The Beach Boys (Box Set)

The mother of all box sets.



The Prize: One lucky winner, selected from a random drawing of all correct entries, will receive the entire Beach Boys catalog shown above as well as the Beach Boys Greatest Hits - 20 Good Vibrations.

The Rules: In the blank next to each song, write the number from the album that it can be found on. Some songs may appear on more than one album, but the process of elimination will show you there is only one correct solution. Entries must be received by Nov. 31, 1996. Contest winner will be notified by Dec. 15, 1996. Contest void where prohibited. Send your entry to *Capitol Records Beach Boys Contest, Catalog Dept. 5th Floor, 1750 N. Vine St., Hollywood, CA. 90028.*

_____ Heroes And Villians
As close to a perfect song as one Beach Boy could get.

_____ Do It Again
Another Top 20 song from the guys that had a ton of 'em.

_____ Sloop John B (live)
The Kingston Trio sang it well. The Beach Boys sang it better.

_____ 4th Of July
Flag waving ain't just for World War II vets ya know.

_____ Kokomo
Name another group that had a #1 hit thirty years after their first record!

_____ Wouldn't It Be Nice
The ballad you don't know you know the words to.

_____ Catch A Wave
And you're sittin' on top of the world.

_____ Friends
Only seven spots away from Top 40, but a good song anyway.

_____ Darlin'
Bet you don't know what LP this Top 20 is on. Only Beach Boys geeks really know.



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<http://hollywoodandvine.com>

#29418

Name	Phone
Address	
City	State
	Zip

30TH ANNIVERSARY

The Beach Boys Pet Sounds

["Pet Sounds"] became in instant classic when it first appeared. Listening to it today, it is, perhaps, easier to see why it was one of the defining moments of its time, along with the music of the Beatles, Pink Floyd and the Grateful Dead... Its willingness to abandon formula in favor of structural innovation, the introduction of 'classical' elements in the arrangements, production concepts in terms of overall 'sound' which were novel at the time, all these elements give 'Pet Sounds' a freshness that, 30 years later, is immediately there for the listener."

—Philip Glass

THE PASSION OF PET SOUNDS

Continued from page 46

Although the sum response to "Pet Sounds" was more modest in the States—particularly after Capitol's decision to follow it less than two months afterward with an unprecedented "Best Of The Beach Boys" package—Brian seemed content in 1985 with "Pet Sounds" as artistic statement: "I think it had more innovative arrangements and background tracks than a normal rock 'n' roll album, and I think it was an innovative vocal album. I thought it was tender—actually the right word is 'suave'—a very smooth, sophisticated album."

In 1989, while discussing "Pet Sounds" at his Malibu beach house, Brian grew increasingly pensive about the theme of "Caroline No," saying, "That's one of my favorites. I liked the sound of the train going by—and the dogs barking at the train—right after it's over. It's a story about how, once you've fucked up, or once you've run your gamut with a chick, there's no way to get it back. It takes a lot of courage to do that sometimes in your life. It's a pretty love song about how this guy and this girl lost it and there's no way to get it back. I just felt sad, so I wrote a sad song."

Later in our talk in '89, Brian brightened a bit about the unique "Caroline No" solo single, using its textures as a metaphor for the essence of his band's music: "I've always used the word 'spiritual' in my life and my career, and when you really analyze things, the Beach Boys are a spiritual group, with the harmonies, the high, pretty voices and the mellow instruments. It all adds up to something spiritual for me, and I thought if I released a song under my name it would be a spiritual release."

And so it was and continues to be, with generations of fans and fellow artists (ranging from the Beatles, the Byrds and ABBA to indie/cult acts like Judie Tzuke, Because and Das Damen, and contemporary artists like R.E.M., Weezer, Barenaked Ladies and Matthew Sweet) each drawing solace and inspiration from the finest album ever issued under the Beach Boys banner.

Meantime, anyone encountering "Pet Sounds" and the exquisite "Caroline No" can only concur that, in the rock 'n' roll canon, the Brian Wilson-produced "Pet Sounds" project remains a sonic chapel of the spirit, timeless in its uplift, indelible in its truths. Let us celebrate its 30th anniversary and all the other anniversaries yet to come. Like the pangs of young love, it will find and hold an audience as long as people everywhere are willing to risk their hearts. ■

Billboard editor in chief Timothy White is the author of "The Nearest Faraway Place: Brian Wilson, The Beach Boys And The Southern California Experience" (Henry Holt & Company/Macmillan Books), just published in a revised and expanded trade edition, with a movie of the book being made by Fox 2000/20th Century Fox Films.

"Pet Sounds' was a landmark album. For me to say that I was enthralled would be an understatement. I had never heard such magical sounds, so amazingly recorded. It undoubtedly changed the way that I, and countless others, approached recording. It is a timeless and amazing recording of incredible genius and beauty."

—Elton John

HEAVY PETTING

TWO SEPARATE PACKAGES COMMEMORATING "PET SOUNDS" ARE DUE BY THE FIRST OF THE YEAR. CAPITOL IS ALREADY FIRING UP ITS MARKETING GUNS, WITH A SHOW OF HIGH-TECH SAVVY AND LABEL CONFIDENCE UNDREAMED OF IN 1966.

BY RICHARD HENDERSON

In one sense, the Beach Boys' "Pet Sounds" is timeless, a chronicle of love and loss, poignancy and spirituality that has no expiration date. The praise heaped on this path-breaking work (and on its architect, Brian Wilson) is much deserved, but sheer merit didn't carry the day when "Pet Sounds" was initially released in 1966. Capitol Records, at the time unsure of the group's new direction, made what Wilson's biographer [Billboard's editor in chief] Timothy White described in "The Nearest Faraway Place" as a "modest" promotional effort on behalf of the startling new album. In the years that ensued, "Pet Sounds" has achieved its due as the acme of creativity, for Wilson and the Beach Boys personally, and for popular music as a whole. No one can accuse Capitol of making the same mistake twice; the label is presently deploying an array of marketing strategies in support of two separate "Pet Sounds" commemorative packages, with a show of high-tech savvy and label confidence both undreamed of in 1966.

Initially posted for a June release date, "The Pet Sounds Sessions" boxed set was re-scheduled as the result of a re-thinking of the package on several levels—between the Beach Boys, Brian Wilson and Capitol Records. Roy Gattinella, VP of catalog marketing at Capitol, puts the delay of the box's release into perspective: "Any project of this magnitude is bound to be a complex assemblage. Everyone has their own vision as to the shape the project should take, how [Capitol] wants it to be, how the band wants it to be, the way each of the Beach Boys and their managers sees it. Everyone needs to be heard. Understandably, whatever feelings anyone has about 'Pet Sounds' are bound to be passionate feelings. This has been a difficult project to put together, and there have been a number of setbacks, but our goal at present is to get it out as soon as we possibly can. We're shooting for a January '97 release."

Advance cassettes were issued as a setup for the original release date, resulting in some press coverage and reviews. Though product did not materialize in the marketplace in the wake of press attention, Gattinella feels positive about the net result. "What the advance reviews have done is to whet the appetite of the fans who are dying to hear this

material," he explains. "The reviews haven't hurt, though they have confused consumers a bit. We've been answering quite a bit of e-mail that comes through our 'Hollywood & Vine' Internet site regarding this project, some 10 to 15 specific queries per day, each of which is responded to personally."

"The underground knowledge of the set's upcoming appearance has created incredible market anticipation. The Usenet discussion groups that focus on the Beach Boys have been talking about it for some time.

I feel badly that we couldn't have dropped this when we'd originally intended, but I don't think the delay will hurt the reception of this project when it does appear."

The boxed set is described by Gattinella as being: Disc No. 1, a full stereo mix of "Pet Sounds" plus session material and outtakes; Disc No. 2, comprising additional session material and outtakes; Disc No. 3 is referred to in the liner notes as Stack O'Vocals (vocal-only takes), along with alternate versions of some of the album's songs, with different group members taking lead vocals; plus Disc No. 4, being the original mono LP, remastered in 1996. Concurrent with the release of the box, Capitol will reissue the original album as a single disc, with the original artwork.

Gattinella describes the liner notes that accompany the box as "extensive, by which I mean gigantic. There are liner notes plus a historical retrospective book, probably more than any

Beach Boys fan could ever imagine." The notes—more properly a 124-page book—are based on research and interviews with a number of the original participants, with additional notes written by Smithereens drummer Dennis Diken, a music historian and Beach Boys expert.

In detailing the set-up for the album's marketing, Gattinella pays homage to the group's mammoth fan base. "One of the key aspects of this campaign is that, sure, we're going to go after Beach Boys fans—there is a hardcore following that has enabled us to go platinum on the 'Good Vibrations: Thirty Years Of The Beach Boys' set—but we're going to use that to leverage the 'Pet Sounds' album, because we

believe that it's generally perceived in the industry that the album has never received commercial success equivalent to its critical praise in the press. It is a landmark record, after all, one of those incredible records that is one of the 10 albums that everyone should have in their collection. We're also doing a big fanzine-based campaign in November and December to set up the record, targeting about 600 'zines across the country, which will include a sampler from the boxed set. We'll be doing a direct-mail shot, about 75,000 postcards to Beatle enthusiasts.

"The educational aspect is so important in marketing 'Pet Sounds,'" Gattinella continues. "We have a secondary target of college and alternative audiences, a new generation to whom we're trying to introduce this record. We placed the stereo version of 'Wouldn't It Be Nice' on CMJ's monthly sampler back in July, with a circulation of 100,000 CDs. We're hoping to put together a syndicated radio special to be broadcast to some

500 of CMJ's reporting college radio stations. We'll be working the single album and the box at AAA radio, in addition to public-radio, NAC, talk and oldies formats. Brian has agreed to appear on QVC to talk about the boxed set and the recording during January," Gattinella mentions that the BBC is currently developing a "Making Of 'Pet Sounds'" special, as an example of the many television projects planned in conjunction with the commemorative release.

Continued on page 52

"Last summer, I heard 'Don't Talk (Put Your Head On My Shoulder)' played on the cello. It sounded beautiful and sad, just as it does on 'Pet Sounds.' So now you know, if all the record players in the world get broken tomorrow, these songs could be heard a hundred years from now."

—Elvis Costello



Electric engineering: Brian Wilson at the boards during "Pet Sounds" sessions

"Wouldn't It Be Nice?"

"I approach my music making as something pure from the spirit to which I can add dynamics and marketable reality...I go to the piano and play 'feels'. 'Feels' are specific rhythm patterns, fragments of ideas. Once they're out of my head and into the open air, I can see them and touch them firmly. Then the songs start to blossom and become a real thing".

- Brian Wilson 1966; Pet Sounds Liner Notes

Songs from Pet Sounds published by
Irving Music (BMI)

"Wouldn't It Be Nice?"

"You Still Believe In Me"

"That's Not Me"

"Don't Talk"

(Put Your Head On My Shoulder)

"I'm Waiting For the Day"

"Let's Go Away For A While"

"God Only Knows"

"I Know There's An Answer"

"Here Today"

"I Just Wasn't Made For These Times"

"Pet Sounds"

"Caroline No"

Great Songs Live Forever

Rondor Music International



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30TH ANNIVERSARY The Beach Boys Pet Sounds

HEAVY PETTING

Continued from page 50

From the next step up the technological ladder—in the brave new world of cyber-marketing—come reports of an online site devoted to the reissue project as part of Capitol's 'Hollywood & Vine' Internet site, to include information about the project and an online chat with Brian Wilson. "We're taking a scholarly approach but also an analytical approach to the campaign," says Gattinella. "Clips will be made available, probably in November or December, in both streaming and downloading formats, for those who are into the 'Web. We're doing a fairly extensive EPK, as authored by Laura Gross, who's done so much work on the Beatles' 'Anthology' project. It will include interviews with all the band members, and clips of the original videos from the record for 'Wouldn't It Be Nice?' and 'God Only Knows'. This, as well as the likes of George Martin and others talking about how the record influenced their lives. Thurston Moore from Sonic Youth, Matthew Sweet, R.E.M.'s Peter Buck ... all these guys are huge fans of this project.

"As McCartney says, 'Nobody's musically educated until they've heard 'Pet Sounds.' We're trying to contemporize all this with our marketing tools, but not with the music. The music is timeless."

Looking at the bigger picture of the Beach Boys' historical development program at Capitol, the long-term view would include a "Good Vibrations Sessions" set, "The Smile Sessions" coming sometime next year (along with the possibility of releasing the group's Brother Records

catalog) and release of the Sony and Warner Bros. titles (including "Sunflower"). "We've got all that to look forward to, with the 'Pet Sounds' box functioning as a template for how these retrospectives should be put together, so everyone's happy with them," says Gattinella. "We'll also be working a greatest-hits project alongside the 'Pet Sounds' package; we put out a hits package last year that we'll continue to aggressively market and draft behind the Beach Boys' country tribute album from River North ["Stars And Stripes, Vol. 1," featuring Willie Nelson, Alan Jackson, Alabama and others], which shipped 450,000 units upon its release.

"The Beach Boys just did an appearance on David Letterman, accompanied by Brian, who's been on the road with the group. Appearances on several talk shows, including the 'Today' show, are upcoming. A special about the band will be aired on the Disney Channel throughout October. The Beach Boys are more active than they've been in a long, long time."

Gattinella also notes the 7-inch EP sampler from the box, done in conjunction with Seattle's indie stalwart SubPop. It was used for college promotion and released on June 4th in a limited run of 5,000 units. "It's a very credible label who are into the Beach Boys and this record," he explains. "They put out a three-track EP from the 'Sessions' set. 'Wouldn't It Be Nice' (vocals only), 'I Just Wasn't Made For These Times' (stereo mix) and 'Here Today' (stereo backing track). It sold through very quickly and became the collectible we expected it to be."

Dave Rosencrans, international-product manager at SubPop, elaborates on the unusual alliance: "I was having a conversation with Clark Staub, who's a VP of marketing down at Capitol, and he floated the idea, wondering whether SubPop would be interested in doing a 7-inch. The smart thing was to say, 'Do it!', because there are a lot of staff members and artists on our label who absolutely worship Brian Wilson and the Beach Boys and 'Pet Sounds.' For the sleeve art, we're using photography and elements associated with the original album jacket, and doing it with the typical



Sum of its parts: Brian, center, teaches vocal lines to Carl, Al and Dennis.

"Pet Sounds" is brilliant, brilliant. Brian Wilson is one of the greatest innovators of my decade or any decade.

—Burt Bacharach

SubPop flair, referencing a design concept that was much in evidence when we had the SubPop singles club a few years ago. It's a take-off on the latter theme, but it's also a period piece that's well-done. It's an honor for us to put this out, a very limited edition vinyl-only single, with a production run of less than 5,000 copies available in America."

As the Beach Boys have been a fixture on the summer tour circuit since the early '60s, on the surface this year was no different, says Phil Sandhaus, Capitol's VP of strategic marketing. "The Beach Boys themselves have done press and radio interviews, and we're pursuing major TV appearances by the group. They started touring at the beginning of May, and are continuing through November. Sheds, outdoor venues, their usual tour dates were covered during a very extensive schedule, some 75 dates. The band divided this year's show into a portion featuring their greatest hits, then an acappella section—which they first did two years ago to great critical acclaim, and a part of the show given over to a tribute to 'Pet Sounds.'

"At the end of May," says Sandhaus, "they did a performance at the U.S. 500 auto race in Ann Arbor, Mich., covered by ESPN. Also, there will be an event in New York City to coincide with the release of the record, involving a major retailer, likely to occur in January. We haven't



Tribute Sounds For
The Beach Boys

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"The chord changes are so rich. I wish I could write a song that could come close to 'Caroline No.'" —Jesse Valenzuela, Gin Blossoms

"Pet sounds' was a brilliant and unique work that was ahead of its time and yet evoked sounds and styles of another era—a timeless piece of mastery. I've heard the boot-leg tapes from those sessions, and it's a treat to hear Brian at the height of his powers in absolute control, not only of every instrument, but of every note and inflection." —Jeff Lynne

locked it up yet, but we're looking at a major in-store signing of the box, combined with a performance by Brian Wilson, as well as several radio and press interviews in the area at that time."

"Pet Sounds" marked the beginning of Brian Wilson's retreat into the confines of the recording studio. There is irony of a thrilling sort to be had in the knowledge that the anniversary of his greatest creation has lured the once and future Beach Boy back to the concert stage. Wilson performed at Los Angeles' Bel Age Hotel for a conference of 200 music journalists in mid-May.

Capitol's president, Gary Gersh, summarizes his label's enduring enthusiasm for "Pet Sounds": "As a body of work, it has very few peers. As with the film 'It's A Wonderful Life,' what was initially a commercial disappointment has gained over the years the recognition and love it should have had from the start. Like our Beatles 'Anthology,' it begs the question, 'What was I doing when I was 23 years old?' Well, at that age John Lennon was making 'Sgt. Pepper,' and Brian Wilson was making this record.

"When I came to Capitol, one of my aims was to take the label's history and treat it as a record collector would. 'Pet Sounds' is inarguably one of the greatest pieces of music we have as part of the Tower's foundation. It's probably the Beach Boys' creative high-water mark, and I want it to be treated with the kind of respect that it deserves." ■

Testimonial quotes compiled by Elliot Kendall and David Leaf

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On Their 30th Anniversary

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River North Nashville Congratulates...

Brian, Mike,

Carl, Al and

Bruce on

over 30 years

of musical

innovation –

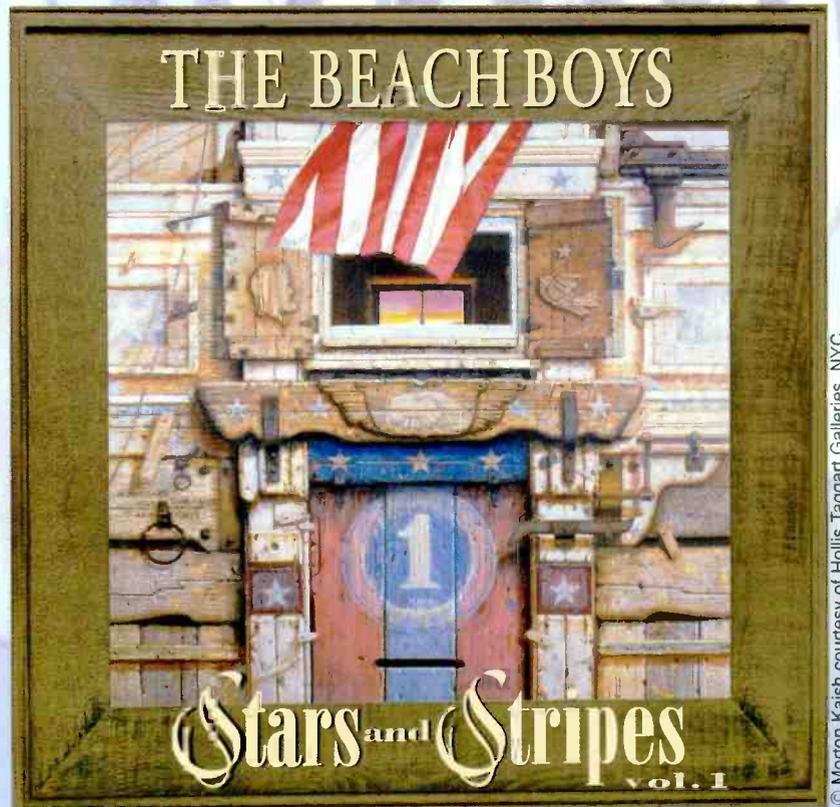
from

Pet Sounds

to

Country Sounds

THANKS FOR
MAKING
MUSIC FUN!



© Morton Kaish courtesy of Hollis Taggart Galleries, NYC

RIVER
NORTH
NASHVILLE



Studio Action

ARTISTS & MUSIC

Album Recorded Via ISDN Links Artists On Three Continents Participate

BY PAUL VERNA

Squeezing every nuance of meaning out of the phrase "world record," Scottish funk musician Jesse Rae has done what is believed to be a global first: He has recorded an entire album via Integrated Services Digital Network (ISDN) links, using musicians in three continents playing in real-time with one another.

What's more, Rae accomplished the feat as an entirely "live" recording, using two-way transmissions between the various musicians and even composing and rehearsing the material as he went.

From his outdoor studio on his farm in St. Boswells, Scotland, Rae was able to interact with renowned keyboardist Bernie Worrell at the House of Music studio in West Orange, N.J.; with Tackhead members Doug Wimbish, Skip McDonald, Keith LeBlanc, and Adrian Sherwood at On-U-Sound in London; with musician Nick Michaels in Miami; and with various instrumentalists and singers in Johannesburg, South Africa.

The resulting album, titled "Compression," has just been released on Rae's label, Satellite Radio Rugby. Rae bills it as "the world's first ISDN virtual album."

The ISDN hookup for the project was provided by British Telecom (BT) in the U.K. and various carriers in the territories to and through which the audio signals traveled. Rae used three 20-kilohertz, two-way stereo lines and codecs manufactured by ISDN specialist APT of Belfast, Northern Ire-

land.

"I was trying to figure out how I was going to record with my friends Bernie Worrell and the guys from Tackhead, because I couldn't afford to fly to the U.S. and spend several months there recording and rehearsing," explains Rae. "So I called British Telecom, and they told me about the Frank Sinatra 'Duets' projects, which were done at Capitol Studios in L.A. using ISDN lines."

With the help of BT ISDN expert Ray Pritchard, who is credited as executive producer on "Compression," and APT executive Joe Knapton, Rae set up a virtual studio from which he could access the audio feeds of the studios where his collaborators were playing, in some cases thousands of miles away.

Because Rae does not have a multitrack recorder in his studio, he decided to use the multichannel facilities at the remote locations to mix the musicians' output onto two tracks and to send that stereo master to the virtual control room in the Scottish hills.

"That method gives the musician the ability to multitrack without having a multitrack at home," says Rae. "If I was singing live to track, I sent my voice through their desk, and they added the effects there."

Rae says the high quality of the ISDN audio resolution made him feel like the other musicians were standing next to him.

"As musicians, it's fantastic," he beams. "When everyone talks about digital being cold, it's amazing to be standing in this field in Scotland with

sheep over the wall and have the likes of Bernie Worrell playing next to you. You can write live, and you forget you're 3,000 miles away."

Asked why he set up his equipment outdoors, Rae says, "I wanted to try to pioneer ISDN and test the equipment to its fullest. No one had ever taken ISDN lines outside, so I had the lines sent out to a field in the back of my farm where I had set up all the equipment."

Some tracks for "Compression" were recorded live at Glasgow, Scotland, nightclub the Thirteenth Note, with the stereo feed from the Tackhead crew in London piped through the club's sound system and Rae singing along. Furthermore, the members of Tackhead and the club audience could see each other on video screens at their respective locations, allowing maximum interactivity between performers and audience.

No stranger to technological innovation, Rae participated in a high-profile demonstration of a real-time ISDN link at the 1993 Audio Engineering Society Convention in New York.

"I had a guitar player at the stand in New York, a chap called Dan Dean on bass in Seattle at Bad Animals, and me in Scotland, all playing in real time," recalls Rae. "It was a tool to bring us all together when I couldn't afford to spend six months in America."

Rae will premiere "Compression" Oct. 20 with a "live" performance from a studio in Glasgow, with the Tackhead musicians playing along in London and the U.S.



Pat Boone Unhinged. American legend Pat Boone flexes during a mixing session at Hollywood, Calif.'s Brooklyn Recording Studio for his upcoming heavy metal covers project, which features guest appearances by Dweezil Zappa, Richie Blackmore, Sheila E., and Ronnie James Dio. Shown standing at Brooklyn's classic Neve 8078 console, from left, are Brooklyn assistant engineer Ronnie Rivera, Boone, co-producer Jeff Webber, and score supervisor Michael Clark. Seated, from left, are co-producer Michael Lloyd and engineer Clark Germain. (Photo: David "Abdul" Goggin)

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

U.K.

AMS NEVE has acquired from Audio Kinetics the technology rights to the 1.12 S.Bus synchronizer and all its interfaces. The synchronizer will be relabeled and developed as the S2 to work in the SynchroNet control network within the company's wider WorkFlow networking plans.

"We knew that there are a large number of machines out there that are somewhat esoteric to control, and having seen other people struggle with this, we really didn't feel that we wanted to embark on reinventing the ark," says AMS Neve managing director **Mark Crabtree**.

Distribution company Kinetic Systems will continue to support existing AK product owners in addition to continuing distribution of Augan magneto-optical-based digital audio workstations and Genesis converter products.

In other AMS Neve news, former Solid State Logic marketing director **Colin Pringle** has joined the company as marketing director.

DISTRIBUTION COMPANY Adam Hall has bought loudspeaker manufacturer Fane Acoustics from miniconglomerate Verity Group PLC, which owns Premier Drums, Mission Loudspeakers, Quad Electroacoustics, and Fane parent Wharfedale.

"Everything will continue as normal at Fane, although we plan to move it to new manufacturing premises in the Leeds area in the near future," says Adam Hall financial director **Ian Gair**.

Adam Hall will continue to distribute Fane in the U.K. and Germany through its sister company. The company also handles Alcatel connectors, Tech bass amps and combos, Wharfedale and 3G products, and Klotz cables.

CD MANUFACTURER Nimbus CD International is spending \$25 million this year on the installation of DVD equipment and the expansion of its plants in the U.K. and U.S. With the company's Charlottesville, Va., plant already operational, the Cwmbran factory in Wales will follow suit shortly with an investment of some \$5 million to increase production, printing, and packaging capacity to almost 250,000 units per day.

U.S. COMPANY MARTINSOUND has bought U.K. mixing console manufacturer Anatech and U.S. console manufacturer Neotek. Martinsound developed the Flying Faders automation system used on AMS Neve consoles. The development coincides with the establishment of the Cambridge Research Facility in the U.K. and the creation of Martinsound International as the international sales and marketing operation and the European manufacturing and service facility for the company's products.

ALISON BRETT has been appointed managing director of Soundcraft following three years as marketing and business development director, during which time she was involved with the launches of Delta, Spirit, Europa, DC202, and the Broadway digitally controlled analog desk.

"Soundcraft is one of the fastest-growing and most dynamic companies in the audio industry," says Brett. "It is a privilege to be given the opportunity to manage the business at this

(Continued on next page)

AUDIO TRACK

NEW YORK

AT SYSTEMS TWO in Brooklyn, **Type O Negative** member **Josh Silver** worked with **Michael Marciano** on radio edits of two tracks from the group's current Roadrunner Records album, "October Rust." Also at Systems Two, producer **Alain Mallet** tracked an **Antonio Hart** project for Impulse! with Marciano at the board, and **Victor Lewis** tracked and mixed with producer **Matthias Winckelmann** and engineer **Joseph Marciano** for an Enja Records project that featured guest appearances by **Stephen Scott**, **Don Alias**, **Terrell Stafford**, **Ed Howard**, and **Seamus Blake**. . . . At Trutone mastering studio in suburban Hackensack, N.J., engineers **Joseph Yannece**, **David Radin**, and **Phil Austin** mastered the music library for the 1996 Summer Olympics Games.

LOS ANGELES

PRODUCER/ENGINEERS "Little" **Dave Greenberg** and **Tony Shimkin** mixed **Patti Rothberg's** upcoming EMI Records single, "Treat Me Like Dirt," at NRG Studios in Los Angeles and Electric Lady in New York. Greenberg also worked with recording artist **Idena Menzel** on her upcoming Holly-

wood Records release. **Shimkin**—who has written for **Madonna**, **Janet Jackson**, and **Taylor Dayne**—is currently working with new act **Scarecrow**. . . . At Grandmaster Recorders in Hollywood, Calif., Revolution Records act **Sparkler** worked with producer **Keith Cleversly** on the studio's vintage Neve board. In other recent activity at Grandmaster, Trauma/Interscope hit-making act **No Doubt** recorded several tracks on its double-platinum album "Tragic Kingdom" at the studio with engineer **Todd Burke**.

NASHVILLE

AT MASTERFONICS, the **Fugees** overdubbed and mixed a Ruffhouse/Columbia project with producer **Clark Kent**, engineer **Kenny Ortiz**, and assistant **Terry Bates**; **John Michael Montgomery** mixed his recent Atlantic release with producer/engineer **Csaba Petocz** and assistant **David Hall**; **Donna Summer** overdubbed a Disney session with producer **Harold Kleiner** and engineer **Michael Becker**; and **Patti Lynn** tracked a Record Lab project with producer **Brent Rowan**, engineer **Petocz**, and assistant **Hall**. . . . At Woodland Studios, Cadence Communications artist **Israel** tracked and overdubbed

with producer **Chris Rodriguez** and engineer **Paul Salverson**; **Bonepony** tracked and overdubbed a Whistler's Music date with producer **Chris Parker** and engineer **John Jaszcz**; **Ray Hood** mixed a Curb project with engineer **Randy Boudreaux** and engineers **Mike Psanos** and **Sandy Jenkins**; and **Diane Cannon** worked on a project with producer/engineer **Eric Rudd**.

OTHER LOCATIONS

LIVEWIRE Remote Recorders of Toronto had a busy summer, working on such diverse projects as the music mix for the 1996 MuchMusic Awards with **Bryan Adams**, **Hayden**, **I Mother Earth**, and **Sloan**; the Kumbaya '96 festival, featuring **Tom Cochrane** and **Bruce Cockburn**; and shows by **Beck**, **Shabba Ranks**, **Maxi Priest**, and **Dishwalla**. In other LiveWire activity, **Rick Rubin's** American Recordings label sent the truck to Montreal to record a performance by Pakistani superstar **Nusrat Fateh Ali Khan** at Theatre St. Denis.

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

FOR THE RECORD

An Audio Track entry in the Sept. 14 issue misidentified Justin Time Records as the World Saxophone Quartet.

Studio Action

ARTISTS & MUSIC

EUROSOUNDS

(Continued from preceding page)

critical stage in its development."

PRODUCER MARTIN RUSHENT has opened a club called Gush at the former U.S. Air Force base at Greenham Common. The two-room venue has one of the largest ElectroVoice club sound systems in the U.K. with 46 EV boxes.

THE NETHERLANDS

THE AMPCO GROUP, which comprises Ampco Pro Rent and distribu-

tor Ampeo Audio Products, has been bought by Dutch broadcaster NOB in a move that is said to ensure the long-term financial security of the two leading Dutch pro audio companies.

RUSSIA

STUDIO UKUPNIC in Moscow has installed an Amek Rembrandt console in its 100-square-meter facility, which also houses Dynaudio M3 monitors and a Sony analog 24-track recorder. The studio, owned by Russian singer Arca-

di Ukupnic, is located in the sports complex built for the 1980 Winter Olympic Games, which also houses a cinema, a theater, and a club.

SWEDEN

SWEDISH RADIO P3 has bought two Fairlight FAME combined digital recorder/editor/mixer systems for installation in new production studios. Other Fairlight buyers in the radio community include WDR, SDR, and HR in Germany and the BBC in the U.K.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 5, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	MACARENA (Bayside Boys Mix) Los Del Rio/ C.De Yarza, M. Triay (RCA)	IF YOUR GIRL ONLY KNEW Aaliyah/ Timbaland (Blackground/Atlantic)	LIVING IN A MOMENT Ty Herndon/ Doug Johnson (Epic)	DOWN 311/ Ron Saint Germain (Capricorn)	TEST FOR ECHO Rush/ Peter Collins, Rush (Atlantic)
RECORDING STUDIO(S) Engineer(s)	ESTUDIO BOLA/ BAYSIDE MUSIC (Seville, Spain/Miami) Jesus Bola/Mike Triay	PYRAMID SOUND (Ithaca, NY) Jimmy Douglas	THE MONEY PIT (Nashville) Ed Seay	NRG (North Hollywood) Scott Ralston	BEARVILLE STUDIOS/ REACTION STUDIOS (Bearsville, NY/Toronto) Cliff Norrell
RECORDING CONSOLE(S)	Sony MPX 3000/ Tascam 3500	NEVE VR	Trident 80	NEVE 8068	NEVE 8088/ SSL G Series
RECORDER(S)	Sony PCM 3324A/ Spectral Digital Workstation	Studer 827	Mitsubishi X850	Studer A827	Studer A800/Sony 3348
MASTER TAPE	Sony/Hard Disc	Ampex 499	Sony V1K	3M 996	Ampex 499/475
MIX DOWN STUDIO(S) Engineer(s)	BAYSIDE MUSIC (Miami) Mike Triay	PYRAMID SOUND (Ithaca, NY) Jimmy Douglas	SOUND STAGE (Nashville) Kevin Beamish	NRG (North Hollywood) Scott Ralston	MCCLEAR PATHE (Toronto) Andy Wallace
CONSOLE(S)	Tascam 3500	NEVE VR	SSL 9000	NEVE 8068	SSL E Series
RECORDER(S)	Spectral Digital Workstation	Studer 827	Studer D827	Studer A827	Sony 3348/Studer A820
MASTER TAPE	Hard Disc	Ampex 499	Ampex 467	3M 996	Ampex 467
MASTERING Engineer	ABSOLUTE AUDIO Leon Zervos	HIT FACTORY Carlton Batts	GEORGETOWN MASTERS Denny Purcell	OCEANVIEW Joe Gastwirt	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	BMG	WEA	Sony	PDO/HTM	WEA

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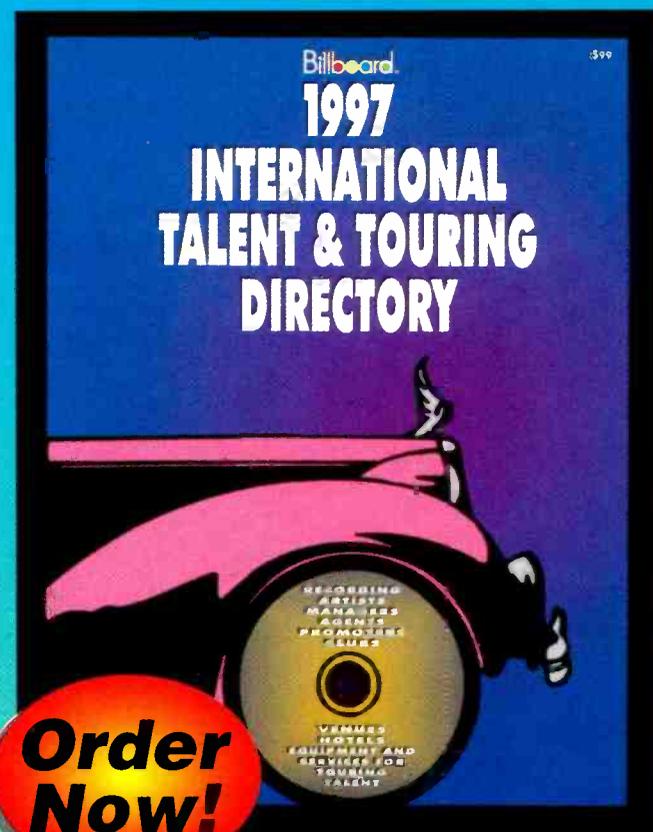
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Italy's FIMI To Bow New Chart New Awards Show Also In The Works

■ BY MARK DEZZANI

MILAN—Italy is to have a new record industry-backed singles chart and a new music awards gala.

Both the chart and awards are being commissioned by Italy's major-label group FIMI, whose members represent a 90% market share. However, the country's independent-label association, AFI, says it is still considering whether to lend its support to the projects.

Nonetheless, along with a renewed push to fight music piracy this year, these initiatives are part of a continuing strategy by Italy's music industry to reverse a downward trend in music sales over the past five years.

As with Italy's official album chart, launched in March 1995, FIMI's new singles chart will be compiled by Nielsen Market Research using electronic point-of-sale technology. Full details of the sampling and methodology are due to be announced at Italy's new music-industry convention, Salon Della Musica, to be held in Turin Thursday (10)-Oct. 15.

According to FIMI president Gero-

lamo Dominioni Caccia, the chart will represent a new drive to promote singles in Italy, which, Caccia says, are under-represented in comparison with sales in other major music markets.

Although details of the chart have yet to be announced, its methodology is already being criticized by Italy's music trade monthly Musica E Dischi. The magazine publishes its own album

F.I.M.I.

and singles charts, which are compiled with written and phoned information from 150 retail outlets.

Mario De Luigi, editor and managing director of Musica E Dischi, says that despite negotiations that started over a year ago, he has failed to reach an agreement with FIMI over collaboration on a joint singles chart. "The talks broke down due to different attitudes toward the compilation of a common chart and what I would describe as a lack of will from FIMI to find common ground," says De Luigi. "I have seen a trial sample of the new singles chart, and it did not include any independent releases. According to our research, indie releases account for 50% of the singles market and are often in the top positions."

Caccia rejects De Luigi's allegations that the chart would not fairly reflect the indies' share of the singles market. "As with our recent successful negotiations over the future and reorganization of the Sanremo Festival, again we will pursue our own line and we will be sticking to our own position, and again our point of view will prevail," Caccia states. "I cannot see how [De Luigi] has seen a sample chart; I have not even seen a complete one yet. Those circulating around retail outlets are incomplete and partial statistics. The first complete chart will only be revealed at the Salon Della Musica in Turin."

De Luigi claims that Musica E Dischi is in a better position than FIMI to compile a chart that serves the entire music industry. He says, "We disagreed over the tight control that FIMI wanted to impose on any collaboration in compiling a joint singles chart; we requested more autonomy. The problem is that we have two distinct positions. FIMI exist to best serve their own record company members, whereas we are an independent organization serving the entire music industry and retailers."

An AFI representative says it is still deliberating over whether to recognize FIMI's singles chart. Until now, AFI has sponsored and distributed the Musica E Dischi chart. AFI president Franco Donato comments, "We are still negotiating with FIMI and will issue a statement shortly."

There is less controversy over FIMI's plans to launch an official music-industry awards ceremony, with the first scheduled to take place in the fall of 1997. The winners will be selected by a panel of industry professionals, and as yet no media tie-ins have been negotiated.

Italy already has an independently run music awards event, the Premio Della Musica Italiana, which was launched in March. One of the organizers, Ernesto Assante, welcomes the new event. "The second Premio Della Musica will take place in Rome in early '97, while the new FIMI awards are scheduled for the autumn. We are pleased that the music industry has organized its own event. Apart from the timing, the two events also differ in their selection criteria. FIMI's awards will be chosen by industry professionals, while ours are chosen by journalists, critics, and the public, that is, readers of Musica! magazine and listeners of Radio Dee-jay," says Assante.

He adds that his organization is negotiating with MTV Europe's southern region to cover the event again next year.

Lighthouse Family, Mark Morrison Lead BMA

■ BY KWAKU

LONDON—The U.K.'s third Black Music Awards (BMA) ceremony took place at the Le Palais club here Sept 18. The show, the first BMA to be broadcast as a dedicated TV program, was dominated by two debutant artists who achieved success on the retail and radio fronts this year—Wild Card/Polydor Records duo the Lighthouse Family and WEA artist Mark Morrison.

The Lighthouse Family won best newcomer and best album awards for its debut set, "Ocean Drive," which is in the top 10 after a 30-week run. The platinum seller (300,000 units) has yielded two top 10 singles; a third single, "Goodbye Heartbreak," made the top 20 in September.

Morrison won best male and best single for his platinum-certified (600,000 units) "Return Of The Mack," which topped the U.K. chart in April. His album of the same name is gold-certificated (100,000 units) and was nominated for last month's Mercury Music

Prize. Morrison was one of the few winners not attending the ceremony; he is in Australia promoting two singles in the chart there, "Return Of The Mack" and "Crazy."

Other winners voted for by the

BMA's academy included Metal-headz/ffrr Records' Goldie (jungle), Go! Beat's Gabrielle (female act), Fashion Records' Peter Hunnigale (reggae), Dome Records'



GABRIELLE

Beverly Knight (R&B), East-West's Julian Joseph (jazz), Wild Card/Polydor's Nu Colours (best group), Virgin's Shaggy (international reggae), EastWest America's D-Influence (live act), and Bite It!/Virgin's Brotherhood (rap). Quincy Jones won the BMA Special Contribution Award and Dusted Sound's Des'ree picked up the BMA Special Achievement Award. The show, hosted by Boy George and soul singer Mica Paris, fea-

(Continued on next page)

Sony Names Benelux Execs

LONDON—Sony Music Entertainment Holland managing director Paul Hertog has been promoted to the newly created position of Sony VP for the Benelux region, effective Oct. 1.

SONY

Simultaneously, Patrick Decam switches from managing director of Sony's Belgian affiliate to a position where he runs the Dutch company. Decam is also named as a VP of the Benelux region, with responsibility for cross-border sales.

A replacement for Decam, who will

(Continued on next page)

IMRO Seeks Song Royalties Irish Group Targeting ASCAP, BMI

■ BY KEN STEWART

DUBLIN—Irish authors are seeking better protection in the U.S.

The Irish Music Rights Organisation (IMRO) is pressing for action against U.S. collecting societies, including the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music Inc. (BMI) for what it calls a "minimal approach toward the collection of Irish songwriters' royalties."

IMRO members voted Sept. 24 at their annual general meeting to make

representations on the matter to the Irish government and the European Union (EU).

"IMRO collects between [\$4.6 million and \$5.4 million] per year in royalties for American songwriters, so it's about time the American societies did their

job and collected for Irish songwriters," says IMRO chairman Brendon Graham.

"IMRO is not trying to dictate the

(Continued on next page)

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Spanish Singer/Songwriters Enjoy Record-Breaking Revival

■ BY HOWELL LLEWELLYN

MADRID—The renewal of an older generation of singer/songwriters, a musical genre that seems more dominant in Spain than in any other territory, is under way here.

Within three days at the end of September, a record-breaking tour by four veteran singer/songwriters ended, and the first tour by Spain's musical phenomenon of the year—singer/songwriter Rosana Abelo—began.

The veterans, all about 50, with concert careers stretching back 30 years, are Víctor Manuel; his wife, An Belén; Joan Manuel Serrat; and Miguel Ríos. Their 35-concert tour ended Sept. 21, and two sellout concerts in Madrid alone attracted 40,000 fans.

Rosana (as an artist, she uses her first name only) started her 30-concert tour Sept. 18 in Salamanca. Three months ago, she was an unknown, having performed only 16 concerts in minuscule bars (Billboard, July 20).

Her debut album, "Lunas Rotas" (Broken Moons), was released June 10 without marketing or promotion, sold 15,000 units in four days, and spent seven straight weeks at No. 1. On Sept. 14 it returned to No. 1, with sales of 270,000 units.

The veteran singer/songwriters plan to release a live album of their tour before Christmas, and the set is

guaranteed to be a top seller, as was a similar enterprise two years ago. "Mucho Más Que Dos" (Much More Than Two) was recorded by the same four plus Cuba's Pablo Milanés, Manolo Tena, and the late Antonio Flores in early 1994.

That year, the double CD was the top-selling album by Spanish artists, and a year ago it became the first singer/songwriter album to sell more than 500,000 units in Spain.

"There is absolutely no reason why the next album should not sell so well, being as it is a journey through music that has been popular in Spain for 30 years," says Laly García, head of international exploitation at BMG-Ariola. "These people are still enormous artists with enormous hits behind them spanning three decades."

A remarkable feature of their concerts is that the majority of fans are in their late teens or early 20s but know every word of every song, including those released before they were born.

García says, "The four still have much to say about the street, and if anything, the quality of their music continues to improve. Their music and lyrics connect with a wide public—the teenagers and their parents who were the original fans."

Protest singers at the end of the

1939-75 Franco dictatorship, they have become contemporary minstrels whose anger has been turned into equally acute socio-political commentary that makes Serrat in particular popular in many Latin American countries.

Manuel says they are very aware that new generations of fans are swarming to see them live. "This meeting of fans and artists who could be their parents—I won't say grandparents, out of compassion—but who relate feelings of love, solidarity, friendship, and struggle, belongs to all generations," he says.

"Sometimes you ask yourself, 'Where have these young fans heard the songs you recorded 25 years ago?' This is a very valuable factor, because it is these fans that allow you to be up there onstage," Manuel adds.

The tour will also result in a book that Manuel has been writing every day in diary form. It will include anecdotes and experiences from all four during the tour.

Rosana did not exactly celebrate her sudden and unprecedented rise to fame. As "Lunas Rotas" hit No. 1, she fell down some stairs, broke her right arm, and injured her neck. Instead of partying every night, she retired to her home on the Canary Island of Lanzarote, wore a neck brace for a month, and practiced in her house

instead of in the studio.

"But I feel wonderful now," she said on the eve of the first concert. "When I sing, the pain disappears. I feel calm and keen to face the public that have backed me."

How has she experienced her unexpected success, which has kept Spain buzzing since June? "Just like anything else—without fear!" she said, smiling. "Without fear" (Sin miedo) is the title of the second single from the CD, after "El Talismán."

Isabel Martínez, international exploitation manager at MCA Music Entertainment Spain, says that MCA wants to export Rosana's music. From mid-September through October, her album is being released in Europe, the

U.S., and Latin America, Martínez says. The U.S. release date was Sept. 30, and in Mexico it is Monday (7).

In the new year, Rosana will travel to Latin America for a promotional tour. The Canary Islands, some 2,000 miles south of Spain off West Africa, have strong musical links with Latin America, especially Cuba, and her songs have a notable Caribbean swing.

Another fillip for Rosana is the inclusion of two of her songs, "El Talismán" and "Lunas Rotas," on the soundtrack to the latest Quentin Tarantino-produced movie, "Curdled." It also includes a bizarre collaboration between Spanish pop sex symbol Marta Sánchez and Guns N' Roses guitarist Slash.

TV Marketer EVA Brings Hits To Belgium

■ BY MARC MAES

BRUSSELS—Television is helping to provide a small sales peak in the flat Belgian market.

Though figures for the first eight months of the year show sales up only 2% over the same period in 1995, TV marketing company EVA Belgium is claiming revenues up 35%.

EVA was launched as a stand-alone operation in 1991 by the Belgian affiliates of EMI, Virgin, and BMG Ariola. The company initially concentrated on back-catalog tracks through its De PréHistorie series, which, bolstered by TV and radio advertising, has reached total sales of 1.8 million units. However, GM Linda Coopman anticipated the slackening of the vinyl-replacement market to the point where she now declares it "close to death" and has moved into current hits packages.

Coopman says the company made a decision in 1994 to start a shift toward hit compilations. From a position where the De PréHistorie series accounted for 75% of the company's sales in 1991, EVA has moved to a point where back catalog represents 25% of sales.

Coopman says the new policy resulted in 1995 producing the company's best return on net sales since

it was founded.

EVA compiles hits from all Virgin, EMI, and BMG Ariola labels for its themed titles, which include "Hitbox/Hitconnection," "Dance Explosion," and "Dance Train." "Hitbox/Hitconnection," a series tailored to the differing tastes of Belgium's Flemish- and French-speaking buyers, has been particularly successful, having sold more than 120,000 units.

"Our success also has a structural basis," says Coopman. "With the three EVA partners and their respective independent satellites—Antler [EMI], N.E.W.S. [BMG], and Play That Beat! [Virgin]—we have access to a broad repertoire, both local and international, allowing us maximum exploitation."

In addition, the competition among the four TV channels in Flanders has resulted in a bonus for EVA. Hit compilations attract a young audience and are therefore advertised mainly on the so-called small channels, such as Kannel 2 and VT4, requiring lower advertisement budgets.

"An average national campaign today costs us 2 million Belgian francs [\$63,700]. The broader campaigns for back catalog cost us 3 million francs [\$95,500] for the north [of the country] alone," says Coopman.

WEA Music GM Philippe Laco Exits

PARIS—Warner Music France has lost one of its two top executives with the resignation of Philippe Laco as GM of WEA Music. Along with East-West, the company is one of two Warner Music record companies in France.

Laco, who has spent his entire career in the music and video industries at PolyGram and Warner, joined Warner four years ago. His resignation was effective from the end of September, and he is to become GM of the new cable and satellite channel launched by Disney in France.

Manfred Zumkeller, president of Warner Music Europe, has issued a statement thanking Laco for his

achievements at WEA but has not yet appointed a successor.

Warner sources suggest that East-West France managing director Michael Wijnen is poised to assume increasing duties at WEA Music. Wijnen will be involved in the label's strategic and artistic decisions along with the current management team, headed by former sales director Robert Juarez, who was recently promoted by Laco to head of marketing and promotion. Wijnen will remain managing director of East-West.

Both labels will continue to develop their own rosters of local acts, and Warner sources say that despite

industry speculation, the merger of the two sales forces is not planned.

Although no official reason is being given for Laco's departure, some say that his failure to be appointed president of Warner Music France was a factor. EMMANUEL LEGRAND

BMA WINNERS

(Continued from preceding page)

tured Montell Jordan performing "I Like."

The BMA was founded in 1993 by music fan Mark Anthony in response to what he saw as a lack of black music representation at the Brit Awards. The BMA was suspended by Anthony following the 1994 show in order, he says, to look for ways to improve it.

For this year's event, former Brit Awards show producer Jonathan King was recruited as music executive, along with independent TV company London Weekend Television (LWT), which broadcast to the London region a one-hour show of the awards Sept. 20 and a half-hour highlights show Sept. 28.

"We knew there was a big interest in what the Black Music Awards had done the previous years, so we decided to get involved in it this year to make it bigger," says LWT spokeswoman Jane Stephenson. Following positive reactions to the televised show, the broadcaster says it is looking at having future BMA shows across the whole U.K. independent TV network.

"The program came across very well on the TV, which hopefully should help black music in this country," comments Rocky Jarrett, Morrison's manager.

gian company in 1992, having been GM of the Columbia label in France. Sony says the Belgian company almost doubled its market share during Decam's tenure. Decam will continue to chair Sony's European technology and new-media committee. JEFF CLARK-MEADS

FOR THE RECORD

The story in Billboard's Oct. 4 issue regarding Avex D.D.'s license deal with Zomba Group labels Jive and Silvertone did not mention that the deal also covers Zomba's Pinnacle label, including that label's back catalog. Also regarding Earth, Wind & Fire, Avex does not hold the worldwide master rights for the band's albums covered in the three-album deal, but owns them only for Japan and the Far East.

SONY NAMES BENELUX EXECS

(Continued from preceding page)

now report to Hertog, will be announced later, says a Sony statement. Hertog will report to Sony Music Entertainment Europe president Paul Russell in London.

Sony's move to consolidate its Benelux presence mirrors the establishment of pan-Benelux operations by EMI Music, Warner Music, and BMG Ariola (Billboard, Sept. 14).

Russell says of Hertog's appointment, "It enables us to strengthen the overall management of the Benelux region and in turn strengthen the management of both Sony Music Holland and Sony Music Belgium, where, in both countries, we are committed to continuing to grow strong independent affiliates."

Since returning to Sony in 1992, Hertog, 48, has been closely associated with the success of Golden Earring, Paul Leeuw, and Ten Sharp.

Decam was promoted to head the Bel-

IMRO SEEKS SONG ROYALTIES

(Continued from preceding page)

internal policies of these societies, but this is an international trade issue. There is a wide amount of Irish repertoire used in the U.S., with hardly any royalties finding their way back into the pockets of the Irish songwriters who own the words."

European collection agencies also received strong criticism because of what they describe as long delays in payments to Irish songwriters.

Graham, two-time winner of the pan-European televised Eurovision Song Contest, says, "The delay between performance and payment of royalties, which is sometimes more than two years, wouldn't be tolerated in any other commercial undertaking."

He adds that he only recently received royalties due since 1994 for his

first Eurovision winner, "Rock'n'Roll Kids."

"Songwriters have to pay their bills on time just like everyone else," he notes. "This kind of payment delay is completely unacceptable given today's technological advancement."

IMRO says it is to bring its grievances to the attention of the International Confederation of Societies of Authors and Composers, the umbrella group for collection societies.

Robbin Ahrold, VP of corporate relations for BMI, says that the society is waiting for an electronic file from IMRO of the songs and songwriters represented by IMRO before making decisions about payments.

Representatives of ASCAP could not be reached for comment by press time.

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Some deals would just not be possible without MIDEM. Besides, deals simply can't be done by fax or phone.

Cheah Mun Kit - General Manager
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Fishing at MIDEM has always been worth our while.

Michael Haentjes - Chief Executive Officer
Edel Gesellschaft Fuer Produktmarketing MBH
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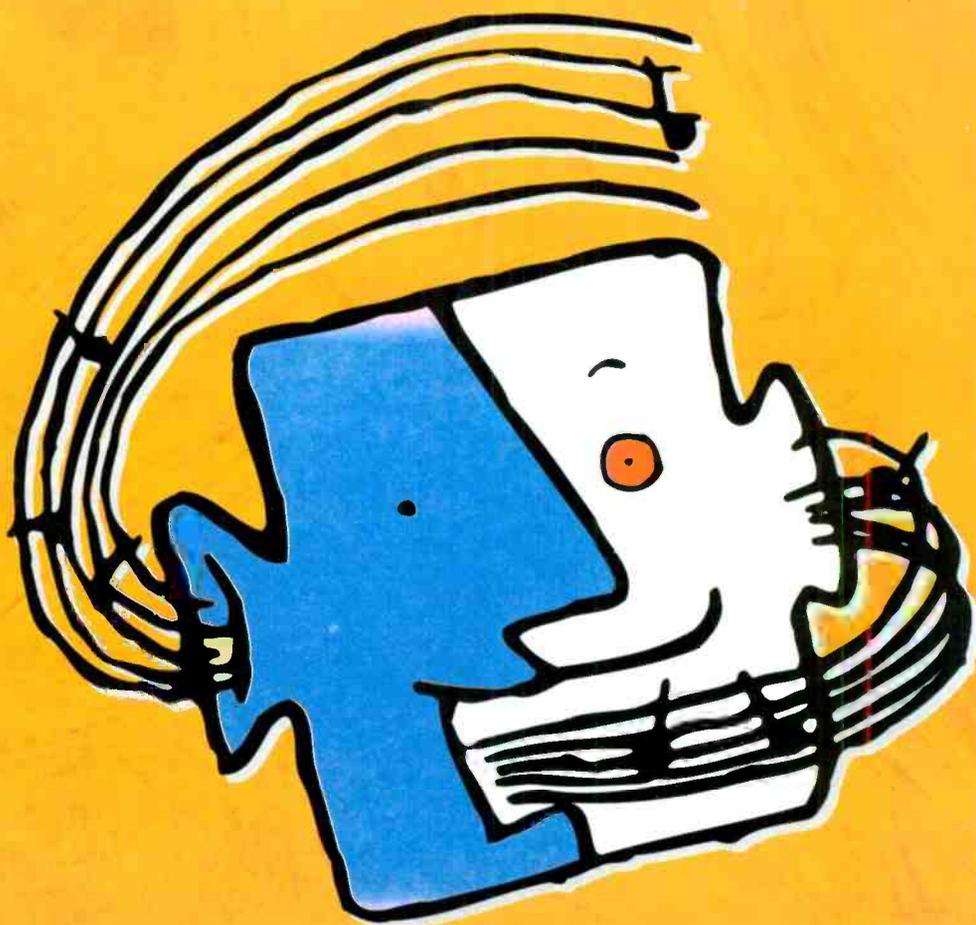
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Music & Media - Netherlands

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Michael Koch - President
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REED MIDEM ORGANISATION
A MEMBER OF REED EXHIBITION COMPANIES

THE ROLLING STONES

THE DIRTY MAC THE WHO

CLOWNS, ANTIGS

AMUSEMENTS

FLYING TRAPEZE

YOKO ONO TAJ MAHAL



MARIANNE FAITHFULL

AN ENTERTAINMENT
EXTRAVAGANZA

JETHRO TULL

LOVELY LUNA AND
THE FIRE EATER

ROCK AND ROLL

CIRCUS



DECEMBER 11, 1968

YOU'VE HEARD OF OXFORD CIRCUS; YOU'VE HEARD OF PICCADILLY CIRCUS; AND THIS IS THE ROLLING STONES ROCK AND ROLL CIRCUS; AND WE'VE GOT SIGHTS AND SOUNDS AND MARVELS TO DELIGHT YOUR EYES AND EARS; AND YOU'LL BE ABLE TO HEAR THE VERY FIRST ONE OF THOSE IN A FEW MOMENTS.

You are about to be transported to another age: swinging London in the late sixties. The Rolling Stones Rock and Roll Circus is a time capsule. Two days in December 1968 that in many ways capture the spontaneity, aspirations and communal spirit of an entire era.

...for a brief moment it seemed that rock 'n' roll would inherit the earth.

—David Dalton

- 1-MICK JAGGER'S INTRODUCTION OF ROCK AND ROLL CIRCUS
- 2-ENTRY OF THE GLADIATORS
- 3-MICK JAGGER'S INTRODUCTION OF JETHRO TULL
- 4-SONG FOR JEFFREY ● JETHRO TULL
- 5-KEITH RICHARD'S INTRODUCTION OF THE WHO
- 6-A QUICK ONE WHILE HE'S AWAY ● THE WHO
- 7-OVER THE WAVES
- 8-AIN'T THAT A LOT OF LOVE ● TAJ MAHAL
- 9-CHARLIE WATTS' INTRODUCTION OF MARIANNE FAITHFULL
- 10-SOMETHING BETTER ● MARIANNE FAITHFULL
- 11-MICK JAGGER'S AND JOHN LENNON'S INTRODUCTION OF THE DIRTY MAC
- 12-YER BLUES ● THE DIRTY MAC
- 13-WHOLE LOTTA YOKO ● YOKO ONO AND IVRY GITLIS WITH THE DIRTY MAC
- 14-JOHN LENNON'S INTRODUCTION OF THE ROLLING STONES
- 15-PARACHUTE WOMAN ● THE ROLLING STONES
- 16-NO EXPECTATIONS ● THE ROLLING STONES
- 17-YOU CAN'T ALWAYS GET WHAT YOU WANT ● THE ROLLING STONES
- 18-SYMPATHY FOR THE DEVIL ● THE ROLLING STONES
- 19-SALT OF THE EARTH ● THE ROLLING STONES

In stores October 15

SOUNDTRACK ON ABKCO RECORDS ALSO AVAILABLE ON VHS AND SURROUND SOUND LASER DISC

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 10/07/96

THIS WEEK	LAST WEEK	SINGLES
1	4	SWALLOWTAIL BUTTERFLY YEN TOWN BAND EPIC
2	5	NAGISA SPITZ POLYDOR
3	2	DENEN KOJI TAMAKI SONY
4	3	ANOTHER ORION FUMIYA FUJII PONY CANYON
5	NEW	DOUSHIYOMONAI BOKUNI TENSHIGA ORITEKITA NORIYUKI MAKIHARA WEA JAPAN
6	6	BELOVED GLAY PLATINUM
7	10	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHI-BA EMI
8	1	TAKE ME HIGHER V6 AVEV TRAX
9	8	BODY & SOUL SPEED TOY'S FACTORY
10	NEW	DANCE WITH THE WILD THINGS CHISATO TOKUMA JAPAN
ALBUMS		
1	1	YEN TOWN BAND MONTAGE EPIC SONY
2	3	FUMIYA FUJII TEARS PONY CANYON
3	2	HITOMI BY MYSELF AVEV TRAX
4	NEW	KYOSUKE HUMIMORO MISSING PIECE POLYDOR
5	4	KOJI TAMAKI CAFE JAPAN SONY
6	NEW	DOS CHARTERED PIONEER LDC
7	NEW	AKIKO YANO HITOTSUDAKE EPIC SONY
8	5	DEEN I WISH B-GRAM
9	NEW	YUTAKA OZAKI YUTAKA OZAKI FOR ALL MY LOVERS SONY
10	7	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC SONY

CANADA (The Record) 10/07/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.
2	3	CELINE DION FALLING INTO YOU COLUMBIA
3	2	PEARL JAM NO CODE EPIC
4	5	NEW EDITION HOME AGAIN MCA
5	6	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK
6	4	TRACY CHAPMAN NEW BEGINNING ELEKTRA
7	9	VARIOUS ARTISTS DANCE MIX '96 QUALITY
8	10	JOHN MELLENCAMP MR. HAPPY GO LUCKY MER-CURY
9	8	SOUNDTRACK TRAINSPOTTING PREMIER
10	13	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA
11	12	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
12	11	TONI BRAXTON SECRETS ARISTA
13	14	FUGEES THE SCORE COLUMBIA
14	7	RUSH TEST FOR ECHO ANTHEM
15	16	NO DOUBT TRAGIC KINGDOM INTERSCOPE
16	15	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
17	NEW	PET SHOP BOYS BILINGUAL EMI
18	NEW	BLACKSTREET ANOTHER LEVEL INTERSCOPE
19	17	SHANIA TWAIN THE WOMAN IN ME MERCURY
20	NEW	DONNA LEWIS NOW IN A MINUTE ATLANTIC

AUSTRALIA (Australian Record Industry Assn.) 10/06/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO BMG
2	3	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG
3	4	MACARENA LOS DEL RIO FESTIVAL
4	5	I'LL BE THERE FOR YOU REMBRANDTS EASTWEST
5	7	RETURN OF THE MACK MARK MORRISON WEA
6	13	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
7	6	I WANT YOU SAVAGE GARDEN ROGART
8	2	HERO OF THE DAY METALLICA VERTIGO/MERCURY
9	NEW	LOVER LOVER JIMMY BARNES MUSHROOM/FESTIVAL
10	9	MOTHER MOTHER TRACY BONHAM ISLAND
11	8	BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC
12	10	CHANGE THE WORLD ERIC CLAPTON WEA
13	12	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN
14	11	CLOSER TO FREE BODEANS LONDON
15	16	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M
16	18	HIT ME OFF NEW EDITION MCA
17	19	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN
18	NEW	SOMETIMES WHEN WE TOUCH NEWTON FESTIVAL
19	17	THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOL/SONY
20	15	KILLING ME SOFTLY FUGEES COLUMBIA
ALBUMS		
1	2	TONI CHILDS THE BEST OF TONI CHILDS A&M
2	1	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
3	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
4	6	CELINE DION FALLING INTO YOU EPIC
5	3	R.E.M. NEW ADVENTURES IN HI-FI WEA
6	9	BILL WHELAN RIVERDANCE EASTWEST
7	8	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
8	NEW	CHRIS ISAAK BAJA SESSIONS WEA/WARNER
9	5	POWDERFINGER DOUBLE ALLERGIC POLYDOR
10	7	PEARL JAM NO CODE EPIC
11	NEW	EVERCLEAR SPARKLE AND FADE (AUSTRALIAN TOUR PACK) EMI
12	12	ROBERT MILES DREAMLAND BMG
13	13	NENEH CHERRY MAN VIRGIN
14	11	LEANN RIMES BLUE SONY/CURB
15	NEW	GARBAGE GARBAGE MUSHROOM/FESTIVAL
16	14	BUSH SIXTEEN STONE INTERSCOPE/MCA
17	10	ENZSO ENZSO EPIC
18	NEW	HARRY CONNICK JR. STAR TURTLE COLUMBIA/SONY
19	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING COLUMBIA/SONY
20	15	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA

EUROCHART HOT 100 09/25/96 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	KILLING ME SOFTLY FUGEES COLUMBIA
3	5	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE
4	3	READY OR NOT FUGEES COLUMBIA
5	4	MACARENA LOS DEL RIO SERDISCO
6	7	INSOMNIA FAITHLESS CHEEKY
7	6	I CAN'T HELP MYSELF KELLY FAMILY EMI
8	14	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
9	16	BREAKFAST AT TIFFANY'S DEEP BLUE SOME-THING INTERSCOPE/MCA
10	8	WHERE DO YOU GO NO MERCY MCI
11	9	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
12	12	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
13	NEW	PRAY D.J. BOBO METROVINY
14	NEW	AICHA CHEB KHALED BARCLAY
15	13	FOREVER LOVE GARY BARLOW RCA
16	19	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC
17	10	FLAVA PETER ANDRE MUSHROOM
18	NEW	HOW BIZARRE O.M.C. POLYDOR
19	15	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR
20	NEW	HERO OF THE DAY METALLICA VERTIGO/MERCURY
ALBUMS		
1	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS./WEA
2	3	FUGEES THE SCORE COLUMBIA
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/REPRISE
4	8	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
5	4	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
6	7	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
7	6	GEORGE MICHAEL OLDER VIRGIN
8	13	NENEH CHERRY MAN HUT/VIRGIN
9	5	PEARL JAM NO CODE EPIC
10	11	PET SHOP BOYS BILINGUAL PARLOPHONE
11	20	KULA SHAKER K COLUMBIA
12	12	MIKE OLDFIELD VOYAGER WEA
13	17	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
14	9	SUEDE COMING UP NUDE
15	NEW	LA COSE CHE VIVI LAURA PAUSINI CGD
16	14	METALLICA LOAD VERTIGO/MERCURY
17	18	ZZ TOP RHYTHMEEN RCA
18	16	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
19	15	PUR LIVE—DIE ZWEITE INTERCORD
20	10	ROBERT MILES DREAMLAND DBX

GERMANY (Media Control) 10/01/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	14	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN LASTWEST
3	2	I CAN'T HELP MYSELF KELLY FAMILY EMI
4	4	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
5	3	PRAY DJ BOBO EASTWEST
6	10	HOW BIZARRE OMC POLYDOR
7	7	SALVA MEA FAITHLESS INTERCORD
8	5	INSOMNIA FAITHLESS INTERCORD
9	9	READY OR NOT FUGEES COLUMBIA
10	6	SEVEN DAYS AND ONE WEEK B.B.E. MOTOR MUSIC
11	11	WHERE DO YOU GO NO MERCY ARIOLA
12	8	KILLING ME SOFTLY FUGEES COLUMBIA
13	NEW	REALITY RMB MOTOR MUSIC
14	13	VAMONOS GARCIA WEA
15	12	I GIVE YOU MY HEART MR. PRESIDENT WEA
16	16	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX
17	NEW	I'M RAVING SCOOTER EDEL
18	15	REVOLUTION IN PARADISE HEATH HUNTER & THE PLEAS METRONOME
19	18	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI
20	17	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
ALBUMS		
1	3	R.E.M. NEW ADVENTURES IN HI-FI WEA
2	1	PUR LIVE—DIE ZWEITE INTERCORD
3	2	WOLFGANG PETRY ALLES ARIOLA
4	4	WESTERNHAGEN KEINE ZEIT WEA
5	5	FUGEES THE SCORE COLUMBIA
6	6	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
7	NEW	MANOWAR LOUDER THAN HELL MCA
8	7	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
9	12	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC
10	8	ZZ TOP BOYS BILINGUAL EMI
11	9	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
12	13	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
13	15	ZZ TOP RHYTHMEEN RCA
14	14	CELINE DION FALLING INTO YOU COLUMBIA
15	11	SOUNDTRACK TRAINSPOTTING EMI
16	17	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
17	19	FAITHLESS REVERENCE INTERCORD
18	10	BAP AMERICA EMI
19	NEW	SHERYL CROW SHERYL CROW POLYGRAM
20	NEW	NENEH CHERRY MAN VIRGIN

FRANCE (SNEP/FOP/Title-Live) 09/28/96

THIS WEEK	LAST WEEK	SINGLES
1	3	WANNABE SPICE GIRLS VIRGIN
2	2	AICHA KHALED BARCLAY
3	1	KILLING ME SOFTLY FUGEES SONY
4	4	TIC, TIC, TAC CARRAPICHO RCA
5	5	MACARENA LOS DEL RIO ARIOLA
6	7	WHERE DO YOU GO NO MERCY BMG
7	15	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
8	8	JE TE DONNE WORLDS APART EMI
9	6	MA CARAVANE FESTIVAL ROBLES VERSAILLES
10	12	SEVEN DAYS AND ONE WEEK B.B.E. VIRGIN
11	9	SAMBOLERA MAYI SON KHADJA NIN VOGUE
12	NEW	FOOL FOR LOVE MICHAEL BOLTON & JOHNNY HALLYDAY SONY
13	10	TERRE INDIGO PHILIPPE CANDELON & BARBARA SCAFF UNE MUSIQUE
14	11	LES POEMES DE MICHELLE TERI MOISE SOURCE/VIRGIN
15	17	WHY 3T FEATURING MICHAEL JACKSON EPIC
16	13	MACARENA LOS DEL MAR BAX DANCE
17	NEW	FREED FROM DESIRE GALA POLYGRAM
18	19	WOMAN NENEH CHERRY VIRGIN
19	NEW	IRONIC ALANIS MORISSETTE WEA
20	18	PIU BELLA COSA EROS RAMAZZOTTI ARIOLA
ALBUMS		
1	1	FUGEES THE SCORE SONY
2	2	EDDY MITCHELL MR. EDDY POLYDOR
3	3	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY
4	5	CELINE DION FALLING INTO YOU COLUMBIA
5	6	WORLDS APART EVERYBODY EMI
6	12	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
7	14	NAS IT WAS WRITTEN COLUMBIA
8	NEW	DIVERS LE FESTIVAL ROBLES BEN MON COCHON! SONY
9	11	MARK SNOW THE TRUTH AND THE LIGHT WEA
10	4	ZUCCHERO SPIRITO DIVINO POLYDOR
11	9	NENEH CHERRY MAN VIRGIN
12	13	ZAZIE ZEN MERCURY
13	7	P. OLIVER FLUTE DES ANDES PODIS
14	8	R.E.M. NEW ADVENTURES IN HI-FI WEA
15	NEW	MAXIME LE FORESTIER 12 NOUVELLES DE BRASSENS POLYGRAM
16	NEW	LAURA PAUSINI LE COSE CHE VIVI EASTWEST
17	17	EELS BEAUTIFUL FREAK MCA
18	10	JEAN-LOUIS MURAT DOLORES VIRGIN
19	20	MAXIME LE FORESTIER CHIENNE DE ROUTE POLYDOR
20	15	ROBERT MILES DREAMLAND SONY

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	3	BREAKFAST AT TIFFANY'S DEEP BLUE SOME-THING INTERSCOPE/MCA
2	1	READY OR NOT FUGEES COLUMBIA
3	2	SEVEN DAYS AND ONE WEEK B.B.E. POSITIVA/EMI
4	4	ESCAPING DINA CARROLL 1ST AVENUE/MERCURY
5	6	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC/EASTWEST
6	5	FLAVA PETER ANDRE MUSHROOM
7	NEW	LOUNGIN LL COOL J DEF JAM/MERCURY
8	NEW	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC
9	11	WANNABE SPICE GIRLS VIRGIN
10	NEW	SUGAR IS SWEETER CJ BOLLAND INTERNAL
11	NEW	SETTING SUN CHEMICAL BROTHERS VIRGIN
12	9	MARBLEHEAD JOHNSON BLUETONES SUPERIOR QUALITY RECORDINGS/A&M
13	NEW	DANCE INTO THE LIGHT PHIL COLLINS EASTWEST
14	17	OH WHAT A NIGHT CLOCK MEDIA/MCA
15	13	THE CIRCLE OCEAN COLOUR SCENE MCA
16	NEW	SINGLE EVERYTHING BUT THE GIRL VIRGIN
17	10	VIRTUAL INSANITY JAMIROQUAI SONY S2
18	NEW	UP TO NO GOOD PORN KINGS ALL AROUND THE WORLD FOOTSTEPS/MY FOREVER FRIEND DANIEL O'DON-NEILL RITZ
19	NEW	LOVEFOOL CARDIGANS TRAMP/OLENE/POLYDOR
ALBUMS		
1	1	KULA SHAKER K COLUMBIA
2	2	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS./WEA
3	3	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
4	NEW	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN
5	5	FUGEES THE SCORE COLUMBIA
6	7	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/REPRISE
7	NEW	BELINDA CARLISLE A WOMAN AND A MAN CHRYSALIS
8	9	OCEAN COLOUR SCENE MOSELEY SHOALS MCA
9	NEW	IRON MAIDEN THE BEST OF THE BEAST EMI
10	4	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
11	11	GEORGE MICHAEL OLDER VIRGIN
12	NEW	VARIOUS ARTISTS MOODY BLUES POLYGRAM TV
13	18	VARIOUS ARTISTS THE HOUSE COLLECTION—CLUB CLASSICS VOL. 2 FANTAZIA
14	13	JIM REEVES THE ULTIMATE COLLECTION RCA VICTOR
15	6	SPACE SPIDERS GUT
16	NEW	VARIOUS ARTISTS SHINE 6 POLYGRAM/TV
17	10	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 34 EMI/VIRGIN/POLYGRAM
18	15	CROWDED HOUSE RECURRING DREAM—THE VERY BEST CAPITOL/PARLOPHONE
19	NEW	CELINE DION FALLING INTO YOU EPIC
20	8	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR

THIS WEEK	LAST WEEK	AIRPLAY
1	3	VIRTUAL INSANITY JAMIROQUAI SONY S2
2	2	GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR
3	11	ESCAPING DINA CARROLL 1ST AVENUE/MERCURY
4	4	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC/EASTWEST
5	8	BREAKFAST AT TIFFANY'S DEEP BLUE SOME-THING INTERSCOPE/MCA
6	1	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN
7	12	READY OR NOT FUGEES COLUMBIA
8	6	GOOD ENOUGH DODGY A&M
9	5	I AM, I FEEL ALISHA'S ATTIC MERCURY
10	13	ROTTERDAM BEAUTIFUL SOUTH GO! DISCS
11	19	MARBLEHEAD JOHNSON BLUETONES SUPERIOR QUALITY RECORDINGS/A&M
12	7	FLAVA PETER ANDRE MUSHROOM
13	14	THE CIRCLE OCEAN COLOUR SCENE MCA
14	9	HOW BIZARRE OMC POLYDOR
15	15	DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/EASTWEST
16	10	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE
17	16	FOR YOU ELECTRONIC PARLOPHONE
18	17	IF IT MAKES YOU HAPPY SHERYL CROW A&M
19	18	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M
20	40	IF YOU REALLY CARED GABRIELLE GO BEATGO! DISCS
21	24	ALWAYS BREAKING MY HEART BELINDA CARLISLE CHRYSALIS
22	NEW	SEVEN DAYS AND ONE WEEK B.B.E. POSITIVA/EMI
23	21	I'M ALIVE STRETCH & VERN PRESENT 'MADDOG' FFR/LONDON
24	NEW	SINGLE EVERYTHING BUT THE GIRL EBTG/VIRGIN
25	26	ONE TO ANOTHER CHARLATANS BEGGARS BANQUET
26	NEW	LOUNGIN LL COOL J DEF JAM/MERCURY
27	27	ME AND YOU VERSUS THE WORLD SPACE GUT
28	31	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA
29	23	HEY DUDE KULA SHAKER COLUMBIA
30	30	STRIPPER VICAR MANSUN PARLOPHONE
31	25	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC
32	NEW	YOU'RE GORGEOUS BABY BIRD ECHO
33	NEW	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
34	NEW	KEVIN CARTER MANIC STREET PREACHERS EPIC
35	22	UNDIVIDED LOVE LOUISE 1ST AVENUE/EMI
36	NEW	EVERYTHING SARAH WASHINGTON A&M
37	29	HEAD OVER FEET ALANIS MORISSETTE MAVERICK/REPRISE
38	NEW	TEENAGE ANGST PLACEBO HUT/VIRGIN
39	NEW	WRONG EVERYTHING BUT THE GIRL EBTG/VIRGIN
40	20	WANNABE SPICE GIRLS VIRGIN

ITALY (Musica e Dischi/FIMI) 09/24/96

THIS WEEK	LAST WEEK	SINGLES
1	4	STRANGER IN MOSCOW MICHAEL JACKSON EPIC
2	2	PROFESSIONAL WIDOW TORI AMOS ATLANTIC/EASTWEST
3	8	MY DIMENSION DJ PANDA ALA BIANCA/OUTTA
4	1	KILLING ME SOFTLY REGINA DO IT YOURSELF/NITELITE
5	3	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE/DANCE FACTORY
6	NEW	WANNABE SPICE GIRLS EMI
7	6	READY OR NOT FUGEES COLUMBIA
8	NEW	INTO THE LIGHT ONDINA DISCOMAGIC
9	NEW	WANT LOVE HYSTERIC EGO WEA
10	NEW	BORN SLIPPIY UNDERWORLD SELF
ALBUMS		
1	1	LUCIO DALLA CANZONI PRESSING
2	NEW	LAURA PAUSINI LE COSE CHE VIVI CGD
3	2	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
4	4	R.E.M. NEW ADVENTURES IN HI-FI WARNER
5	3	FRANCESCO DE GREGORI PRENDERE E LASCIARE COLUMBIA
6	5	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
7	6	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
8	7	ARTICOLO 31 COSI' COM'E' RICORDI
9	9	FUGEES THE SCORE COLUMBIA
10	NEW	LIGABUE BUON COMPLEANNO ELVIS WARNER

SPAIN (TVE/AFYVE) 09/21/96

THIS WEEK	LAST WEEK	SINGLES
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HITS OF THE WORLD

C O N T I N U E D

NETHERLANDS (Stichting Mega Top 50) 09/25/96

THIS WEEK	LAST WEEK	SINGLES
1	2	BANGER HART ROB DE NIJS EMI
2	1	WANNABE SPICE GIRLS VIRGIN
3	4	READY OR NOT FUGEES COLUMBIA
4	3	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
5	5	HIJ MAAKTE ME GEK MET Z'N VINGERS DE FOET-SIES BUNNY
6	7	MACARENA LOS DEL RIO BMG
7	NEW	PETER ANDRE FLAVA BMG
8	NEW	SEVEN DAYS AND ONE WEEK B.B.E. ZOMBA
9	NEW	STRANGER IN MOSCOW MICHAEL JACKSON EPIC
10	8	DE ZEE (ARENA HYMNE) TRIJNTJE OOSTERHUIS BMG
ALBUMS		
1	NEW	R.E.M. NEW ADVENTURES IN HI-FI WARNER
2	1	FRANS BAUER VOOR JOU TIPTOP
3	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	3	ANDREA BOCELLI BOCELLI POLYDOR
5	5	CELINE DION FALLING INTO YOU COLUMBIA
6	NEW	SNAP SNAP ATTACK—THE BEST OF SNAP BMG
7	2	RENE FROGER ILLEGAL ROMEO PART 1 DINO
8	7	FUGEES THE SCORE COLUMBIA
9	9	FRANK GALAN PASTORALE RPC
10	8	MARCO BORSATO ALS GEEN ANDER POLYDOR

IRELAND (IFPI Ireland/Chart-Track) 09/26/96

THIS WEEK	LAST WEEK	SINGLES
1	1	HOW BIZARRE O.M.C. POLYDOR
2	6	READY OR NOT FUGEES COLUMBIA
3	5	BREAKFAST AT TIFFANY'S DEEP BLUE SOME-THING INTERSCOPE/MCA
4	3	WANNABE SPICE GIRLS VIRGIN
5	NEW	THE MAYO ANTHEM OF '96 TOM TOM AND BYRNES BABES BEAUMEX
6	4	FAITHLESS INSOMNIA CHEEKY
7	NEW	SEVEN DAYS AND ONE WEEK B.B.E. POSITIVA
8	8	VIRTUAL INSANITY JAMIROQUAI SONY S2
9	7	LEMON TREE FOOL'S GARDEN ENCORE
10	10	FLAVA PETER ANDRE MUSHROOM
ALBUMS		
1	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS
2	3	CHRISTY MOORE GRAFFITI TONGUE COLUMBIA
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/REPRISE
4	8	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
5	4	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 34 EMI/VIRGIN/POLYGRAM
6	10	FUGEES THE SCORE RUFFHOUSE/COLUMBIA
7	7	SOUNDTRACK TRAINSPOTTING EMI
8	6	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
9	5	VARIOUS ARTISTS FRESH HITS 96 WARNER ESP/GLOBAL TELEVISION/SONY TV
10	9	CORRS FORGIVEN NOT FORGOTTEN LAVA/ATLANTIC

BELGIUM (Promuvi) 10/04/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	KILLING ME SOFTLY FUGEES COLUMBIA
3	3	BAILANDO PARADISIO DANCE DEVELOPMENT
4	6	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
5	9	NOBELPRIJS CLOUSEAU EMI
6	4	BANGER HART ROB DE NIJS EMI
7	5	MACARENA LOS DEL RIO RCA
8	7	SI TU TE VAS ENRIQUE IGLESIAS MCA
9	NEW	KAMIEL GOES CLASSIC KAMIEL SPIESSENS POLYGRAM
10	10	FOREVER LOVE GARY BARLOW RCA
ALBUMS		
1	NEW	CLOUSEAU ADRENALINE EMI
2	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.
3	NEW	DELS IN A BAR UNDER THE SEA BANG!
4	4	FUGEES THE SCORE COLUMBIA
5	3	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/WARNER BROS
6	2	JEAN JACQUES GOLDMAN SINGULIER COLUMBIA
7	NEW	LAURA PAUSINI LE COSE CHE VIVI WARNER BROS.
8	5	CELINE DION FALLING INTO YOU COLUMBIA
9	7	ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI
10	8	ANDREA BOCELLI BOCELLI POLYDOR

AUSTRIA (Austrian IFPI/Austrian Top 30) 09/24/96

THIS WEEK	LAST WEEK	SINGLES
1	1	BREAK MY STRIDE UNIQUE 2 SONY
2	2	KILLING ME SOFTLY FUGEES COLUMBIA
3	4	WANNABE SPICE GIRLS VIRGIN
4	3	I CAN'T HELP MYSELF KELLY FAMILY EMI
5	7	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
6	5	WHERE DO YOU GO NO MERCY BMG
7	6	NAKED FALCO FEATURING TMB EMI
8	8	SEVEN DAYS AND ONE WEEK BBE EMMANUEL TOP POLYGRAM
9	10	THINK TWICE ALANA DANTE SONY
10	NEW	INSOMNIA FAITHLESS EMI
ALBUMS		
1	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER
2	2	FUGEES THE SCORE COLUMBIA
3	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	7	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
5	4	HANSI HINTERSEER TRAUM MIT MIR BMG
6	8	DIE SCHLUMPFER ALLES BANANE! VOL. 3 EMI
7	10	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	6	METALLICA LOAD MERCURY
9	NEW	NENEH CHERRY MAN VIRGIN
10	5	WOLFGANG AMBROS VERWAHRLOST ABER FREI POLYGRAM

DENMARK (IFPI/Nielsen Marketing Research) 09/25/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	COCO JAMBOO MR. PRESIDENT WARNER
3	4	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
4	6	I WON'T LET THE SUN GO DOWN ROBIN COOK POLYGRAM
5	5	KILLING ME SOFTLY FUGEES COLUMBIA
6	NEW	READY OR NOT FUGEES PLADECMPAGNIET
7	9	OKSTYST HUSTLERS HUN FAR FOR LIDT PLADECMPAGNIET
8	7	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR
9	8	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI
10	3	MARGARINE DISKOFIL SCANDINAVIAN
ALBUMS		
1	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER
2	NEW	SANNE SALOMONSEN 1996 VIRGIN
3	2	SUEDE COMING UP PLADECMPAGNIET
4	7	KARAJAN BPH ROMANTIC KARAJAN POLYGRAM
5	3	TOTO GREATEST HITS PLADECMPAGNIET
6	8	CORRS FORGIVEN NOT FORGOTTEN WARNER
7	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
8	4	KIM LARSEN KIM LARSEN & KJUKKEN EMI
9	5	FUGEES THE SCORE PLADECMPAGNIET
10	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING PLADECMPAGNIET

NORWAY (Verdens Gang Norway) 09/25/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	INSOMNIA FAITHLESS SCANDINAVIAN
3	3	COCO JAMBOO MR. PRESIDENT WARNER
4	4	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
5	5	CAPTAIN JACK CAPTAIN JACK EMI
6	6	GUDI HVOR DU ER DEILIG BJELLEKLING BMG
7	NEW	IF I RULED THE WORLD (IMAGINE THAT) NAS SONY
8	9	HEAVEN U96 POLYGRAM
9	10	HERO OF THE DAY METALLICA POLYGRAM
10	NEW	READY OR NOT FUGEES SONY
ALBUMS		
1	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER
2	3	SMURFENE SMURFEBITS 1 ARCADE
3	2	GYM DI DERRER POLYGRAM
4	4	BJELLEKLING KORT VED ORA BMG
5	6	POSTGIROBYGGET MELIS NORSKE GRAM
6	NEW	ODD BORRETZEN NOEN GANGER ER DET ALL RIGHT ARCADE
7	7	D.D.E. DET GAR LIKAR NO NORSKE GRAM
8	9	CAPTAIN JACK THE MISSION EMI
9	10	FAITHLESS REVERENCE SCANDINAVIAN
10	5	SUEDE COMING UP SONY

PORTUGAL (Portugal/AFIP) 10/01/96

THIS WEEK	LAST WEEK	ALBUMS
1	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
2	2	LAURA PAUSINI LE COSE CHE VIVI GAS
3	3	R.E.M. NEW ADVENTURES IN HI-FI WARNER
4	7	PET SHOP BOYS BILINGUAL PARLOPHONE
5	NEW	NIRVANA FROM THE MUDDY BANKS . . . GEFEEEN
6	NEW	IRON MAIDEN THE BEST OF THE BEAST EMI
7	5	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
8	8	ENRIQUE IGLESIAS CANTA EM PORTUGUES STRAUSS
9	NEW	SCORPIONS PURE INSTINCT EASTWEST/WARNER
10	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA BMG ARIOLA

HONG KONG (IFPI Hong Kong Group) 09/22/96

THIS WEEK	LAST WEEK	ALBUMS
1	3	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
2	NEW	FAYE WONG FAYE WONG CINEPOLY
3	1	LEO KOO SECOND FAVORITE BMG/MUSIC IMPACT
4	NEW	EMIL & EASY BAND MY LITTLE PARADISE ROCK
5	NEW	JACKY CHEUNG POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM
6	8	EKIN CHENG IF THE SKY RAIN BMG
7	7	ALAN TAM POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM
8	2	ANDY LAU BECAUSE I CARE BMG/MUSIC IMPACT
9	4	AMANDA LEE QI SHI GOLDEN PONY
10	6	NORMAN TAM NORMAN 25 BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

POLAND: Kayah, the singer/songwriter who has been dubbed "the Polish Sade," continues to enjoy chart success with her second album, "Kamień" (The Stone), on Zic Zac, even though it was released almost a year ago. The album has assumed a special significance for the artist, whose disappointing debut, "Kayah," was released in 1988. As far as she is concerned, "Kamień" marks a new beginning and is her "true" solo debut—in which case, it has been a long time coming. She began singing as a teenager in 1986, performing in reggae groups, including Rastar, Zgoda, and Tilt. She was soon recognized as a talented and original newcomer and won a special prize at the Sopot 88 Festival. While maintaining a parallel career as a model, she worked (mainly as a session vocalist) with acts that included De Mono, John Porter, Nazar, Human, Republika, Urszula, and Stanislaw Sojka. But it was in writing and recording "Kamień" that she finally got to make the music that was closest to her heart. Featuring many gifted musicians, among them famous jazzmen Michal Urbaniak and Jose Torres, the album boasts a rich and intoxicating sound, while Kayah's cool vocal style encompasses a sophisticated range of pop, funk, soul, and jazz influences. The womanly lyrics, full of nostalgia and sadness, explore themes of love, loneliness, passion, and pain on hits that include "Nawet Deszcz" (Rain), "Tam Bede" (I'll Be There), "Ja Chce Ciebie" (I Want You), and "Santana."



BEATA PRZEDPELSKA

FRANCE: The wave of techno/jungle music that has been sweeping the country has gained impetus from a new generation of acts with their own distinctive sound. At the heart of the movement is the F. Communications label, created two years ago by Eric Morand (who previously launched the dance division of defunct label FNAC Music) and Laurent Garnier (who is widely considered the country's premier DJ), in partnership with indie distribution company PIAS. Now, F. Communications has issued a two-CD compilation, "La Collection Chapter 2," a celebration of the label's outstanding creativity. It comprises the most significant tracks the label has released over the past two years. Among the featured acts are Saint Germain (aka Ludovic Navarre), performing his jazzy hit "Alabama Blues"; Shazz; Nova Nova; Scan X; Norma Jean Bell; Aurora Borealis; Tahoe; Lady B; and Laurent Garnier, performing both as himself and as his alias Alaska. In the album's liner notes, the label's founders duly note, "In two years, F. Communications has continued to explore the world of electronic music, a world that is no longer limited just to the dancefloor. The frontiers have been opened up, limitations with regard to style have been erased, and the family has grown larger."

EMMANUEL LEGRAND

IRELAND: "Riverdance—A Journey" is a 76-minute video from Tyrone Productions that tells the story of the music and dance phenomenon that began as seven minutes of television during an interval of the Eurovision Song Contest on April 30, 1994, and went on to be a hit single, album, video, and stage show. "Riverdance—The Show" opened at Dublin's Point Theater on Feb. 9, 1995. It was first seen in London in June of that year and made its New York debut in March. It returns to New York's Radio City Music Hall Oct. 3-22 before touring several other U.S. cities. "Riverdance—A Journey" follows the show from Dublin to London to New York, taking in music and dance rehearsals and business meetings, including one with U.K. promoter Barry Clayton. In the film, it emerges that initial investors in the project were hard to find, so much so that producers Moya Doherty and John McColgan had to make a combined investment of 70% of the start-up funds needed to stage the first run of "Riverdance" in Dublin. Other investors included Irish television network RTE, Principle Management, Allied Irish Banks, and promoter Maurice Cassidy. Doherty talks of striving to preserve "cultural integrity . . . but with a Broadway feel," while composer Bill Whelan credits traditional Irish music as a major source of inspiration to him. "The hardest thing for me is lyric writing," he says. "As for the music, once you get a basic idea, it flows naturally."



KEN STEWART

SERBIA: The annual festival Sabor Trubača U Dragačevu (Trumpet Players Gathering In Dragačevu) scaled new heights of popularity this year, when 200,000 people attended the three-day event in the tiny village of Dragačevu. Now in its 36th year, the festival brings together the best of the nation's trumpet orchestras, which show their skills in performing and in competing for the titles of best orchestra and best trumpet player. Trumpet orchestras are almost the only purveyors of traditional folk music left in Serbia; most modern folk acts offer a mix of many (often unmixable) styles. The 20 orchestras that appear on the final bill at the festival are selected by qualifying events in three regional centers, and on the last day, they compete for prizes by each performing a traditional folk song, a "kolo" (traditional dance song), and a song of their choice. This year's winners were Nenad Mladenović for best trumpet player and Mića Petrović's orchestra for best orchestra. Petrović's ensemble, which comes from the village of Duboko near Užice, last won the title in 1989 and is notable for the fact that there are no gypsies among its personnel and no saxophones among its lineup. Petrović has won the title of best trumpet player three times—in 1984, 1988, and 1993—an achievement that has earned him the grand title "master of trumpet."

STAJIC ALEKSANDAR

Multitalented Arthur Baker Has The Best Of Two Worlds

ARTHUR BAKER'S LOVE of rhythm and rock has led to a life lived in two worlds. The Boston-bred producer, writer, and artist not only lives in London, but his career has bridged the divide that often splits fans of rock and dance music, particularly in his homeland.

"I love making dance records and records with guitars," says Baker. "Over here, they meet. In England, styles overlap incredibly."

Baker helped mastermind one of the most remarkable, genre-busting tracks of the '80s when he produced the 1982 single "Planet Rock," recorded by **Afrika Bambaataa & the Soul Sonic Force** and co-written by Baker, the Soul Sonic Force, and collaborator **John Robie**.

"The night we did the track," he recalls, "I came home and said, 'We've made musical history.'"

Baker didn't stop there, as Afrika Bambaataa's "Looking For The Perfect Beat," co-written and co-produced by Baker and Robie, cracked the top 50 of Billboard's singles chart later the same year. Then, **Little Steven Van Zandt** tapped Baker to produce the 1985 anti-apartheid "Sun City" project, which united **Bruce Springsteen**, **Run-D.M.C.**, **Miles Davis**, **Ruben Blades**, **Bobby Womack**, **the Ramones**, and others in a landmark recording. The acts with whom Baker has worked—from **New Edition** to **New Order**—are testimony to the breadth of his taste.

An offer to remix Chrysalis Records act **Living In A Box** brought Baker to London in 1987, and his success here has continued since, most recently with this year's No. 1 U.K. hit "Spaceman" by **Babylon Zoo**. Nowadays, he is involved in a flurry of activity in Britain. He has released the single "Go Around" under the moniker **the Criminal Element Orchestra** on Island Records' 4th & B'way imprint; co-written and co-produced the edgy and enticing album "My First Suicide" for **Ali Zapak** (Fundamental); and, most notably, cut his first record in 12 years with "Planet Rock" co-writer Robie.

The collaboration with Robie, the single "Stop Love Patrol," features singer **Nadine Renee of Planet Soul** fame. It is being released by New York-based Cutting Records in the U.S. and by Baker's re-launched Minimal Records in the U.K. Minimal, which was last active in the early '90s, will reissue tracks by the likes of **Junior Vasquez**, **Danny Tenaglia**, **Pal Joey**, and **Grandmaster Flash**, as well as new material, such as the forthcoming "Love & Return" from **Diana Brown**.

"I want it to be a really eclectic label," says Baker, which explains why his latest discovery is a rock act he'll identify as soon as the signing is confirmed. "They've got the vibe, the songs, the look," he declares.

If this isn't enough, Baker runs a pool hall and music club called the Elbow Room in London's Ladbroke Grove neighborhood and is looking to open a venue in Camden, in north London. "I wish I had come over here earlier in my career," he says of the U.K.

Baker may lament not having more opportunity in the U.S., but he travels back whenever business calls. And he knows that greater attention in America can always be just one hit away.

THE DIVINE COMEDY, which has made a critical and commercial breakthrough in the U.K. with its sly and sweet easy-core album "Casanova" (Setanta Records), plays the Shepherds Bush Empire in London Oct. 20. The show is part of a European tour that opened in

September in Zurich and rolls through France and Germany through November. The London date, however, promises to be an extravaganza, as the band performs with a 30-piece orchestra. **Tim Broun**, director of Setanta U.S., says the company is courting interest from major labels interested in licensing "Casanova" for release in America; he would like to get the band the strongest push possible in the U.S. and expects a contingent of A&R execs at the London show.

DATEBOOK: The Netherlands, which boasts one of the most active dance-label scenes in Europe, will host its own dance conference when the first Amsterdam Dance Event is staged Oct. 17-19. Among the international dance labels expected to attend are CNR, Essential, Outland, and Ala Bianca from Holland; Logic and Strictly Rhythm from the U.K.; R&S from Belgium; Scorpio from France; Dee Jay from Spain; and multinationals MCA, Mercury, Polydor, and others. Contact **Maria Jimenez** at Conamus, the Dutch music industry organization, via phone (31-35-621-87-48), fax (31-35-621-27-50), or E-mail (maria.jimenez@conamus.nl) for more information.

Home & Abroad is a biweekly column that spotlights the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, London, WC1E 7AH, or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

Lynch Leaves Lounge Act Behind

Debuts With Duke Street Set After Years Of Bar Tours

BY LARRY LeBLANC

TORONTO—No one, perhaps, is more surprised about the release of Barbara Lynch's self-titled debut album than the 37-year-old folk and R&B-styled singer/songwriter herself.

A 10-year veteran of the local bar scene, Lynch released the set Sept. 26 on Duke Street Records, which is distributed by MCA Music Entertainment. There are currently no plans to issue the album outside of Canada.

"It's been 10 years of [career] despair and trying to find out who the hell I am," Lynch jokes. "I've discovered that my passion is with live performance and with recording. That's what I am meant to do. The only thing is, I feel a lot of pressure. I feel that if I can't perform, I don't know what else I would do."

Produced and engineered by David Travers-Smith, who has worked with Jane Siberry, the album chronicles Lynch's observations about herself and others. "I care about people and what they go through and about what I go through," she says. "My constant theme is trying to find something to care about. It's in every song. After all, trying to find something to care about is what motivates [people] to continue."

In 1992, Lynch figured she had a strong career shot when she released a five-song cassette titled "Don't Talk To Me" on Embrace Records. Produced by John Punter (Roxy Music, Japan), the independent release was widely circulated to Canadian and American labels but failed to land her a major-label recording deal.

"She's a brilliant artist, but no labels [then] saw it," says Punter. "Her strength is her honesty. She writes very poignant lyrics, most of which come from real experiences."

The lack of industry response to "Don't Talk To Me," says Lynch, plunged her into considerable career soul-searching. Feeling she needed her music to mature, she severed her ties to music for two years.

"I began to find my material really adolescent," Lynch says. "I came to think that I didn't have anything valid to say. I was singing songs about isolation, despair, and about life's disappointments, but I didn't know what more to say. Like, 'What do [people] do after disappointments?'"

After caring for a friend who was dying of AIDS, Lynch began doing the same for other AIDS patients by working for several local health-care agencies.

"I was trying to motivate myself," she says. "Working with people who are dying, there's no bullshit. My songs 'Storybook' and 'This House' [on the new album] were written for a friend who died during the recording of the album. He was a tremendously motivated guy, just filled with joy and living."

About the album's leadoff focus track, "Puppet Girl," which was written during sessions for the

album and was serviced to Canadian radio Oct. 7, Lynch says, "Puppet Girl" is about if you're not connecting with other people, you live a life of solitude."

Born and raised in the rural Ontario village of Ayton (population 500), Lynch taught herself to play piano at the age of 9. "I started playing piano because my mother is



LYNCH

a honky-tonk piano player," she says. "I started playing piano with some old boogie-woogie sheet music of hers. I freaked when I heard Louis Armstrong and Fats Waller."

"When I played boogie-woogie piano, my mother thought I was insane. She told me, 'Only black people can play that music.' I kept playing it, and she later said, 'You know, I think maybe you can really play that music.'"

By the time Lynch was 13, she had begun to write songs and privately dreamed about becoming a singer. But living in such a small, rural environment, she felt that becoming a singer was a bit of a fantasy.

"I avoided becoming an artist for the first 25 years of my life because I just did not think it was possible," Lynch says. "Coming from that kind of small town, I thought it was an impossible dream. If you told anybody there you were going to do something so ambitious, they thought you were crazy. So [becoming a singer] was a private dream of mine for years."

Lynch left Ayton in 1978 to study philosophy and English literature at Trent University in Peterborough, Ontario. Following four years there, she was undecided about what career to pursue, so she traveled. For two years, she worked as a chambermaid at hotels in Banff and Jasper, Alberta, and in Vancouver. "I couldn't find a career I wanted to do after university," she admits.

In 1984, Lynch moved to Toronto, and while working as a clerk in a clothing store, she met a jazz pianist named Corey Livingstone. After hearing Lynch play piano, he told her she was good enough to perform professionally as a lounge

pianist. She bought some sheet music of popular songs and secured a booking agent, and to her immense surprise, she was quickly booked for a six-week gig at a local Holiday Inn. Despite her inability to develop a repertoire of well-known songs, she survived on the local lounge scene for two years.

"I didn't know the songs people requested," says Lynch, laughing. "I'd pretend my own songs were by somebody else, or I'd announce I wouldn't have time to do any requests. Not knowing [how to play well-known songs] became a real problem."

In the 121 Studio sessions here, from last March to May, Lynch and Travers-Smith recorded each song with just Lynch singing and playing piano. The two then examined the songs separately. Some tracks were left untouched; others were embellished with additional accompaniment or rerecorded with additional players.

Says Travers-Smith, "Originally, the album was intended to be very simple, just piano and voice, primarily. However, as we started pre-production and [listened] to songs, it became apparent that there was a good opportunity to embellish as we did."

"There's nothing on these songs which wasn't needed," says Lynch. "Some songs, like 'Storybook,' were fine by themselves, while all we did was add a bit of trumpet on 'Flowers Outside.' We changed the vocals on 'When You Kiss Me' because I loved George Koller's bass parts so much. With each song, I wanted to keep it simple and honest."

"I treated the album like it'd be my one and only one ever," Lynch continues. "I wanted this album to say everything I wanted to say, assuming I might die tomorrow. I'm lucky, because the album turned out to be exactly what I wanted."

To promote it, Lynch, who hopes to tour across Canada in the next few months, assembled a band consisting of saxophonist Christopher Plock and percussionist Rich Greenspoon. "I want to keep [the show] intimate and very character-oriented," she says. "I also tell stories and do humor in my shows. I do everything I can to create some kind of emotional response in the audience."

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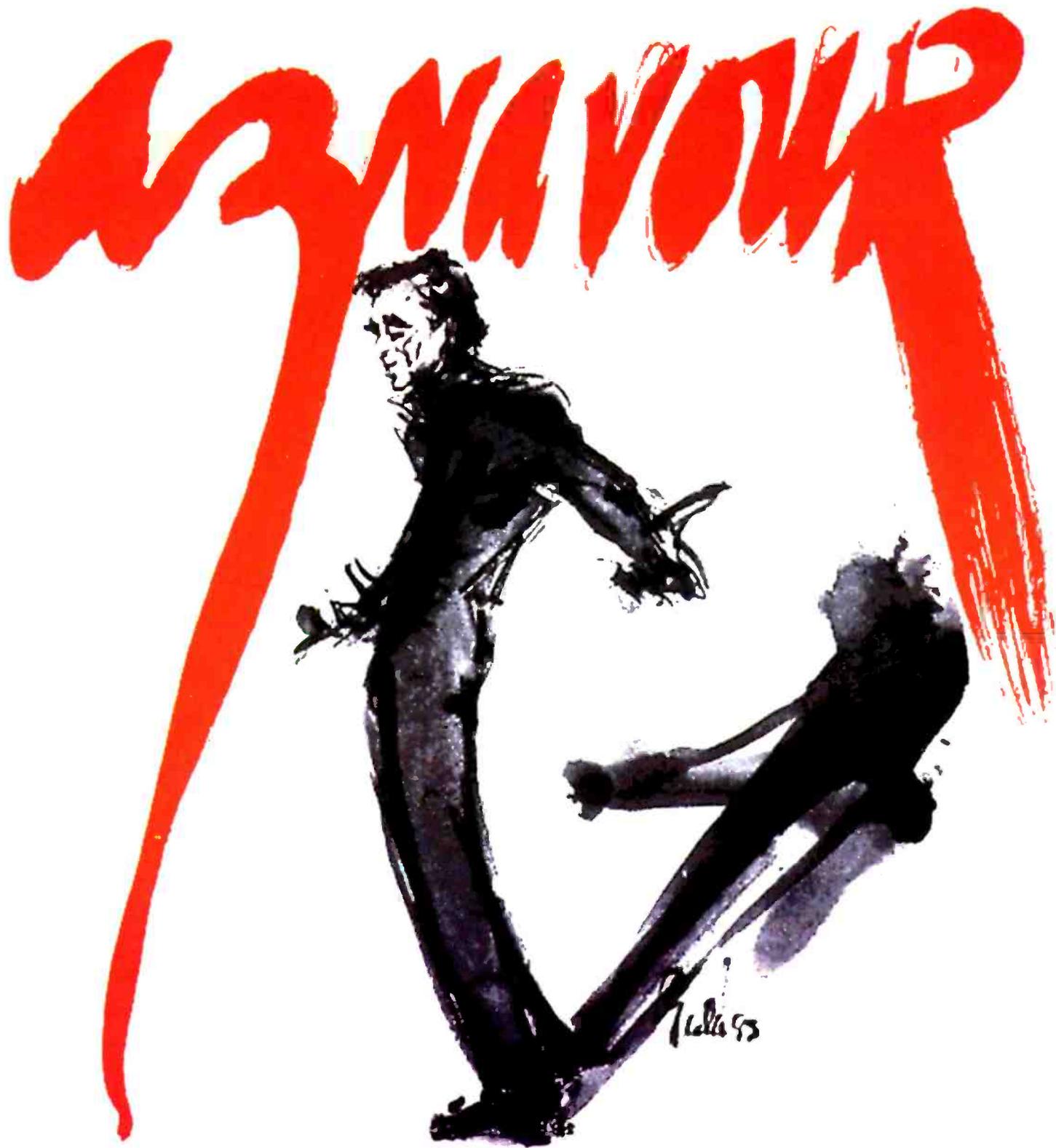


CHARLES AZNAVOUR

A F I F T I E T H A N N I V E R S A R Y S A L U T E



PHOTO BY TONY FRANK



*Over 30 years of collaboration, complicity and friendship.
Over 30 years of mutual trust.
Thank you Charles for over 30 years of happiness.*

Lévon

CHARLES
AZNAVOUR
50TH anniversary

The Charles Aznavour Interview

Celebrating A Half-Century Of Recording History—And A Lifetime Of Entertainment, Activism And, Most Of All, Songwriting

BY EMMANUEL LEGRAND

Charles Aznavour is a living legend. Since the beginning of his career in the early 1940s, he has achieved one of the most impressive track records in the international music business. He is considered the equal of such other legends of French music as Jacques Brel, Edith Piaf, Georges Brassens or Leo Ferre.

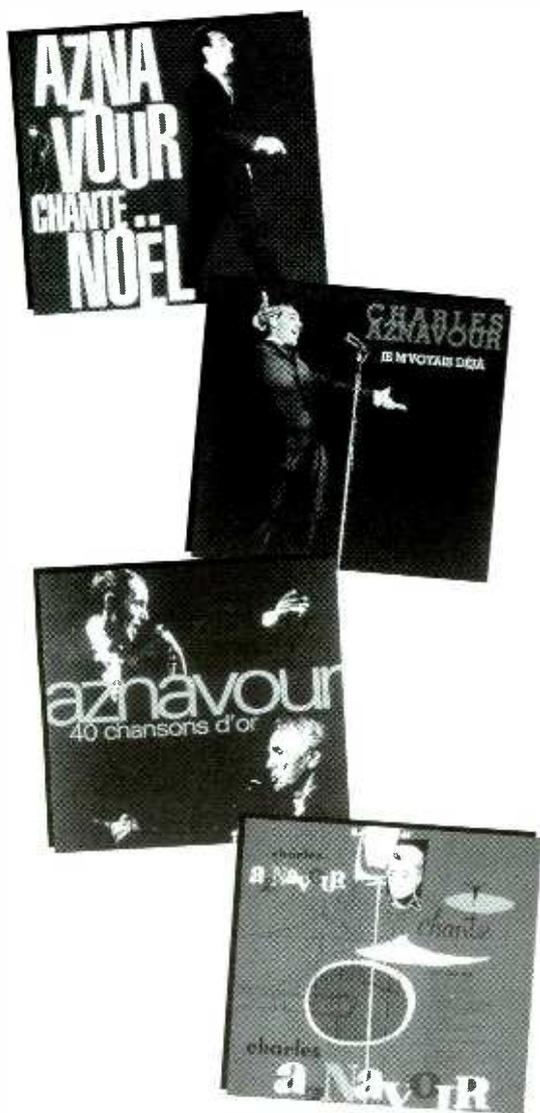
A revered singer and songwriter, Aznavour has penned some all-time classics of French chanson, including “La Boheme,” “J’mé Voyais Deja,” “Emmenez-moi” and “Je Hais Les Dimanches.” His songs have been covered by such artists as Ray Charles, Frank Sinatra, Liza Minnelli, Stevie Wonder and many others.

Convinced there was no reason to limit himself to French-speaking countries, Aznavour took his act on the road and established himself as a truly international artist, playing to sold-out crowds from New York to Tokyo. He also proved to be a fine actor, and his credits span 60 movies, including films with the late director

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STUDIO  **GUILLAUME TELL**

Happy Anniversary Charles



CHARLES AZNAVOUR

50TH anniversary

A Life Filled With Songs

Having Written 1,000 Songs, Recording 400 Himself, The Multilingual Lyricist Sees His Work Reissued Around The World

BY EMMANUEL LEGRAND

"I first met Charles Aznavour in 1951, through a friend who told me there was a guy looking for an arranger. I went to the Editions Breton and met with him. Aznavour told me he knew nothing about music and needed an arranger. He offered to share credits and rights with me on the music we would cut together. I went back to my friend and I told him that this guy would never make it as a singer. . . . Actually, I just did the arrangements to one of his songs in 1951—'Poker.' Aznavour was kind enough to call me back at the beginning of the 1960s. The first song we penned together was 'Les Deux Guitares'—God, I was scared to death. But we worked together until I had no more time, after the international success of 'Love Is Blue.' I must have made arrangements to 135 of his songs. He loved to work with me because I am very quick, and he hates being in a studio. To me, Aznavour is the greatest artist I have ever worked with. He has it all—intelligence, musical instinct, class."

—Paul Mauriat

"It is always very difficult to talk about an artist who has the stature of Charles Aznavour. First of all, he is someone I have always admired. My father was a great fan of his, and we used to listen to his records at home. So when the opportunity to sign him surfaced, not only did it make sense business-wise—there was fierce competition to attract him—but there was something more to it. He is an immense artist, frankly unique. He is simple, kind, accessible, open-minded, very human—and I'm not even discussing how talented he is. He is like the father of us all, and what pleases me the most is that youngsters are rediscovering him. I admire the artist, and I have a great tenderness for the man."

—Gilbert Ohayon, president of EMI Music France

"In the late 1950s, I represented the Barclay label in Morocco, and, as such, I was Charles Aznavour's label manager, promotion guy and agent there. I first saw him in Casablanca, when I was 22. From that time dates a real friendship, a very tender friendship. Later, I joined Polydor in France, and in the early 1970s I decided to establish an independent operation. Aznavour heard about it and asked me to take over his office near the Champs Elysées. He made a financial proposal at a very friendly rate. In this way, he helped to start my career as an independent producer. For me, he is a kind of role model. When I moved to the States to produce the Village People, the only French name U.S. people knew in this business was Charles Aznavour. He is the only French act that has been able to make it on the international market not only as a composer but also as a performer. And he has been doing it for over 30 years! He is really the ambassador of French chanson. What an amazing fate."

—Henri Belolo, president of Scorpio Music

PARIS—Charles Aznavour's latest studio album is set for release in early 1997, but, in the meantime, reissued recordings from the artist's extensive catalog are now finding their way into stores.

During his entire career, Aznavour has written some 1,000 songs, in several languages, for himself and for other artists. For the first time, the 400 songs he recorded during his career will be available on CD, as part of one of the most expansive reissue programs ever mounted for the works of a single artist. The releases range from the first songs Aznavour ever recorded to his most recent studio album.

AZNAVOUR IN A BOX

In December, EMI France will offer the complete collection of Aznavour's recordings in a box shaped as a Colonne Morris, the Paris columns used to advertise concerts. The box, which will sell at retail for approximately 3,200 francs (\$615) will reassemble 30 CDs of Aznavour's songs, including four CDs of previously unreleased material. All the albums are also available separately.

This thorough presentation is possible because Aznavour himself owned his whole recording catalog, which was sold to him by PolyGram in the mid-1980s for a mere 3 million francs (\$580,000). When Aznavour signed with EMI France in 1995, the deal included all his past recordings, including those made during Aznavour's eight years with indie label Trema.

"Everything that Aznavour has sung and recorded so far is now the property of EMI Music," says EMI Music France president Gilbert Ohayon proudly. "When I embarked on this adventure to sign him, I had the feeling I was going to give EMI Music something extraordinary and write a page in the history of the company."

Prior to releasing the full CD set, EMI will keep fans happy with several releases in the pipeline. This month, the label will release "Live At Carnegie Hall," recorded during Aznavour's 1995 concerts in New York, to coincide with the launch of the artist's world tour.

Meanwhile, in the U.S., Angel Records already has released several Aznavour classics, including "You And Me," "Greatest Golden Hits," "Hier Encore," "Il Faut

Savoir," "65," "La Boheme," "Idiote Je T'aime" and "Je Me Voyais Déjà."

In addition, EMI France is repackaging one of Aznavour's most successful past compilations, a double CD titled "Les 40 Chansons D'Or." This album has been out of print for more than 16 months, and EMI says it has significant commercial potential. For the end of the year, EMI will re-release an album of Christmas songs, "Aznavour Chante Noel," with its original sleeve.

"The next months will be quite active for the Aznavour catalog," says EMI general manager Michel Liberman.

GLOBAL POPULARITY

Liberman says his main challenge in answering media requests is to cope with Aznavour's busy schedule. "Aznavour is always very cooperative, but it's not easy to find enough time to answer all the requests for interviews," says Liberman. "But we try to sneak in something whenever he is available."

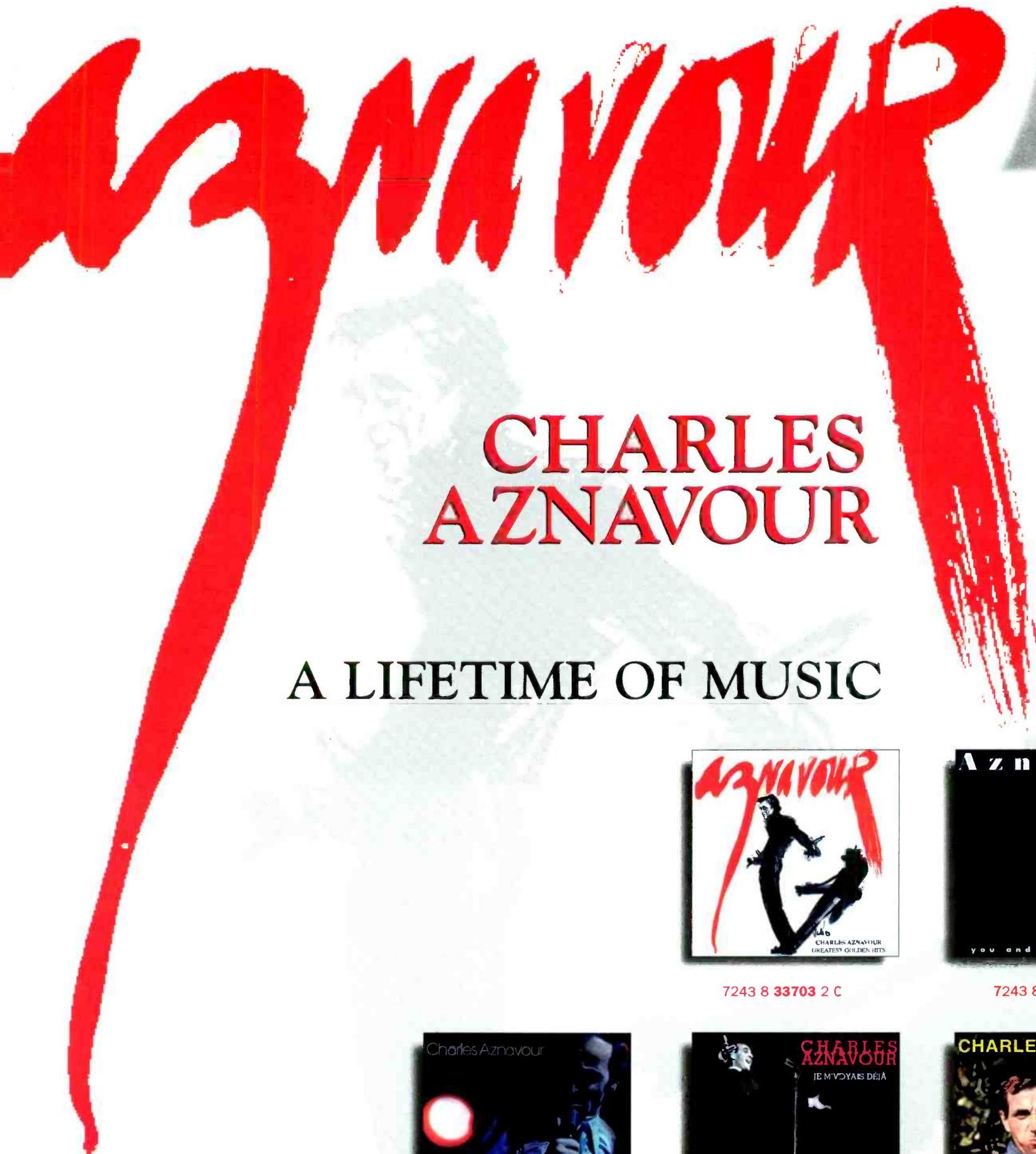
"There is really something happening, if I judge by the scope of the media outlets asking for interviews," adds Liberman. "It goes from trendy rock magazine *Les Inrockuptibles* to the most popular TV shows."

When EMI France's Gilbert Ohayon signed Aznavour, he said he wanted to give the artist "the global attention EMI can bring," and therefore EMI has focused not only on the French market but also on the international market. Some special releases will be tailored for key markets, as Aznavour has recorded in several different languages, including English, German and Spanish. Strangely, he never recorded in Armenian, his mother language, except for one song with his daughter.

"The compilation 'Les 40 Chansons D'Or' will be released all around the world, but for the U.K. market, we have plans for a new best-of Aznavour in English," says Wende Cook, in charge of the international exploitation of EMI France local catalog. She adds that, for Latin markets, especially Spain, Aznavour's album in Spanish, "Cuando Estas Junto A Mi," will be re-released.

"There is tremendous respect for Charles Aznavour everywhere in the world," says Cook. "He is a truly international artist." ■



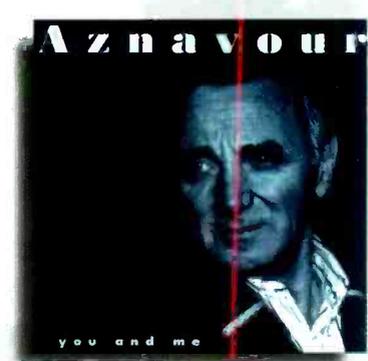


CHARLES AZNAVOUR

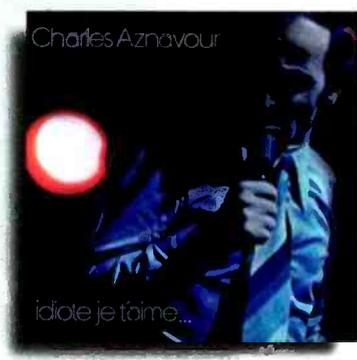
A LIFETIME OF MUSIC



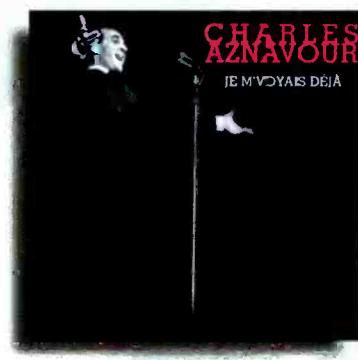
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CHARLES AZNAVOUR

50th anniversary

AZNAVOUR INTERVIEW

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Francois Truffaut. And last but not least, he is a totally dedicated ambassador for the Armenian cause—international recognition of past atrocities against the Armenian people and of the current re-emergence of Armenia as an independent state.

This year marks the 50th anniversary of the start of Aznavour's recording career and the 63rd anniversary of his entry into the artistic community, when he was 9 years old. Born Varenag Aznavourian (his mother dropped the 'ian' at the end of his name) of Armenian descent in an artistically driven family, he rose from the ranks with original songwriting skills and a unique, immediately recognizable voice.

Aznavour's ascent started in Paris during the Second World War, where he performed a cabaret show with his partner and pianist Pierre Roche. His recording career as a solo act dates back to 1946, with the release of his first 78 rpm acetate record.

His admiration for fellow singer and songwriter Charles Trenet and his friendship with Edith Piaf are well-known. Piaf gave him confidence in his singing capacities and opened a few doors. Trenet was Aznavour's main writing influence.

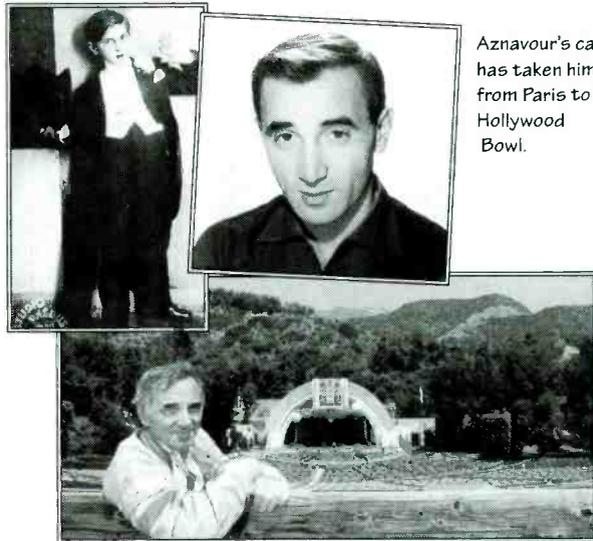
Today, at 72, Aznavour remains as busy as ever. The most international of all French singers is embarking this month on another world tour, which will take him to the United States next year. The tour will coincide with the release of "Live At Carnegie Hall," recorded during Aznavour's 1995 concerts in New York. That album will be followed in early 1997 by an as-yet-untitled studio disc, his first since his worldwide signing with EMI France in 1995. Late this year, EMI also will be reissuing all his recordings on CD.

Throughout the years, Aznavour has remained a discreet man. Success has not altered his good humor and his low-key attitude. Even when he went through hard times, he never lost

faith in himself.

Now a Swiss resident, Aznavour met with me at his summer house in Provence in the South of France.

Aznavour welcomes his visitor at the door. Everything is simple, informal, with natural warmth—none of the frenzy that usually surrounds a major artist. Aznavour is just back from a trip to his father's native country, Georgia, and is relaxing for a few days before travelling again. In the center of the living room, there is a huge piano. The room is also filled with computers, state-of-the-art VCRs and studio systems. "I like all this technology stuff," says Aznavour.



Aznavour's career has taken him from Paris to the Hollywood Bowl.

At one point during the interview, one of his daughters comes in and hands him two pictures to sign for workers who fixed his garden. Aznavour indulges, and, when asked why he doesn't have ready-signed photos at hand, he bluntly answers, "The autographs, I sign them myself, all the time. The same way I do all my mail myself. It takes some time, but I wouldn't let anyone else do it for me."

This attitude epitomizes Aznavour—pride, respect, honesty. The perfect attitude of a craftsman.

Tell me about your family background.

My parents were both of Armenian descent. My father was

"Way before I entered the music business, I was a fan of Charles Aznavour. He is one of those artists who has been fully part of my life. When I came back from my military service in Algeria, I remember days when I was playing the song 'Les Deux Guitares' 20 or 30 times in a row. Recently, Aznavour wasn't singing it anymore. I insisted that he play it during his last show in Paris, and he did. It was a real treat. Before meeting him, I had a distant and faraway admiration. The first time I saw him, it was after a concert in Juan-les-Pains. What really surprised me was the attention he was paying to everyone and the way he looked at people. He made you feel you were a human being talking to another human being and not someone meeting a star. It was so unusual that it struck me. A few years later, in 1972, when I was general manager of [publishing company] Chappell, I became his publisher. And in 1992, we strengthened our relationship—I became his partner when we jointly acquired Editions Raoul Breton. After all these years, my feelings about him have not changed. As a human being, he is exceptional. As an artist, he is unique. He resembles no one else. His writing is amazingly modern and original, and he performs his songs in a very personal way. And the fact he has been able to last so long is no coincidence. Undoubtedly, he is one of the great French artists of the second half of the century."

—Gerard Davoust, general manager of Editions Raoul Breton

from Georgia, and my mother came from Turkey. Actually, neither was born in Armenia. I was born in Paris [in 1924] to parents who wanted to emigrate to the United States. They had come to France to apply for a visa. That year, the quota of Armenians [who had fled massacres in their homeland during the First World War] had already been reached. They were told to wait for another year. My mother was expecting me, and, when I was born, they could have asked for a visa. In the meantime, they found the country marvelous and decided they had no reason to go further. That's how I was born French, instead of being born American.

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MANY THANKS DEAR
CHARLES AZNAVOUR
FOR
YEARS OR FRIENDLY PARTNERSHIP
WITH
GERARD DAVOUST AND EDITIONS RAOUL BRETON



Dear Charles,

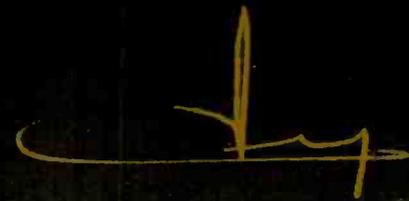
It is a pleasure and honor to work with you.

Thank you for your trust and friendship.

Congratulations for 50 wonderful years from

your EMI family.

Yours Truly,



Gilbert Ohayon

CHARLES AZNAVOUR

50th anniversary

AZNAVOUR INTERVIEW

Continued from page 70

By not being born in Armenia, your parents were twice politically dispossessed.

Yes. I call them dispossessed by ricochet. But if they were dispossessed in their land, they didn't have dispossessed spirit. My sister and I very often have discussed the fact that we were very lucky because we had very modern parents. As opposed to many Armenians I met in my childhood, my parents rapidly adapted to their new environment. They never raised us with the myth that some day we'd return home. Our parents were artists and raised us very freely. I was raised as a real Parisian and never lived in an Armenian ghetto.

Weren't you nevertheless surrounded by Armenian culture?

In fact, I was raised with many different cultures—Russian, Armenian, Georgian and Jewish.

Is Charles the first name you were given by your parents?

No, it was the name a nurse gave me because she couldn't pronounce the name chosen by my parents—Sharmouz, which means Charles. God bless the nurse...

Did the freedom you were raised in affect your choice to become an artist?

Yes, of course. If my parents had been bankers or grocers, I probably would have followed their footsteps. Well, they were artists, and you can say in a way that I took over their business. My father was a singer—I sing. My mother was a comedian—so am I.

When did you start singing?

Actually, I started dancing—Russian dance, which came

naturally to me. When I was 9, I played the comedy, and when I reached 16 or 17—an age when I could not play any more kid roles—I had to earn my living. So I got some assignments in reviews and musicals, and then naturally I became a singer.

How did it happen?

My sister was auditioning for a part, and I went with her. I started in a cabaret, the Jokey, on the Boulevard Montparnasse during the War. I was doing round trips from Pigalle to Montparnasse during the night on roller skates—not the ones you see today, I mean rollers that were making a lot of noise. German patrols used to stop me in the beginning. Luckily, I had



From left: With Edith Piaf; With Louis Armstrong and Duke Ellington; with EMI's Gilbert Ohayon and manager Levon Sayan

an *ausweis* [a pass issued by the German forces authorizing people to move], and they let me go through. After a while, they didn't even bother to stop me. They were waving hello when I was passing by them.

In the foreword to a book, you wrote, "There are no big or small entries, only doors of fate." Would you say that this first assignment was one of those doors?

Yes, and I had many of those doors of fate. In fact, whenever I saw some door open, I tried to find my way through. When someone told me there was a revue starting, there I went. When I was offered to be an extra in a movie, there I went. I was ready for anything. Our problem was to earn a living.

The trade-off was that you couldn't study.

True, but I went as far as I was expected to. I graduated from primary school. It seems nothing today, but back then it was a real diploma. Graduating from high school was a faraway possibility.

Had you any role models in the artistic world?

Oh yes, many. It wasn't yet Piaf's time, so my models were Maurice Chevalier, Charles Trenet and Carlos Gardel. But I had a real passion for a French actor named Jules Berry, who showed me, when I was what you can call in English a "shy actor," how to go one step further. And Trenet was the one who gave me the will to go further in songwriting.

Professionally, what got you started?

Pierre Roche and a few friends had launched a club called "Le Club De La Chanson." My sister had met this group, and she brought me with her. After a while, I had scenery ideas for shows. Roche had two sisters who sang, and I created a show for them, while Roche played the piano. Then we decided to create a duo, with Roche on piano. And one day, I decided to sing. We earned something like 25 francs per evening, which means in the end, we each earned 12 and a half francs.

When do you consider having become a professional singer?

Probably around 1941, 1942—in fact, as soon as clubs reopened in Paris. I started to make money when I got hired at the Jokey. But what does professional singer mean? I was already in the artistic world, and singing was just an additional discipline.

What was your repertoire at that time? Where you already writing your own songs?

I was writing music. I had met some people who wrote some crazy lyrics as I composed some crazy music. One of our songs was titled "Y'a Des Hibous Dans Le Beffroi ["There Are Owls In The Belfry]," a bit surrealistic. We were quite influenced by Trenet, who is probably the only surrealistic singer around.

When did you start writing your own lyrics?

Very soon, because I couldn't find the right writers for me. With Roche, we had a bunch of friends, but they wouldn't write lyrics for us. So one day, I said it was about time for me to do my own stuff. I wrote a song called "J'ai Bu Et L'Homme Ne Se Tuait Pas A La Fin [I Drank And The Guy Didn't Kill Himself In The End]" in 1944-45, which became a success—but not by us. It was picked by singer Georges Ulmer in 1947. I remember telling him, 'You know, if all the people who drink kill themselves, France will be a huge cemetery.'

In an interview, you recalled that time by saying, "I was young

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Congratulations

Charles Aznavour

on fifty years
of musical entertainment
and welcome on your
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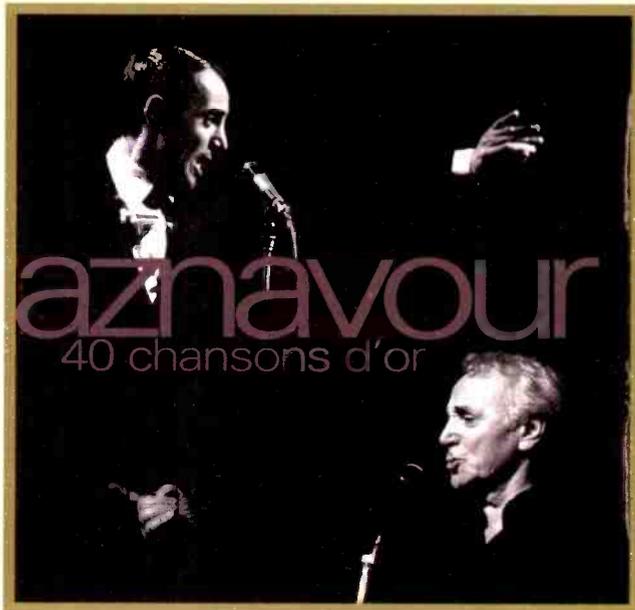
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50 years d'Amour...
50 years d'Aznavour

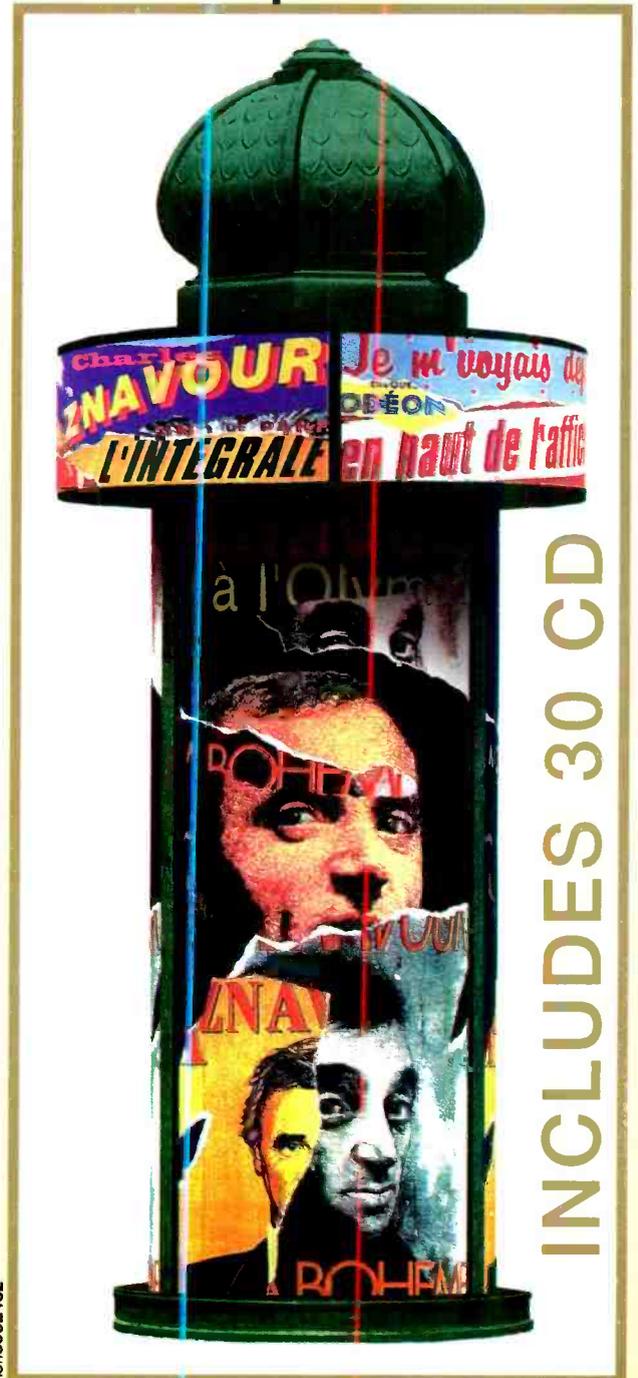
Charles Aznavour's
40 Greatest Hits



2 CD

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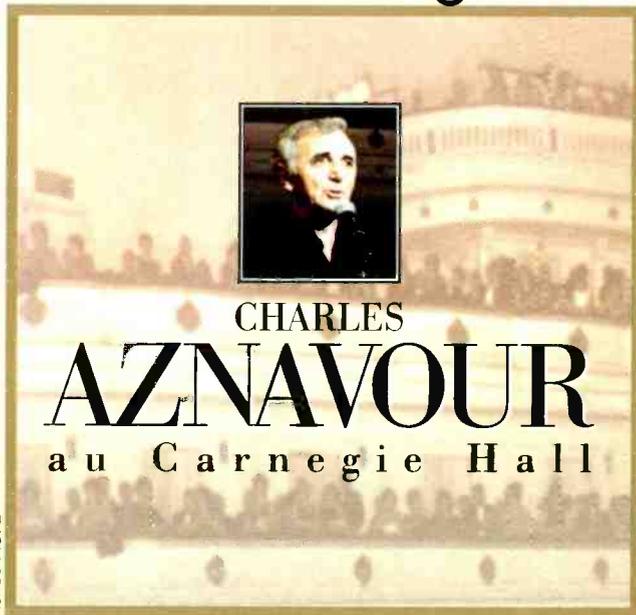
Charles Aznavour's
Complete Works



INCLUDES 30 CD

Ref. 8532432

Charles Aznavour's
Live at Carnegie Hall



2 CD

Ref. 8544372

CHARLES
AZNAVOUR
50TH anniversary

AZNAVOUR INTERVIEW

Continued from page 72

but physically, I had no age". What does that mean?

The war stole our youth. I wrote several songs on this theme, such as "Les Enfants De La Guerre [Children Of The War]." We had no youth. It was gone—stolen.

Sammy Davis Jr. once said your voice was "the sound of a living

nightmare." Do you agree?

[Smiles] If he said that, it must be true.

Really!

Have you ever heard my first records? They are being reissued, and you'll realize that my voice was quite raspy.

Was it natural, or did you create it?

Oh no. I wasn't earning enough for myself and a pianist. I was paid some 1,000 to 1,500 francs per performance in each club. A pianist cost a minimum of 3,000 francs. In order to survive, I had to perform six or seven sets each evening. I started early in the day with a normal voice and, in the end, I finished like that [whispering]. That was when I was hearing people saying, "I told you, that guy has no voice at all!"

What was the artistic life in Paris like after the war? It seems that people were desperate for fun and partying.

Don't get me wrong, it was also the case during the war—although the situation was quite different. People had boring lives during the daytime, so those who were going out at night were staying out the whole night, because of the curfew. When

you got into a club before midnight, you stayed there until the curfew was lifted. And you don't stay in a club to get bored, you're there to have fun. There was a very active night life. With Roche, we were going to places like that. We weren't paid, but at least we were fed. Our currency was food. The good thing about that is that we went through the whole war without any food problem. Anyway, we never made much money. For a long time, Roche and I were traveling on a bicycle, but we didn't have enough money to buy two bicycles. We were wandering around Paris on a bicycle, one peddling and the other sitting on the bar.

Is it true you met Charles Trenet and Edith Piaf the same day?

Yes, the very same day [in 1946]. What is even more striking is that I had tried to meet with Piaf that same day to present some songs I wanted her to sing, but I couldn't see her. That evening, I finally met with Piaf, Trenet and music publisher Raoul Breton. On one single evening, I had met with three personalities who would become very important to me. Piaf invited me to her place. We spent most of the night dancing and singing—the songs I wanted to present her that same morning. I had already seen Trenet a couple of times, but he didn't pay attention to me. This time, he told me I should have Breton as publisher. Breton told me, "Come see me tomorrow." That's how it happened. Such a sign of destiny is hard to beat in a man's life.

How did you make your first record?

I made a record with Roche for Jacques Canetti [one of France's key talent-spotters in the 1940s and 1950s], but afterward, no one would let me record. The first one to turn me down was Eddie Barclay [jazz pianist and founder of the label Disques Barclay, which eventually became France's leading independent label]. Canetti refused to let me record as a solo act. He thought I wasn't serious enough without Roche. Raoul Breton [who by then had become Aznavour's publisher] finally convinced the director of the Theatre des Champs Elysees, who was also manager of the label Ducretet Thomson, to let me do my first record, a 78 rpm. It was a success, so Barclay came to claim me back. But he paid the hard price to get me.

When did you first go to the U.S.?

Very early on. Nothing could stop us, Roche and I. In 1948, Piaf was going to New York and she told us to meet her there. We took a boat to the States, and when we arrived, problems started—we had no visas, no booking, nothing. We were presented to a judge, and we made him laugh telling our story. He asked us what was our occupation. We said we were musicians, and to prove it he asked us to sing something. So we indulged. I sang an American song in French, of course, because I didn't speak English. He then gave us a six-month authorization and told us to come see him as soon as we got an engagement to clear our [working permit] situation.

Finally, did you see Piaf there?

Yes, she was at the height of her romance with [French boxer] Marcel Cerdan. When she saw us, the only thing she said was "What the hell are you doing here?" with all the ill-will she was capable of. Typical Piaf! But in the U.S., we had a lot of luck. Our story amused a lot of people. I remember we got a meeting with an important publisher, Lou Levy of Leeds Music, whose son is now my lawyer in the States. I wanted to sell him a couple of songs, which he indeed did buy, mostly to please us. I think, as I barely spoke English, I had learned by heart all the answers to the questions he could ask me. At some point, he asked a question I had not planned. So he realized I didn't speak English, and he called an assistant to translate. But we left his office with a \$700 advance for two songs. In 1948, it was quite a sum.

How were you recording in the early days of your career?

At the beginning, Roche was composing the music and I was the lyricist. When our partnership broke up, I started to compose music. But I needed to team up with an arranger. For a long time, I worked with Paul Mauriat, who was a very gifted arranger. I'm no good at that—it takes really good musicians to excel in this job. I am very good at bringing up a melody, giving directions, ideas and tips for arrangements. And once the records are made, I hardly listen to them. I know them too well.

With Paul Mauriat, you recorded dozens of songs.

Yes, but curiously, in the early 1960s, when I was considering recording for the first time in the U.S., I wanted Paul as arranger, but I was told he wasn't appropriate for the American taste. Then, three years later, Paul became famous with "Love Is Blue," which was a huge success in America, with arrangements close to those he did for my songs. I was quite disappointed. I would have loved to set a partnership with him for the American market. I'm sure it would have worked.

Mauriat says you are a perfectionist. Is that true?

Yes. I've always been and will always be. Being a perfectionist is very important to me. But I like to leave some defects—it makes the recording more lively. I don't like records where

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Charles Aznavour

Style...

Honesty...

In the Grand Tradition...

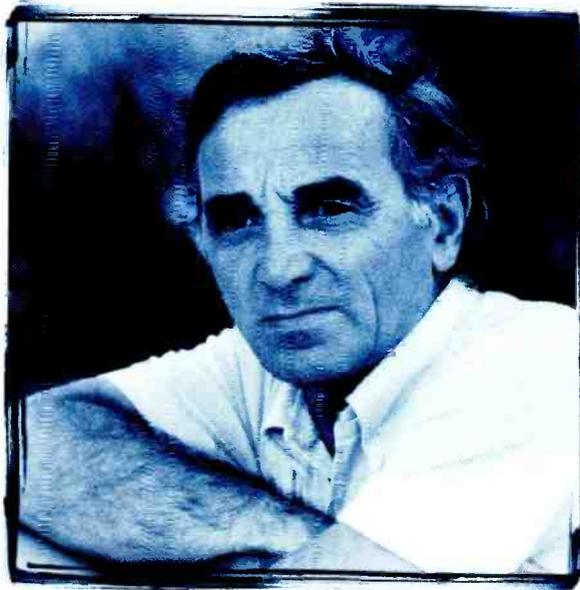
One of the greatest living legends to ever grace a stage.

Love, Respect & Admiration,
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ON THE 25TH OF NOVEMBER EMI PREMIER RELEASE A UNIQUE ALBUM
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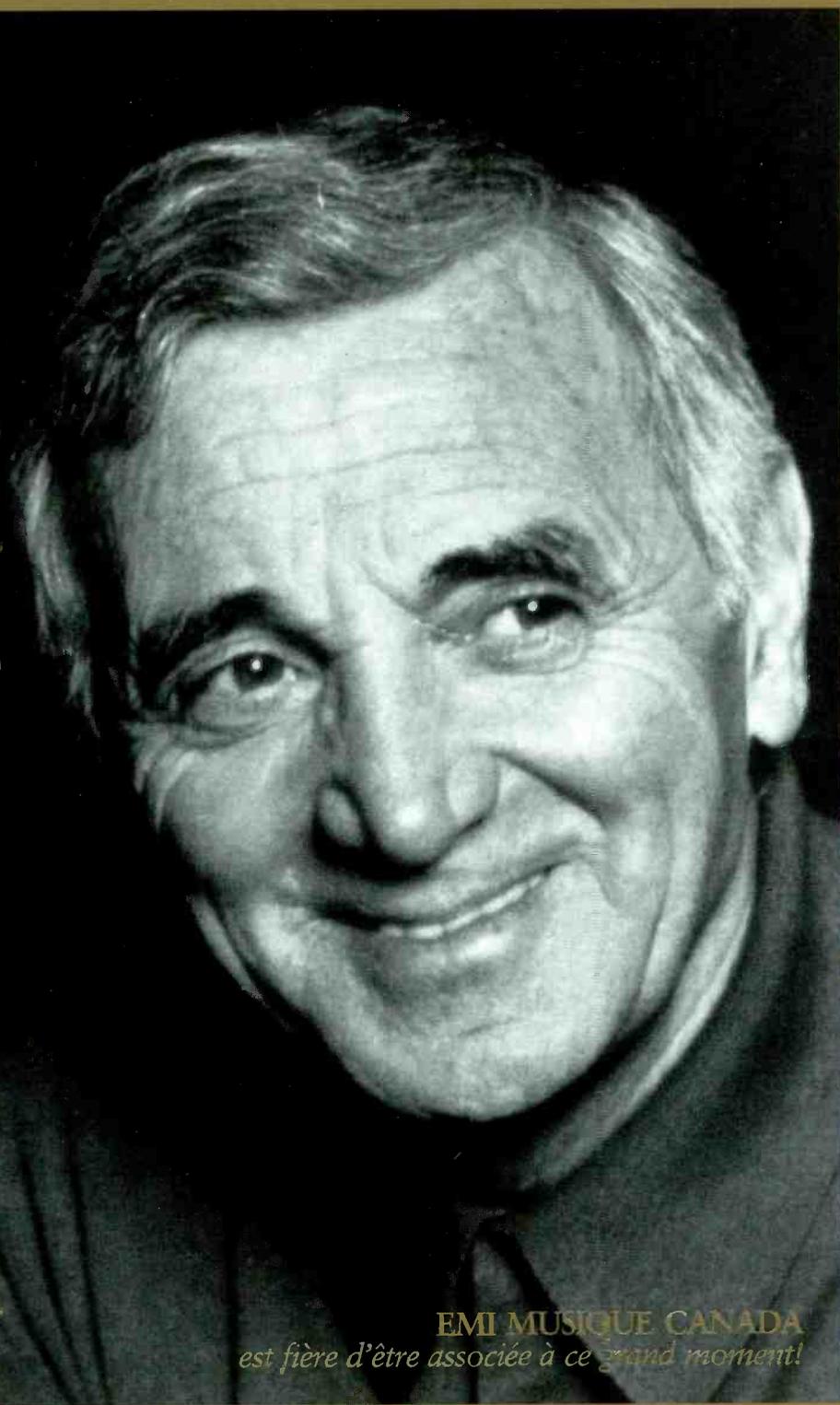
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Happy
50th
Anniversary

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Félicitations et merci

pour ces 50 années d'émotions, de poésie et de grandes chansons



EMI MUSIQUE CANADA
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CHARLES
AZNAVOUR
50th anniversary

"Sometime around 1963-64, I came to meet Charles Aznavour, during the first show he performed in a Broadway theater. I was living in the U.S., working in a booking agency; when I had left France a few years earlier, Aznavour was already a rising star. A few people told me I looked a little bit like him. My sister was an ultimate fan, and she urged me to go to his concerts. I bought tickets and went to the Ambassador. I had one of these boxes next to the stage, and I couldn't fail to see that people were looking at me. When the show was over, I decided to go and see him backstage. Two solid bodyguards were screening the access to backstage but they let me go through. They probably thought I was a relative because I had some family resemblance. Aznavour greeted me in his dressing room, and we started to talk. I told him I was an Armenian from Aix-en-Provence and living in the U.S. He asked me to stay, and we went for dinner. It was the starting point of a long friendship.

"A few years later, he called me in New York and said, 'I'll be with you tomorrow, and I want to have a serious discussion with you.' He asked me to become his stage manager. I knew nothing about it, but I quit all my activities to work with him. My professional relationship with him has evolved through the years, from stage manager to the global management of his activities. It's like an incredible dream."

—Levon Sayan, manager of Charles Aznavour

AZNAVOUR INTERVIEW

Continued from page 74

there is nothing wrong, that are too clean. I like when there is some humanity in them. Perfection is a bore when it comes to music—popular music I mean. Anyway, there are no perfect singers, and if there were, they would be boring.

Do you like studio work?

No, not at all. I don't like losing time in a studio. I like quick recordings. I favor direct live recordings with musicians. We recently did a session with Michel Legrand, and we recorded everything on the spot, live. Actually, current musicians don't like this way of doing things. They prefer to record the rhythm tracks first, then the other instruments and the voice. But not me.

You say you don't like to listen to your new records, but what about playing the new songs live?

I always need to sing new songs live. For me, a performance without new songs is not a rediscovery. I want to rediscover the artist. The good thing about singing new songs is that it pushes you to sing the old ones differently, even if the frame doesn't change.

You stayed with Disques Barclay for almost three decades. How was your relationship with Eddie Barclay and how did it end?

I really had a great time with him. Barclay was a great record company manager. Most of all because he put great trust in his artists. Things were quite easy. You just spoke with him and said, "I'd like to record an album." "Yes, what do you need?" "Well, I'd love 90 musicians." He didn't say "No," but [impersonating Barclay's voice] "Yeah, good, you've got them." He never came to hassle us in studio. He listened to the record once completed. I really enjoyed a total artistic freedom at Barclay. I would still be with Barclay if he hadn't sold his company [to PolyGram]. I was quite dismayed after it happened. I didn't want to work for a multinational that I didn't feel at ease with. Afterwards, I spent almost a decade with the independent label Trema, where I had a great relationship with the founders, and I'm now with EMI. I feel comfortable with the EMI team, and it's a relief. I was really afraid to sign with a multinational.

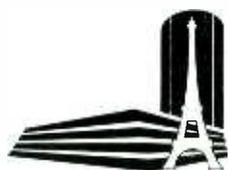
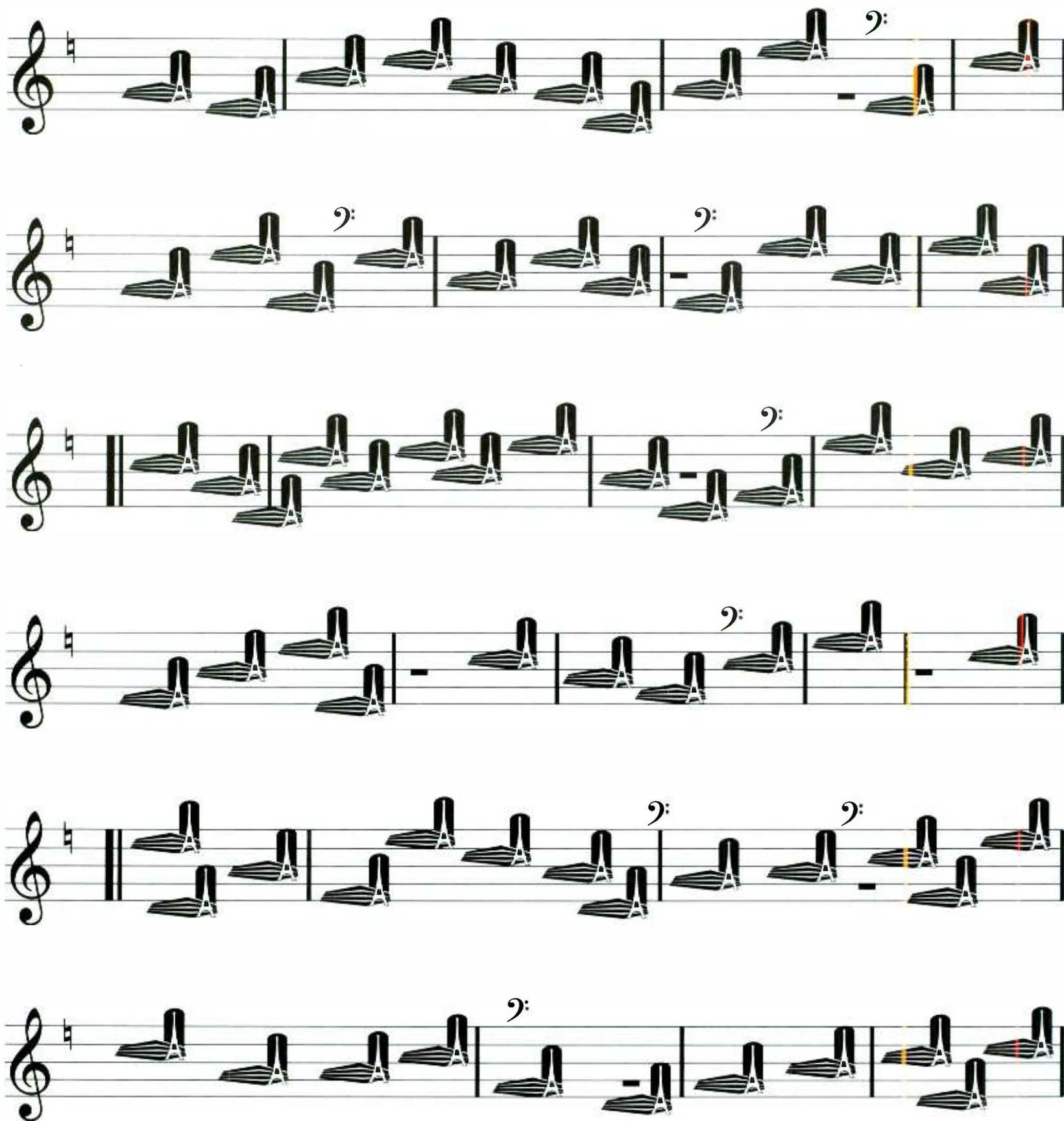
How did you manage to keep control of your recording catalog?

I bought it back. When PolyGram took over Barclay, they thought I was done. They thought my catalog had no value, so they sold it to me—for a bargain price, I must add. They just gave it away.

How does it feel to be given away?

You know, I have often been written off. Few people believed in me. Neither the press, the TV people nor record companies thought I would build up something. I had support from publishers, period. I always heard about me, "His time is over." For

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CHARLES AZNAVOUR

50TH anniversary

AZNAVOUR INTERVIEW

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labels, my time was always over. I am happy to have proven they were wrong.

Listening to your first records, one has the feeling that the arrangements, as well as the structure of the songs, are ageless, probably because they weren't made to fit with the fashion of the moment.

I agree. The main error an artist can make is to always try to be in the mood of the time. But when a new trend emerges—be it rock, jazz, rap—you have to keep an open mind and not refuse it. Jazz was despised for years, and look at its status now. Rock was considered a minor genre. For me, music has always been a support for words. You have to use the different genres intelligently. That's what I always did. I used all kinds of musical genres at the service of my writing, anything that could enhance the lyrics. The only genre I did not use was French music, because there is no such thing. Brits have created musical genres, the Americans have all sorts of music, the Brazilians have, too, but not the French. We don't have a specific music, we have melodies.

What is more important to you—writing lyrics or composing music?

The most important thing for me is writing lyrics. I always wrote seriously, like a theater play. That doesn't mean I didn't sometimes write crap—we all do—but the minimum. The same way I did very few adaptations of foreign songs. And when I did one, it wasn't for the money but because I really liked the songs. Such was the case with "It Ain't Necessarily So" or "All That Magic," which are great songs, offering a lot of latitude to work on the lyrics. When it comes to writing, you have those who write with their right hand and those with their left foot.

Unfortunately, the latter are probably dominant.

Speaking of musical styles, jazz seems to have been very important to you.

I had four main musical influences: the different traditional musics I listened to at home, tango, jazz, of course, and bossa nova. Admittedly, I have been fully influenced by outside rhythms. But my writing has never been influenced by anyone. I never wrote like the people I admired—people like Trenet, for example. I wrote with my own style, with what I had in me. I had no music in me, that's probably why I took all the musics from the world.

Someone who had been your partner through most of your career is the late composer Georges Garvarentz. He was something like your double. Together, you were in a sort of Lennon-McCartney partnership.

He was even more than that. When I couldn't find a melody, I usually went to see him with my text and I would tell him, "Can't find anything. Fix it." I always brought him tough things to do, and he always found the right thing. He gave me incredible music. I'll never again find the kind of relationship I had with Garvarentz. But I'm not looking to replace him.

How do you deal with composers?

I don't want music just for the sake of music, I want music that will complement my lyrics. It's tailor-made stuff. When it's tailored as well as what other composers have done to this date, it's for the best. But if it's music to please the composer, I don't see the point. What matters is to find the right music for the texts, and composers don't have the right to change the slightest thing in my writing. I'm not changing a word. When it's done, it's as solid as bronze.

Do lyrics come easily to you, or does it take time?

Oh no, it doesn't flow easily. There is always a word that shocks my ear. A song is done when I consider that you can't change a word with another one. If that's possible, it means the song is a failure. In the same way, I am very demanding with my translators. I have only one pride in my life, it's all the lyrics I've



From left: With Liza Minnelli; In the studio

written. I have no pride as a singer, a musician or a comedian.

Is it this passion for good lyrics that pushed you to acquire, in 1992, the publishing company Editions Raoul Breton?

What motivated me was the risk of seeing this publishing catalog disappear. [Breton was the publisher of many Piaf songs as well as Trenet's early works, among other things.] I saw many authors and composers selling their publishing to big companies for a big check. What happened most of the time to their work afterwards? Nothing. They sell, and they have no guarantee in the future as to how their work will be treated.

But is it normal to let these works disappear? I don't think so. Songs like Trenet's "La Mer [The Sea]" or Piaf's "L'hymne A L'amour" [both part of the Breton catalog] are quite alive, aren't they? Publishing is day-to-day work. Trenet is an artist. His job is not to take care of his works; Someone else has to do it. The day I sell my [publishing] catalog, I will ask for a drastic contract that will keep my work alive. Our job with Gerard Davoust [managing director of Editions Raoul Breton] is to keep this patrimony alive. It is often said that Americans have standards. It's true, but they built them, worked on them, kept them alive.

Yet, you have sold your recording catalog to EMI. Why?

I am not interested in recordings. What does interest me is the piece itself. With recordings, you enter into a completely different world. And you get pirated; you have to sue people. I don't like that. In my life, I've never sued anyone. Even when someone got "inspired" by my songs.

Many artists—among them, Ray Charles, Liza Minnelli, Frank Sinatra, Stevie Wonder—have performed your songs. It must be a source of pride for you.

In France, in the beginning, you had to be courageous to sing my chansons—"Je Hais Les Dimanches," "Je N'ai Qu'un Sou," "C'est Un Gars." Later, when I started singing my songs and enjoyed some success, it was easier. But outside France, you had to be crazy. In some foreign countries, I am often considered an intellectual author. There is a trend towards more structured songs, so it favors my work. In November, a musical called "Sketches Of Life" will start in Boston, which will be based entirely on my songs. I am also writing a musical based on the life of the painter Lautrec. It is going to be a whole new experience for me.

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AZNAVOUR INTERVIEW

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How did you meet Liza Minnelli?

She was 17 years old. I saw her on a TV show. The next day, she was at a party someone threw for me. She came by me and told me, "Gee, what you're doing is very interesting." And I answered that I thought that she was also doing something very interesting. We started to chat about our work and how we perceived a singing performance. I told her that to me, singing was like a theater play. She was interested in this idea. It all started that way. I got her her first booking in France. I sent [Olympia theater owner] Bruno Coquatrix to see her, and I introduced her to the Parisian audience when she first came to perform in Paris. Our friendship has lasted over 33 years.

You finally ended up performing with her for the first time in 1991.

At last! In fact, we did a TV special together called "Love From A To Z," which, I've been told, has become a cult show. For years, we fancied the idea of performing together, but it was hard to find the right time in our schedules.

What about Sinatra?

He was in Paris once for a show at the Lido and at the Olympia. He wanted some French artists to introduce him on stage, so his management called me while I was in Italy. I asked for a day off, rented a plane and arrived in Paris just before his show. I went onstage to present him and I flew back to Italy. That's how we first met.

Do you often see him?

In this business, it is difficult to see people too often. Our schedules are too busy. I saw him a few times afterwards. Quincy Jones invited me to a recording session he was conducting with Sinatra in Los Angeles. Mia Farrow also organized a meeting. When I got married, he sent me a very nice telegram. The last time we met, we had dinner and enjoyed a good Petrus [one of the best Bordeaux wines]. Frank always had good taste!

You are about to tour the States. What will be your repertoire?

It will be a mix of new and old songs, both in English and French. The songs I perform in English are usually ones that are too difficult to understand or slow songs. In some cities, about one-third of my repertoire will be in Spanish.

Speaking of the U.S., how did you get to meet President Clinton?

He came to my show [in 1992] and then invited me to the White House. It was the night he played the saxophone! As I was onstage that same evening, I didn't see him, but I went to the party he threw afterward. I had spent two days in Washington, meeting with members of Congress as part of my duty as goodwill ambassador for Armenia. I wanted to tell Clinton a few words about Armenia. During the course of the evening, I went to see him and told him I had spoken with several representatives in D.C. and that I hoped he would look at the Armenian question with care. He said he would do it with pleasure. That's how I see my duty as ambassador. I try to be as discreet as possible but efficient.

Armenia is nevertheless your lifetime cause, isn't it?

Of course. Even if the situation in Armenia has improved a little bit, it is something that I feel strongly about. Each time I have the chance to meet a politician or a president, I try to take a few minutes of their time to remind them of this issue. But not too much. If I speak too much, they will get bored and it will be counterproductive.

What about the future? You once said that you didn't see yourself singing at 80.

If the voice gives up, you can't go on. You've got to know when to stop.

I also read somewhere that you plan to be the oldest person in the cemetery...

You've got to be optimistic. I already have plans booked for the next three years. I have several projects of made-for-television movies and feature films. People are incredibly optimistic about me. Time is something very special. When I started, I thought that I would have a lot of spare time in my old days, and now I realize that it isn't true. I've never been so busy. ■

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How Deep Is Barney Cohen's Valley? One-Stop Now Focuses On Indie Retailers

BY ED CHRISTMAN

Two years ago, when Valley Record Distributors lost two big customers to a competitor, it served as a wake-up call for Barney Cohen, who founded the one-stop in 1985.

"When two large customers comprise a large chunk of your business, your fate is dependent on them," Cohen says, apparently referring to Borders Books & Music and Hastings Books, Music and Video, both of which defected to Alliance Entertainment Corp.'s one-stop group. "We decided it would be better for us if we were the wholesaler that takes care of the independent record store; we want that to be the centerpiece of our existence."

Due to the loss of those chains and the drive to reach indie stores, Valley has experienced a dramatic realignment in its business, Cohen notes. "Two years ago, our business broke out to about 60% chain and 40% independent stores." Today, those percentages are reversed.

As part of its effort to expand its reach among independent stores, Valley has been on the acquisition trail, buying two one-stops over the summer, RTI in Omaha, Neb., and Scott's One-Stop in Indianapolis. Moreover, Cohen says that he is still hungry to buy more one-stops.

The thrust into the independent-store sector has helped Valley to maintain its steady sales growth. Cohen projects that the Woodland, Calif.-based company will finish the fiscal year, which ends March 31, 1997, with sales ranging between \$200 million to \$225 million.

Despite the shift in the company's focus, Cohen says that "doesn't mean we don't want to do business with chains." He notes that the company still has a strong chain business, thanks to its specialty of providing deep catalog fill. But he cautions that the health of the music-retail account base is a concern.

Cohen says that he was provided his entry into the music business while he

was in college working for the school's bookstore, where he set up a music department. After graduating, he moved to Woodland in 1971, and in 1974, he opened his first record store. In 1984, he decided to devote himself full time to the one-stop business, selling off his retail holdings, and he opened Valley the following year.



COHEN

"When we began," he says, "we carried 10,000 SKUs and had about 10 accounts, mainly stores in college towns. Today we have about 600 employees."

Key staffers include Rob Cain, president; Randy Cerf, VP/CFO; Ken Alterwitz, VP of sales and marketing; Ron Phillips, VP of purchasing; Melanie Cullen, VP of information systems; and John Kordick, VP of operations.

In building his business, Cohen says, his experience as a music retailer provided him with a big advantage. "As a retailer, I boiled down what I wanted from a one-stop with three words: 'fill, service, and price,'" he states.

In order to attain a high fill rate, Cohen notes, a one-stop must have two essential ingredients: a large inventory and an accurate inventory system. Valley's inventory is just under 150,000 SKUs, including 100,000 CD titles and 30,000 cassette titles. "Our goal is to carry every commercially viable title under one roof," Cohen states. "I don't know if we will ever get there, but it is a goal we have."

In addition, Valley has invested heavily in sophisticated inventory-replenishment systems and to automate its warehouse.

"We made a commitment to computers early on," he says. Today, Valley's marketing information system department has a staff of about 45. "Computers are finicky and need a lot of attention," Cohen notes. "We run 24

hours a day, so we need people sitting around waiting for problems to arise."

He claims that "we are more computerized than any music retailer, wholesaler, or manufacturer."

He says that Valley systems are approaching 100% accuracy for inventory management, which he says is three percentage points better than his nearest wholesale competitor.

He says that 65% of Valley's orders are placed electronically, which helps to reduce errors. Furthermore, Valley sends an advance shipping order electronically to customers, which helps streamline the process and drives cost

(Continued on page 83)



Inasense's Innocent Incident. Ripe & Ready recording act Inasense stopped by Tower Records in Nanuet, N.Y., to promote its eponymous debut album. After performing an hourlong set, the band members stopped to catch their breath in front of the camera. Pictured, from left, are band member C Lanzbom; Ava Parness of Ava Management, which manages Inasense; Cathi Ronnenburg, Tower's store manager; and band members Mark Ambrosino, Noah Chase, and Jay Weissman.

'Besta Polka' At Sam Goody/Musicland Compilation Among Several Licensed By Chain

BY JIM BESSMAN

NEW YORK—Flushed with the success of its previous licensed theme compilations, the 800-store Sam Goody/Musicland chain has seen the light and has prepared a similar polka promotion for the holidays.

The "Besta Polka—That Happy Snappy Music" collection features "eight happy dance hits."

A limited supply of the disc is being readied for the Nov. 6 in-store date, says the chain's director of marketing, Pam Schechtman, priced at \$4.99 "while they last." A \$2 coupon insert in the CD is good for any title by the featured artists.

Album tracks include "Weird Al" Yankovic's "Bohemian Polka" parody of Queen's "Bohemian Rhapsody," which was licensed from Scotti Bros.; Jimmy Sturr's "Alice (Polka Version)" licensed from Rounder; and Joey Miskulin's "Hooked On Bavaria," licensed from K-tel. The remaining tracks, from Cleveland International's just-released "Frank Yankovic And Friends" album,



are Frank Yankovic's duets with Eddie Blazonczyk, "In Heaven There Is No Beer"; Drew Carey, "Too Fat Polka"; Little Joe Hernandez, "Just Because Polka"; and "Weird Al" Yankovic, "Who Stole The Kishka."

The concept for the package, Schechtman says, came from the heavy recent media exposure of polka music, starting with Billboard's extensive coverage and followed by front-page splashes in other publications, like Los Angeles weekly New Times.

"Typically, when I say 'polka' to peo-

ple, they look at me and go, 'Are you nuts?'" says Schechtman. "But then I show them my support materials, like Billboard stories, the other press, and the 30 or so polka [World Wide Web] sites, and they say, 'Gee, this is cutting edge!' And since Weird Al's album 'Bad Hair Day' is so huge, it makes sense—plus, it's 'family!'"

The family orientation of the polka promotion is part of the chain's "one big happy family" Christmas theme. The Sam Goody/Musicland promotional slogan is "A CD the whole family can enjoy—polka into the holidays!"

Noting that "Besta Polka" is "so much hipper than the typical Lawrence Welk stuff but still polka for the whole family," Schechtman says that the promotional activities supporting the disc center on the hipness quotient of "Weird Al" Yankovic.

In-store displays include die-cut polka endcap stand-ups of Yankovic playing the accordion, with his proud parents looking on. The piece, says Schechtman, is one of several that depict "unusual" families, as pho-

(Continued on page 83)

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MODEL CDS 212

Grow Biz Finds Flourishing Franchise In Disc Go Round

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Sales of pre-recorded cassettes may be flat at best, but in the used-CD arena, Disc Go Round is growing in leaps and bounds. The 110-unit network, which comprises stores franchised by Minneapolis-based Grow Biz International Inc., has chiseled out a solid new business reselling old product.

Disc Go Round is the newest member of the family at Grow Biz, which also franchises stores under the Music Go Round (musical instruments), Once Upon a Child, Play It Again Sports, and Computer Renaissance names.



Disc Go Round, a franchise concept of the publicly traded Grow Biz International, claims 110 outlets operating under its logo.

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Although the merchandise differs from chain to chain, the company's modus operandi is the same for all: franchise a retail concept of primarily used merchandise supported by centralized services.

It's a business plan that appears to be working. Grow Biz saw revenue jump from \$83.5 million in fiscal 1994 to \$100.2 million in fiscal 1995. In total

the company's various concepts collect royalties from more than 1,000 outlets, with its music outlets generating about \$1.5 million in franchising fees. Grow Biz is a public company, with its shares listed on Nasdaq. On Sept. 30, the shares closed at 9 1/4, giving the company a market capitalization of \$58.3 million.

Grow Biz entered the music business in 1994 when it bought the then 40-unit Disc Go Round concept from Milwaukee-based CD Exchange. Since then it has given the chain a face lift, added a variety of accessory options, and opened 70 locations. It expects to close the year with about 125 outlets operating under its logo, according to Brad Tait, GM for the music division. Disc Go Round is part of a new breed of store that bypasses the cassette format altogether to focus solely on CDs.

The company attracts potential franchisees through advertisements in Entrepreneur and Franchising magazines, as well as weekly classified ads placed in 30-50 major newspapers around the country.

Potential franchisees attend a "discovery day" of presentations, and if they decide to proceed, they then take an intensive, weeklong training course designed to help them find a suitable store location and develop a three-year business plan, among other things. Tait says that franchisees range from first-time entrepreneurs to retirees to parents who want to start a business for their children and that they pay a \$20,000 fee per store. A large percentage of franchisees own more than two stores, he adds.

True to its roots, Disc Go Round's greatest concentration of stores is in the Midwest, although the web claims outlets in 33 states; it also has five stores in Canada. Tait, who previously was a divisional merchandise VP at the Musicland Group, says the company plans to add about 40 outlets per year.

In looking for real estate, Grow Biz advocates that franchisees take locations in university towns and areas that are heavily trafficked by tourists, says Tait, who oversees a corporate staff of seven who support Disc Go Round franchisees. Stores average 1,400 square feet and are primarily stand-alone operations with some located in strip malls.

In order to keep in touch with the business, Grow Biz operates two company-owned Disc Go Round outlets in its Minneapolis back yard, where it experiments with various merchandising schemes to see what will work for



Disc Go Round outlets feature well-lit spaces and wire fixtures, giving the concept a modern, neat, chain-store look. A customer is pictured listening to a potential CD purchase at one of the store's eight listening stations.

its franchisees.

The stores begin with a model inventory of about 7,000 used-CD titles, which requires an investment of about \$20,000-\$24,000, Tait says. Initial inventory is bought by the franchisees from existing Disc Go Round outlets. After the store opens, it depends solely on its customer base to replenish its stock.



"The business is purely price-driven," Tait says. Used discs carry price tags ranging from \$1.99 to \$7; the company pays up to \$5 for a used disc. Although most stores stock some new product, Tait says that merchandise accounts for less than 5% of the chain's sales.

Overall, the Disc Go Round concept provides for gross margins above the 50% range, according to Tait, who notes that traditional music merchants are struggling to maintain gross profits at about 35%. Tait declines to reveal annual revenue goals per store.

Disc Go Round stocks inventory representing a gamut of genres—from country to jazz to rap—but the chain's bread and butter is pop and rock. "We carry everything, but it's still primarily a pop store," Tait says. "Most of the used trade attracts a younger audience, and that is what they are listening to and buying."

Keeping a robust stock has not been a problem, as used product is replenished regularly by consumers looking

to hawk their wares.

Because individual stores must keep up with inventories that can change by the hour, Disc Go Round developed a detailed point-of-sale system that helps employees determine which CDs to buy and which to pass on. "Our system provides a SKU-by-SKU history, including how many copies we have in stock, the turn-around rate, etc.," says Tait. Customers can look up a title on in-store terminals to determine whether it is in stock. In addition, each store has eight listening stations where customers can listen to any CD in the store.

Although the concept of the chain largely remains unchanged since its founding in 1988, Grow Biz has literally lightened up the atmosphere during the past two years. "[CD Exchange] was using large wooden fixtures, and we added our own wire fixtures and brightened the color scheme," Tait says.

While many chains now support some degree of used-CD trade, very few carry enough of that product to be considered competition, Tait says, adding that the strongest competition comes from the like-minded chain CD Warehouse and other independent outlets.

With a firm foothold in the used-CD market, Disc Go Round intends to focus next year on helping its franchisees streamline its local marketing tactics. The plan is to increase the number of regionalized promotional advertising "co-ops," in which stores in a particular area pool their money and launch broader marketing campaigns.

EXECUTIVE TURNTABLE

HOME VIDEO. Don Gold is promoted to senior VP of sales and marketing, domestic home video, for Vidmark Entertainment in Santa Monica, Calif. He was VP of sell-through.

ENTER*ACTIVE. Deborah Newman is named VP of marketing, advertising, and sales for N2K Entertainment in New York. She was head of her own firm, Second Stage Media.

Michael Rollens is appointed chairman of Hollywood Online in Santa Monica. He was chairman/president/CEO of New Media Network.

Ronald L. Scott is appointed VP of sales and distribution, North and South America, for Activision in Los Angeles. He was director of business development at the Nestlé Food Co.

Lester Greenman is named senior VP of software publishing for Marvel Interactive in New York. He



GOLD



NEWMAN

was VP of product development and legal and business affairs at Sony Interactive Entertainment.

Nancy Tully is named VP of corporate communications for Acclaim Entertainment in Glen Cove, N.Y. She was director of corporate public relations for Symbol Technologies.

RELATED FIELDS. Gina Smith is named technology/computer editor for ABC-TV. She continues her freelance work, including hosting the syndicated radio show "On Computers With Gina Smith."

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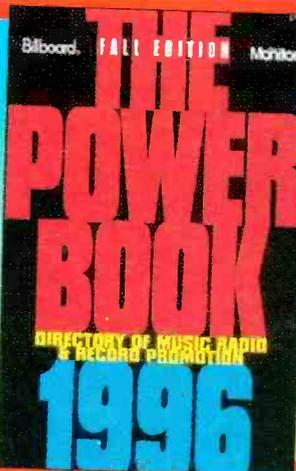
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- Record Company Promotion Personnel
- Radio Syndicators
- Top 100 Arbitron Markets

BDBP3076

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 62 weeks at No. 1	268
2	2	2PAC ▲ DEATH ROW/INTERSCOPE 50604/PRIORITY (9.98/16.98)	STRICTLY 4 MY N.I.G.G.A.Z...	3
3	3	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	29
4	4	2PAC ● DEATH ROW/INTERSCOPE 50603/PRIORITY (10.98/16.98)	2PACALYPSE NOW	3
5	5	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	98
6	6	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	199
7	8	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	274
8	13	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	34
9	7	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	275
10	9	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	277
11	10	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	282
12	14	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	27
13	15	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	279
14	16	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	45
15	12	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	262
16	17	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	71
17	18	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	254
18	20	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	67
19	11	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	125
20	22	311 CAPRICORN 942008/MERCURY (9.98 EQ/16.98) HS	MUSIC	5
21	24	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	156
22	19	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	156
23	25	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	246
24	27	SARAH McLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	10
25	21	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	250
26	30	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	262
27	26	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	22
28	40	VAN HALEN ▲ WARNER BROS. 3075 (7.98/11.98)	VAN HALEN	3
29	23	311 CAPRICORN 942026/MERCURY (9.98 EQ/16.98) HS	GRASSROOTS	5
30	34	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	181
31	36	GUNS N' ROSES ▲ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	173
32	47	CELINE DION ▲ EPIC 52473 (10.98 EQ/16.98)	CELINE DION	4
33	29	THE BEATLES ▲ CAPITOL 97039* (15.98/30.98)	1967-1970	80
34	42	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	24
35	33	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	275
36	31	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	271
37	46	THE CRANBERRIES ▲ ISLAND 514156 (10.98/17.98) HS	EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE?	9
38	32	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	58
39	37	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	169
40	41	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	271
41	39	ADAM SANDLER ▲ WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	10
42	44	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	229
43	28	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	226
44	38	CAROLE KING ▲ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	94
45	43	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	111
46	49	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	24
47	35	BETTE MIDLER ▲ ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	17
48	—	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	3
49	48	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	29
50	—	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	227

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

'BESTA POLKA' AT SAM GOODY/MUSICLAND

(Continued from page 81)

tographed by best-selling photographer Judy Ollausen.

"Weird Al's family supports the whole family tie-in," Schechtman continues. "We're trying to say that we're one big happy family, where we bring the stars and your family together."

Yankovic will embark on a Sam Goody/Musicland in-store tour in November and December to support the promotion, says Schechtman, who hopes to get Frank Yankovic and the other artists on the album to join Weird Al and play polka with him in front of stores.

"Here's everybody walking through

the malls who is so sick of hearing 'Jingle Bells,' and we're playing 'happy snappy music' right in front of them!" Schechtman says. She adds that the polka promotion will be advertised heavily in the chain's holiday radio and print campaigns.

The polka promotion follows similar themed compilation CDs, which Schechtman instituted this year. The first, a Valentine's Day promotion, featured Wynonna and other MCA country artists packaged in a \$5.99 "Country Heart" CD. It was followed by a giveaway compilation of alternative rock bands tied in with ESPN's "Ex-

treme Games."

In July, Musicland spearheaded the promotion surrounding Interscope's "Surfin' Safari" oldies compilation, which featured MTV's Jenny McCarthy. Then came the web's exclusive "S'cool Dance" \$5.99 compilation and October's "Elect To Rock," which featured up-and-coming alternative bands and is free with any \$16 purchase at the chain.

Assisting in the concept of these compilations was Owen Husney, an indie music marketer and former Musicland VP. Citing the Billboard polka reports and ensuing ink, Husney notes, "Suddenly, this genre became hot. All the great guys have always been around, from Blazonczyk and his Chicago push style to Frank Yankovic, but one of the guys propelling it is Weird Al. We got him involved because he always has polka on his albums, and 'Bad Hair Day' is one of the hugest albums of his career. He's the bridge between generations."

Husney also formerly worked at K-tel, where he noticed the steady sales of Miskulin's polka product. "It hasn't gone away, and it ain't going away," he says of polka music. "I've spent my whole career in the music business trying to forecast what's popular, and here's my kid who's 10 years old obsessed about Weird Al and linked into polka, and he tied me into it! And then the Billboard articles hit, and we used them as a reference guide."

But Husney sees a deeper undercurrent behind the suddenly increased attention to polka.

"People are so tired of gangsta rap and the darker side of alternative rock," he says. "It's like the '70s, when people were sick of Vietnam and Nixon. People want to have fun again. It doesn't take a rocket scientist to see 'Macarena' at the top of the chart and realize that people want to be happy."

HOW DEEP IS BARNEY COHEN'S VALLEY?

(Continued from page 81)

and time out of handling.

In addition to sophisticated computer systems, Valley also has invested heavily in automation, spending \$2 million to acquire a Dorner Sorting System, which is the centerpiece of the company's picking process.

Some of the majors and the Musicland Group also have the system, but most use it for sorting product returns; Valley uses it to fulfill orders, with the capacity to handle 100 orders at a time.

Thanks to Valley's sophisticated inventory systems, incoming product is stored randomly in the warehouse and orders are batch-picked. The company has achieved a pick rate of about 10,000 units an hour.

The system, which operates at a fast pace, feeds product one piece at a time, allowing for the bar codes to be read so that titles are sorted automatically and directed to the correct chute.

The system "kicks out everything it can't read so mis-picks are kicked out," observes Cohen. "So we can get out-bound rates of close to 100% accuracy."

Cohen says that wholesalers need a commitment to systems, efficiency, and service in order to compete in the current environment. "The wholesaler of tomorrow will survive because he is very efficient, accurate, and cheap, and you can't do it without volume and systems."

In addition to trying to outpace other one-stops, Cohen says, Valley is making bets in other areas of the music business as well. The company recently ended its involvement in independent distributor Distribution North America. But, he says, Valley probably will start its own indie distribution company.

Also, the company started Twisted Marketing, a marketing company that sells marketing programs to music manufacturers. And Valley is working extensively with direct marketing companies through its Sound Delivery unit, which fulfills orders on behalf of third-party marketers, primarily Internet "stores."

"This is the fastest-growing part of our business," Cohen says. "Last year we did about \$7 million; this year it could be \$15 million."

Also, Valley supplies fulfillment services for record labels involved in directly marketing product to consumers.

Finally, Valley has started a label, Vault, which will license product for reissues and developing specialty product.

Cohen says at least 1 million titles

are out of print, and "we hope to find 500-1,000 titles that we can reissue."

In addition, Vault is creating special packages by bundling product. For example, the company recently put together a special Jethro Tull package to capitalize on the 25th anniversary of the band's "Aqualung" album.

That package comprises a video, a CD, a picture-disc LP, and a hard-cover book. Initially, Valley took the package to consumers through direct response, but will eventually take it to retail. The company spent \$100,000 advertising the package.

The thrust into direct marketing and music manufacturing is prompted by "the need to break out of Valley's middleman role," Cohen says. "Our margin has been decreasing over the last five years and will continue to decrease. So we need to get a lot more bigger and more efficient and get more margin."

"We want to stay in business, so as a middleman, I have to bet on both sides. I am betting on the retailers, and I am betting on the vendors."



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Peppermint Parent Files For Chapter 11; Camelot Figures

ANOTHER BOOK: Retail Track was finally able to obtain some of the court documents concerning the mid-September Chapter 11 filing by K.W.C. Management, which owns the One-Stop Music House and operates 26 stores under the Peppermint logo. K.W.C. had been experiencing cash-flow difficulties since January. Al Carter, who heads Atlanta-based K.W.C., says of the filing, "It was unfortunate that we had to do this, but I remain optimistic that we can work to return to being a growth company."

Carter says that unlike many of his music retail competitors, the Peppermint chain has turned in a strong performance. "Our problems were not the typical problems impacting music retail now. Our main problem was, we had inadequate working capital. In our fiscal year ended March 31, same-store sales were up 15% over the previous year."

On Sept. 26, he says, the bankruptcy court judge approved a debtor-in-possession (DIP) loan, which will give the company working capital to finance a "very strong recovery."

According to court documents, FINOVA, a Phoenix-based financial institution that already had provided a term loan of about \$4 million to K.W.C., supplied a DIP facility to the company that appears to be about \$1.5 million. (The document Retail Track has states that at no time should the indebtedness of debtor to lender exceed \$5.5 million.)

IN CONNECTION with its Chapter 11 filing, the privately held Camelot Music released an income statement for its most recent fiscal year as well as for the five-month period ended Aug. 3. That statement shows that the company had a net loss of \$49.6 million on sales of \$455.7 million for the year ended March 2. During that year, cash flow was \$16.3 million, but after depreciation and amortization are subtracted, the company posted an operating loss of \$11.3 million. Gross margin during the year was 33.3%.

For the five-month period ended Aug. 3, the company posted a net loss of \$30 million on sales of \$154.7 million. Cash flow during that period was \$1.6 million, while operating loss was \$12.2 million. Gross margin was 34.2%.

At that time, the company listed assets of \$502.4 million, including inventory valued at \$129.8 million, while total liabilities were \$482.3 million. The company's liabilities include \$10.9 million in trade payables, \$57.4 million in restructured major trade payables, \$285.8 million in notes payable to banks, and \$47.9 million in notes payable to its parent company.

JOIN THE CLUB: When Retail Track participated in a survey on the health of the retail sector (Billboard, Sept. 21), I heard label executives voice many complaints about how financial woes at the account level were hurting catalog sales, as well as retarding the development of new artists. In these troubled times, label sales executives are looking for any edge they can get, so who can

blame Jason Whittington, head of sales at Geffen, when he reminds the account base that Geffen is one of the few labels that doesn't supply product to the record clubs. (MCA, Virgin, and Walt Disney Records are the others.) By withholding albums from the record clubs, Geffen is showing its support for music retail, he says. Yet, he reports, "our catalog sales are down. I am very concerned, because we are relying on our retail partners for support in lieu of our staying out of record clubs. We must have their support."

SPEAKING OF RECORD CLUBS, Columbia House is downsizing its distribution operation from three warehouses to two, according to chairman/CEO Richard Wolter. He says, "We are consolidating warehouses because of decline in demand for catalog. We were looking for efficiencies, so we moved operations into our two automated plants."

As a result, Columbia House is moving its operation out of Sony Music's Pitman, N.J., facility and will conduct its business through

the company's Colorado City, Colo., and Terre Haute, Ind., facilities. Due to the move, first reported by The Philadelphia Inquirer, the Pitman facility let go 160 employees.

Record clubs, after enjoying sharp growth through most of the '90s, saw business slow last year as consumers completed their replacement purchases of favorite albums on CD.

ON THE MOVE: According to press reports, Blockbuster Entertainment is looking around the Dallas area for a larger warehouse so it can consolidate its music and video inventories under one roof. Currently, Blockbuster Video and Blockbuster Music have separate distribution setups in Dallas. The move to merge distribution facilities would make sense since, as previously reported here, many of the functions of Blockbuster Music are being consolidated into the Blockbuster Video operation. A Blockbuster spokesman says the company won't talk about any of the changes at Blockbuster Music since the chain's president, Jerry Comstock, left the company, until the close of the current fiscal quarter.

OOPS: The Sept. 21 Retail Track, which was devoted totally to the Musicland Group, overstated the decline that the company's bonds suffered during a three-day trading period. During that period, the company's bonds actually fell from about 55 cents on the dollar to about 30 cents.

MAKING TRACKS: BMG Distribution moved recently to fill the void created when Steve Taylor left the company. Replacing Taylor as Washington, D.C., branch manager is Tom "the Bishop" O'Flynn, who is currently the Atlanta branch manager. O'Flynn will handle both branches; he should get up to speed quickly in Washington since he previously handled that branch for the company from 1989 to 1991.

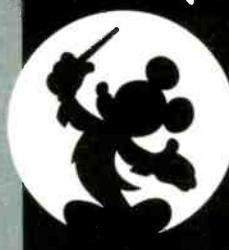
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by Ed Christman



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Distributor Twin City Folds; Charlie Louvin's 'Train'

TWIN CITY EXIT: Twin City Import Records Inc. (TCI) in St. Paul, Minn., one of the better-known boutique distributors of indie-rock product, is closing its doors for good.

On Sept. 18, TCI sent a letter to its vendors informing them that the company was folding. "After more than 16 years in business, it is now clear that our best days are behind us," president **John Carnahan** wrote.

In certain respects, the demise of TCI mirrors those of such once-prominent operations as Jem and Greenworld (although, unlike those long-defunct firms, TCI is not filing for bankruptcy). Like those ill-fated distributors, Twin City began life primarily as an importer but moved deeper into indie-label distribution as the import business waned. (The company also operated a small chain of retail stores, Northern Lights Records, in Minneapolis, but TCI either closed or sold those holdings two years ago.)

TCI's roster of distributed labels included such notables as Alternative Tentacles, Amphetamine Reptile, Dischord, East Side Digital, Lookout, Mammoth, Matador, Rykodisc, Shimmy Disc, SST, Sub Pop, Taang!, Grand Royal, Sundazed, Estrus, and Pravda.

But the distributor's business has been on the wane in the recent past; one knowledgeable observer ties TCI's slide to the rise of such competing organizations as the Northwest Alliance of Independent Labels, Feedback, and Rotz. The company has downsized during the last 24 months: TCI, which numbered as many as 20 employees, now has a staff of five.

Carnahan acknowledges to Declarations of Independents that TCI's loss of Epitaph this summer, when the high-volume punk label moved much of its business to RED, was the straw that broke the company's back.

"That was more than half of our business the last couple of years," Carnahan says. "Once that happened, it was clear there wasn't going to be enough business left to sustain us economically . . . I don't ski uphill very well."

TCI has effectively ceased doing business; Carnahan anticipates that it will take four to six weeks for the company to tie up loose ends with its vendors and customers. Most of the labels handled by the firm are non-exclusive; Carnahan says that his exclusive imprints were local and mostly inactive.

Carnahan ties his woes to the radical changes in record retailing of late—the move of the majors into indie distribution, massive retail consolidation, and the rise of the superstore.

He says, "I don't have a feeling these are very happy times in the independent music business . . . It's rather painful to watch the process and not feel that it's getting any better. So it goes."

For his part, Carnahan says he's contemplating other opportunities.

Asked what he'll do, he replies, "I don't have any idea. I'm inclined to leave the record business after 25 years. It's not any fun anymore. It's a logical time for me to find a second career, do something completely different."

more incandescent high-harmony country duo than the Louvin Brothers, we don't know about them.

Ira and Charlie Louvin made their mark during the '50s with a stirring series of chart-topping country and gospel duets for Capitol. The brothers split up in 1963, and elder brother Ira died in a car accident in 1965. Since then, Charlie Louvin has distinguished himself as a solo artist, logging 30 numbers on Billboard's Hot Country Singles chart.

Sadly, Louvin hasn't been well represented on albums in recent years: His last release, "Precious Jewel," a duo session with the late Roy Acuff, was issued by a short-lived Nashville indie in 1990.

But fans, like Declarations of Independents, now have cause to rejoice:



by Chris Morris

Austin, Texas-based Watermelon Records has just released a new Louvin album, "The Longest Train."

Louvin says the project came about when he encountered producer/songwriter Julian Dawson in a London nightclub where the country vet was playing.

Louvin recalls, "We talked, and he

said, 'What are you doin' recording-wise?' and I said, 'Absolutely nothing.' In Nashville, if you had two Uzis, you couldn't shoot your way into an A&R man's office at a major label, because even if you're an old-time friend, they're afraid that you're comin' to ask for a favor; and they just don't want to talk to you.' He said, 'That's sinful.' He said, 'If I were to get a vehicle that would foot the bill for a project, would you record and let me produce?' And I said, 'Certainly.'"

Two and a half years later, Dawson enlisted the interest of Watermelon co-owner Heinz Geissler, and sessions began in Nashville.

On the album, Louvin's mellow baritone vocals are supported by such guests as Barry and Holly Tashian, Rosie Flores, Katy Moffatt, Jim

Lauderdale, and the Burns Sisters. He essays new solo takes on such enduring Louvin Brothers songs as "When I Stop Dreaming," "My Baby's Gone," "Cash On The Barrelhead," and "In The Pines" (whose lyric inspired the album's title), as well as some new material, some of it penned by Dawson (who collaborated with Vince Gill on "I Don't Feel Like Dancing").

The set's biggest curveball comes in an unexpected cover of "Who Knows Where The Time Goes," the Fairport Convention evergreen. Though Louvin's version is warm and touching, he admits he had trouble with this rather foreign material.

"That was kinda cut on a challenge, like 'I don't believe you can do this,'" he says. "The reason I had so much

(Continued on next page)

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FLAG WAVING: If there was ever a

Diversity At The Heart Of Ella Jenkins' Children's Songs

MARV-ELLA-OUS: 1996 marks the 40th year that pioneering children's performer **Ella Jenkins** has been recording for the Folkways label (which was acquired by the Smithsonian Institution in 1987). It is a record unlikely to be surpassed or equaled.

To commemorate the occasion, Smithsonian/Folkways has released a quartet of Jenkins CDs. Two of them, "Songs Children Love To Sing: A Fortieth Anniversary Collection" and "Holiday Times," are new. The others, "Jambo And Other Call And Response Songs And Chants" and "Early Early Childhood Songs," are rereleases previously unavailable on CD.

Smithsonian/Folkways has created special point-of-purchase materials for the releases.

According to marketing director **Brenda Dunlap**, bin cards and posters feature the cover art from "Songs Children Love To Sing," which shows Jenkins and her trademark ukulele in front of a cake bristling with lighted candles. The image is framed at each corner by primary-colored areas that contain information about the albums. "The P-O-P [material] was designed with children's areas in mind," says Dunlap, "between the vibrant colors and



by *Moira McCormick*

the fun-looking typeface."

The materials are available to retail, as well as to children's entertainment and education conventions. "You'll probably see a whole bunch in classrooms as well," says Dunlap. She notes that kids' media retail chains like Noodle Kidoodle and Zany Brainy, along with Borders Books & Music and others, are being "very supportive" of Jenkins' anniversary releases.

"Holiday Times" is the Chicago-based artist's first new studio release since 1991's "Come Dance By The Ocean." It is a collection of 26 traditional and original holiday songs relating to Christmas, Hanukkah, Kwanzaa, Thanksgiving, St. Patrick's Day, and even the Chinese New Year.

Jenkins recorded part of the album at Chicago's Harold Washington Elementary School, in a

kindergarten classroom named for her. As she has done on numerous previous recordings, Jenkins had groups of schoolchildren sing on many of the selections.

"Songs Children Love To Sing" consists of 17 tracks, which, Jenkins notes, were used by a Japanese schoolteacher to teach her class English. "The simple repeated texts lead many teachers to use my songs in language classes," Jenkins says in her liner notes.

Of course, Jenkins staples like "Miss Mary Mack," "This Old Man," and "Please Is A Pleasant Expression" are included in the compilation. Tracks span the time from her first Folkways recording, 1956's "Call And Response: Rhythmic Group Singing," to her just-released "Holiday Times."

As for the reissues, 1974's "Jambo And Other Call And Response Songs And Chants" was written after a teaching trip Jenkins took to East Africa. It was recorded with the Voices in Training of the Chicago Children's Choir and features English and Swahili lyrics. "Early Early Childhood Songs" was recorded by Jenkins and students at the Lake Meadows Nursery School in 1982, with tracks including toddler standards "Mary Had A Little Lamb," "The Farmer In The Dell," and "Skip To My Lou."

Jenkins, who grew up on Chicago's South Side and whose music has always been intertwined with her African-American culture, met Folkways founder **Moses Asch** in

New York in 1956. She played him a demo tape with call-and-response chants; intrigued, Asch suggested that she compose more and send him an album-length tape. "Call And Response" was released later that year.

Over the next four decades, Jenkins took her guitar, ukulele, and percussion instruments literally all over the world, playing for and with children of all cultures and languages. As her body of work grew more ethnically diverse, it retained the simplicity and clarity that continually engages youngsters. A typ-

ical concert will include African-influenced call-and-response tunes like her well-loved "Did You Feel My Cow?" as well as songs and snippets of songs in many languages. Kids who've seen Jenkins perform come away singing "London Bridge" in Japanese, the Hebrew "Shabbat Shalom," and many other offerings in various languages. Her ambassadorial skills are legendary, and her continual messages of love and understanding are ever more valuable in a world that is increasingly intolerant to those perceived as outsiders.

Billboard®

OCTOBER 12, 1996

Top Kid Audio™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
★★★ No. 1 ★★★				
1	1	4	VARIOUS ARTISTS KID RHINO 72494/RHINO (9.98/15.98)	FOR OUR CHILDREN TOO!
2	21	2	VARIOUS ARTISTS WALT DISNEY 60915 (10.98/16.98)	DISNEY'S MUSIC FROM THE PARK
3	2	13	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/16.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
4	4	58	VARIOUS ARTISTS ● WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
5	3	18	READ-ALONG WALT DISNEY 60268 (6.98 Cassette)	THE HUNCHBACK OF NOTRE DAME
6	6	36	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
7	7	58	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
8	5	15	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE
9	8	58	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/16.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
10	10	40	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
11	9	25	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
12	12	47	READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
13	11	57	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
14	15	51	BARNEY ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOLUME 2
15	14	23	SING-ALONG WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
16	24	29	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY
17	13	53	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
18	18	45	READ-ALONG ▲ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
19	17	50	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
20	16	18	SING-ALONG ● WALT DISNEY 60894 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME
21	20	49	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
22	19	44	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
23	23	24	VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
24	22	24	READ-ALONG WALT DISNEY 60219 (6.98 Cassette)	THE ARISTOCATS
25	25	44	BARNEY BARNEY MUSIC/SBK 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS

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

Introducing The Fisher-Price Brand of Audio Products.

Fisher-Price Parents trust it, kids love it

Parents have come to trust the Fisher-Price name for the highest-quality products. That means Fisher-Price products have to be tested and they have to be fun for kids.

This new line of Fisher-Price audio products brings to life characters from the Great Adventures™ and Little People™ product lines. Fully orchestrated music and entertaining stories come alive, keeping children's interest during playtime or quiet time.

These Fisher-Price audio products are based on year-in, year-out best-selling Fisher-Price items. Whether it's in the music or the toy department, the Fisher-Price brand of audio products will have instant recognition with parents! Coming October 15!

The Great Adventures By Fisher-Price™ Pirate Ship Storytime Adventure™ — R4 72498

The Great Adventures By Fisher-Price™ Castle Storytime Adventure™ — R4 72499

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INDEPENDENTS

(Continued from preceding page)

problem with the tune was that [Dawson] sent me **Judy Collins'** version, and I couldn't understand what she was sayin' . . . I did have trouble with the timin', because it don't lend itself to my kind of country."

While the Louvins' achievements have gotten renewed attention of late—Razor & Tie issued a fine compilation last year, and Capitol recently rereleased three of the brothers' classic albums—Louvin notes, not bitterly but matter of factly, that the great performers of his generation are getting short shrift from Nashville these days.

"They're totally ignoring all the artists that [are] in my sphere of the business," he says. "I think it's the only business in the world [where] the founders have got the shaft."

Louvin, who joined the Grand Ole Opry in 1955, still appears with that venerable institution. The 69-year-old singer says he may undertake more extensive touring in 1997.

"I've just been coolin' it of late," he says. "I still work a dozen good dates a year, and then I've got some special friends that are into gospel music, and from time to time they'll call and say, 'Would you like to do a week of churches with us?' And so, since I love to sing and it pays a little, I go ahead and do it."

Those who want to learn more about the Louvins' amazing legacy may want to pay a visit to the Louvin Brothers Museum, which Charlie and his wife operate in Bell Buckle, Tenn.

Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.



Flash Dance. New York's Harley Davidson Cafe was the scene of Flash Distributors' ninth annual open house Aug. 28, and a few partygoers dressed appropriately for the occasion. Conventionally attired Flash president Steve Scavelli, far left, is accompanied by, from left, Rob Erdmann, Ernie Ferrari, and Joel Goldman of Columbia TriStar Home Video. They're roughing it up with Stephanie Stokes of Troma Home Video. Flash recently moved to expanded quarters in Brooklyn.

Classic Titles Dominate 4th Qtr. 'Oz,' 'E.T.' Subject Of New Repromotions

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Somewhere over the rainbow, there's a pot of gold for MGM/UA Home Entertainment and other vendors looking to cash in on the classics. With a wide range of reissues and anniversary promotions, older titles are firmly in the spotlight again.

It helps also that the millennium is drawing to a close. Vendors figure that last-time-in-this-century offers will strengthen the intent to purchase.

Prominent on a growing list, 20th Century Fox Home Entertainment has "My Fair Lady" and "The Sound Of

Music"; MCA/Universal Home Video is touting "E.T.—The Extra-Terrestrial"; and MGM/UA is talking up "The Wizard Of Oz." And with lower-than-ever prices and digitally remastered editions, many retailers believe these titles can be treated to the hoopla usually limited to new direct-to-sell-through releases.

Distributor WaxWorks/VideoWorks, for one, plans to give them lots of in-store play to increase customer awareness of the technical enhancements, according to VP of marketing Kirk Kirkpatrick. "In this case, seeing is believing," he says. "There is a noticeable difference in the picture quality and, perhaps more importantly nowadays, in the audio quality."

Although they are putting marketing muscle behind the repromotions, the studios also are hoping these ever-

greens will do their share of selling themselves. "The upside for retail is to position 'The Wizard Of Oz' as it is—one of the greatest films ever made," MGM/UA senior VP of marketing Blake Thomas says of the \$19.98 title. "We have never really taken advantage of that... This time it is THX-remastered, and it looks and sounds better than it's ever going to."



The repromoted "E.T." comes in two versions. The more expensive has 30 minutes of background and interview footage.

In case Dorothy and Toto aren't (Continued on page 90)

Rentrak To Deliver Stock BlowOut; Host Retailers Could Boost Competition

WILL THIS SPINOFF SPROUT? Rentrak plans a stockholder distribution of about 1.2 million shares of its wholly owned subsidiary BlowOut Entertainment. The ratio: one share of BlowOut for every 10 owned of the parent, according to a prospectus filed with the Securities and Exchange Commission (SEC) last month.

Assuming the SEC approves, Rentrak will be left with 19.9% ownership and strong ties to BlowOut, a buyer of revenue-shared inventory. Rentrak assembled BlowOut from two acquisitions to expand pay-per-transaction (PPT) into nontraditional locations, including Wal-Mart and Kmart supercenters. That's where BlowOut Video concessions are being established.

Stock distribution works best if shares of the spin-off can be bought and sold. BlowOut has guaranteed a bonus of \$50,000 to its future CFO, Karl Wetzel, within 10 days after the company begins trading on any national stock exchange or on Nasdaq.

Wetzel's employment contract, which runs through January 1999, includes a base salary of \$100,000 per year. BlowOut president Steve Berns, a longtime Rentrak employee, receives a \$150,000 base annually through October 1998; operations VP Harold Heyer is paid \$90,000 through August 1998, plus \$30,000 to relocate to BlowOut's headquarters in Portland, Ore., where the company will lease space from Rentrak. In a draft letter to Rentrak shareholders, chairman/president Ron Berger explains that completion of the BlowOut distribution will permit each company "to concentrate on its core business with separate, experienced, and focused management teams."

Berns, the former president of RKO Warner Video in New York who left before the chain went to the wall, knows the business. But, as the SEC filing makes clear, BlowOut has a tough row to hoe. In fact, if it had been otherwise, Rentrak might have remained in control or found a buyer. BlowOut is "highly dependent on its relationships" with host retailers, particularly Wal-Mart and Kmart, which housed 186 of BlowOut's 198 rental and sell-through concessions in operation Sept. 1, the filing notes. Either mass merchant—or both—could change plans "at any time."

Wal-Mart already leases space in several locations to Blockbuster, and BlowOut believes the retailing behemoth wants to have "more than one vendor" operating these outlets. While BlowOut had expanded within Wal-Mart to 151 locations as of Aug. 31, neither Kmart nor Ralphs, a West Coast supermarket chain, has opened a new concession since the end of May and won't do much next year; BlowOut did open 57 stores from January through August; it plans

to open 10 more this year and 17 in 1997. Nearly all are under the Wal-Mart banner.

BlowOut acknowledges the possibility of customer competition: "There can be no assurance that host stores will not operate their own video rental and sales outlets." Wal-Mart and Kmart aren't exactly slouches at sell-through, which might not harm BlowOut if its specialty, rental, were stronger. However, rental activity has weakened, while sell-through soars. The prospectus admits that BlowOut's mainstay PPT business could suffer as the trend accelerates. Rentrak does buy from Disney and Fox Home Entertainment, but not if titles are sell-through priced (a noncontractual policy that's subject to change).

Concessions could sprout in chains other than the ones listed in the filing, provided BlowOut has the capital, one reason why SuperCenter Entertainment sold out to Rentrak. Dallas-based SuperCenter decided it couldn't afford the expense of outfitting Wal-Mart units with its own revenue-sharing system.

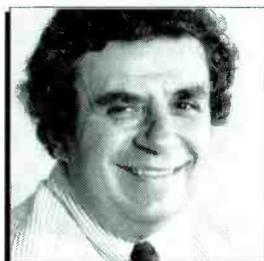
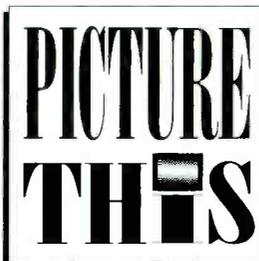
The SuperCenter concessions and those of Entertainment One in Effingham, Ill., which preferred Rentrak to the price of success, got BlowOut launched. Each of the 840- to 1,300-square-foot locations costs about \$100,000 to outfit (a Ralphs store can run to 2,800 square feet).

Following the stock distribution, BlowOut will be "highly leveraged," i.e., deeply in debt. As of June 30, it had assets of \$4.1 million, liabilities of \$8.8 million, and an accumulated deficit of \$9.5 million. In an agreement reached June 26, Rentrak said it would guarantee indebtedness of \$12 million.

Pennsylvania Merchant Group in Philadelphia has estimated a public BlowOut to be worth \$13.3 million, but the figure has to be judged against the company's negative operating profit and earnings over the past 12 months. BlowOut lost \$7.7 million on 1995 sales of \$17.7 million and \$2.6 million on sales of \$14.1 million for the first six months of 1996. The prospectus says that cash flow and available credit should be sufficient to finance expansion.

Given the slow pace of Kmart and Ralphs, that's a risky assumption, and BlowOut could have difficulty securing additional financing. Meanwhile, Blockbuster plans to open 4,000 stores this decade, many in Wal-Mart territory (Picture This, Billboard, Oct. 5).

BlowOut also has a competitor for its name, licensed from Rentrak for 1.7% of aggregate net revenues through March 2001. Rentrak will continue to use BlowOut Video to identify a separate chain of cassette resale stores, one of them in the building Billboard occupies in New York.



by Seth Goldstein

Competitors PPV, Home Video Unite For 'Mumfie' Promotion

■ BY SETH GOLDSTEIN

NEW YORK—Home video and pay-per-view (PPV) are supposed to be mortal enemies. However, two companies are proving that the opposing venues can work together.

BMG Video and cable programmer Semaphore Entertainment Group, both headquartered in New York, joined forces in a venture that gave PPV subscribers the first look at a new children's title, "Britt Allcroft's

Magic Adventures Of Mumfie—The Movie." More than three months later, on the day before Christmas, BMG will release the \$14.98 cassette, prepped by a \$2 million cable ad campaign and 200 million viewer impressions.

"It's a great platform for us," says Joe Shults, BMG Video GM. Semaphore's outlay "is sort of like our [prints and advertising]" for a theatrical feature, he adds. Promoting a (Continued on page 90)

THANK HEAVEN FOR '97.



It's twelve of the hottest women on the planet in one action-packed odyssey. *Playboy's Playmate Video Calendar 1997*. Picture-perfect and sure to score big with your customers all year long!

PLAYBOY HOME VIDEO
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Hallmark Leaves Its Mark; Seattle Heads To The Poles

FLIPPED OUT: Hallmark Home Entertainment will debut a budget line with 25 episodes of the old television series "Flipper." A series of 12 videos will be released, each priced at \$9.98. Cassettes arrived in stores Oct. 1.

On Nov. 19, Hallmark will add four Showtime Original features to that line. Titles, at \$9.98 each, include "Annie O," "Johnny & Clyde," "Max Is Missing," and "Song Spinner." Other titles will be added to the line every quarter; the next set is slated for April 1997.

Meanwhile, Hallmark will conduct a radio promotion contest for the Emmy Award-winning mini-series "Gulliver's Travels," which stars

Ted Danson. The title has been in stores since Aug. 27. A consumer contest airs on 280 stations in the top 200 markets through Sunday (6). Winners receive a 6-foot Danson standee.

The supplier has already spent more than \$20 million in post-street-date television advertising for the title, which shipped about 750,000 units.

VIDEO SOLIDARITY: Eight stores in Seattle are getting together to promote the fifth annual Seattle Polish Film Festival, set for Oct. 4-13.

The festival, organized by a local dentist, **Michal Friedrich**, features 13 movies, including the U.S. premiere of "Children And Fishes" from director **Jacek Bromski**. Bromski and fellow countryman and director **Ryszard Brylski** will attend the festival and discuss their work. Brylski's feature "Deborah" is also on the festival schedule.

Participating in the festival are Madison Video, Sand Point Video, Reckless Video, Rain City Video, and Video Isle. All have united under the banner "Seattle's best video stores."

Each will sell advance tickets to the showings and distribute fliers that outline festival events and screening times. Screenings are being held at the Seattle Art Museum.

Other Polish movies chosen for the festival will be highlighted at the participating retailers. In addition, tapes of the festival's features will be available for rent at the stores after the event.

Friedrich organized the festival and pulled in the stores after discovering that several of his patients are in the video retail business. "This is my hobby, and it's done based on donations from my friends and colleagues," says Friedrich.

The festival will pay tribute to former Polish President **Lech**

Walesa's visit to Seattle with the screening of "Man Of Marble" and "Man Of Iron." The two titles, made in 1977 and 1980, respectively, chronicle the struggle for democracy in Poland. They were directed by **Andrzej Wajda**.

BALLOT BOX: Blockbuster Entertainment is joining Kids Voting USA for a three-year partnership aimed at educating young people about the importance of voting.

As part of the campaign, Blockbuster's 3,000 stores will conduct

a straw poll for president. Kids under 18 were able to vote at Blockbuster locations until Saturday (5).

The chain also held a contest

in which children were asked to write a 50-word composition on why it's important to vote in the upcoming presidential election. Winners will be notified by mail Oct. 30. First prize is a trip for four to Washington, D.C., and 50 participants will receive a \$100 U.S. savings bond.

Founded in 1988, Kids Voting USA is a nonprofit organization that works with more than 200,000 teachers at 6,000 schools across the country. It estimates that it reaches some 5 million students.

Kids Voting USA will set up its own voting booths at approximately 16,000 precincts on Election Day, so children will have the opportunity to cast ballots alongside their parents.

'SENSIBLE' OFFER: As a sell-through incentive, "Sense And Sensibility" will be available in a gift set configuration when the title is repriced Nov. 12.

The gift set will include the video, the Academy Award-winning screenplay with notes from writer and star **Emma Thompson**, production diaries, and a commemorative box featuring artwork from the movie.

Retail price for the set is \$37.95. Single cassettes sell for \$19.95.

INTELLIGENT DEAL: Special-interest supplier IntelliVentures Inc. has acquired First Light Video Publishing, which distributes fine-arts videos that focus on the craft of filmmaking.

First Light's best-known titles include "The Kodak Cinematography Master Class Series" and "Audition: Everything An Actor Needs To Know To Get The Part." It has about 200 releases in its catalog.

Based in Los Angeles, 3-year old IntelliVentures is a marketing company that recently distributed "The Men's Total Body Workout" and the five-part Amazing Fitness series.



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	3	182	THE WIZARD OF OZ ♦	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
2	2	5	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
3	4	10	COPS: TOO HOT FOR TV! ◇	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
4	1	7	ALADDIN AND THE KING OF THIEVES	Walt Disney Home Video Buena Vista Home Video 4609	Animated	1996	NR	24.99
5	7	4	COPS: CAUGHT IN THE ACT	MVP Home Entertainment 1004	Various Artists	1996	NR	19.98
6	6	3	THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	159.95
7	5	292	THE SOUND OF MUSIC ♦	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
8	8	3	MUPPET TREASURE ISLAND	Jim Henson Video Buena Vista Home Video 7076	The Muppets Tim Curry	1996	G	22.99
9	NEW ▶		PLAYBOY'S CHEERLEADERS	Playboy Home Video Uni Dist. Corp. PBV0796	Various Artists	1996	NR	19.98
10	11	5	PLAYBOY: WET & WILD-BOTTOMS UP	Playboy Home Video Uni Dist. Corp. PBV0794	Various Artists	1996	NR	19.98
11	10	17	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
12	9	21	NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment 6398	Woody Harrelson Juliette Lewis	1994	R	29.99
13	15	2	SEVEN (DIRECTOR'S LETTERBOX EDITION)	New Line Home Video Turner Home Entertainment N4485V	Brad Pitt Morgan Freeman	1995	R	19.98
14	19	8	THE ABYSS	FoxVideo 1561	Ed Harris Mary Mastrantonio	1989	PG-13	19.98
15	17	17	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
16	12	15	HIGHLANDER: THE DIRECTOR'S CUT	Republic Pictures Home Video 5895	Christopher Lambert Sean Connery	1986	R	19.98
17	18	2	THE USUAL SUSPECTS	PolyGram Video 8006302273	Stephen Baldwin Kevin Spacey	1995	R	19.95
18	16	8	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
19	13	5	ALL DOGS GO TO HEAVEN 2	MGM/UA Home Video Warner Home Video M505541	Animated	1996	G	22.98
20	28	40	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	14.95
21	14	14	GHOST IN THE SHELL	Manga Entertainment PolyGram Video 8006355293	Animated	1996	NR	19.95
22	21	17	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
23	24	10	PLAYBOY'S HARD BODIES	Playboy Home Video Uni Dist. Corp. PBV0793	Various Artists	1996	NR	19.98
24	23	28	BABE ◇	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
25	26	2	PENTHOUSE: WILD WEEKEND WITH THE PETS	Penthouse Video WarnerVision Entertainment 57013-3	Various Artists	1996	NR	19.95
26	22	23	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
27	NEW ▶		OLIVER AND COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
28	25	7	A TRIBUTE TO STEVIE RAY VAUGHAN	Epic Music Video Sony Music Video 50144	Various Artists	1996	NR	19.95
29	20	20	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
30	36	19	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
31	35	9	HOW THE WEST WAS FUN	Warner Home Video 13925	Mary-Kate & Ashley Olsen	1995	NR	14.95
32	RE-ENTRY		TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
33	32	2	PENTHOUSE: ALL ACCESS	Penthouse Video WarnerVision Entertainment 57004-3	Various Artists	1996	NR	19.95
34	31	3	GOOSEBUMPS: STAY OUT OF THE BASEMENT	FoxVideo 4464	Various Artists	1996	NR	14.98
35	27	3	GOOSEBUMPS: A NIGHT IN TERROR TOWER	FoxVideo 4463	Various Artists	1996	NR	14.98
36	NEW ▶		COPS: IN HOT PURSUIT	MVP Home Entertainment 1003	Various Artists	1996	NR	19.98
37	RE-ENTRY		PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
38	29	30	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
39	39	24	THE HUNT FOR RED OCTOBER	Paramount Home Video 15356	Sean Connery Alec Baldwin	1990	PG	14.95
40	30	8	CLERKS	Miramax Home Entertainment Buena Vista Home Video 3678	Brian O'Halloran Jeff Anderson	1994	R	19.99

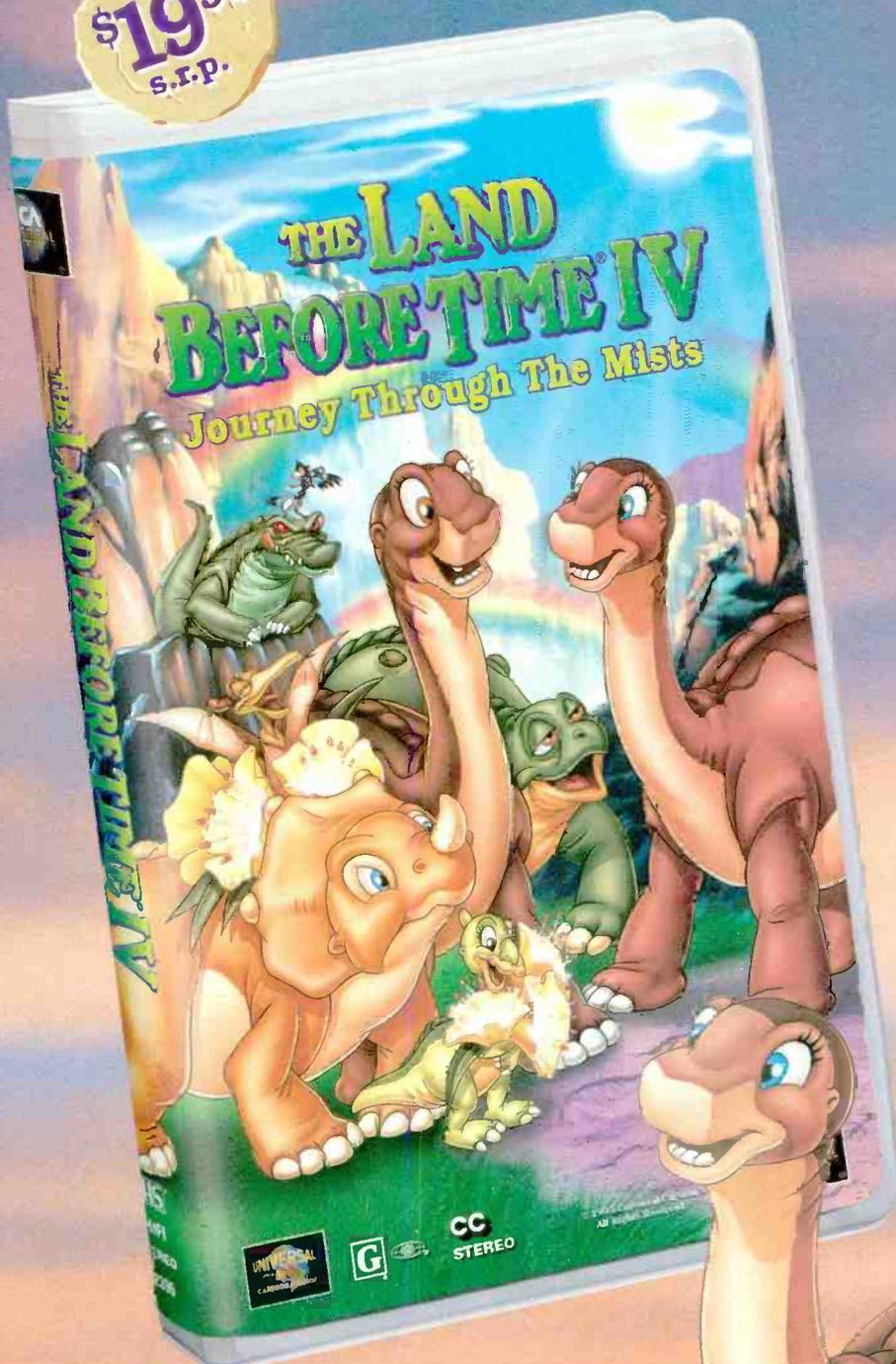
♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released 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.

Dino-Size Your Sales with Littlefoot's All-New, Feature-Length Adventure!

THE LAND BEFORE TIME® IV

Journey Through The Mists

\$19.98
S.R.P.



EVOLUTION OF A TIMELESS FRANCHISE!

The Land Before Time® franchise has amassed over \$328 million in consumer sales, and *The Land Before Time® II* and *III* have spent over 30 weeks at #1 on the Videocan children's video charts and over 5 weeks at #1 in Videocan's overall video sales!

TIMED FOR SUCCESS: This all-new adventure is timed to cash in on peak, in-store holiday traffic!

\$3.00 MAIL-IN CONSUMER REBATE! With the purchase of *The Land Before Time® IV* and *Wee Singdom - The Land of Music and Fun!* (the new *Wee Sing* video). Offer valid 12/10/96 - 3/31/97.

EXCLUSIVE CONSUMER OFFER! Every video contains an insert card for "The Land Before Time® Treasure Chest." It's full of branded merchandise from various MCA/Universal children's titles. A \$35.00 value, for \$14.99 + \$5.00 shipping & handling. Offer expires 12/31/97 or while supplies last.

FREE 8" X 10" PORTRAIT! A \$20.00 retail value at participating Lifetouch Portrait Studios, with coupon inside every videocassette!

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MASSIVE MEDIA BLITZ! National advertising campaign includes Spot TV (top 50 markets), Cable, Print, Radio and On-Line promotions! Total advertising and promotional support will generate over 734 million consumer impressions!

EYE-CATCHING P.O.P.!

12-, 24- and 48-unit merchandisers
 • 30-unit tray • 2-sided standee (*The Land Before Time® IV* /LBT franchise) • B/W line art coloring sheet • one-sheet

48-UNIT FLOOR
 MERCHANDISER
 5"H X 35"W X 15"D
 SEL. #82952



Color/1 Hour 14 Mins.
 VHS/Clamshell #82396 (\$19.98*)
 VHS/Clamshell [Spanish-dubbed] #82985 (\$19.98*)
 Laserdisc #42396 (\$24.98*)

*Source: Videocan Sales Charts Through 6/9/96.
 *Suggested Retail Price.
 Advertising and promotional details subject to change without notice.



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Street Date: December 10, 1996

• STREET DATE VIOLATIONS HOTLINE: 1-800-921-1212 • M.A.P. Program

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
			★ ★ ★ No. 1 ★ ★ ★		
1	1	8	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
2	2	6	FROM DUSK TILL DAWN (R)	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino
3	NEW		THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
4	7	2	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
5	12	2	THE TRUTH ABOUT CATS & DOGS (PG-13)	FoxVideo 0899585	Uma Thurman Janeane Garofalo
6	5	4	MULHOLLAND FALLS (R)	MGM/UA Home Video M905534	Nick Nolte Melanie Griffith
7	3	12	12 MONKEYS ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
8	9	2	SGT. BILKO (PG)	MCA/Universal Home Video Uni Dist. Corp. 82596	Steve Martin Dan Aykroyd
9	4	5	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
10	6	10	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
11	NEW		THE QUEST (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82869	Jean-Claude van Damme Roger Moore
12	8	9	CITY HALL (R)	Columbia TriStar Home Video 77333	Al Pacino John Cusack
13	10	12	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
14	11	14	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
15	14	12	BROKEN ARROW (R)	FoxVideo 0896385	John Travolta Christian Slater
16	18	11	THE JUROR (R)	Columbia TriStar Home Video 11603	Demi Moore Alec Baldwin
17	15	5	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
18	19	6	WHITE SQUALL (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 6698	Jeff Bridges
19	13	14	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
20	16	4	MARY REILLY (R)	Columbia TriStar Home Video 11053	Julia Roberts John Malkovich
21	22	7	DOWN PERISCOPE (PG-13)	FoxVideo 8979	Kelsey Grammer Lauren Holly
22	20	14	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
23	17	8	DIABOLIQUE (R)	Warner Home Video 14204	Sharon Stone Chazz Palminteri
24	23	7	BLACK SHEEP (PG-13)	Paramount Home Video 33242-3	Chris Farley David Spade
25	24	10	EYE FOR AN EYE (R)	Paramount Home Video 33091	Sally Field Kiefer Sutherland
26	26	5	MR. WRONG (PG-13)	Touchstone Home Video Buena Vista Home Video 7077	Ellen DeGeneres Bill Pullman
27	21	17	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
28	27	17	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
29	25	10	RUMBLE IN THE BRONX (R)	New Line Home Video Turner Home Entertainment N4428	Jackie Chan
30	33	2	MUPPET TREASURE ISLAND (G)	Jim Henson Video Buena Vista Home Video 7076	The Muppets Tim Curry
31	29	6	RESTORATION (R)	Miramax Home Entertainment Buena Vista Home Video 5964	Robert Downey, Jr. Sam Neill
32	34	9	COPS: TOO HOT FOR TV! ◊ (NR)	MVP Home Entertainment 1001	Various Artists
33	30	18	CASINO ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
34	NEW		BRAIN CANDY (R)	Paramount Home Video 331483	Kids In The Hall
35	31	10	FOUR ROOMS (R)	Miramax Home Entertainment Buena Vista Home Video 7956	Antonio Banderas Madonna
36	28	5	BARB WIRE (NR)	PolyGram Video 8006399273	Pamela Anderson Lee
37	35	13	SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant
38	32	4	FAITHFUL (R)	New Line Home Video Turner Home Entertainment 4437	Cher Chazz Palminteri
39	37	8	HOMEWARD BOUND II: LOST IN SAN FRANCISCO (G)	Walt Disney Home Video Buena Vista Home Video 7893	Michael J. Fox Sally Field
40	36	2	HALLOWEEN: THE CURSE OF MICHAEL MYERS (R)	Miramax Home Entertainment Buena Vista Home Video 3629	Donald Pleasence

◆ 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

CLASSIC TITLES DOMINATE 4TH QUARTER

(Continued from page 87)

enough, the studio has been running a broad TV campaign and has teamed with Discover Card, Planet Hollywood, and Greyhound.

Two weeks after the release of



"The Wizard Of Oz" is the subject of another repricing promotion, the last this century, MGM/UA promises.

title goes on moratorium in January.

MGM/UA also is feting the 30th anniversary of "Fiddler On The Roof" with a new double-cassette package at \$24.98 suggested list. "It has been under-promoted for the past five years and should do well for the fourth quarter because it is a real family movie," Thomas says.

Vying with "Wizard" for the nostalgia award is Fox's just-released "The Sound Of Music." It's being offered for the first time on a single THX-enhanced tape, unlike the previous two-pack. The tape has been available for about four weeks, and more than 50% of the units shipped already have sold through, according to Deborah Mitchell, executive director of marketing. Fox is cranking up consumer awareness via a sweepstakes promotion with Royal Caribbean Cruises and a tie-in with MCI.

The fourth quarter marks Fox's 30th anniversary re-promotion of "My Fair Lady," in conjunction with Mattel toys and L'eggs pantyhose (Billboard, Sept. 28). "Of the two titles, 'Sound Of Music' is definitely the broader-reaching and is doing great with the mass merchants, grocery stores, and drug-stores," Mitchell says. "My Fair Lady" is more for the niche market and will do tremendous business in the specialty stores and music chains."

MCA/Universal's rerelease of the season is the THX-enhanced "E.T.," available in both a \$14.98 clamshell package and a \$19.98 hologram-accented paper cover. The less-expensive edition includes 10 minutes of exclusive footage, such as star Henry Thomas' screen test and interviews with cast members and director Steven Spielberg. That and an additional 20 minutes are on the \$19.98 tape. Both are tied to a Pillsbury cross-promotion.

'MUMFIE' PROMOTION

(Continued from page 87)

feature for juveniles, however, "is very risky if you're not Disney."

Semaphore doesn't expect to be a sacrificial lamb. The PPV veteran sees "Mumfie" as a moneymaker, although COO David Isaacs didn't know the buy rates several weeks after "Mumfie" began its cable run Sept. 8 at \$4.95 per viewing. More

Craig Relyea, MCA/Universal VP of marketing, doesn't expect much cannibalization between the titles. "The enhanced version is for the higher-end collector and will do well at video stores that cater to consumers who collect special-edition videos," he maintains. "There are two different audiences for the tapes."

To mark the 10th anniversary of cult favorite "Highlander," Republic Pictures Home Video released a \$19.98 "director's cut" edition that features six minutes of footage not seen in the U.S., the original theatrical trailer, and a 20-minute "featurette" of the producer and director discussing the movie.

Republic, running ads in several science-fiction magazines, has also cre-



Fox says its enhanced "The Sound Of Music" has struck a chord. MCI and Royal Caribbean are sales partners.

dise catalog and limited-edition collector's game cards.

Recognizing the fourth-quarter traffic jam, Republic planned the "Highlander" release for Sept. 3. "We put it out a little earlier because we knew the big summer movies would begin to hit toward the end of the quarter, and we already have reorders for the video and the laserdisc from several accounts," says Jonathan Gaines, marketing production manager. He adds that Republic initially shipped about 100,000 cassettes and 10,000 laserdiscs.

Borders Books & Music will focus on "the usual suspects," says video buyer Patti Russo, who singles out "The Sound Of Music" and "Wizard" among the mass of rereleases. "I like these things because it's the kind of stuff we always sell well," she says.

But the good cheer does have its limits. "What I find irritating is when studios do a re-promote and lower the MAP [minimum advertised price], and then we have to lower our pricing to accommodate it," Russo adds. Stores selling below MAP risk losing co-op advertising dollars.

Adding to the sales urgency is what might be called the "millennium factor." Studio say that many titles will

disappear from shelves after the fourth quarter, not to reappear for another four years or longer.

"My Fair Lady" will stay, but Fox says that "The Sound Of Music" will be history after the first of the year for at least the rest of this decade. The studio pulled a similar move with the "Star Wars Trilogy," which sold big last year and is hard to find these days.

"We've done research on that strategy and found that it absolutely does make a difference with consumers," Mitchell says. "If they know a title is going to be recalled, there is a greater desire to purchase it now."

Although MCA/Universal is promoting this season as the last one this century in which "E.T." will be available, Relyea isn't making any promises about whether the title will disappear forever come January. "It's hard to say what we'll do in the future," he says. "But when and if we do come back with it, it will probably be in a different format."

With so many rereleases crowding shelves, the studios don't seem bothered by the question of whether their titles can shine in an already packed retail climate. "The number of releases increases every year, but the level of consumer spending increases every year as well, so I think the market will support it," Relyea adds.

But the buck has to stop somewhere, according to Joe Pagano, video mer-



chandise buyer for Best Buy. "It's a question of how much money will consumers allocate to the purchase of home videos, and there is a finite cap there," he says. "If a customer has \$200 to spend on videos, he is only going to buy \$200 worth of videos, not

\$300," Pagano says.

Another source warns Hollywood not to get carried away with the old anniversary game. "For years, one of the tried-and-true ways studios hoped to create excitement around a title is the anniversary promotion, and consumers just don't really care," he says. "If the movie is one they want to collect, they'll buy it. If it's not, they won't."

its own title, "World Combat Championship." "We're looking for ways to get quality children's programming on PPV," Isaacs says. "Mumfie" was very attractive to us."

The movie's pedigree helped sell the show. Britt Allcroft Group in London has a sterling reputation as

(Continued on next page)

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	4	★★ NO. 1 ★★ THE BEATLES ANTHOLOGY Capitol Video TriStar Home Entertainment 5523	The Beatles	LF	159.95
2	3	9	WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
3	2	8	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
4	4	17	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
5	5	144	OUR FIRST VIDEO ▲* Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
6	7	48	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
7	10	31	R.I.O.T. Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
8	9	33	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
9	12	53	THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	9.95
10	14	26	REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF	21.95
11	8	68	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
12	11	85	THE COMPLETE BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
13	15	67	VIDEO GREATEST HITS-HISTORY ▲* Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
14	16	134	LIVE AT THE ACROPOLIS ▲* Private Music BMG Video B2163	Yanni	LF	19.98
15	17	26	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
16	19	29	UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
17	13	9	R.I.O.T. PART 2 Sparrow Video Chordant Dist. Group 43196	Carman	LF	19.98
18	21	101	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400829733	Bob Marley And The Wailers	LF	9.95
19	20	45	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
20	18	2	ODYSSEY INTO THE MIND'S EYE Sony Music Video 49877	Kerry Livgren	LF	19.98
21	23	41	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
22	22	91	X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.95
23	27	98	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
24	26	9	COCKTAILS Jive/Zomba Video BMG Video 41559	Too Short	LF	19.98
25	25	144	LIVE SHIT: BINGE & PURGE ▲* Elektra Entertainment 5194	Metallica	LF	89.98
26	24	97	HELL FREEZES OVER ▲* Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
27	NEW		THE ALTERNATE ALOHA CONCERT LightYear Ent. WarnerVision Entertainment 54077-3	Elvis Presley	LF	19.95
28	28	100	BARBRA-THE CONCERT ▲* Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
29	36	40	LITTLE EARTHQUAKE ● WarnerVision Entertainment 50335-3	Tori Amos	LF	16.98
30	29	52	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
31	RE-ENTRY		VIEUPHORIA Virgin Music Video 77788	The Smashing Pumpkins	LF	19.98
32	38	12	THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.98
33	30	55	KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95
34	31	68	THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95
35	32	30	REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98
36	34	41	VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF	19.95
37	RE-ENTRY		ROCKIN' DOWN THE HIGHWAY: THE WILDLIFE CONCERT Sony Music Video 50143	The Doobie Brothers	LF	19.98
38	RE-ENTRY		LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Video 50114	Sade	LF	19.98
39	35	22	EVERLASTING GLORIA Columbia Music Video Sony Music Video 50128	Gloria Estefan	LF	19.98
40	RE-ENTRY		THIS IS GARTH BROOKS ▲* Liberty Home Video 40038	Garth Brooks	LF	24.98

© 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.

'MUMFIE' PROMOTION

(Continued from preceding page)

a children's producer. In the U.S., this translated into a bona fide kid-vid hit, "Thomas The Tank Engine & Friends." Cassette sales are estimated in seven figures. Allcroft is preparing to go public in the U.K. with a \$7.5 million offering; some of the money will fund new productions.

Over a two-year period, Semaphore and BMG independently negotiated with Allcroft for separate rights to "Mumfie," according to Isaacs, who once worked for BMG Ventures. "Suddenly, the triangle closed," he says, and the three began working together.

He thinks Semaphore will fulfill its end of the bargain: "We've had a really positive response from cable operators. They're thankful."

BMG Video might not have been, had Semaphore marketed "Mumfie" as Isaacs desired. The idea was to sell PPV subscribers a one-week ticket to "Mumfie" and let them watch the program every time it was telecast.



Mumfie's journey from Great Britain to the U.S. signals unprecedented cooperation between home video and pay-per-view marketers.

"I was going directly after video on this," Isaacs notes. However, cable operators couldn't adjust their billing systems in time, so Semaphore's only wrinkle was a \$4.95 ticket good for multiple viewings on Sept. 15.

Nevertheless, Isaacs describes the relationship as "good." Semaphore

and BMG might join hands again in the future, he believes.

Shults and BMG marketing VP Mindy Pickard foresee another PPV project a year from now. "It's a new marketing paradigm," Shults says. BMG's immediate concern is the Dec. 24 release of "Mumfie."

Pickard says, "We debated this [date] for a long time." BMG didn't want to go up against the fall blockbusters like "Independence Day" and decided to wait until retailers cleared their shelves "of all that Christmas product," she says. "We're going to be there right after. We'll hit the new season early." The strategy has worked for other titles, Pickard notes.

BMG, which has an option on future "Mumfie" releases, will have cross-promotional partners and should benefit, as well, from the toy licensing deals that Allcroft is likely to negotiate. A "Mumfie" soundtrack on the BMG label is due early in 1997.

"There is longer life to this character," Shults predicts.

Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
1	1	21	★★ NO. 1 ★★ MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
2	2	7	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
3	4	17	KEN GRIFFEY JR.: ADVENTURES IN BASEBALL ABC Video 44112	19.95
4	6	15	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98
5	5	17	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98
6	3	93	LESLIE NIELSEN'S BAD GOLF MY WAY◆ PolyGram Video 8006331153	19.95
7	8	11	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98
8	7	340	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98
9	RE-ENTRY		MLB UNBELIEVABLE! Orion Home Video 95009	14.98
10	RE-ENTRY		NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
11	RE-ENTRY		NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95
12	9	21	100 YEARS OF OLYMPIC GLORY Turner Home Entertainment 3294	29.98
13	13	409	DORF GOES FISHING◆ Victory	19.95
14	12	247	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
15	14	29	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
16	10	171	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
17	RE-ENTRY		ATLANTA BRAVES 1995: BRAVES WIN...IT ALL! Turner Home Entertainment 3316	19.98
18	15	71	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
19	20	163	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
20	19	25	WWF: RAW HITS WarnerVision Entertainment 52106-3	12.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
1	1	39	★★ NO. 1 ★★ THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796	12.98
2	3	111	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
3	2	125	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
4	8	35	THE FIRM: BODY SCULPTING BASICS EMG Video 80110-3	19.98
5	6	23	THE FIRM: NOT-SO-TOUGH AEROBICS EMG Video 80122	14.98
6	4	5	TOTAL YOGA Healing Arts 535	9.98
7	12	41	THE FIRM: UPPER BODY EMG Video 80118-3	14.98
8	5	51	THE FIRM: 5 DAY ABS EMG Video 80116-3	14.98
9	9	67	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
10	13	211	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
11	20	19	CRUNCH: TURBO SCULPT Anchor Bay Entertainment	9.98
12	7	27	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043	19.95
13	14	91	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
14	11	35	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
15	RE-ENTRY		CRUNCH: WASHBOARD ABS Anchor Bay Entertainment SV10026	9.99
16	10	49	THE FIRM: LOW IMPACT AEROBICS EMG Video 80111-3	19.98
17	19	31	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
18	15	89	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
19	18	11	RICHARD SIMMONS: DISCO SWEAT GoodTimes Home Video	9.99
20	RE-ENTRY		ABS OF STEEL 3 WarnerVision Entertainment 134	9.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

The Enter*Active File

MERCHANTS & MARKETING

Sony Station Site Of Online Entertainment

BY BRETT ATWOOD

LOS ANGELES—Sony Corp. of America is preparing to significantly increase its presence on the Internet's World Wide Web with the launch of the Sony Station, an entertainment site that includes multiplayer games, music events, shopping, and other activities.

Sony is teaming with Visa for the new venture, which will incorporate content from Sony's current Web site (<http://www.sony.com>).

Music-themed entertainment is expected to be a key part of the site, which will debut by the end of 1996. Sony Music's existing Web site contains music videos, audio samples, and artist information and will be accessible from the Sony Station site. Additional music events will be developed specifically for the new site, and there will be netcasts from Sony's radio division, SW Networks.

Sony will draw upon much of its own properties in film, music, and television for its original content for the site, including online games based on "Wheel Of Fortune," "Jeopardy!," and "The Dating Game." A preview version of "Wheel Of Fortune" can be accessed directly through the Sony-owned Game Show Networks Web page at <http://www.spe.sony.com/Pictures/GSN/index.html>.

Though most of the entertainment will be free of charge, for some games, users will have to pay to play—even though it is uncertain whether consumers will be willing to pay a premium for such content.

"We're exploring various ways to make money, whether it be through ad revenue or other business transactions," says Richard Glosser, senior VP of interactive programming for Sony Pictures.

Although no specific price has been

set for Sony's premium-priced Internet gaming, it will be comparable to those of other online gaming services: generally \$1-\$3 per hour, according to Matt Rothman, senior VP of Sony Online Ventures.

Specific multiplayer games have not been announced, but Sony recently previewed one of the first titles, the combat tank game "Battleground," which allows up to 1,000 players to compete against one another simultaneously in a futuristic battle setting. Up to 30 can play per game room, and players can communicate via text chat during each session.

"We're really focused on creating compelling game experiences using the latest technologies," says Glosser. "But at the same time, we recognize the limits of bandwidth and are creating applications that can reach out to the new users of the World Wide Web."

Sony hopes to cash in further through the online sale of merchandise at the site, including Sony-branded electronics, T-shirts, and possibly, music.

"We are sensitive to the fact that record companies and talent have built up tremendous relationships with retailers, and we don't want to affect that relationship," says Rothman. "But there may be some music there. There may be things that are not likely to be carried in most music stores, such as titles that are not front-line or top-selling catalog titles."

Sony will use its corporate marketing muscle to aggressively build awareness of the site by integrating its Web address into much of its product advertising, including teasers on Sony-owned TV shows and theatrical film trailers. Visa plans to include a Sony Station brochure with several million credit bills later this year.

Rothman says that use of Sony's traditional marketing forces is an important strategy to keep Sony Station from getting lost in the ever-expanding Web.

"Some cable services offer 70 channels, but viewers probably only regularly watch about seven of them," says Rothman. "On the Web, there is also an overwhelming amount of choice, but most people will still settle on about seven sites that they have bookmarked. Sony wants to be one of them."

Though Sony Station has not debuted, Sony is sponsoring a contest at its existing site to find four "Station managers" to test a beta version of the site. Web surfers who want to participate in the test must answer several questions about the Internet for a chance to win a trip to a launch party, as well as Sony merchandise.

Planet Graphics Disc Enhances The Internet

HYPERCD: Planet Graphics is aiming to spice up the Internet with HyperCD, a disc that uses flexible encryption technology to store large amounts of bandwidth-heavy graphics and video for use with the World Wide Web.

HyperCD content will likely include a mixture of free and pay-to-see elements, which Web site operators can enable or disable at their whim.

HyperCD's compression technology allows up to 10 hours of music and two hours of near-full-screen video on a conventional CD.

It is expected that some Web developers will use the technology for pay-per-view online events.

Music companies could also use the technology to add music or interview content to conventional CDs; the extra content could be unlocked only by visiting a particular Web site or by additional payment.

COMMERCIAL ONLINE NEWS:

Microsoft Network (MSN) is readying a revamped version of its online service, which will contain a stronger emphasis on entertainment content. The company is developing a new slate of original online shows and games for the service, which could change its pricing structure when the multimedia-intensive service relaunches on Thursday (10).

To beef up its content, MSN has formed a new development and production arm, M3P, and is seeking independent producers of Internet entertainment. M3P will provide the marketing, financial, and operational resources of MSN in exchange for rights to the specific programs it supports, but it will not acquire a financial stake in each development company.

Leading commercial service America Online has launched an ambitious marketing campaign to promote its 3.0 software. The company is spending \$100 million on new TV ads and is mailing videocassettes that describe the upgraded service to many of its existing subscribers.

CompuServe has released a new version of its service that includes single-click access to the Web and its proprietary content. CompuServe 3.0, which is being mailed out on CD-ROM to current subscribers, features an integrated version of the Microsoft Internet Explorer browser.

BITS 'N' BYTES:

Online merchant TicketWeb has debuted on the Web at <http://www.ticketweb.com>. The service has already sold tickets for Canada's Eden Music Fest, several major San Francisco nightclubs, and a major music trade show... Several major retailers sold out of the Nintendo 64 game system only hours after its Sept. 30 debut. About 500,000 units are expected to be sold for \$199 before the end of 1996. Several industry sources say that Sony may soon drop the price of its PlayStation from \$199 to \$149 in order to compete with the Nintendo 64.

What's So Funny About Enhanced CDs? Warner's Robert Schimmel Brings Comedy To The Format

LOS ANGELES—Something funny is going on with the enhanced CD (ECD). Warner Bros. Records is readying the release of Robert Schimmel's "Comes Clean," the first comedy recording to fully utilize the ECD format, which adds multimedia content to traditional audio recordings. (Comedian Ellen DeGeneres released an ECD on Atlantic Oct. 1, but its multimedia content is limited to a screen saver.)

Schimmel's album, due Tuesday (8), was produced by William E. McEuen, who has produced comedy albums for Steve Martin and Steven Wright.

"The ECD format lends itself to comedy," says product manager David Kim. "Robert's comedy is more than just audio. There are visual elements

that are an integral part of his craft." Schimmel adds, "When I listen to [George] Carlin, I can imagine what he is doing visually, because I am already familiar with him... but there are many people who may not know my comedy. Some of my jokes are visual, and this enabled me to include them on the album... It is the first comedy ECD,



SCHIMMEL

but I'm sure that other comedians will want to do this in the future."

However, Schimmel says that he is far from being a computer-savvy come-

dian. "The only thing that I've used computers for is to try to write scripts," he says. "Computers are changing so much... I don't even understand how this works."

The album contains raunchy routines recorded at Cobb's Comedy Club in San Francisco, as well as the song "Love Is Blind." Schimmel's comedy leans heavily toward sexual themes, and his album is marked with a parental advisory. Typical track titles are "Edible Underwear," "Animal Necrophilia," and "Inflatable Love Dolls."

The blue humor will remind many of Lenny Bruce, whom Schimmel says was an inspiration. A video tribute to the late comedian is included on the enhanced portion of the disc.

"This is more than an added biography and some photos," says Kim. "There is additional material recorded specifically for the ECD that is not on the audio portion of the CD."

In addition, the ECD contains footage from Schimmel's recent appearance on Showtime.

Warner Bros. is attempting to establish adults-only listening stations for the blue-humored disc, according to Kim. "Acts that have a 'parental advisory' sticker have a hard time getting into many listening-station programs," says Kim. "So we are trying to get something going behind the counters at some retailers, where consumers who are over 18 can hear what Robert's humor is about before they buy the disc."

Warner Bros. will support the release with point-of-purchase promotional materials at retail, and an edited promo CD of highlights from the album is being serviced to all radio formats.

In addition, Schimmel is scheduled to appear Oct. 23 on "Late Night With Conan O'Brien."

Schimmel is planning to team with Martin Landau for a theatrical film, due next year from Landau's production company, Silver Street Productions. **BRETT ATWOOD**

BMG Classics Get Added Dose Of History

LOS ANGELES—BMG Classics is adding value to some of its full-price classical titles by turning them into enhanced CDs (ECD) that document the history behind the music. The music company is using the added multimedia content to distinguish the titles amid an increasing number of budget- and midline-priced albums in the genre.

The two-disc release "James Galway: A Portrait," due in November, and the two-disc "The Kaplan Mahler Edition," released Sept. 17, retail for approximately \$27.99, while "Alexander Nevsky," also due in November, will sell for around \$15.99.

"The classical ECD really lends itself to the intellectual consumer, who is likely to own a computer," says David Kuehn, director of marketing for BMG Classics. "This adds value and personality to our product in a market that is crowded with many low-priced releases."

Both "James Galway: A Portrait" and "The Kaplan Mahler Edition" have been developed in the pregap ECD format, which is incompatible

with many Windows 95-equipped computers (Billboard, Aug. 17). However, Kuehn says that all future BMG Classics ECDs will be in the multi-session format, including "Alexander Nevsky," which is based on the 1938 Russian historical film by Sergei Eisenstein.

Microsoft sponsored the technical programming for "Alexander Nevsky," which follows the release of a restored home video and laserdisc, as well as its accompanying CD soundtrack, released in 1995 by RCA Red Seal.

A significant amount of multimedia content has been added for the ECD, including video clips and audio clips from the film, as well as biographical information on Eisenstein; the film's composer, Sergei Prokofiev; conductor Uri Temirkanov; and the film's commissioner, the late Soviet leader Josef Stalin. The ECD also contains information on the history of Russia in the '30s, as well as catalog information on the music of Prokofiev.

The disc is getting a promotional push from a Microsoft ECD music

sampler that is being bundled with many new computers this fall. That sampler contains Prokofiev's "Plescheyvo Lake," which is taken from the "Alexander Nevsky" ECD.

"James Galway: A Portrait," meanwhile, contains one conventional CD and one ECD. The ECD features performance footage of Galway, an interactive question-and-answer session, a virtual-reality tour of his home, and a complete biography and discography.

BMG has already released "The Kaplan Mahler Edition," which contains 151 photographs, paintings, and drawings of Gustav Mahler.

The disc is accompanied by two booklets that chronicle the legacy of the late composer, with expansive commentary by classical historian and composer Gilbert Kaplan. One of the books is a complete reproduction of the first edition of Mahler's Second Symphony, which originally appeared in 1897, and the other contains archival photos and handwritten scores from Mahler, as well as reprinted letters from the composer. **BRETT ATWOOD**

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

VARIOUS ARTISTS

VH1 Crossroads
EXECUTIVE PRODUCERS: Linda Ferrando, Wayne Isaak
Atlantic 82895

Multi-artist collection culled from the vaults of VH1's popular "Crossroads" program features the likes of Blues Traveler, Melissa Etheridge, Darius Rucker, Joan Osborne, k.d. lang, Deep Blue Something, Del Amitri, Goo Goo Dolls, Tori Amos, and Jewel performing their hits in intimate live settings. The first single is Amos' solo-piano rendition of Bruce Springsteen's "I'm On Fire," also included as a videoclip on the interactive portion of the enhanced CD. A high-profile release that promises to boost careers that are already on a fast track.

ELTON JOHN

Love Songs
PRODUCERS: various
MCA 11481

Few recording artists have extensive-enough catalogs to yield genuine greatest-hits collections, let alone genre-specific ones. Elton John is in that rarified minority. His "Love Songs" set features not only a cache of time-tested standards—"Your Song," "Daniel," "Don't Let The Sun Go Down On Me," "Candle In The Wind," "Can You Feel The Love Tonight," etc.—but two new tracks, "You Can Make History (Young Again)" and "No Valentines," both midtempo AC tunes.

BRYN TERFEL

Something Wonderful
PRODUCER: Sid McLauchlan
Deutsche Grammophon 449163

There is ample recording attention being given these days to the music of Richard Rodgers and his great lyric partners, Oscar Hammerstein and Larry Hart. Here, the salute—one of enduring beauty—is from the opera world's new young superstar Bryn Terfel. With a generous selection of 20 songs—including rare R&H material—the Welsh artist can both belt 'em out without sounding pretentious (i.e., "June Is Bustin' Out All Over") or be exquisitely tender ("Edelweiss"). Utilizing the best kind of crossover presentation, this album stays thoughtfully within the realm of its material.

R & B

CURTIS MAYFIELD

New World Order
PRODUCERS: various
Warner Bros. 46348
Set's title track skillfully spouts bitter truths blended with hope and positivity using a steady but simple melody. Veteran artist's calming yet philosophically urgent vocals remain steadfast, despite an accident that left him paralyzed from the chest down in 1990. A masterful storyteller, Curtis Mayfield continues to reveal social problems without coming off negative, as do many wannabe community informers. Artist gets contemporary boost from producer collective Organized Noize, while maintaining traditional roots with steady R&B production veterans such as

SPOTLIGHT



NIRVANA

From The Muddy Banks Of The Wishkah
PRODUCER: none listed
DGC 25105

Few defunct bands could get away with releasing two live albums of old material after only three full-length studio releases. However, the enduring Nirvana continues to capture the hearts of its fans with material recorded at its blistering shows. This set happens to feature particularly inspired performances that span the band's entire career—from 1989, when it toured Europe with former labelmate Tad, to the winter of 1993-94, which would be its last hurrah. The sound quality ranges from live-to-cassette board tapes to full-fledged multitrack recordings mixed by noted producer/engineer Andy Wallace. But what's consistent is the passion in the group's shows, evident from the late Kurt Cobain's primal screams that open the album. A record that shows why this band's legend has only grown with time.

Terry "Zapp" Troutman and Daryl Simmons, in addition to manning the board himself. Pop meister Narada Michael Walden also contributes.

COUNTRY

DERYL DODD

One Ride In Vegas
PRODUCERS: Chip Young, Blake Chancey
Columbia 67544

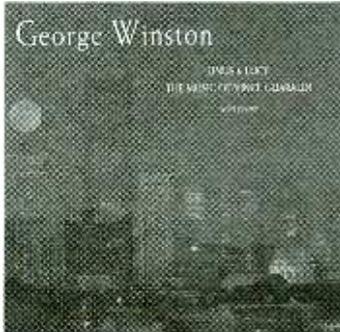
You can always tell which country singers grew up in the dance clubs of Texas—from George Strait to George Jones, from Lee Roy Parnell to Mark Chesnutt—their material has an easy assurance, and their musical manner bears an inherent confidence. Deryl Dodd is the latest to make the jump from the dance-hall circuit to a major label, and he represents the best of the genre. To begin with, he's a solid songwriter, having written or co-written eight of the 10 songs here, including the current single "Friends Don't Drive Friends." He's got to have song smarts to cover a classic like Tom T. Hall's "That's How I Got To Memphis." He's got a big comfortable voice that rides above the music. His live performances are honky-tonk grooves. And you can dance to them.

JAZZ

MICHAEL BRECKER

Tales From The Hudson
PRODUCERS: George Whitty, Michael Brecker, Pat Metheny
Impulse!/GRP 191
Michael Brecker won well-deserved applause for his righteous riffery on

SPOTLIGHT



GEORGE WINSTON

Linus & Lucy—The Music Of Vince Guaraldi
PRODUCERS: George Winston, Howard Johnston & Cathy Econom

Dancing Cat/Windham Hill 01934 11184
New age pioneer George Winston continues his exploration of musical genres with a delightful solo-piano album of Vince Guaraldi music. The score composer for a raft of "Peanuts" animated specials from 1965 until his untimely death in 1976, Guaraldi remains an American icon who is not as well known by name as he is instantly recognizable through his music. Winston offers respectfully faithful readings of such Guaraldi classics as the jazzy "Cast Your Fate To The Wind," the boogie-woogie theme "Linus & Lucy," and the evocative "A Charlie Brown Thanksgiving." "You're In Love, Charlie Brown," and "Peppermint Patty." Also an advocate of Hawaiian slack-key guitar music through his Dancing Cat imprint, Winston has broadened his horizons well beyond his new age core.

McCoy Tyner's return to Impulse! this year, and his newest effort for the label shows his full transformation from a perennial sideman to an authoritative leader. With an all-star backing band of Pat Metheny, Jack DeJohnette, Dave Holland, and Joey Calderazzo, Brecker

burns up the traditional jazz trail with the powerhouse swing of "Slings And Arrows," the frenetic boppiness of "Cabin Fever," and the yearning, naive aura of "Naked Soul." Tyner and Don Alias back Brecker through the exotic, bounding changes of "Song For Bilbao" and "African Skies," which recalls one of Tyner's more Afrocentric '70s tracks.

WORLD MUSIC

FOLK SCAT

PRODUCER: Bob Haddad
Nomad 50310

If the Bulgarian Women's Choir crossed wires with the Manhattan Transfer, the resulting jolt might sound something like Folk Scat, one of the most original and engaging world music projects in recent memory. This Bulgarian quintet comprises three women and two men, one of the latter of whom is group director Kiril Todorov, who sings and accompanies them on violin and percussion. On the breathless "Ianinku," Eastern European tonalities meet African-American syncopation, while the McFerrin-like vocal counterpoints of "Chompilche" exude a distinct Middle Eastern aura. Other highlights include the surging, staccato vocal volleys of "Rachenitsa," the ethereal harmonies of "Orisnitsi," and a seamlessly swinging remake of Beethoven's "Für Elise."

LATIN

ALBITA

Dicen Que
PRODUCERS: Albita Rodriguez, Julia Sierra
Crescent Moon/Epic 67757

Gender-bending darling of bicoastal gringos, Cuban-Americans, and assorted international celebrities makes a mighty leap from slack debut with a solid album that displays lively lyrical imagery and innovative explorations of Cuban roots sounds. Capricious image-making (she now sports blond-and-bustier look of Madonna circa 1986) and Cuba-centric grooves limit the vibrant performer's sales potential in the Latino market, but inviting 11-song set still could melt resistance at Latino tropical

VITAL REISSUES®

SUN RA

The Singles
REISSUE PRODUCER: Jerry Gordon
Evidence 22164

Jazz may not seem like the kind of music that should be released as 45-rpm singles (although it often was), and Sun Ra may not seem like a "singles artist," but this 49-track two-CD singles compendium offers a sharp portrait of the bandleader/composer/pianist/showman over the years 1954-82. Performed with his oft-renamed Arkestra, Ra's omnivorous style embraced free jazz saxes, exotic percussion, spacey synths, vocal chants, and hard-driving backbeats. Many Rationados will be surprised to hear his doo-wop productions but not their dense, slightly dissonant vocal harmonies. Some sessions featured historic R&B wildman Yochanan, while others spotlighted such Ra jazzmen as John Gilmore, James Spaulding, and Julian Priester. Includes such favorites as hard-bop theme "Saturn" and other fine examples of the extraordinary jazz made by a simple man from outer space. A worthwhile set, although these

cuts attest to the fact that audio quality was never Ra's first concern.

RAY PRICE

Night Life
PRODUCERS: Don Law & Frank Jones
Koch 7928

New Country Music Hall of Fame inductee Ray Price is best remembered as a big-voiced balladeer, but in the '50s and early '60s, he was a stone honky-tonker. This album came from Nashville sessions in 1962 and 1963, just before he began to shift to the country-politan sound. The songs are classics: Willie Nelson's title track, Charlie Rich's "Sittin' And Thinkin'," Hank Cochran's "If She Could See Me Now," and Hank Thompson's "A Girl In The Night" among them. And the sidemen from these sessions are classics themselves, including Nelson, Floyd Cramer, Harold Bradley, Grady Martin, Pigh Robbins, Shorty Lavender, Buddy Emmons, and Johnny Paycheck (then known as Donnie Young). This is music that has lasted and will continue to last.

radio with stirring romantic shakers "Mirame, Rózame, Árame" or "Dicen Que Tu Amor."

CHAYANNE

Volver A Nacer
PRODUCERS: various
Sony 82058

Handsome, sweet-voiced singer could replicate early '90s success thanks to a wide-ranging disc boasting a host of groove-braided love songs, such as lead-off hit single "Solamente Tu Amor" and killer uptempo ode to his native Puerto Rico titled "Ramito De Flores."

CONTEMPORARY CHRISTIAN

POINT OF GRACE

Life, Love & Other Mysteries
PRODUCERS: Michael Omartian, Phil Naish, Scott Williamson, Blair Masters
Word 7019694608

The latest collection from the Gospel Music Assn.'s reigning group of the year boasts the uplifting songs and stellar vocals that have made Point Of Grace members Heather Floyd, Denise Jones, Shelley Phillips, and Terry Jones one of the most successful acts in Christian music. The foursome deliver the buoyant harmonies that made their two previous albums so popular and spawned 11 hit singles at Christian radio. "Keep The Candle Burning," the first single, is already garnering tremendous response from Christian AC and pop stations. Highlights include title track and ballads "Jesus Doesn't Care" and "Any Road, Any Cost." The simultaneous release of a book by the same title and the group's current tour with popular quartet 4 HIM should add to the impact of this fine release.

RHONDA GUNN

Forgiveness
PRODUCERS: Billy Smiley, Bryan Lenox
Damascus Road 8000

The title cut is a smoky, textured tune that immediately draws the listener in, and then newcomer Rhonda Gunn proceeds to deliver the goods cut after cut on this promising debut. The artist grew up singing in church, but when she moved to Nashville, she landed a country/pop deal with Warner Bros. She returns to her roots in Christian music on this well-crafted pop set, which includes tunes like the rollicking "Living Well" and the infectious "Without Love." Among the other standouts are ballads "No Turning Back" and "Valley Of The Shadow" and the rousing "Stand By Me." A satisfying collection from a singer/songwriter to watch.

NEW AGE

STEVE ROACH, STEPHEN KENT & KENNETH NEWBY

Halcyon Days
PRODUCERS: Steve Roach, Stephen Kent, Kenneth Newby

Fathom/Hearts of Space 11072
If there could be a supergroup in the world of ambient instrumental music, this may be it. Noted synthesist Steve Roach teams with Stephen Kent and Kenneth Newby from the world fusion group Trance Mission. The result is a swirling landscape of slow-throb percussive rhythms, sinewy Indonesian flute melodies, and dueling didgeridoos—all morphing through a luminous electronic veil. This trio sculpts a sound world that merges the technological and the primal in a meeting of cyberspace and the global village.

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 (JM): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gcrdon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

▶ COUNTING CROWS Angel Of The Silences

(no timing listed)
 PRODUCER: Gil Norton
 WRITER: not listed
 PUBLISHER: not listed
DGC 1002 (c/o Uni) (cassette single)
 If you were expecting more of the band's familiar, easy-going folk-pop, brace for the cold-water splash of this aggressive, guitar-driven rocker. Previewing the forthcoming album "Recovering The Satellites," the band proves its musical agility without sacrificing the intelligent lyrics or infectious hooks that won them so many fans the first time around. Rather, this track should easily cruise onto top 40 playlists while earning the band a few new fans at the modern rock level. Pretty cool, eh?

★ QUINDON Dream About You (4:02)

PRODUCER: Chris Stokes
 WRITERS: Stokes, Dean, Houston, Tarver
 PUBLISHERS: Zomba Songs/Hookman/Mike Dean/Mikabra/Quindon, BMI
Virgin 11556 (cassette single)
 Precocious young male performer continues to defy his teenage years with a mature slow jam that holds wide demographic appeal. He flows with soulful assurance over Chris Stokes' languid jeop-funk groove, while guest Romeo kicks a seductive, lip-smackin' rap. Can't wait to see Quindon once adulthood allows him to go even further with his voice and subject matter. In the meantime, watch pop and R&B programmers trip over themselves to play this winner.

★ BOXING GANDHIS Promised Land (3:29)

PRODUCER: David Darling
 WRITER: D. Darling
 PUBLISHER: not listed
Atlantic 6886 (cassette single)
 Need a change of pop pace? Look no further than this hippie funk band. In a field of canned beats and synths, the two-sax attack of this rockin' seven-piece outfit should wash over airwaves like a refreshing breeze. Factor in front man David Darling's uplifting lyrics and a chorus that you'll be singing to yourself for hours after one listen, and you have a potential hit that could pave the way for an invigorating new trend at radio. Imagine... live funk on top 40 radio. Could be brilliant. From the must-hear album "Howard."

LANGUAGE OF RHYTHM White Wedding (3:38)

PRODUCER: Drew Steele
 WRITER: B. Idol
 PUBLISHER: not listed
 REMIXER: Drew Steele
Max Music 2023 (cassette single)
 Billy Idol's new wave rocker proves to be excellent fodder for crossover radio's never-ending spree of Euro-NRG covers. Producer Drew Steele keeps the beat galloping at an exhausting pace, while Lynn Richardson's vocal has a gritty rasp befitting the song. Her performance is a nice deviation from the shrieking diva-wannabes who normally find their way onto these records. By the by, if Euro-NRG is not your favorite flavor, Steele offers an electro-freestyle version à la Planet Soul's "Set U Free" that's kinda fun.

R & B

▶ CHAKA KHAN Never Miss The Water (4:04)

PRODUCER: David Gamson
 WRITERS: G. Deveau, C. Mole
 PUBLISHERS: Bahama Rhythm/WB, ASCAP
 REMIXER: Frankie Knuckles
Reprise 8478 (c/o Warner Bros.) (cassette single)
 No one can kick like Chaka—and she

does it with such astonishing ease. She shines like the diva she is on one of the five new songs on "Epiphany: The Best Of Chaka Khan." Produced by David Gamson, the track cruises at a breezy classic funk pace, giving Miss Thing plenty of room to work her voice to maximum effect. She is bolstered by a guest rap from Me'Shell Ndegéocello, whose chatting between verses adds street spice. The original version sparkles with multifaceted hit potential, while Frankie Knuckles comes to the party with a rousing house remix that will have Khan's legion of club disciples twirling with delight.

THE TEMPTATIONS Time After Time (4:10)

PRODUCER: Richard Perry
 WRITERS: S. Cahn, J. Styne
 PUBLISHERS: Sinatra Songs/Sands, ASCAP
Motown 860562 (c/o PGD) (cassette single)
 Talk about hearing a song in a new light. A tune that many connect with the crooning vocal tones of Frank Sinatra has been rearranged as a seductive funk jam that provides this legendary soul troupe with its first solid radio contender in years. Their harmonies have never sounded more fresh, and Richard Perry's production is right in the pocket of youthful jeop culture. Jolting at first, but oh so satisfying in the end. From the album "For Lovers Only."

JASON WEAVER Stay With Me (4:37)

PRODUCER: Rodney Jenkins
 WRITERS: H. Brown, R. Jenkins, D. Osorio, C. Barrett
 PUBLISHER: not listed
Motown 860591 (c/o PGD) (cassette single)
 Weaver will continue to strengthen his reputation at R&B radio as a singer to monitor with this sleek, jeop-styled shuffler. His high-reaching tenor voice is contrasted here with a notably firm lower register, which adds to the song's overall intended sensuality. Added pleasure comes from understated harmonies and an equally subtle acoustic guitar, both of which brings a live texture to the track. An effort solid enough to warrant a transition into pop waters.

COUNTRY

▶ BRYAN WHITE That's Another Song (3:11)

PRODUCERS: Billy Joe Walker Jr., Kyle Lehning
 WRITERS: J.P. Daniel, M. Powell, D. Pincock, J. Medders
 PUBLISHERS: High Steppe/High Seas, ASCAP; Acuff-Rose/Locust Fork/Sony/ATV/Tree, BMI
Asylum 9687 (7-inch single)
 What a great song! It would be hard to find another tune about the pain and regret of lost love that is more masterfully written or more poignantly delivered. The songwriters serve up powerful images in the lyrics that place the listener right there with the singer, and White's vocal performance pushes all the right emotional buttons. This song is just further evidence of why White remains country's brightest new star.

▶ LEANN RIMES One Way Ticket (Because I Can) (3:42)

PRODUCERS: Wilbur C. Rimes, Chuck Howard
 WRITERS: J. Rodman, K. Hinton
 PUBLISHERS: Warner-Tamerlane, BMI; WB/Global Nomad, ASCAP
Curb 1287 (7-inch single)
 Less retro and traditional than her previous hit singles, Rimes' latest outing is a vibrant, uptempo number. The song is strong, and the production has a lot of energy, but it is Rimes' performance that elevates the song from other female, uptempo, country radio fare. The impressive set of pipes she displays on her ballads also serves her well on this tune. Look for this single to help continue the acceleration of the Rimes juggernaut.

▶ AARON TIPPIN How's The Radio Know (3:08)

PRODUCER: Steve Gibson
 WRITERS: A. Tippin, M. Heeney
 PUBLISHERS: Acuff-Rose/Bantray Bay, BMI
RCA 64639 (c/o BMG) (7-inch single)
 Everyone knows how extremely competitive the climate is at country radio these days, but programmers would do well to keep an ear tuned toward Tippin. The very timbre of his voice brings an unabashed country quality to anything he sings, and this song, from his current "Tool Box" album, is a perfect blend of country-boy vocal and radio-ready tempo. He is making some of the best music of his career, and it shouldn't go unrewarded from an air-play standpoint.

★ KEVIN SHARP Nobody Knows (3:27)

PRODUCER: Chris Farren
 WRITERS: J. Richards, D. DuBose
 PUBLISHERS: Hitto/Joe Shade/Longitude/D-Jon Songs/EMI-Blackwood, BMI
Asylum 61930 (7-inch single)
 Newcomer Kevin Sharp makes an auspicious debut with this country rendering of the Tony Rich pop hit. His smooth, melodic voice and sensitive interpretation of the lyric signal show promise for this talented new artist.

CARYL MACK PARKER Better Love Next Time (3:59)

PRODUCER: C. DiNapoli, C.M. Parker, S. Parker, B.D. Willis, A. Martin
 WRITERS: C.M. Parker, K. Patton
 PUBLISHERS: Howlin' Hits/ASquare West/EMI-April, ASCAP
Magnatone 1112 (7-inch single)
 Parker bows with an uptempo song about hope in the face of life's challenges. It's a song to which many people will be able to relate, and Parker's delivery conveys the message with warmth and style. She has an edge to her voice that should help to set her apart from the pack.

DANCE

▶ C.J. BOLLAND Sugar Is Sweeter (5:01)

PRODUCER: C.J. Bolland
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: C.J. Bolland, Armand Van Helden
London/frr 3424 (12-inch single)
 Producer/DJ Bolland is among the brash new stars of the European club scene who are not content to simply retread the same ol' disco samples over a steady house beat. Instead, he opts to brew a kitchen-sink blend of rattling break beats and jarring, tempo-shifting techno flavors. The linking element of this track is hair-raising vocals that make Bjork look tame. Brilliantly imaginative, this track is sure to win the same acclaim here as it has overseas. Those who are not quite ready for such bold experimentation are provided with a more familiar Armand Van Helden trance remix.

▶ THE LISA MARIE EXPERIENCE Keep On Dreaming (no timing listed)

PRODUCERS: the Lisa Marie Experience
 WRITERS: D. Marriott, N. Hinde
 PUBLISHER: 3-Beat, PRS
 REMIXERS: the Lisa Marie Experience, Hani
Ultra 007 (12-inch single)
 U.K. production team follows its recent stateside smash "Keep On Jumpin'" with a harder-edged house effort. The disco-era influence remains intact, though, as the act adds pinches of string puffery and choir-chanted bliss all over the track. Unlike a lot of other records, this one gradually builds to its climax, which should ultimately hold the attention of both the DJ and punter a whole lot longer.

SIZE QUEEN Horny (no timing listed)

PRODUCER: Peter Rauhofer
 WRITER: not listed
 PUBLISHER: not listed
Twisted America 12631 (c/o Uni) (12-inch single)
 Now get your mind out of the gutter. The title of this track largely refers to the brassy array of horns that punctuates producer Peter Rauhofer's deep-house beat. Of course, this mostly instrumental track is mighty sexy and likely to induce countless hours of primal dancefloor grinding. Nothing wrong with that, right?

DA'VALL I'll Do (5:34)

PRODUCER: Hula
 WRITERS: Hula, K. Mayberry
 PUBLISHERS: Chicago Style/Zomba/Deshane, ASCAP
 REMIXERS: Dewey B., Paris Bola, Terry Baldwin
Aureus/Gruvee 1911 (12-inch single)
 Former Chippendales dancer tries his hand at singing on a Chicago-house mover with promising results. He succeeds in exuding suave charm and considerable sex appeal without resorting to obvious heavy-breathing tactics. Producer Hula of the Outhere Brothers surrounds Da'Vall with such classic house sounds as rolling piano lines, rumbling percussion, and cute keyboard samples. The song's hook is strong enough to withstand the dissection of several deep dubs. In all, a highly impressive introduction to an artist worth keeping a close eye (and ear) on. Contact: 508-477-0200.

ESCAPADE I Don't Know (6:24)

PRODUCERS: A&T
 WRITERS: D. Gibson, R. Varig
 PUBLISHER: not listed
 REMIXERS: John Soroka, DJ Insane, Frederique Finesse
Escape 2001 (12-inch single)
 When in doubt, reach for a diva house anthem. And when you do, go for this one; it's got a crazy-catchy chorus and nice soulful edge. The act's uncredited lead singer whips through a barrage of lively beats and keyboard samples with a formidable amount of shoulder-shaking sass. Already racking up mix-show airplay on more than 40 stations, this track is shaping up to be one of the out-of-nowhere sleeper hits of the fall season. Contact: 312-279-9303.

AC

▶ BRIAN MCKNIGHT Remember The Magic (3:39)

PRODUCERS: Allen Sides, David Pack
 WRITERS: I. Antells, C. Berman, D. Pack
 PUBLISHERS: Wonderland/Art St., BMI
Walt Disney 27200 (cassette single)
 Disney launches a yearlong celebration of Walt Disney World's 25th anniversary with a sugar-coated power ballad that swirls with bright synths and warmly nostalgic lyrics. McKnight brings a sincerity to the song that saves it from getting too sappy. This cut is taken from the "Disney's Music From The Park," and it holds solid appeal to adults and kids alike.

NORMAN BROWN After The Love Is Gone (3:45)

PRODUCER: Norman Brown
 WRITERS: D. Foster, J. Graydon, B. Champlin
 PUBLISHERS: Foster Frees/Warner-Chappell/EMI-Blackwood/Irving, BMI; Garden Rake/Leeds, ASCAP
MoJazz 31492 (c/o PGD) (cassette single)
 It is truly amazing how Brown can make

his guitar flow over a song's melody with the same clarity of a vocal. He brings new life to a well-worn Earth, Wind & Fire favorite, etching the song with a few pleasant new musical twists while smartly keeping the overall picture approachably familiar. Jazz-leaning AC tastemakers and R&B programmers with adult-skewed audiences should not hesitate in rushing this on the air.

ROCK TRACKS

★ MACH 5 Sunday's Here (no timing listed)

PRODUCER: not listed
 WRITERS: Darien, Mach
 PUBLISHER: not listed
Wagon Train 003 (7-inch single)
 The countdown is on for the much-deserved national breakthrough of this New York quartet. After having played the local club and industry circuits for the past year, its fan base is growing to the point of explosion—and rightly so. This tight, guitar-crashing kicker has all of the infectious musical charm of Oasis without the occasionally grating attitude. Adding to the band's marketing appeal is charismatic front man Jeff Darien, whose friendly voice is the stuff of radio dreams. Discover this band before a major label does so you can proudly say you were there first. Contact: 212-249-6902.

FOUNTAIN OF WAYNE Radiation Vibe (3:40)

PRODUCER: Adam Schlesinger
 WRITERS: Collingwood, Schlesinger
 PUBLISHERS: Monkey Demon, BMI; Awkward Paws/PolyGram International, ASCAP
TAG 6848 (c/o Atlantic) (CD promo)
 It sure doesn't get any poppier or more retro than this. One minute into this engaging ditty and you'll be checking the calendar to remember what year it is. The fond '60s tone of the vocals and the Phil Spector-esque wall-of-sound production style of Adam Schlesinger make for an amusing journey back in time—though there wisely are just enough grungy guitar curves and ironic lyrical passages thrown in to make the grade with modern rockers. Top 40 programmers should have a close listen to this, too.

RAP

▶ OUTKAST ATLiens (3:51)

PRODUCERS: OutKast
 WRITERS: A. Benjamin, A. Patton
 PUBLISHERS: Chrysalis/Giant Booty, ASCAP
LaFace 4208 (c/o Arista) (cassette single)
 Always on some ol' Southern player tip, OutKast makes accents and country ways more than acceptable—it makes it a fad: "Throw yo' hands in the aayer, and wave 'em like you just don't caayer, and if you like fish and grits..." Wait... fish and grits? Yep, fish and grits, and the duo makes the hook fly and has even even hardcore hip-hop listeners imitating Southern dialect. OutKast successfully continues to make being country cool.

★ DE LA SOUL Itsoweezee (4:21)

PRODUCERS: De La Soul
 WRITERS: K. Mercer, D. Jolicoeur, V. Mason
 PUBLISHERS: Tee Girl/Daisy Age, BMI; EPCHY, ASCAP
 REMIXERS: Jay Dee, De La Soul
Tommy Boy 752 (maxi-cassette single)
 "Cubans don't care what y'all niggas do/Colombians ain't never ran wit' your crew" are lyrics you might expect from KRS-ONE, but De La Soul? Clearly, the Long Island, N.Y., trio is taking no prisoners on this track from its latest album, "Stakes Is High." Tired of the Gambino style of rap that clogs the airways, the always down-to-earth group reminds people and performers what "being real" really means—taking care of family, not "family" business. Trugoy reminds rappers: "The only Italian you know is icee." Got the point? Check out the video for the group's trademark "Daisy Age" antics.

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.).

Reviews & Previews



MUSIC

ROLLING STONES: ROCK AND ROLL CIRCUS
ABKCO Films
65 minutes, \$24.95
Mick Jagger and Keith Richards serve as ringmasters in this magical mystery tour of music and performance art, which will premiere Oct. 13 at the New York Film Festival (Billboard, Oct. 5). Filmed during two days of celebration in December 1968 in London, the "lost" gem instantly transports viewers back to a time when rock-'n'-roll in all its theatrical glory reigned as king. The brilliantly costumed circus features side acts the Who, Jethro Tull, Marianne Faithfull, Yoko Ono, Taj Mahal, the Dirty Mac (John Lennon, Eric Clapton, Mitch Mitchell, and Richards), and a cast of uncredited characters. Center stage, of course, are the Stones, who jam on several heavy tunes, including "Jumpin' Jack Flash," "You Can't Always Get What You Want," and "Sympathy For The Devil." A brilliant audiovisual kaleidoscope.

CHILDREN'S

THE BEST CHRISTMAS PRESENT EVER
PolyGram Video
25 minutes, \$9.95
This yuletide addition to PolyGram's Richard Scarry collection brings some true tidings of comfort and joy to the characters of Busytown. For the Cat Family, it is not Santa but Mother Cat who has a special gift in store—but no one is expecting the little bundle of joy to make an appearance on Christmas Eve. Huckle, Lowly, and Sally think Santa is in the neighborhood when they hear noises in the night, but they awake instead to a new baby sister. An entertaining way to provide the preschool crowd with an inspirational lesson in family values.

DOCUMENTARY

INSIDE THE OCTAGON, M.G.: 1921-1945
MPI Home Video
96 minutes, \$19.98
Sleek and sporty, the M.G. has been a prince of the automobile industry for decades. The brainchild of Cecil Kimber, the M.G. Car Co. experienced its heyday unmatched in the business during the years before World War II. In 1930, the previously unremarkable company unveiled the first car built solely for racing and unleashed the miracle-working mechanics of the famed "insomnia crew," which created a line of record-breaking sports vehicles that tested their mettle on none other than the German autobahn. The tape shifts into gear in a series of interviews with M.G. employees, Kimber's daughter, and other road warriors, complemented by archival film footage.

WOMEN SPEAK UP
Multicultural Media
59 minutes, \$24.95
The fourth United Nations International Women's NGO (nongovernmental organization) Forum last August in Beijing and Huairui, China, attracted Hillary Rodham Clinton and hordes of other political and nonpartisan types from around the world. The 30,000 attendees, who represented 189 countries, had lots to talk about, and this tape offers snapshot footage of the various workshops, interviews, and spontaneous happenings during the course of the event. Divided into three sections that mirror the conference's three-pronged focus on equality, development, and peace, "Women Speak Up" comes packaged with a 12-page resource booklet and a summa-

ry of the Platform for Action adopted by the women at the forum.

COMEDY

JEFF FOXWORTHY: CRANK IT UP
Warner Reprise Video
15 minutes, \$9.98
Warner Reprise is hoping to ride the coat-tails of redneck policeman Jeff Foxworthy's much-publicized sitcom with the release of this short and sarcastic comedy compilation. "You Might Be A Redneck" includes such clues as, "If you're too drunk to fish, if your father walks you to school because he's in the same grade, if the phrase 'say no to crack' reminds you to pull up your pants, you might be a redneck." "Party All Night," directed by "Weird Al" Yankovic, pays tribute to the parties thrown by single friends. There's also "Redneck Games," which receives a vocal endorsement from Alan Jackson, and "Redneck 12 Days Before Christmas," with a chorus countdown that includes a 12-pack of Bud and some parts to a Mustang GT. Excellent complementary visuals make this more than an enhanced audio release.

ANIMATION

CHRISTMAS CARTOON CLASSICS
Lightyear Entertainment/Warner Home Video
60 minutes, \$12.95
Seven award-winning animated shorts herald the holiday season in style. The programming includes "The Sweater," in which a boy has to grin and bear the consequences after a mail-order catalog sends him the wrong team's hockey sweater; "The Great Train Robbery," which features a trio of hooligans that steal Santa's sack while the bearded one is taking a break in a salon; and "The

Energy Carol," a topsy-turvy take on the Dickens classic in which "Ebenezer Stooze" is overly generous, and three ghosts visit in an attempt to help him become more conservative. Also new in the animated department from Lightyear is "Paddle To The Sea," based on the Caldecott Honor picture book.

MADE FOR TV

RUSH LIMBAUGH: THE AMERICAN DREAM
Multimedia Entertainment/New Video
60 minutes, \$19.95
Multimedia attention-seeker Rush Limbaugh is as smug as ever in this video, which aggregates selected moments from his television show. Following in the well-trodden path of his radio show and best-selling books, the orator leaves no political or lifestyle stone unturned as he plows methodically through such topics as drugs, prisons, and religion with one oft-stated goal: to deflate the ideals of liberalism and spread the conservative word. To incite home viewers to answer the call of duty, the staged segments are interspersed with panorama shots of tie-and-jacket audience members clapping enthusiastically. Also new from New Video is the like-minded "Sometimes You Just Gotta Laugh," some advice Limbaugh might do well to take himself.



BLACK DAWN
Virgin Interactive
Sony PlayStation
Look out, "Soviet Strike." EA's peren-

nial helicopter favorite has serious competition from Virgin's new combat title, "Black Dawn." Taking full advantage of the PlayStation's 32 bits, "Black Dawn" should be an immediate hit with gamers looking for comprehensive and challenging helicopter simulation. Players will find a multitude of environments in which to wreak havoc, ranging from a Los Angeles route with crack-house targets to jungle scenes. Virgin's near-maniac obsession with providing complete maneuverability requires a somewhat extended learning curve, but the rewards are plenty. Features several custom joystick settings to accommodate users' fight/flight style.

Z
Virgin Interactive
PC CD-ROM
Strategy-game enthusiasts will find quite a challenge in the renegade robot combat game "Z," which aims to join the ranks of other top-sellers in the genre, such as "Command & Conquer" and "WarCraft II." Designed by the famed BitMap Brothers, "Z" takes the player on a fighting mission that requires mind and muscle. Gameplay consists of massive gunfire and land-grabbing, as players attempt to conquer 20 levels on five planets. But there is more than blasting at the heart of this title. Gamers must constantly vary their fighting strategies, as enemies are quick to pick up on specific plans of attack. One of the game's strongest points is its sense of humor—all too rare among strategy games. For example, some soldiers "chicken out" instead of fighting as requested. "Z" really shines when players go head-to-head via networked gameplay or direct modem.



SANTA'S TWIN
By Dean R. Koontz
Read by Jay O. Sanders
HarperAudio
40 minutes (unabridged), \$8.95
In the tradition of Dr. Seuss' "How The Grinch Stole Christmas" and Tim Burton's film "The Nightmare Before Christmas," this frightfully funny Christmas poem throws a macabre twist into the holiday spirit. Santa's evil twin, Bob—jealous of his brother's popularity—sets out to wreck Santa's reputation. He ties up Santa, steals his sleigh (and his bank card), and sets about wreaking mischief on Christmas Eve. But his plans are foiled by two brave little girls, Charlotte and Emily, who catch him in the act, rescue Santa, and sternly scold the villain by admonishing, "What would your mother say if she knew what you'd done?"—a thought that reduces the villain to tears and makes him repent.

The first lines of this poem were originally published in Koontz's novel "Mr. Murder," in which the main character began writing the poem for his little daughters. Koontz was apparently inspired enough to finish the poem and give it a life apart from the novel. Kids will love the delightful rhymes and messy details as evil Bob goes about his work: "First, he pours milk all over the floor, pickles, pudding, and ketchup, and more! When he sees the presents under the tree, he says, 'Time for a gift-swapping spree. I'll take out all the really good stuff, then box up dead fish, cat poop, and fluff . . . Instead of nice sweaters, games, and toys, they'll get slimy, stinky stuff that annoys!'"

Jay O. Sanders, who narrated "Mr. Murder," is a terrific storyteller, giving a wonderfully expressive, over-the-top performance. This little trick-or-treat will make a great Christmas stocking stuffer.

DEALING WITH DRAGONS
By Patricia C. Wrede
Performed by a full cast
Listening Library

5 hours, 12 minutes (unabridged), \$29.98
This audio program falls somewhere between a straight narration and a dramatization: the book is read word-for-word without sound effects, but the dialog is performed by a full cast. Patricia Wrede's imaginative story combines the charm and fantasy of an old-fashioned fairy tale with a decidedly modern sensibility. Cimorene is a princess who is bored with embroidery and learning to curtsy—she'd much rather learn Latin, take fencing lessons, or practice magic spells, but such things are simply not "proper" for a princess, say her parents.

When her parents decide to marry her off to a handsome but empty-headed prince, Cimorene runs away and volunteers to be "captive" princess and housekeeper for a friendly dragon. Cimorene is happy in her new job but has to find creative ways of turning away the inevitable knights and princes who try to rescue her. And when a group of wizards begins plotting against the dragons, Cimorene must find a way of defeating their evil plans. The story is fun and inventive, and the readers are excellent, especially Johanna Elliott as the sensible, determined Cimorene and Lana M. Quintal as the shy, giggly Princess Alianora.

IN PRINT

THE ROUGH GUIDE TO ROCK
Edited by Jonathan Buckley and Mark Ellingham
The Rough Guides/the Penguin Group,
\$26.95

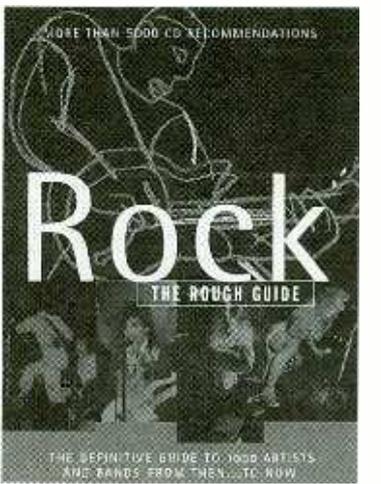
The editors of the fourth music reference book from the British publisher of fine travel guides protect themselves from inevitable critical assault by foregoing any pretense of objectivity ("There's nothing academic about rock," they say in their preface). They elaborate on their disclaimer by promising to hear the complaints of disgruntled fans of bands that were not among the 1,200 entries or sub-entries in the book.

With such a candid mission statement, it's hard to assail the critical judgment of Jonathan Buckley and Mark Ellingham. Nevertheless, one is hard-pressed to figure out the inclusion of such inconsequential bands as the Gigolo Ants, Trumans Water, and Red Lorry Yellow Lorry at the expense of influential artists like Urban Dance Squad, Gwar, Tackhead, and the Smithereens.

Like previous Rough Guide music books—especially the recent jazz tome—the "Rock" volume displays a predilection for British artists that American readers may find discomfiting.

Ironically, the book contains a generous entry on the long-defunct U.K. band the Bodines, but no mention of their American homophones, the BoDeans.

Nevertheless, the "Rough Guide To Rock" may be the only authoritative reference book where readers can find biographical information on such newcomers as the Presidents Of The United States Of America and Alanis Morissette. Furthermore, the book's facts are accurate and its entries extensive for a tome that covers so much ground.



The editors do an admirable job in acknowledging the influence of such unsung cult heroes as Destroy All Monsters and the Pink Fairies (whom John Lydon called his "favorite old wave rock band"). Their expertise clearly lies in alternative rock, although they make valiant attempts to salute such early rock pioneers as Robert Johnson, the Sun Records school, and key Motown artists (including the "girl groups," who get their own collective chapter).

As a complement to an extensive music reference library, "The Rough Guide To Rock" can fill critical information gaps by shedding light on obscure artists who have been overlooked by other sources—particularly '80s British acts.

Whatever the oversights of the "Rough Guide To Rock," they are righted by the hilarious entry on Spinal Tap, which buys into the group's fictionalized history as portrayed in Rob Reiner's classic film "This Is Spinal Tap." Contributor Ada Wilson writes: "Having developed an almost telepathic empathy, their unflagging creative energy has resulted in over 30 albums in as many years." All reference books should have such a sense of humor.

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Update



Music City Models. Many of Nashville's top stars gathered for the Music City Celebrity Luncheon and Fashion Show, which raised more than \$20,000 for the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. The money will go to the Frances Williams Preston Laboratories at Vanderbilt Cancer Center. Recording artists who stepped into model creations by some of the world's top designers include, from left, Reunion's Michael W. Smith, Sparrow's Carman, and Reunion's Gary Chapman.

NEW COMPANIES

Ed Keane, a former jazz booking agent with Ted Kurland Associates whose artists included Branford Marsalis and Chick Corea, has formed an international music and literary management company. **Ed Keane Associates'** initial roster includes such distinguished clients as musicians T.S. Monk and Alison Brown and author/theologian/psychologist Dr. John Chirban. Keane's current projects include preparing Monk's upcoming tour in tribute to his father, the late jazz icon Thelonious Monk. (Monk will continue to be booked by Ted Kurland Associates.) In addition to her role as a spectacular banjo player, bandleader, and composer, Brown

heads the Nashville-based Compass Records. 32 Saint Edward Road, Boston, Mass. 02128; phone 617-567-6300; fax 617-569-5949; E-mail 105141.3140@compuserve.com.

Rollo Entertainment is a multifaceted company created by Grammy-winning producer John Rollo ("The Bodyguard" soundtrack, Jimmy Cliff, Joe Cocker). The company's 5,000-square-foot complex includes a 24-track recording studio and is designed to foster a highly creative, collaborative atmosphere. Contact Scott Patterson at 180 Bloomfield Ave., Montclair, N.J. 07042; phone 201-744-6761; fax 201-744-7017; E-mail rolloent@ix.netcpm.com.

GOOD WORKS

CHARITY CD: San Francisco-based Bzar Records, in association with Vision Trust Promotions and Drill Recordings, has released "Band Crazy Vol. 1: A Compilation For Multiple Sclerosis." All proceeds from the album will be donated to the National Multiple Sclerosis Society. Among the bands featured are **Cherry Poppin' Daddies** from Eugene, Ore.; **Fondly** from Chicago; **Truck Stop Love** from Manhattan, Kan.; **Mineral** from Los Angeles; and **Stanley** from New York. The album is being distributed nationally by New York-based Drill. Vision Trust in San Francisco, a college radio promotion firm, is helping in the marketing of the set. The National Multiple Sclerosis Society, with 89 chapters in the U.S., is dedicated to finding a cure and helping those with the disease, which affects the central nervous system. Contact: 415-752-2564; E-mail vt@crl.com.

CHARITY CONCERT: Smart Sounds: Music for the Planet, a concert to benefit the conservation pro-

grams of the Rainforest Alliance, the 10-year-old nonprofit environmental group, has been set for Oct. 17 at New York's City Center. It will feature **Jackson Browne, Rosanne Cash, Bruce Cockburn, Marc Cohn, Steve Earle, Lisa Loeb**, and special guest **Carly Simon**. Performers will play Gibson SmartWood guitars, said to be the first-ever line of environmentally friendly guitars, made from wood harvested under strict environmental standards and certified by the Rainforest Alliance. The concert, which will include an auction at the Harley-Davidson Cafe of an original oil painting by **Mark Kostabi** and SmartWood guitars signed by the performers, is sponsored by Netscape, Softbank Expositions, WNEW-FM New York, Harley-Davidson Cafe, Archives Express, and the Metropolitan Entertainment Group. Benefit-level tickets to the performances and post-concert party at the Harley-Davidson Cafe can be purchased for \$150 and \$350 by calling 212-921-9070. Contact: **Branch Gentile** at 201-509-2801,

BIRTHS
Girl, Yuuki, to **Mitsuhisa and Sharon Mizutani**, Aug. 5 in Nagoya, Japan. Father is manager of the Tower Records Nagoya Parco store.

Twins, Jacob Daniel and Joshua Brigham, to **Jeff and Staci Goan**, Aug. 22 in Charlotte, N.C. Father is director of merchandising at U.A.V. Entertainment.

Boy, William Samuel, to **Craig and Jodi Balsam**, Aug. 24 in New York. Father is co-owner of Razor & Tie Music.

Boy, Henry Wilson, to **Brad and Annie Rosenberger**, Aug. 29 in Los Angeles. Father is VP of film and TV at Warn-

er/Chappell Music.

Girl, Asia Sonia, to **Max and Elizabeth Gousse**, Sept. 5 in New Brunswick, N.J. Father is co-CEO of Mecca Don Entertainment Group.

Girl, Jacqueline Keegan, to **Gary and Suzanne Krantz**, Sept. 13 in Upper Saddle River, N.J. Father is VP/GM of MJI Broadcasting.

Boy, Otto Elijah Thornton, to **Jeremy Silver and Sarah Thornton**, Sept. 24 in London. Father is VP of interactive media for EMI International.

Girl, Elizabeth, to **Kimberly and Chris Golden**, Sept. 27 in Nashville. Mother

is an account assistant with Flood, Bumstead, McCready, and McCarthy. Father is the guitar player for the Oak Ridge Boys. Grandfather is Oak Ridge Boy William Lee Golden.

MARRIAGES
Steve Gottlieb to Stephanie Giaufret, Sept. 6 in Saint-Jean-Cap-Ferrat, France. Groom is the founder and president of TVT Records.

Gwynne Wardrop to Erik Philbrook in York Harbor, Maine. Bride is Latin membership manager at ASCAP. Groom is director of print and online publications at ASCAP.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 6, **Gay/Lesbian American Music Awards**, Webster Hall, New York. 212-592-4455.

Oct. 9, **Not-For-Profit Incorporation & Tax Exemption Seminar**, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Oct. 9-12, **National Assn. Of Broadcasters Radio Show And World Media Show**, Los Angeles Convention Center, 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. 212-229-5279.

Oct. 11-16, **NARM Fall Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 12, **The Beat Goes On**, LIFEbeat bene-

fit concert, Warner Theater, Washington, D.C. 212-431-5227.

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**, to honor John Sykes, Universal CityWalk, Universal City, Calif. 213-626-4611.

Oct. 17-19, **North By Northwest Music & Media Conference**, Benson Hotel, Portland, Ore. 512-467-7979.

Oct. 18, **International Radio & Television Society Foundation Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650, ext. 306.

Oct. 21, **Academy Of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 22, **California Copyright Conference, Drug & Alcohol Abuse In The Music Industry: Whose Responsibility Is It To Solve The Problem**, Sportsmen's Lodge, Studio City, Calif. 805-259-8300.

Scheduled performers include **Baker & Myers, Stephanie Bentley, Jeff Carson, Kenny Chesney, Terri Clark, Eddie Dean, Toby Keith, Neal McCoy, John Michael Montgomery, Buck Owens, Aaron Tippin, Rick Trevino, and Michelle Wright**. Tracy Lawrence will host the tournament. The entry fee is \$300 per person for the "Texas-style scrambles" format tournament and a post-tournament awards dinner and celebration at the Castaways Restaurant in Burbank. For more information, call 213-462-2351.

CHARITY SPOKESWOMAN: **Tionne "T-Boz" Watkins** of TLC has become the first spokeswoman for the Sickle Cell Foundation, which raises funds for research about the little-understood genetically transmitted blood disorder sickle cell anemia. The first fund-raiser sponsored by Watkins takes place Thursday (10) in Miami. Former spokesmen are **Danny Glover** and **Bill Cosby**. Contact: **Lisa Cambridge** at 404-869-4044.

Oct. 22-24, **NEMO Music Showcase And Conference/10th Annual Boston Music Awards**, Tremont House Hotel, Boston. 617-338-3144.

Oct. 24, **Songwriters Expo 19 Golf Tournament**, sponsored by the National Academy of Songwriters, Brookside Golf Course, Pasadena, Calif. 213-463-7178.

Oct. 24-26, **REPLitech Asia 1996**, Singapore International Exhibition and Convention Center, Singapore. 914-328-9157.

Oct. 25-27, **Songwriters Expo 19**, sponsored by the National Academy of Songwriters, Pasadena Hilton, Pasadena, Calif. 213-463-7178.

Oct. 28-Nov. 8, **Museum Of Television & Radio's 2nd Radio Festival**, New York. 212-621-6735.

Oct. 30-Nov. 2, **Philadelphia Music Conference**, Doubletree Hotel and assorted venues, Philadelphia. 215-426-4109.

Oct. 30-Nov. 3, **16th Annual Black Entertainment And Sports Lawyers Assn. Conference**, Marriott CasaMagna Resort, Puerto Vallarta, Mexico. 609-753-1221.

Oct. 31-Nov. 1, **Magnetic & Optical Media Seminar**, Mark Hopkins Hotel, San Francisco. 609-279-1700.

NOVEMBER

Nov. 7-9, **Billboard Music Video Conference**, Crowne Plaza, San Francisco. 212-536-5002.

Nov. 7-9, **Mickey Mantle Foundation/Del Webb Sun Cities Celebrity Golf Invitational**, Highland Falls Golf Course, Las Vegas. 619-771-1262.

Nov. 8, **12th Annual Technical Excellence & Creativity Awards**, honoring Brian Wilson and Willi Studer, Biltmore Hotel, Los Angeles. 510-939-6149.

Nov. 12-13, **Show Market 96: Live Entertainment Trade Fair**, Sant Jordi Palace, Barcelona, Spain. 34-3-443-01-34.

Nov. 13, **Silver Clef Award Dinner And Auction Honoring Bill Curbishley**, to benefit the Nordoff-Robbins Music Therapy Foundation, Roseland, New York. 212-541-7948.

Nov. 15, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria Hotel, New York. 212-867-6650, ext. 306.

Nov. 23, **How To Start & Grow Your Own Record Label Or Music Production Company**, Holiday Inn, Brookline, Mass. 508-526-7983.

Nov. 24, **Promoting & Marketing Music Toward The Year 2000**, Holiday Inn, Brookline, Mass. 508-526-7983.

DECEMBER

Dec. 4, **Billboard Music Awards**, Hard Rock Cafe, Las Vegas. 310-451-7111.

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Format Switch Ideal Time To Bring In A Stunt Double

BY STEVE KNOPPER

In switching formats, many radio stations are quiet and seamless—at 11:59 p.m., they're country; at midnight, they're top 40. But advocates of format "stunting" say that such silent switches run amiss of ripe opportunities for publicity and advertising.

"Why not?" says Jay Meyers, a Syracuse, N.Y.-based consultant for 12 stations and a veteran of radio

stunts all over the country. "One of the toughest things to do when switching a format is getting people to know about it. You can create noise and get people talking about something. How much money does it save you to do an effective stunt that gets you noticed? If you do it right, it's free."

Baffle the competition, Meyers counseled one client, country WHEN Syracuse, as it prepared for a for-

mat flip in early June. First, the station aired "hooks"—the catchiest snippets from all types of songs and commercials—for an entire weekend. A promo announced: "We don't waste your time playing all of your favorite songs. We just play parts of your favorite songs."

On Monday morning, the station began airing modern rock. By that time, Meyers says, Syracuse competitors were convinced that that was the permanent format and set out to reconfigure sales plans and alert advertisers. But WWHT had one more trick left—after a high-profile staff party, it switched for good to top 40.

Stunts, a long tradition among creative format switchers, are a cheap way to build market interest. Often, they pique the interest of local newspapers and television stations, generating precious publicity.

Some stations try simple, shop-worn ideas. In 1994, Denver station KALC, or "Alice," repeated the rambling Arlo Guthrie song "Alice's Restaurant" for 24 hours after switching. A few months later, the new Denver station KXPX broadcast almost an hour of shrill construction noises—drills humming, hammers pounding, and saws buzzing.

In August, Greater Media drummed up attention for a Boston format switch by airing the same country broadcast on its two Boston stations, WKLB and WBCS. At the beginning of September, WKLB, now known as WROR, began programming oldies.

Harry Nelson, PD of both stations, doesn't consider the simulcast a "stunt"; in fact, he's skeptical of such cheap attention-getters unless they're original. "A lot of stations over the years have done 20,000 songs in a row. A lot of the same things have been done over and over and over again," he says. "The audience is not stupid—they're hip to those kinds of things."

Two months ago, managers of WWAX Duluth, Minn., poured their energy and resources into a complex stunt that nobody had ever tried. The station, planning an abrupt switch from smooth jazz to modern rock hits, came up with a complex and weird way to capture the attention of listeners and the local media: WWAX aired commercials for 40 straight hours.

Doublemint. Tums. Old spots touting Pepsi for a nickel. Ivory soap. A bizarre Ovaltine ad starring Little Orphan Annie and her disconcertingly squeaky voice. Voices from the '50s using the words "swell" and "keen." A recorded DJ saying, "We're playing all commercials because, frankly, music's over-rated."

The stunt, GM Tom Lijewski says,

was actually part of WWAX's overall marketing campaign. "By sort of getting under people's skin a little bit, in a fun, tongue-in-cheek way, we figured we got them talking," Lijewski says.

None of the fake commercials, however, came from the station's real-life advertisers. Lijewski regrets this. "We did get a lot of attention," he says. "Knowing what we know now, I would probably go out and try to get some sales value from this kind of prelaunch event. I maybe would have done it longer and tried to get revenue out of it."

Sometimes a stunt can build crucial early momentum for a new station. WYNY New York, the country station that switched to WKTU dance in February and quickly shot to No. 1 in the ratings, pulled off one of the loudest stunts of the last several years. For three consecutive days, the Evergreen Media-owned WKTU simulcast programming from sibling stations in Los Angeles, Chicago, and Boston.

One morning, listeners heard Mancow Muller, shock jock at Chicago rocker WRGX, ripping on Howard Stern for several straight hours. (WKTU deliberately planted an untrue rumor that Muller was moving permanently to New York.) After a few days of abrupt switches, when listeners and competitors were thoroughly confused, the station repeated a heartbeat for more than 12 hours.

"It's just a way to keep people's interest piqued," says Jim Furgeson, the station's promotions director. "No one knew what we were going to be until the first note was played. Basically, it was Evergreen's way of blowing its own horn: 'See what things we've done in other markets?'"

See what type of talent we have? OK, now we're going to turn on New York."

These stunts are old hat to Meyers, the Syracuse consultant who has tried just about everything. "I've been doing heartbeats since about the late '80s," he says.

In 1989, his station in Wheeling, W.Va., aired nothing but holiday music for 24 hours on Christmas, then a heartbeat for several hours. After that, a computer-generated voice announced, as if launching a rocket ship, "T minus 70 minutes" and so on. Every few minutes, station employees would come on and blabber, in Meyers' words, "innocuous nothing" about their lives.

The stunt that fostered Meyers' reputation was at WFIL Philadelphia, which planned to switch from country to oldies. First, Meyers called Dick Clark, who agreed to say from the stage of "American Bandstand," "Listen to the most important announcement in the history of Philadelphia radio."

Then he got another celebrity, who came on after a three-hour Elvis Presley special. The station introduced him as "the man who knows more about hits than anybody else in Philadelphia." Baseball hero Pete Rose, then a Philadelphia Phillie, read a script and introduced Meyers. The oldies format began.

"It's always good in any industry to keep your competitors off guard and off base and keep them wondering what's going on," Meyers says. "During format switches, you're not really worried about keeping the core audience. That gives you a chance to fool around. In the radio business, we're all in it to have a little bit of fun."



Hootie & The Wide-Eyed DJ. KRBE Houston recently sponsored a local concert by Hootie & the Blowfish, inviting 20 lucky listeners to hang out backstage after the show. Pictured with Hootie guitarist Mark Bryan is mid-day jock Michele Fisher.

Format Analysis Shows Top 40 Growing, Country Down

As megapoly marches on, country radio continues to lose stations, while top 40 continues to gain. Triple-A and classic rock added stations this month, while their modern and mainstream counterparts were off. R&B, led by one major addition, was up slightly, while smooth jazz continues to leak stations, according to a monthly format analysis recently instituted by Billboard sister publication Airplay Monitor and the Nashville-based M Street Journal.

Country radio lost 12 stations in August, so its drop of eight stations in September represents a slowing of the format's boom/bust cycle. But ownership consolidations continue to take their toll on the format, as shown by the loss of country outlets in Fresno, Calif.; Green Bay, Wis.; Boston; and other markets.

By contrast, top 40 continues to grow, following WKTU New York's success. Paced mostly by new dance outlets, top 40 was up by seven stations this month, one more than its gain in August. Adult top 40 stations, despite the rise of the modern AC format, showed a net loss of two stations but still overtook mainstream rock, which lost six stations.

Modern rock was flat, but its less glamorous cousin, triple-A, which hasn't gotten as much attention lately, has been up several months in a row, also perhaps because of the rise of adult modern. The classic rock/classic hits formats continue to grow, with a net rise of four stations this month.

After a net loss of five stations last month, the combined R&B and adult R&B formats were up slightly this month; one of the format's two new stations is the heavily watched WCHB-FM Detroit, one of the few examples of a new major-market outlet that has switched to the format. R&B's quasarival, the smooth jazz format, continues to leak stations at the rate of several per month.

The big surprise this month was the rise of adult standards, which had its best month ever and posted the only double-digit growth of any format. Besides getting an ongoing boost from the success of market-leading standards FM KJUL Las Vegas, the format has a revived satellite network, Jones Satellite Network's "Music of Your Life," which is bringing new stations into the format.

SEAN ROSS



Elvis Has Docked. The Flying Elvises, best known for their role in the movie "Honeymoon In Vegas," stopped by a recent WCBS-FM New York promotion at South Street Seaport in Manhattan. Pictured, from left, are Elvis 1, Elvis 2, Elvis 3, WCBS-FM personality Cousin Brucie, Elvis 4, and, well, you get the idea.

Adult Contemporary

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				*** No. 1 ***	
1	1	1	17	CHANGE THE WORLD REPRISE 17521	ERIC CLAPTON 10 weeks at No. 1
2	2	3	8	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
3	3	4	11	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
4	4	2	15	FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
5	8	11	3	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA ALBUM CUT	ELTON JOHN
6	5	6	24	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
7	7	5	16	WHERE DO WE GO FROM HERE MERCURY 578102	VANESSA WILLIAMS
8	6	8	33	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
9	20	—	2	DANCE INTO THE LIGHT FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
10	9	7	12	WHY DOES IT HURT SO BAD ARISTA 13213	WHITNEY HOUSTON
11	11	9	9	ORDINARY GIRL MERCURY 578375	LIONEL RICHIE
12	10	10	37	NOBODY KNOWS LAFACE 24115/ARISTA	THE TONY RICH PROJECT
13	14	14	39	INSENSITIVE A&M 581274	JANN ARDEN
14	13	17	6	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
15	15	16	62	BACK FOR GOOD ARISTA 12848	TAKE THAT
16	12	15	11	ONE CLEAR VOICE RIVER NORTH ALBUM CUT	PETER CETERA
17	18	19	5	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	JOHN MELLENCAMP
18	NEW		1	*** HOT SHOT DEBUT/AIRPOWER *** WHEN YOU LOVE A WOMAN COLUMBIA 76425 JOURNEY	
19	16	12	30	ALWAYS BE MY BABY COLUMBIA 78276	MARIAH CAREY
20	17	18	7	I CAN HEAR MUSIC RIVER NORTH 163011	THE BEACH BOYS FEAT. KATHY TROCCOLI
21	19	13	20	YOUR LOVE AMAZES ME CURB 76991	MICHAEL ENGLISH
22	21	22	4	MISSING YOU VIRGIN 38553	TINA TURNER
23	23	20	9	HEAR ME IN THE HARMONY COLUMBIA ALBUM CUT	HARRY CONNICK, JR.
24	24	26	5	NOWHERE TO GO ISLAND 854664	MELISSA ETHERIDGE
25	27	27	3	YOU LEARN MAVERICK 17644/REPRISE	ALANIS MORISSETTE

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	2	1	17	CHANGE THE WORLD REPRISE 17521	ERIC CLAPTON 7 weeks at No. 1
2	1	2	16	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
3	3	3	21	YOU LEARN MAVERICK 17644/REPRISE	ALANIS MORISSETTE
4	5	6	9	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
5	4	4	28	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
6	6	5	20	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	JEWEL
7	7	7	14	COUNTING BLUE CARS A&M 581462	DISHWALLA
8	8	9	9	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	JOHN MELLENCAMP
9	10	10	11	NOWHERE TO GO ISLAND 854664	MELISSA ETHERIDGE
10	9	8	20	JEALOUSY ELEKTRA 64301/EEG	NATALIE MERCHANT
11	12	13	39	INSENSITIVE A&M 581274	JANN ARDEN
12	14	21	7	MOUTH UNIVERSAL 56018	MERRIL BAINBRIDGE
13	13	12	13	TUCKER'S TOWN ATLANTIC 87051	HOOTIE & THE BLOWFISH
14	11	11	43	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
15	16	25	13	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
16	15	26	6	BIRMINGHAM EPIC 78385	AMANDA MARSHALL
17	30	—	2	*** AIRPOWER *** WHEN YOU LOVE A WOMAN COLUMBIA 76425 JOURNEY	
18	25	28	4	*** AIRPOWER *** HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE ALANIS MORISSETTE	
19	17	14	32	FOLLOW YOU DOWN A&M 581380	GIN BLOSSOMS
20	22	22	7	*** AIRPOWER *** LET'S MAKE A NIGHT TO REMEMBER A&M 581862 BRYAN ADAMS	
21	21	19	13	STANDING OUTSIDE A BROKEN PHONE BOOTH... FRODO ALBUM CUT/COLUMBIA	PRIMITIVE RADIO GODS
22	27	38	3	DANCE INTO THE LIGHT FACE VALUE ALB. M CUT/ATLANTIC	PHIL COLLINS
23	23	23	12	FREE TO DECIDE ISLAND ALBUM CUT	THE CRANBERRIES
24	24	20	15	FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
25	29	32	6	WHERE DO YOU GO ARISTA 13225	NO MERCY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio track service. 47 adult contemporary stations and 55 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 700 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

BLUES FIGHT FOR AIRPLAY AMID 'URBAN' SPRAWL

(Continued from page 1)

the corner.

Since the earliest days of R&B radio, the blues has been tenderly embraced as a part of black culture, along with gospel, jazz, and soul. But in recent times, R&B radio, like other mainstream-leaning formats, has focused more on economics than on art. As a result, the format has been sliced into neatly divided demographic portions: urban contemporary, R&B adult, hip-hop, and the like. In the majority of cases, programmers are simply no longer able to find a place for their old friend, the blues.

But little by little, urban outlets are generating block programming hosted by blues veterans and are praising the genre's rich history, enduring presence, and ability to effectively reach adults. Others are jumping whole-heartedly into the format: WODT-AM New Orleans, for example, changed Sept. 1 from R&B to all-blues (Blues 1280). "The way it's happening in this marketplace, I think it's going to blow up here," says WODT PD Chuck Harrison. "And if we make it happen in New Orleans, I guarantee it'll happen in other markets nationally.

"We're airing local concerts now, and the old guys are coming out of the woodwork," he adds. "All these people have knocked on this door, because they're seeing the vibe is out there. For people 35 and over, there's now a station they can call their own."

The station's playlist mixes current artists with classic blues from as far back as the '20s. "Whenever a blues song was a good song, we'll play it," Harrison says.

"There's a mystique about this music," offers King Ro, who has hosted the four-hour weekday drive-time "Blues With A Feeling" for four years at R&B WTLC-AM Indianapolis. "The blues are a great ambassador to the world—there are blues lovers everywhere. The music bridges gaps between the races, between the ages. So many younger people are starting to play the music locally and nationally. It's a wonderful cultural thing now."

King Ro likes to tell the story of a friend of his, whose 4-year-old daughter tugs at his shirt every afternoon at 4 to tune in to the King's signature first cut: Chick Willis' "I Want A Big Fat Woman (With Meat Shaking On Her Bones)."

"It's like a ritual for the little girl," King Ro says. "It's wonderful that younger people, both black and white, are getting hip to the music."

Like the blues programming on WODT, "Blues With A Feeling" mixes new and nostalgic songs. King Ro calls it a 50-50 blend.

One solid motivator for the resurgence in blues programming is the number of grass-roots organizations dedicated to keeping the music and its artists a dynamic part of the American scene. King Ro is president of the worldwide United Blues Front, which he says is designed to offer insurance benefits for older blues singers. "When they need something, when people turn them out to pasture, there has been no one to look after these pioneers."

The Memphis-based Blues Foundation, founded in 1980, counts among its projects an international blues talent competition, the annual W.C. Handy Blues Awards, a Lifetime Achievement Award gala, and, as of Oct. 1, a blues radio program, "Beale Street Caravan." The satellite-delivered program airs weekly on 202 public and noncommercial stations in the U.S.—16 of them in the top 25 radio markets. The hour-long show is in a magazine format and features a mix of exclusive live club blues performances and celebrity host features. According to David Less, executive director of the Blues Foundation, 35 minutes of every hour are exclusively for current recordings; the remaining 25 minutes are dedicated to either historical or theme-oriented music, such as "women in blues."

"We offer breaking artists, too, so that record labels have a chance to put product on the air that is for sale," Less says.

"Beale Street" aims to meet a need in programming that will help "make the blues industry more accessible to more people," he adds. "There is a frustration because radio is so formatted. There's a whole industry of tourism, managers, record labels, and artists that are shut out by radio."

"I think radio formatting is a follow-me concept that lacks leadership," Less says. "If it has a hit, then it wants another that sounds just like it. The nature of radio programming is to get listenership, so you follow the hits. Breaking that cycle is very difficult. And with the evolution of radio itself toward national programming, the concept of regionalism has disappeared. As a result, a lot of the support for blues remains regional and very grass-roots."

Such marketing efforts as the United Blues Front and the Blues Foundation in markets supported by blues radio outlets are now offering tangible proof of their value.

"With clubs like House of Blues and Tipitina's in New Orleans, I think it's going to be a serious situation in the marketplace," says WODT's Harrison. "We will open doors for local and national talent. Now, they have another outlet to come into."

Adds King Ro, "I've played at a local club on Thursdays and Sundays for seven years, and now the place is jam-packed. There's also

one record store in Indianapolis that's like my sponsor. They were doing no blues business until we started the show."

But despite blues radio's prevalence and influence in scattered pockets of the nation, selling the sound to traditional R&B radio outlets remains an intense uphill struggle.

"It's sad to say, but the blues is like a stepchild. At urban stations, it's a fight all the way, no matter who the artist," says Thomisene Anderson, a promotion rep with blues label Malaco Records in Jackson, Miss., which scored a significant hit recently on R&B radio with Johnnie Taylor's "Good Love."

"It used to be, you didn't have 'urban' radio. You had R&B radio, which played the full spectrum of black, R&B, urban, and the blues with no problem. It was the norm. When stations began saying, 'We only play the hits,' it stopped creativity, the flow. Now the music is all split up, and it becomes a collage."

But it's a collage that no longer includes a smattering of blues on the canvas, Anderson says, adding that most blues artists at radio are "being categorized and tossed into the corner."

"It gets down to the old thing of people being told that blues is low-down, it's dirty, it's sad. You can only listen if you're having problems. This is what you get from people," she says. "You don't have to be in a certain frame of mind to hear the blues, or a certain color. It's also a joyous music, an art form I would hate for us to lose."

"My fight," she adds, "is that if the people could hear the music, they would buy it. If young people had a chance to hear the music, they would love it."

King Ro, however, refuses to accept the claim that radio deserves all the blame. At most of the major record labels, he says, "a lot are asleep on the job, throwing it out there, and not doing any promotion. All of their attention is on urban artists."

But he also takes an absolute view on radio's role in keeping the genre thriving: "Radio stations keep suppressing the blues, but it keeps springing up. If they keep on trying to suppress this music, there's going to be a march on those stations," he says. "Hey, whatever you do, never lose the blues."

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El Scorcho," the first single from Weezer's second DGC/Geffen album, "Pinkerton," sets the tone for the collection perfectly. The song's opening line, "God damn you half-Japanese girls/Do it to me every time," introduces listeners to front man Rivers Cuomo's wholly personal yet thoroughly rockin' gloss on "Madame Butterfly."

Named for the ugly American in Puccini's opera, "Pinkerton" finds the enigmatic Cuomo ostensibly examining his recent romantic affiliations—particularly his yen for Asian women—in an oddly affecting power poperetta. Although in the dark about Cuomo's true muse and motivations, Weezer drummer Pat Wilson says the album's theme has yielded at least one tangible benefit: "We've already sold out all our shows in Japan in advance—maybe the concept's working."

Last year, Weezer put three songs from its self-titled debut record into the top 10 of Modern Rock Tracks: "Undone (The Sweater Song)," "Buddy Holly," and "Say It Ain't So." No. 21 on Modern Rock Tracks this week, "El Scorcho" shows off the band's characteris-



"Most of the stuff out there is sterile. Even people who care are making the same old, same old."
—Pat Wilson of Weezer

tic humor as well as its increasing musical invention. With Weezer producing "Pinkerton" itself, the album took on a much rawer cast than the band's Ric

Ocasek-helmed debut. "El Scorcho" is fun in a way that a lot of records on the radio aren't," Wilson says. "Most of the stuff out there is calculated and sterile. Even the people who really care about music are making the same old, same old, manipulating things by computer to make it all neat."

The noisy, unrestrained character of the album sessions graduated to the initial conceptions for the "El Scorcho" video. Playing off Cuomo's quote of a Public Enemy rhyme in the song, Weezer and putative director Spike Jonze had the idea of having former Public Enemy court jester Flavor Flav open things up. Though that shoot didn't work out, Wilson relishes what might have been: "Can you imagine? Flavor Flav singing, 'God damn you half-Japanese girls?'"

Billboard®

OCTOBER 12, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	2	6	TEST FOR ECHO TEST FOR ECHO	RUSH 2 weeks at No. 1 ANTHEM/ATLANTIC
2	3	3	14	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
3	2	1	18	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
4	4	4	11	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
5	7	14	4	HERO OF THE DAY LOAD	METALLICA ELEKTRA/EEG
6	5	6	5	WHAT'S UP WITH THAT RHYTHMEEN	ZZ TOP RCA
7	9	11	13	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
8	8	7	10	KING OF NEW ORLEANS FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
9	14	25	3	BLACKBERRY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
10	6	5	23	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
11	15	36	3	ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH	NIRVANA DGC/GEFFEN

Billboard®

OCTOBER 12, 1996

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	2	4	9	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	EELS 1 week at No. 1 DREAMWORKS/GEFFEN
2	1	1	15	DOWN 311	CAPRICORN/MERCURY
3	5	8	8	WHAT I GOT SUBLINE	SUBLIME GASOLINE ALLEY/MCA
4	3	2	16	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
5	4	3	7	E-BOW THE LETTER NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
6	8	9	5	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
7	6	5	11	KING OF NEW ORLEANS FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
8	9	11	7	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M
9	13	15	12	READY TO GO REPUBLICA	REPUBLICA DECONSTRUCTION/RCA
10	10	12	11	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
11	7	7	13	ANGRY JOHNNY HELLO	POE MODERN/ATLANTIC
12	18	22	5	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
13	11	10	22	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
14	20	30	3	ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH	NIRVANA DGC/GEFFEN
15	14	19	11	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
16	15	17	22	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
17	21	23	7	WHOEVER YOU ARE SACRED COW	GEGGY TAH LUAKA BOP/WARNER BROS.
18	17	16	25	SPIDERWEBS TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
19	12	6	10	WHO YOU ARE NO CODE	PEARL JAM EPIC
20	26	29	6	SCOOBY SNACKS COME FIND YOURSELF	FUN LOVIN' CRIMINALS EMI
21	27	31	4	EL SCORCHO PINKERTON	WEEZER DGC/GEFFEN
22	NEW	1		ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
23	25	24	6	OCEAN HARMACY	SEBADOH SUB POP
24	16	14	19	STANDING OUTSIDE A BROKEN ... ROCKET	PRIMITIVE RADIO GODS ERGO/COLUMBIA
25	19	13	19	STUPID GIRL GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
26	35	—	2	HAIL HAIL NO CODE	PEARL JAM EPIC
27	22	18	18	WHERE IT'S AT ODELAY	BECK DGC/GEFFEN
28	24	27	8	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
29	32	35	3	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
30	23	21	13	SO MUCH TO SAY CRASH	DAVE MATTHEWS BAND RCA
31	33	39	3	DEVIL'S HAIRCUT ODELAY	BECK DGC/GEFFEN
32	37	—	2	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
33	31	36	3	HEAD OVER FEET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
34	NEW	1		IF I COULD TALK I'D TELL YOU CAR BUTTON CLOTH	THE LEMONHEADS TAG/ATLANTIC
35	NEW	1		BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
36	34	—	2	STINKFIST AENIMA	TOOL ZOO
37	28	25	9	THE ONE THE BURDENS OF BEING UPRIGHT	TRACY BONHAM ISLAND
38	29	28	20	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
39	39	—	2	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
40	38	37	5	SOUNDTRACK TO MARY IRRESISTIBLE BLISS	SOUL COUGHING SLASH/WARNER BROS.



HITS!
IN
TOKIO

Week of September 22, 1996

- ① Lovefool / Cardigans
- ② Now You're Not Here / Swing Out Sister
- ③ Virtual Insanity / Jamiroquai
- ④ If Your Girl Only Knew / Aaliyah
- ⑤ Se A Vida E (That's The Way Life Is) / Pet Shop Boys
- ⑥ Hit Me Off / New Edition
- ⑦ Who You Are / Pearl Jam
- ⑧ Slow Flow / The Braxtons
- ⑨ Trash / Suede
- ⑩ Macarena (Bayside Boys Mix) / Los Del Rio
- ⑪ Swallowtail Butterfly-Aino Uta- / Yen Town Band
- ⑫ Change The World / Eric Clapton
- ⑬ If It Makes You Happy / Sheryl Crow
- ⑭ Girl Talk -Never Fall In Love Again- / Cosa Nostra
- ⑮ Lemon Tree / Fool's Garden
- ⑯ Theme From Mission: Impossible / Adam Clayton & Larry Mullen
- ⑰ The Wake - Up Bomb / R.E.M.
- ⑱ Grateful When You're Dead - Jerry Was There / Kula Shaker
- ⑲ It's Alright / Deni Hines
- ⑳ I Love You Always Forever / Donna Lewis
- ㉑ Children / Robert Miles
- ㉒ Agua Dulce, Agua Sal / Julio Iglesias
- ㉓ Boy / Marcella Detroit
- ㉔ Let It Rain / Amanda Marshall
- ㉕ Last Night / C.J. Lewis
- ㉖ Blackberry Molasses / Mista
- ㉗ Home Sweet Home / Aco
- ㉘ Rainbow / Meja
- ㉙ Nagisa / Spitz
- ㉚ Dedicated To You / Sadie
- ㉛ Freedom / Robbie Williams
- ㉜ Better Late Than Never / Tupahn
- ㉝ Now You're Gone / Angie Giles
- ㉞ Aqua Fresh / Suchada Rapa
- ㉟ Saída blues / Kasekisaidea
- ㊱ U - Say / Carroll Thompson
- ㊲ Wishing From The Top / Dana Bryant
- ㊳ Strange Paradise / Miki Nakatani
- ㊴ Out Of The Storm / Incognito
- ㊵ Little J No Nagaki / Great 3
- ㊶ Ease Your Mind / Galliano
- ㊷ You're Makin' Me High / Toni Braxton
- ㊸ So Many Ways / The Braxtons
- ㊹ In Too Deep / Belinda Carlisle
- ㊺ In Walked Love / Louise
- ㊻ Forever Love / Gary Barlow
- ㊼ Tres Delinquentes / Delinquent Habits
- ㊽ Rio De Janeiro / Sergio Mendes
- ㊾ Sexual Capacity / Color Me Badd
- ㊿ Taking The Easy Way Out / The Trampolines

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40	NEW	1		THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 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 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

CBC Sues Disney/ABC Over Kids' Format; Rock Listeners Give Clinton A Slight Edge

THE KIDS AREN'T GETTING ALONG: Minneapolis-based Children's Broadcasting Corp. (CBC), which operates Radio AAHS, has filed a lawsuit against Walt Disney/ABC Radio for alleged deliberate attempts to misappropriate CBC's kids' radio format and force the network out of the children's radio market.

The suit was filed in U.S. District Court for the District of Minnesota on Sept. 25.

CBC claims that ABC/Disney fostered a strategic relationship with the network in 1995 in order to "obtain confidential business information of CBC," which CBC claims is now being used by ABC/Disney to develop a competing children's network. CBC is asking for injunctive relief and "significant damages."

At a CBC shareholders meeting two weeks ago, founder **Christopher Dahl** demonstrated that, in any case, he's looking ahead. He announced the network's involvement with a cable network and with theme parks in Los Angeles and Florida. No firm details just yet, but the point is made: Kids' play is serious business.

Clinton wins, but barely: Kelly Research just completed a survey of rock radio listeners, asking them whom they would vote for in the presidential election next month. President Clinton squeaked to the top with 33% of the vote, while **Bob Dole** pulled in 32%. A robust 28% were undecided, while 7% were convinced that **Ross Perot** is the man. (Myself? After the slew of dirty campaign spots that have characterized this race, I prefer to side with the Dewar's ad that defaults on the Democrats, Republicans, and the Reform Party to support the "cocktail party.")

Atlantic Records sashayed further into the digital future with the release of **Phil Collins'** new single, "Dance Into The Light," via the Digital Courier International (DCI) network. Sta-

tions across five time zones in Canada received the single on their digital automation systems simultaneously at 8 a.m. They then had the ability to download the song or send it directly to the air.

Meanwhile, **WMXV** New York became the 3,500th radio station to sign



by Chuck Taylor

on with DCI, linking it and its 3,499 sisters with 200 record companies, production studios, and duplication companies. DCI says it has 400 stations joining each month.

Passing notes: **Norm Schrutt**, a 33-year veteran of Capital Cities/ABC Radio, is retiring. He has served as president/GM of **WKHX-AM-FM/WYAY** Atlanta since '81. He will continue to consult the company on international radio activities.

New York radio legend **Charlie Greer** died Sept. 30 of lung cancer in Akron, Ohio. Greer, 73, worked at **WABC** New York throughout the '60s and was heard on **WCBS-FM** New York's "Rock'n'Roll Greats Reunion" broadcast from the Museum of Television and Radio. In 1993, he retired to his hometown of Akron.

And on Sept. 26, rock radio veteran **Steve Feinstein**, most recently PD at smooth jazz **KKSF** San Francisco, apparently committed suicide, according to authorities. He fell 30 stories from a St. Francis Hotel balcony. Feinstein, who was 40, launched **KKSF** in the late '80s and made the station one

of the format's earliest and most notable successes. He previously edited Radio & Records' album section and was music director at album **WYSP** Philadelphia.

A new wrinkle to an old song: Who would have thought that the **Eagles'** reunion a couple years ago would pave the way for the future? Despite the cooling off of '70s/'80s mainstays like **Rod Stewart** and **Billy Joel**, over the course of '96 we've seen new product from **Phil Collins**, **New Edition**, **REO Speedwagon**, **Jennifer Holliday**, **Styx**, **Marshall Crenshaw**, **Bonnie Tyler**, and a package of classic love songs from **Elton John**.

While the projects have met with varying degrees of success, revivalmania is still pushing yesterday into today. Next up for radio's consideration: "Horror Show" from **Greg Kihn** in November, a **Supertramp** reunion at year's end, and the imminent release of the "Grease Megamix," which was a No. 1 hit across much of Europe in 1990—and, oh yeah, a No. 1 soundtrack album from '78.

A year in the life: I won't believe this until I see it in print, but this issue marks the beginning of my second year as **Billboard's** radio editor. I have never known 12 months to fly by with such unbreaking speed and with such a consistent rush.

My most valuable lesson learned since arriving in the city: Silk shirts during warm-weather months are a very bad idea if you're going to be in an underground subway station for more than 90 seconds. Real, real ugly.

My thanks to those who have helped me get into the groove and feel like part of the team at **Billboard**, especially dance editor **Larry Flick**, whose hearty laugh has been known to make the building shudder, and my predecessor, **Phyllis Stark**—now managing editor of **Billboard** sister publication **Country Airplay Monitor**—who has been as supportive and rallying as anyone's Aunt Bea.

FORMATS: POWER-FILLED MOO

Modern **WFNX** Boston is now imaging itself as **Radio Anarchy** Boston. It hopes to differentiate itself from the competition by emphasizing new music.

Tampa, Fla., now has a fourth AM station doing some variant of R&B, as newly acquired Cox outlet **WFNS** shifts from sports to ABC's **Urban Gold** format. Ironically, the market still has no R&B station on the FM dial.

WMMU (Moo 102) Nashville switches handles to **Power Country 103**, or **PC103**, targeting 18-34. It'll rotate its power songs every 2½ hours. Cross-town, look for a new R&B mainstream outlet to join the airwaves. The new 106.7, currently known as **WNPL**, will be on the air shortly—the target date is Oct. 14—with new calls.

FOLKS: PHILLY BOUND

Chris Conley moves from PD of **KHII** Denver to PD of **WBEB** Philadelphia, succeeding **Jim Ryan**, who is now programming **WLTW** New York.

Airplay Monitor editor Sean Ross; Airplay Monitor managing editors Kevin Carter, Phyllis Stark, John Loscalzo, and Janine McAdams; and Airplay Monitor reporter Marc Schiffman contributed to this column.

Greg Strassell Boards ARS Via Boston's Mix

TALK ABOUT GETTING in on the ground floor—how about the first brick of the ground floor?

It's been nearly six years since **Greg Strassell** left the late, great **WLOL** Minneapolis to interview for a job in Boston with **Steve Dodge**, then president/CEO of **Atlantic** Radio. "I had this funny feeling after interviewing with **Steve** that this company was going someplace fast," recalls **Strassell**. **Atlantic**, which at the time owned **Boston's WRKO** and **WROR**, soon merged with **Multi-Market** and **Stoner Broadcasting**. You know them today as **American Radio Systems (ARS)**, prolific buyer of radio stations.

"I feel like I've programmed this station three different times already," says **Strassell**, whose mission upon arrival was to blow up the old **WROR** in favor of the new and improved **WBMX (Mix 98.5)**, one of the first rhythmic-leaning hot ACs in the country. After the first few years, research determined that for the station to grow, it had to evolve in a more mainstream adult top 40 direction, which meant "hold the rhythm."

In February of this year, **Strassell**, like many of his peers, determined that the musical tastes of his adult audience had further evolved toward the pop/alternative world. "Plus, at that time we found the available pop/rhythmic product wasn't as strong and compelling to our listeners," he says. "Labels are now signing strong artists who write songs that tell stories, and that's been helping this format win."

After **WBMX** completed its musical transition, it underwent an uncomfortable phenomenon that **Strassell** calls "TSL shock." He had to sit patiently while **Mix** blew off some of its old cume, the rhythmic partisans, while waiting for new pop/alternative cume. Meanwhile, the station's ratings remained flat. "It usually takes **Arbitron** about six months to catch up with any changes," says **Strassell**, who, true to his word, saw **Mix's** time spent listening move in a positive direction after six months and a day. "ARS knew and expected that in order for us to take one step forward, we had to take two steps back."

February saw the debut of veteran morning host **John Lander**, who replaced longtime **WROR** and **WBMX** fixture **Joe Martelle**. Although **Lander** had done top 40 for most of his career, "he's a perfect fit for this format," **Strassell** says. "His attitude, style, and humor all work, plus now he's not burdened with having to deliver 12-24 numbers, allowing him to focus on 25-34 women." **Strassell** relies on **Lander's** past programming experience at **KKBQ**

(93Q) **Houston**, **KGB** (13K) **San Diego**, and others. "When he expresses his opinion on any aspect of the station, I listen," he says.

Strassell is particularly proud of the **WBMX** music director position, a job that helped put **Michelle Mercer** on the map. "I originally stole her from **Emmis**, where she was **Rick Cummings'** assistant," he says. Later, **Cummings** stole her back to program

KPWR (Power 106) **Los Angeles**. The next MD, **Amy Doyle**, went on to program **ARS** modern rocker **WPBZ** (the Buzz) **West Palm Beach, Fla.**, and still does voice work for **Mix**.

Current MD **Tim Richards** came from **KRQQ** **Tucson, Ariz.**, last year. "Tim's got terrific ears and has helped break artists like **Jann Arden** and **Amanda Marshall** in this market," **Strassell** says.

Here's a recent 4 p.m. hour of **WBMX**: **Seal**, "Crazy"; **Dishwalla**, "Counting Blue

Cars"; **Sarah McLachlan**, "I Will Remember You"; **Donna Lewis**, "I Love You Always Forever"; **Bryan Adams**, "Everything I Do (I Do It For You)"; **Blues Traveler**, "Run-Around"; **Don Henley**, "The Boys Of Summer"; **Journey**, "When You Love A Woman"; **Jann Arden**, "Insensitive"; **Red Hot Chili Peppers**, "Under The Bridge"; **Del Amitri**, "Roll To Me"; **Annie Lennox**, "No More 'I Love You's'"; and **Hootie & the Blowfish**, "I Go Blind."

Strassell has also been pressed into service as the resident programming troubleshooter, hitting the road about twice a month. "They usually ask me to listen to certain markets and give them my feedback, plus I come in after a takeover and help with the format relaunch," as evidenced by his work with **KAMX** **Austin, Texas**, and in **Las Vegas**, where **KJMZ** segued to **KMXB** (Mix 94), leaving **KLUC** the exclusive top 40 outlet.

Strassell also enjoys the luxury of having the braintrust of **ARS**, co-CEOs **David Pearlman** and fellow radio guy **John Gehron**, in the building.

The company has also kept a tradition left over from the **Stoner** days: quarterly programming meetings after every **Arbitron** book. "For example, to discuss the ever-changing hot AC battle in our markets, we flew all our hot AC PDs in to meet with **Gehron**, **Pearlman**, and **Dodge**," says **Strassell**.

While he aspires to be a group programmer or consultant someday, and plans to write a book about programming, right now **Strassell** is enjoying the ride. "ARS has been both good for me and good to me," he says. "From **Steve Dodge** on down, there's a strong commitment to do great radio. This is one of the most exciting times of my career." **KEVIN CARTER**

newsline...

PROMOTIONS ABOUND at **ABC Radio**: **John Hare** from president/GM of **WBAP** **Dallas** to president/GM of **WBAP/KSCS** **Dallas** and GM of **WJR/WHYT** **Detroit**; **Mark Steinmetz** adds GM role for **WLS/WKXX** **Chicago**, in addition to **KQRS-AM-FM/KEGE** **Minneapolis**; **Victor Sansone** from president/GM of **KSCS** **Dallas** to president/GM of **WYAY/WKHX-AM-FM** **Atlanta**; and **Michael Fezzey** from president/GM of **WJR** **Detroit** to the same for **WJR** and **WHYT** **Detroit**.

KEVIN METHENY, director of programming for **Jacor** properties in **Jacksonville, Fla.**, is promoted to director of **Jacksonville** programming operations, including **WQIK/WSOL/WJBT/WJGR/WZAZ**.

STATION SALES: **KINK/KOTK** **Portland, Ore.**, **KRCX/KMYC/KSXX** **Sacramento, Calif.**, **KCAL/KSZZ** **Riverside, Calif.**, and **KVAR** **Los Angeles** from **Embarcadero Media** to **EXCL**. The deal takes **Embarcadero** out of the radio business.

WCHR/WTTM **Trenton, N.J.**, from **Great Scott** to **Nassau** for \$20 million; **KWIZ** **Santa Ana, Calif.**, from **Odyssey** to **Lieberman** for \$11.2 million.

STATION SWAPS: **Infinity** spins off **KEWS-FM** **Dallas** to **Salem Broadcasting** in exchange for **KDFX-AM**, plus \$32 million to **Infinity**. **Infinity/CBS** was one over its FCC-sanctioned FM limit in the market and now is looking to divest **KDMM-AM** **Dallas** to meet AM-station limits.

We were just going to the printer when this one arrived last week: **CBS** has swapped **KTXQ/KRRW** **Dallas** for **SFX's WHFS** **Washington/Baltimore** in an even tax-free trade. **CBS** was top-heavy by three FMs in **Dallas**; one to go.

Billboard

MUSICvideo

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Conference & Awards

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

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CALIFORNIA MUSIC CHANNEL
- Cutting edge panel topics -- Artist Panel, Format Forums, Major Thinkers:
Top Programmers & Label Execs Face Off, Digital Production Tools and more.....
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- Cyberlunch sponsored by Intel
- Multimedia Expo -- view latest products and services for new media.
- 18th Annual Music Video Awards hosted by Reprise recording artists Barenaked Ladies

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

\$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
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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: _____

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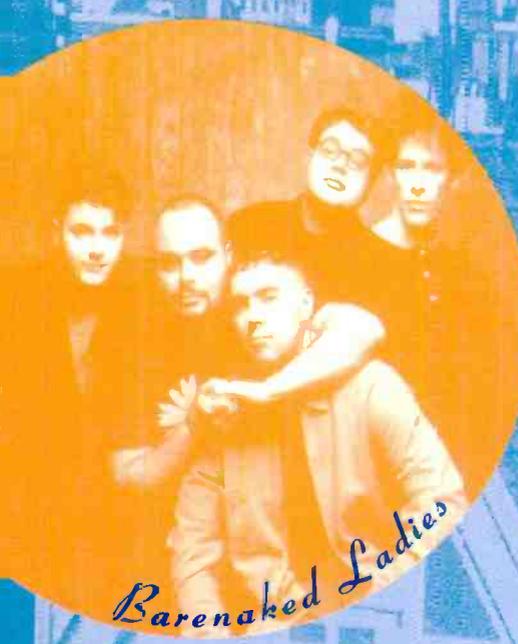
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Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between October 1st and October 25th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after October 25, 1996.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



Barenaked Ladies

San Francisco

Video Music

PROGRAMMING

Crash Test Dummies Vid Gets To The Root Of Masochism

BY BRETT ATWOOD

LOS ANGELES—A graphic new video by Canadian rock act Crash Test Dummies is likely to cause people to squirm over the prospect of having their teeth pulled.

The video for "He Liked To Feel It," the first single from the Arista act's third album, "A Worm's Life," follows a young boy's reckless quest to get rid of his remaining teeth.

Rather than visit a dentist, the masochistic boy uses several unconventional methods to achieve his goal of an empty-toothed grin by tying each tooth to a different object, including a moving taxicab, a slab of meat that is thrown to a hungry dog, and the hook of a crane, which lifts him high into the sky.

As each tooth is yanked out, the camera shows a lingering closeup of the boy's freshly wounded bleeding gums. The clip ends when the boy falls from the crane hook, with his final tooth still intact. As he lies on the ground, a man with a pair of pliers approaches and removes the tooth.

"The video is a little darker than the lyrics for the song suggest," says director Ken Fox. "When I first wrote the concept for the clip, I did wonder if it would freak people out. But Arista loved it and never expressed a demand for me to play it straight. They left me alone and gave me free reign to do this."

Fox says that he would not be surprised if some programmers request edits to the graphic video.

"You never know with MTV," says Fox. "Sometimes you think that they will request certain things to be cut, but then they surprise you and ask for

something completely different to be trimmed. But I don't think it will be too big a problem."

Crash Test Dummies vocalist/guitarist Brad Roberts says that the video is reflective of the song's lyrics, which he wrote in the spirit of dark humor.

"It is cartoon-like violence," says Roberts. "It is dark comedy, which to me is funny... I wrote the song about a little boy whose baby teeth are loose, but instead of pulling them out, he concocts some gruesome ways to remove them. In the end, his father pins him down and pulls out his teeth with pliers, which foils his attempt to do it for himself. But that wasn't what he wanted at all. He only liked the feeling of doing it on his own."

The song's strange theme was inspired by Roberts' ponderings about his own teeth.

"I was sitting around one day feeling my teeth, and I noticed that they were firmly imbedded in my skull," says Roberts. "Teeth are part of the human body, but I thought that it was strange that they come out."

MTV has received the new clip, but at press time, there had not been a decision as to whether the programmer would play it.

To capture the boy's self-made dentistry, actor Leo Fitzpatrick was equipped with prosthetic gums and teeth.

"I knew that I had to cast a kid

who could give a great performance but also who had the physical makeup for this sort of prosthetic," says Fox. "Leo had a big mouth with small teeth, which was necessary to make the new gums look realistic."

The video was produced by David Moskowitz, and Eric Barrett executive produced for Original Films.



CRASH TEST DUMMIES

PRODUCTION NOTES

LOS ANGELES

David Nelson directed NY Loose's "Spit," featured on the soundtrack to "The Crow: City Of Angels," for FM Rocks. Michelle Abbott produced.

The video for "How Could You" by K-Ci & JoJo (the Hailey brothers from Jodeci), from the "Bulletproof" soundtrack, was directed by Brian "Black" Lavar. The clip was produced by Jon-John for Yab Yum Entertainment and was co-produced by Joey Elias.

NEW YORK

Paul Hunter was the eye behind FM Rocks' video for "You're Not Around" by Deja Groove featuring Rakim. Rubin Mendoza produced, and Alan Ferguson was director of photography.

De La Soul's "Itzsoweezee" was directed by Marcus Turner. Production of the video, which was shot at the Francis Scott Key Junior High School in Brooklyn, was by Butch Robinson.

NASHVILLE

Picture Vision's Michael Salomon directed the video "Five Dollar Fine" by Chris Ledoux, in which Garth Brooks makes a cameo appearance. Kimberly Lansing produced; Larry Boothby was director of photography.

OTHER CITIES

The clip for "No" by Chuck D., shot in Washington, D.C., was directed by Kweku Abdullah for Big Dog Films. Rich Ford Jr. produced.

FOR WEEK ENDING SEPTEMBER 29, 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 Bone Thugs-N-Harmony, Days Of Our Livez
- 2 2Pac, I Ain't Mad At Cha
- 3 New Edition, Hit Me Off
- 4 Aaliyah, If Your Girl Only Knew
- 5 Immature, Lover's Groove
- 6 Keith Sweat, Twisted
- 7 Ghost Town DJ's, My Boo
- 8 Keith Sweat, Nobody
- 9 SWV, Use Your Heart
- 10 2Pac, Dear Mama
- 11 LL Cool J, Loungin
- 12 New Edition, I'm Still In Love With You
- 13 Salt-N-Pepa, Champagne
- 14 Blackstreet, No Diggity
- 15 2Pac, How Do U Want It
- 16 Fugees, Ready Or Not
- 17 112, Only You
- 18 Ginuwine, Pony
- 19 Soul For Real, Never Felt This Way
- 20 Westside Connection, Bow Down
- 21 Brandy, Tania, G. Knight & C. Khan, Missing
- 22 Mistra, Blackberry Molasses
- 23 2Pac, So Many Tears
- 24 Whitney Houston, Why Does It Hurt So Bad
- 25 Maxwell, Ascension (Don't Ever Wonder)
- 26 Crucial Conflict, Hay
- 27 Dru Hill, Tell Me
- 28 Gina Thompson, The Things That You Do
- 29 Nas, If I Ruled The World
- 30 Cece Peniston, Movin' On

*** NEW ONS ***

- A Tribe Called Quest, Stressed Out
Nate Dogg, Snop Doggy Dogg, Never Leave Me Alone
Rude Boys, Lock Down
Xzibit, The Foundation
Art Porter/Lalah Hathaway, One More Chance
Positive K., Black Cinderella
Almighty R.S.O./Faith Evans, Be My Boo



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Paul Brandt, I Do
- 2 Travis Tritt, More Than You'll Ever Know
- 3 Kenny Chesney, Me And You
- 4 Trisha Yearwood, Believe Me Baby (I Lied)
- 5 Tracy Lawrence, Stars Over Texas
- 6 Billy Ray Cyrus, Trail Of Tears
- 7 Sammy Kershaw, Vidalia
- 8 Vince Gill, Worlds Apart
- 9 LeAnn Rimes, One Way Ticket
- 10 David Lee Murphy, The Road You Leave Behind
- 11 Cledus T Judd, If Shania Was Mine

- 12 John Berry, Change My Mind
- 13 Mary Chapin Carpenter, Let Me Into Your
- 14 Patty Loveless, Lonely Too Long
- 15 Shania Twain, Home Ain't Where His Heart Is
- 16 Tim McGraw, Maybe We Should Just Sleep On It
- 17 Paul Jefferson, I Might Just Make It †
- 18 Dolly Parton, Just When I Needed You Most
- 19 Mark Chesnut, It's A Little Too Late †
- 20 Brooks & Dunn, Mama Don't Get Dressed Up... †
- 21 John Michael Montgomery, Ain't Got Nothing On Us †
- 22 Neal McCoy, Going, Going, Gone †
- 23 BR5-49, Cherokee Boogie †
- 24 Lonestar, When Cowboys Didn't Dance †
- 25 Faith Hill, You Can't Lose Me
- 26 Mindy McCready, Guys Do It All The Time
- 27 Kevin Sharp, Nobody Knows †
- 28 Burnin' Daylight, Love Worth Fighting For †
- 29 Pam Tillis, Betty's Got A Bass Boat †
- 30 Suzy Bogguss, No Way Out †
- 31 The Beach Boys & Doug Supernaw, Long Tall Texan †
- 32 Diamond Rio, It's All In Your Head
- 33 Gary Allan, Her Man
- 34 K.T. Oslin, Silver Tongue And Goldplated Lies
- 35 Frazier River, Last Request
- 36 Ricochet, Love Is Stronger Than Pride
- 37 Trace Adkins, Every Light In The House
- 38 Wade Hayes, Where Do I Go To Start All Over
- 39 Rick Trevino, Running Out Of Reasons To Run
- 40 Tony Tolver, Bettin' Forever On You
- 41 Rhett Akins, Love You Back
- 42 Deana Carter, Strawberry Wine
- 43 Miia Mason, That's Enough Of That
- 44 George Jones, Honky Tonk Song
- 45 Oeryl Dodd, Friends Don't Drive Friends...
- 46 Brady Seals, Another You, Another Me
- 47 Randy Travis, Would I
- 48 Tracy Byrd, Big Love
- 49 Joe Nichols, Wal-Mart Parking Lot...
- 50 Marty Stuart, Thanks To You

*** NEW ONS ***

- Bryan White, That's Another Song
Caryl Mack Parker, Better Love Next Time
Chris LeDoux, Five Dollar Fine
James Bonamy, All I Do Is Love Her
Martina McBride, Swingin' Doors



Continuous programming
1515 Broadway, NY, NY 10036

- 1 311, Down
- 2 Fugees, Ready Or Not
- 3 Keith Sweat, Twisted
- 4 Metallica, Hero Of The Day
- 5 Soundgarden, Burden In My Hand
- 6 Filter, Jurassitol
- 7 Blackstreet, No Diggity
- 8 The Wallflowers, 6th Avenue Heartache
- 9 Rage Against The Machine, People Of The...
- 10 Sublime, What I Got
- 11 John Mellencamp, Key West Intermezzo (I Saw You First)
- 12 Salt-N-Pepa, Champagne
- 13 Sheryl Crow, If It Makes You Happy
- 14 R.E.M., E-Bow The Letter

- 15 LL Cool J, Loungin
- 16 The Cranberries, Free To Decide
- 17 Bone Thugs-N-Harmony, Days Of Our Livez
- 18 Alanis Morissette, Head Over Feet
- 19 Social Distortion, I Was Wrong
- 20 Marilyn Manson, The Beautiful People
- 21 Alice In Chains, Over Now
- 22 Republica, Ready To Go
- 23 Ghost Town DJ's, My Boo
- 24 Nas, If I Ruled The World
- 25 Cake, The Distance
- 26 Donna Lewis, I Love You Always Forever
- 27 Toni Braxton, Un-Break My Heart
- 28 White Zombie, I'm Your Boogiemane
- 29 Group Therapy, East Coast/West Coast Killas
- 30 New Edition, I'm Still In Love With You
- 31 Maxwell, Ascension (Don't Ever Wonder)
- 32 Poe, Angry Johnny
- 33 Eels, Novocaine For The Soul
- 34 SWV, Use Your Heart
- 35 GGWY Tah, Whoever You Are
- 36 Aaliyah, If Your Girl Only Knew
- 37 2 Pac, I Ain't Mad At Cha
- 38 Quad City DJ's, C'mon N' Ride It (The Train)
- 39 Fun Lovin' Criminals, Scooby Snacks
- 40 Better Than Ezra, King Of New Orleans
- 41 Sebadoh, Ocean
- 42 Outkast, Elevators (Me & You)
- 43 Refreshments, Down Together
- 44 Nirvana, Aneurysm
- 45 Bone Thugs-N-Harmony, The Crossroads
- 46 The Smashing Pumpkins, Tonight, Tonight
- 47 2 Pac, California Love
- 48 No Doubt, Just A Girl
- 49 Deftones, 7 Words
- 50 The Smashing Pumpkins, Bullet With Butterfly

*** NEW ONS ***

- Madonna, You Must Love Me
Counting Crows, Angels Of Silences
Hootie & The Blowfish, Sad Caper
2Pac, I Ain't Mad At Cha
Celine Dion, It's All Coming Back To Me Now
Local H, Bound For The Floor
Tonic, Open Up Your Eyes



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Dolly Parton, Just When I Needed You Most
- 2 Trisha Yearwood, Believe Me Baby
- 3 Billy Ray Cyrus, Trail Of Tears
- 4 Kenny Chesney, Me And You
- 5 Paul Brandt, I Do
- 6 Tracy Lawrence, Stars Over Texas
- 7 Mindy McCready, Guys Do It All The Time
- 8 Sammy Kershaw, Vidalia
- 9 Junior Brown, Venom Wearin' Denim
- 10 Willie Nelson, She Is Gone
- 11 Bryan White, So Much For Pretending
- 12 Randy Travis, Are We In Trouble Now
- 13 Ty Herndon, Living In A Moment
- 14 Faith Hill, You Can't Lose Me

- 15 Vince Gill, Worlds Apart
- 16 David Lee Murphy, The Road You Leave Behind
- 17 Travis Tritt, More Than You'll Ever Know
- 18 Paul Jefferson, I Might Just Make It
- 19 Miia Mason, That's Enough Of That
- 20 K.T. Oslin, Silver Tongue And Goldplated Lies
- 21 John Michael Montgomery, Ain't Got Nothing On Us
- 22 Tracy Byrd, Big Love
- 23 Mark Chesnut, It's A Little Too Late
- 24 Wade Hayes, Where Do I Go To Start All Over
- 25 Shania Twain, Home Ain't Where His Heart
- 26 Trace Adkins, Every Light In The House
- 27 Brooks & Dunn, Mama Don't Get Dressed Up
- 28 Patty Loveless, Lonely Too Long
- 29 Lonestar, When Cowboys Didn't Dance
- 30 Rhett Akins, Love You Back

*** NEW ONS ***

- Mary Chapin Carpenter, Let Me Into Your Heart
Chris LeDoux, Five Dollar Fine
Neal McCoy, Going, Going, Gone



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eric Clapton, Change The World
- 2 Alanis Morissette, Head Over Feet
- 3 Jewel, Who Will Save Your Soul
- 4 John Mellencamp, Key West Intermezzo (I Saw You First)
- 5 Celine Dion, It's All Coming Back To Me Now
- 6 Tracy Chapman, Give Me One Reason
- 7 Donna Lewis, I Love You Always Forever
- 8 Melissa Etheridge, Nowhere To Go
- 9 Sheryl Crow, If It Makes You Happy
- 10 Toni Braxton, Un-Break My Heart
- 11 Primitive Radio Gods, Standing Outside...
- 12 The Wallflowers, 6th Avenue Heartache
- 13 Bryan Adams, Let's Make A Night To Remember
- 14 The Cranberries, Free To Decide
- 15 Dishwalla, Counting Blue Cars
- 16 Toni Braxton, You're Makin' Me High
- 17 Collective Soul, The World I Know
- 18 Amanda Marshall, Birmingham
- 19 Garbage, Stupid Girl
- 20 Hootie & The Blowfish, Tucker's Town
- 21 Maxwell, Ascension
- 22 Tina Turner, Missing You
- 23 Merrill Bainbridge, Mouth
- 24 Elton John, You Can Make History (Young Again)
- 25 Alanis Morissette, Ironic
- 26 Seal, Kiss From A Rose
- 27 Natalie Merchant, Jealousy
- 28 Deep Blue Something, Breakfast At Tiffany's
- 29 Alanis Morissette, You Learn
- 30 En Vogue, My Lovin'

*** NEW ONS ***

- Counting Crows, Angels Of Silences
Madonna, You Must Love Me
Eels, Novocaine For The Soul
New Edition, I'm Still In Love With You

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 12, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- 2Pac, I Ain't Mad At Cha

BOX TOPS

- Bones Thugs-N-Harmony, The Dayz Of Our Livez
702, Steelo
Keith Sweat, Nobody
Alfonzo Hunter, Just The Way
No Mercy, Where Do You Go
2Pac, So Many Tears
Group Therapy/IRBX, East Coast/West Coast Killas
Crucial Conflict, Ride The Rodeo
RZA, Wu-Wear, The Garment
Johnny Gill, Let's Get The Mood
Blackstreet, No Diggity
2Pac, How Do U Want It
Az Yet, Last Night
Shades, Tell Me (I'll Be Around)
Changing Faces, I Got Somebody Else
Dru Down, Can You Feel Me
Westside Connection, Bow Down
Too Short, Never Talk Down
Do Or Die, Do You Wanna Ride
Brandy, Tania, Gladys Knight & Chaka Khan, Missing You
Toni Braxton, Un-Break My Heart

NEW

- A Tribe Called Quest, Stressed Out
Dishwalla, Charlie Brown's Parents
The Lemonheads, If I Could Talk...
Local H, Bound For The Floor
Nate Dogg, Never Leave Me Alone
Nirvana, Aneurysm
No Doubt, Don't Speak
NY Loose, Spit
Refreshments, Down Together
Screaming Trees, Sworn & Broken
Vanessa Daou, Two To Tango
Weezer, El Scorcho
116, All Day Everyday
Positive K, Black Cinderella
Richie Rich, Let's Ride
Rude Boys, Lock Down



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- Dog's Eye View, Small Wonders
Elton John, You Can Make History
R.E.M., E-Bow The Letter
3T Featuring Michael Jackson, Why
Avenue Blue, Naked City
Blues Traveler, But Anyway
Mariah Carey, Forever
Cher, One By One
Harry Connick Jr., Hear Me In The Harmony
Deborah Cox, Where Do We Go From Here
Dave Matthews Band, So Much To Say
Def Leppard, Work It Out
Gloria Estefan, You'll Be Mine
Melissa Etheridge, Nowhere To Go
Hootie & The Blowfish, Tucker's Town
Kiss, Shout It Out Loud
Donna Lewis, I Love You Always Forever
Maxwell, Ascension (Don't Ever Wonder)
Oasis, Don't Look Back In Anger
Tom Petty & The Heartbreakers, Walls



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- No Mercy, Where Did You Go (new)
Moist, Leave It Alone (new)
Nirvana, Aneurysm (new)
White Zombie, I'm Your Boogiemane (new)
Marilyn Manson, The Beautiful People (new)
Nearly God, Poems (new)
OMC, How Bizarre (new)
Crash Test Dummies, He Liked To Feel It (new)
Backstreet Boys, Get Down (new)
Download, Glass Blower (new)
2Pac, I Ain't Mad At Cha (new)

- The Lemonheads, If I Could Talk... (new)
Weezer, El Scorcho (new)
Donna Lewis, I Love You Always Forever
The Tragically Hip, Gift Shop
Iggy Pop, Lust For Life
No Doubt, Spiderwebs
Soundgarden, Burden In My Hands
John Mellencamp, Key West Intermezzo (I Saw You First)
R.E.M., E-Bow The Letter



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Jaguars, Detras De Los Cerros
Luis Miguel, Dame
Eric Clapton, Change The World
La Dosis, Nada
Alejandra Guzman, Toda La Mitad
Fobia, Veneno Vil
Jars Of Clay, Flood
Case, I Gotcha
Primitive Radio Gods, Standing Outside...
Bryan Adams, Let's Make A Night To Remember
Eros Ramazzotti, Estrella Gemela
Republica, Ready To Go
Fugees, Killing Me Softly
Los Lagartos, Metro Busco Amor
Sheryl Crow, If It Makes You Happy
Duncan Sheik, Barely Breathing
Metallica, Hero Of The Day
Eels, Novocaine For The Soul
R.E.M., E-Bow The Letter
Tracy Bonham, Mother Mother



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

- Petra, Beyond Belief
Blackball, Doesn't Matter
Starflyer, A Housewife Love Song
DC Talk, Free At Last

- Margaret Becker, Keep My Mind
M.W. Smith, Give It Away
Degarmo & Key, I Believe
DC Talk, Heavenbound



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Wild Colonials, Charm
Schlepprock, Suburbia
The Lemonheads, If I Could Talk...
Holly Palmer, Scandinavian
Marilyn Manson, The Beautiful People
Amanda Marshall, This Could Take...
Radiohead, Street Spirit
Cake, The Distance
Color Club, Pearls
Puff Johnson, Over And Over
Dog's Eye View, Small Wonders
Sheryl Crow, If It Makes You Happy
Pluto, When She Was Happy
Case, I Gotcha
Melissa Etheridge, Nowhere To Go
Salt-N-Pepa, Champagne
Metallica, Hero Of The Day
Leah Andreone, It's Alright It's Ok
Blackjack, Whatever It Takes
Vernon Reid, Mistaken Identity



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- 2Pac, I Ain't Mad At Cha
E-40, Rappers Ball
112 Feet, The Notorious B.I.G., Only You (Remix)
Blackstreet, No Diggity
Immature, Lover's Groove
Westside Connection, Bow Down
Dru Down, Can You Feel Me
Outkast, Elevators
New Edition, I'm Still In Love With You
Ginuwine, Pony

VETERAN, NEW BLUES ACTS READY 1ST-QTR. RELEASES

(Continued from page 5)

ebb.

While blues-oriented major-label imprints and independent labels have most of their 1996 releases on the street, companies are gearing up for the first quarter of 1997, which should see a flood of high-profile blues product entering the market.

Most observers at the label end of the blues business acknowledge that sales have slackened this year, but they remain encouraged by both the fervent nature of the blues consumer and the genre's ability to transpose itself into the rock market.

"[The market] is fairly consistent and steady," says John Wooler, president of Virgin blues imprint Pointblank. "Retailers are finding it tough, but [consumers] are interested—they know what they want, they read their magazines and the reviews, they know what's going on . . . There are other ways of promoting this music, as long as you pay attention to the grass roots."

"Things are reasonably healthy," says Michael Tedesco, label manager of BMG-distributed Silvertone Records, whose centerpiece is Buddy Guy, 1993 Billboard Century Award honoree. "In general, there's going to be a traditional number of blues artists who transcend the blues market—the ones who do embrace the rock end of the market."

Indeed, some of the the most notable blues breakthroughs of 1996 have been guitar-slinging phenoms Kenny Wayne Shepherd and Corey Stevens, both of whom have made an impact in stores and on Billboard's Top Blues Albums chart (see story, page 1).

"We can weather the storm," says Johnny Phillips, who heads Memphis-based Icehouse Records and helms the well-established regional independent distributor Select-O-Hits.

Phillips says that while keeping his label's production and licensing costs low and directing his product to a core Southern audience have bolstered his business, the international blues market—traditionally a voracious segment of the audience—has helped maintain Icehouse. "Our worldwide sales are the best they've ever been . . . We're selling the most we've ever sold overseas," he says.

Despite the squeeze this year, some retailers see the blues as a genre that abides commercially.

At Austin, Texas' Waterloo Records—where albums are filed alphabetically, not by genre—owner John Kunz says, "The thing I've always felt about the blues is that it's good, steady . . . It's just heartfelt roots music, and it's there for us all the time."

MAJORS IN A BLUES GROOVE

If any forthcoming record reflects the diversity of styles, sounds, and cultural experiences that have had an impact on the blues, it may be "Guitar Greats," the star-studded new album by San Francisco-based singer/guitarist Joe Louis Walker, which Verve Records has slated for release in January.

"I wanted to do something that showed the crosscurrent of how the music affected everybody," says Walker. "The blues is like a sociology study—it affected people as they grew up, and it changes them today."

On "Guitar Greats," Walker is joined by a crosssection of blues talent. "These are people I knew or I'd done shows with, or people I met at workshops," Walker says.

The guest performers are drawn from the generational sweep of blues

history: Robert Junior Lockwood, Clarence "Gatemouth" Brown, Guy, Otis Rush, Ike Turner, Steve Cropper, Matt "Guitar" Murphy, Taj Mahal, Bonnie Raitt, Little Charlie Baty, and Otis Grand, among others.

Walker notes that the album will spotlight the confluence of black and white musicians in the genre, pointing to guitarist Cropper, whose interracial band Booker T. & the MG's dared to tour the South at the height of the racial turmoil of the '60s. Walker says, "They did something extremely important that's never really been documented."

Verve has also scheduled "Honey Dripper," a new recording by ever-durable pianist/vocalist Charles Brown, for Nov. 5.

Pointblank will unleash a new, as-yet-untitled John Lee Hooker album on Feb. 25. Hooker—who will receive the Blues Foundation's Lifetime Achievement Award in November—will be joined on five tracks on the album by longtime admirer and collaborator Van Morrison; Los Lobos appear on a new version of Hooker's "Dimples."

Also set for first-quarter release by Pointblank are soul titan Solomon Burke's "Definition Of Soul"; "Rough News," harp ace Charlie Musselwhite's Pointblank bow, with some tracks produced by Cesar Rosas of Los Lobos;

"Flavors Of The Blues," the label debut of Hooker's daughter Zakiya Hooker, with the elder Hooker guesting on one track; a new set by former Roomful Of Blues guitarist Duke Robillard; and the debut of the Boneshakers, a funky rock-blues unit featuring former members of Was (Not Was).

Silvertone plans a new John Mayall title, produced by John Porter (who has performed similar duties for Guy), in January. The label's rising blues-rock guitarist Chris Duarte is in the studio working on the sequel to his 1996 bow "Texas Sugar/Strat Magik"; a late first-quarter or early second-quarter release is on tap. Guitarist Guy, Silvertone's incontestable blues star, probably won't begin recording until the first quarter of the year.

House of Blues Music Co., which recently shifted distributors to PolyGram in a new joint venture with Platinum Entertainment (Billboard, Sept. 21), plans compilations devoted to women in the blues and the music of Janis Joplin before the year's end. A new album by its most prominent signee, singer/guitarist Rush, is expected by next spring.

Antone's Records, which is distributed by Discovery Records via WEA, is currently visible on the boards: The Austin label's Rockin' Roadhouse Revue, featuring Sue Foley, Teddy Morgan, and Guy Forsyth, all of whom

have recent albums out, is on tour now. Set to arrive from the label in January are "Hey Do Right!" by zydeco star Boozoo Chavis, "Mind Your Own Business & Leave The Rest To Me" by Chicago harmonica icon Snooky Pryor, and "It Haven't Been Easy" by Texas vocalist Miss Lavelle White.

Private Music is preparing R&B/blues diva Etta James' new album "Love's Been Rough On Me" for a first-quarter release. The set, described by label president Ron Goldstein as a hybrid of blues and country, was produced in Nashville by Barry Beckett. Private will also start work on a new set by Mahal early next year.

In the first quarter of '97, Oakland, Calif.-based Hightone Records, which is moved through Rhino Records via WEA, is set to begin releasing a series of nine albums that comprise previously unreleased material from the vaults of the late Pete Welding's Testament Records.

Some blues-dedicated imprints, like Atlantic's Code Blue and Sony's OKeh, have not yet penciled in releases for early '97. One OKeh act, hip-hop blues unit Little Axe (a collaboration between keyboardist Skip McDonald and producer Adrian Sherwood), has a new album, "Slow Fuse," out in the U.K. through Wired Recordings, but it is not scheduled for America yet.

OKeh is riding high on the success

of neo-acoustic performer Keb' Mo', whose sophomore album is No. 5 on the Top Blues Albums chart.

INDIE BLUES ACTION

Alligator Records, the Chicago-based leader among independent blues labels, will issue "Live—Spontaneous Combustion," a newly recorded concert set by Windy City guitarist/singer Son Seals, Oct. 15.

Much of Alligator's roster is headed for the studio to cut albums for release in the first quarter of 1997.

Luther Allison, who collected five W.C. Handy Awards and honors for blues artist of the year in Living Blues magazine's readers' and critics' polls for his album "Blue Streak," will record a new Alligator set in Memphis with producer Jim Gaines. (Allison is currently represented in the marketplace with "Where Have You Been?," an overview of the guitarist's 1976-1994 performances at the Montreux Jazz Festival. The set has been issued by Ruf Records, the U.S. arm of the German blues label, which is represented stateside by In Tune Music Group of Maplewood, N.J.)

In other Alligator recording activity, Australian slide guitarist Dave Hole will cut an all-star session in Chicago this month; Ann Rabson of Saffire—The Uppity Blues Women is making (Continued on next page)

BLUES ARTISTS, INDUSTRY FIND BOOST IN CHART

(Continued from page 5)

the industry and outside of it to the strength and diversity of the enduring brand of music.

More concretely, the Top Blues Albums chart has also demonstrated itself as a valuable new tool for widening exposure for charting acts, according to label executives, artists, managers, and retailers.

The 15-position chart, which appears biweekly in the Artists & Music section, made its debut Sept. 2, 1995. In the following 13 months, the chart has featured a wide range of artists, from traditional blues masters such as Buddy Guy, John Lee Hooker, and Clarence "Gatemouth" Brown and rock legends such as Eric Clapton, Jimi Hendrix, and Stevie Ray Vaughan to young up-and-comers such as Kenny Wayne Shepherd, Keb' Mo', and Corey Stevens.

Since the chart's birth, Vaughan & Double Trouble have been the dominant force. The group's 1995 "Greatest Hits" album has spent 17 weeks at No. 1 on the chart and has sold more than 464,000 copies, according to SoundScan, while the August 1996 album saluting the late guitar player, "A Tribute To Stevie Ray Vaughan," has spent seven weeks at No. 1 and has sold more than 121,000 copies.

The second most successful artist on Top Blues Albums may come as a surprise—it's Revolution recording artist Kenny Wayne Shepherd, the 18-year-old guitar wizard from Shreveport, La., whose "Ledbetter Heights" has performed better than Clapton's "From The Cradle" on the blues chart.

(The multiplatinum "From The Cradle," which topped The Billboard 200 and Top Blues Albums, was released in October 1994 and experienced its strongest sales in the year prior to the Top Blues Albums chart's debut. It does, however, hold the distinction of being the first No. 1 album on that chart.)

Shepherd's debut album, released in 1995 on the label then known as Giant,

has spent 47 weeks on Top Blues Albums and has sold more than 337,000 copies, according to SoundScan.

Shepherd's manager, his father, Ken, attributes part of his son's success to the blues chart. "It's been a big boost in Kenny's career," he says. "In the trade, it helped establish credibility for him as a blues-based guitar player, and the fact that he remained No. 1 for 20 weeks was very flattering. It was very useful in marketing Kenny."

Living blues legend B.B. King, who headlined the recent fifth annual Blues Fest featuring Shepherd, frequently introduced the young artist to audiences, highlighting his dominance of the Top Blues Albums chart.

"It has definitely helped my reputation as an artist," says the young Shepherd. "It really impressed B.B. that I was No. 1 for so long."

For the elder Shepherd, like many blues fans and artists, the blues chart was a long time in coming. "A chart that reflects that genre was long overdue, and we are very pleased that Billboard chose to recognize it," he says. "The fact that they chose to do it at a time [when] Kenny's album was coming out was even better. It definitely helped us."

Although Revolution head of marketing Mindy Espy considers Shepherd "much more than a blues artist," she says his success on the Top Blues Albums chart provided her with a positive hook to market the artist. "It gave me something to talk about," she says.

It's not only the new artists who are pleased with the chart. Veteran bluesman Brown has received some long-overdue recognition with his 1996 Verve album "Long Way Home." The album, which features guest appearances by Clapton and Ry Cooder, reached No. 5 on Top Blues Albums.

"It's helped me like it has helped everyone else in this business," says Brown. "A lot of people read Billboard."

Brown goes on to say that the chart

is "a good idea that should have happened a long time ago."

Jim Bateman, who co-produced "Long Way Home" and serves as Brown's manager, also praises the chart. "It gives some recognition to the artists and creates a little more awareness."

Bateman, like others, mentions the chart's impact on retailers. "A lot of stores buy by what is on the charts," he says. "The chart helps in that area."

Shepherd and Brown record for labels with major distribution, but the Top Blues Albums chart has also proved to be beneficial for the numerous independents that specialize in the blues.

"The fact that we have had records do better than some of those distributed by majors tells us that we are doing something right," says Alligator Records president Bruce Iglauer.

In the year since the chart's launch, Alligator has scored high with "The Alligator Records 25th Anniversary" album, which reached No. 4 on the chart and has sold more than 50,000 copies, according to SoundScan, as well as Luther Allison's "Blue Streak," which reached No. 9 and has sold more than 23,000 copies.

The chart "gives newer releases that chart much more credibility with retail," adds Iglauer. "When we say that this is one of the 15 best-selling blues releases in the country, retailers have a hard time denying it. This is the type of music that should be in every retail store in the country, and the chart is a good tool for buyers who don't know a lot about the music."

Joel Oberstein, director of retail operations for the 10-store, Simi Valley, Calif.-based Tempo Music & Video, is also a "firm believer" in the Top Blues Albums chart. "It creates more consumer awareness for us, and it helps us out," he says. "For our store employees, it's a good barometer of what's selling across the country in that genre."

Oberstein adds that at some Tempo locations, the store sets up top 10 sections for blues and other musical genres to highlight the best sellers.

Stefan Koch, a blues music buyer for the 135-store, Ann Arbor, Mich.-based Borders Books & Music, does not rely heavily on the Top Blues Albums chart for his buying, but adds that he is "always curious to see what ends up there."

Says Koch, "It gives a little more legitimacy [to the blues] in the eyes of some consumers."

Private Music president/CEO Ron Goldstein, whose label has had success on Top Blues Albums with such acts as Taj Mahal and the Fabulous Thunderbirds, also praises the chart.

"The fact that Taj Mahal's 'Phantom Blues' was No. 3 made it a lot more visible to retail," he says. "The chart has created more credibility on the retail side of selling blues records."

Yet the chart's effect isn't limited to retail. "Psychologically and emotionally for artists and small labels, it has added some stature and an image enhancement to the music," Goldstein says.

Shepherd isn't the only new artist to benefit from the chart. Joel Wertman, GM of Eureka Records (U.S.) and manager of Corey Stevens & Texas Flood, says the chart has aided the act. "It legitimized him," he says. "It gave him a national profile and made him the real thing, especially when the record initially came out in the indie world."

Stevens' album, "Blue Drops Of Rain," was self-released in the summer of 1994. A year later, Eureka picked it up. In August of this year, Discovery Records licensed it from Eureka.

For Stevens, whose album was No. 15 when Top Blues Albums made its debut, the chart created a career highlight: "To see my name up there with Jimi Hendrix, Eric Clapton, Stevie Ray Vaughan, and ZZ Top impresses a lot of people. It's the beginning of a dream come true."

U.S. GOVERNMENT TUSSELS WITH COPYRIGHT OFFICE MOVE

(Continued from page 5)

industries as major contributors to the gross national product and as it begins to beef up its copyright laws in the digital-age marketplace both here and overseas.

Some power brokers would like to see the Copyright Office moved from its traditional home within the legislative branch, as part of the Library of Congress, into a more activist residence within the executive branch—as part of a new government group headed by an intellectual property “czar” to be appointed by the president.

One trial balloon, in the guise of legislation to shift trademark, patent, and copyright functions to such a new office, met resistance and failed to pass muster as Congress adjourned.

Many in Congress, insiders say, will need to be firmly convinced that such a move to the executive branch is necessary, as members of Congress quickly become tradition-bound when it comes to giving up part of their power base.

Also, most in Congress feel comfortable having the Copyright Office nearby to advise on intellectual-prop-

erty matters.

There are also many within the large copyright community who feel that the public and owners might believe they would be better served if the Copyright Office stayed just where it is—somewhat removed from partisan politics.

Further, some Internet activists are concerned and view the proposal as one that might mean that copyright laws could be “reformed” to limit the public’s fair-use provision and its now-legal (but blurred in light of digital delivery) downloading of certain kinds of material.

Pending National Information Infrastructure copyright legislation would modify some of these fair-use exemptions, and a Copyright Office located in the back yard of the White House, they say, could result in inhibiting free speech and the exchange of information.

While the turf battle continues, music-industry groups such as the Recording Industry Assn. of America (RIAA) have maintained a “hands-off” policy and have no official comment on

the plan to move the Copyright Office and in fact did not testify or attend a Sept. 19 hearing on the matter.

The shift plan was embodied within the pending Omnibus Patent Act of 1996, S. 1961, introduced by Sen. Orrin Hatch, R-Utah, which was brought before the Senate Judiciary Committee in that hearing.

However, sources close to the RIAA have said that at this point the trade group may prefer the traditional placement of the Copyright Office.

Proponents of the move say that the Copyright Office, far from being an apolitical, “independent” voice belonging in the legislative branch, is as political as any other Washington government body.

Bill Patry, a copyright expert who testified at the Sept. 19 hearing, told Billboard, “Look how responsive the Copyright Office [officials] are to the big music publishers over individual authors. I would love to see the Copyright Office stand up to the music publishers and the record companies, [but] they don’t. Tell me that’s not political.”

Patry, a copyright law professor who

was former counsel on the House Intellectual Property Subcommittee, also worked on a bill introduced in the last Congress that keeps the Copyright Office in its present location but makes the Register of Copyrights a political-appointee position. The measure never made it out of subcommittee.

“Further, the Copyright Office doesn’t perform any legislative function . . . The courts have even upheld that the office’s functions are executive in nature,” he says. “It’s a historical anomaly that has to do with the library getting free books.”

Nevertheless, since its inception in the 1900s, the Copyright Office has been part of the Library of Congress and has been viewed as an independent voice that offers advice to Congress on copyright matters.

However, some private-sector intellectual property thinkers like Patry and administration officials have made it no secret in the copyright community that they want control of the Copyright Office.

These supporters, well aware of the significance of intellectual property products—and profits—as an increasingly important revenue-producing part of the U.S. export palette, feel that the executive branch is a more advantageous home base for the Copyright Office for making U.S. trade policy.

The scope of intellectual property products is global and in recent years has become a more important component of administration trade policy concerns.

A shift in control of the Copyright Office, say opponents, could politicize intellectual property rights and protection policy and jeopardize the rights

of copyright owners by recasting them, in light of partisan politics, as political footballs. Smaller-rights owners might also suffer as international mass media and entertainment companies continue to guide policy matters.

However, other Washington movers, members of Congress, and civil liberties groups believe that the Copyright Office in its historic setting, more insulated from political pressures, will ultimately be more responsive and fairer to the rights of owners and users.

THE PLAN

An 11th-hour attempt by Hatch to move the office failed, sources say, because proponents failed to recognize that many congressional members feel “that if it [the Copyright Office] ain’t broke, don’t fix it,” as one veteran observer says.

S. 1961 would have created a government corporation, the U.S. Intellectual Property Organization that would formulate policy for patents and trademarks and administer the office.

S. 1961 was similar to its House counterpart, H.R. 3460, but it alone contained a section that moves the Copyright Office.

H.R. 3460, without the copyright section, gained House committee support and was to be brought to the floor for a vote. However, House members went home without voting on the measure.

The Senate version of the bill, with the Copyright Office section attached, died in committee before the Senate’s Oct. 1 adjournment.

Sources on and off Capitol Hill, however, say that the plan to move the Copyright Office, while scuttled for now, will re-emerge next year.

VETERAN, NEW BLUES ACTS READY 1ST-QTR. RELEASES

(Continued from preceding page)

her first solo album; Texas guitarist/singer Long John Hunter will begin sessions in Austin in November; acclaimed acoustic bluesman Corey Harris is recording his sophomore album in New Orleans; and guitarist Tinsley Ellis is wrapping a Tom Dowd-produced album.

Delmark Records in Chicago wraps up 1996 with the release of four titles Nov. 15: “Hello World” by pianist/vocalist Aaron “Slim” Moore, who impressed listeners with his work on guitarist Brewer Phillips’ ’96 Delmark album; “Leaving Here Walking” by Jimmy Burns, brother of guitarist Eddie Burns; “Long Way To Ol’ Miss” by bassist Willie Kent; and the anthology “Blues Guitar Greats.”

Malaco Records in Jackson, Miss., which scored an immense soul-blues hit with “Good Love” by veteran Johnnie Taylor, closes out the year Nov. 12 with “Simply Tyrone Davis,” a new offering from the titular soul-blues pro. Highlighting the first quarter of 1997 will be “Live From Beale Street” by label patriarch Bobby Blue Bland; the album, recorded in concert at the New Omni in Memphis, will be released in late January or early February and will be accompanied by a full-length video, released simultaneously. Titles by Denise Lasalle, Artie Blues Boy White, Dorothy Moore, and Shirley Brown will also arrive during the first quarter.

Ichiban Records will kick off the new year with a new album by vocalist Trudy Lynn, tentatively titled “Livin’ The Blues” and featuring appearances by Memphis instrumental stalwarts Teenie and Charlie Hodges and Paul Jones of Manfred Mann’s Earth Band. Also due after the turn of the year are fresh releases by guitarist Jimmy Dawkins, soul bluesman Vernon Garrett, shouter Sandra Hall, and fatback blues band the Shadows; Dawkins’ album will be released on Ichiban International through EMI Music Distribution.

Cambridge, Mass.-based Rounder Records and its distributed labels have a healthy first-quarter schedule planned, although release dates and most album titles are not yet firm.

Rounder itself will release the compilation “61 Highway: Mississippi Delta Country Blues, Spirituals, Work Songs

& Dance Music”; “Promised Land,” a soundtrack featuring New York R&B/blues group the Holmes Brothers; and “The Story Of My Life” by New Orleans singer Irma Thomas. Bullseye Blues plans sets by guitarist Luther Johnson, Boston band Roomful Of Blues, the late slide guitarist J.B. Hutto, Charles Brown (a solo collection), guitarist Smokey Wilson, and soul-blues singer Otis Clay, as well as a contemporary Memphis compilation, “Beale Street Blues Today.”

Elsewhere on the Rounder schedule, Clarksville, Miss.-based Rooster Blues’ releases will include sets from harp player Lonnie Shields and sax man Eddie Shaw, while Atomic Theory’s albums will include pianist Willie Murphy & the Angel-Headed Hipsters’ “Monkey In The Zoo” and the Lamont Cranston Band’s “Tiger In Your Tank.” Daring Records will issue albums by pianist Butch Thompson and guitarist Duke Levine. Lucky Seven’s releases will include unreleased sides by Memphis legend Furry Lewis. Additionally, Rounder budget imprint Easydisc has eight thematic compilations.

Blind Pig Records in San Francisco will release “Sufflin’ ” by Chicago’s Magic Slim & the Teardrops and “Big Girl Blues” by guitarist Joanna Connor in November. New albums by Debbie Davies and Deborah Coleman are set for January.

REGIONALS RAISE SOME SAND

Memphis’ Icehouse Records, distributed by Priority, will hit in the first quarter with “Words Of Wisdom,” an album by veteran Chicago slide guitarist Homesick James; “Keep My Head Clear,” a fresh title by guitarist/vocalist Eddie C. Campbell; an as-yet-untitled package by Houston-based Mark May & the Agitators, with a guest appearance by the Memphis Horns; and “Blues Highway Vol. 1,” a compilation of up-and-coming blues talent from around the country.

Icehouse will also be handling New Orleans-based Kingsnake Records’ “Blues At Christmas,” a seasonal compilation featuring Bill Wharton, Sonny Rhodes, Floyd Miles, and Gregg Allman, due Nov. 19; other forthcoming Kingsnake titles include New Orleans

vocalist Erica Guerin’s self-titled debut and “Harp Beat Of The Swamp,” a collection of bayou harmonica tracks.

Jerry Gordon, VP of Conshohocken, Pa.-based Evidence Music, says its fourth-quarter efforts will be focused on promoting “Ocean Of Tears,” its new album by the Paul deLay Band, featuring Portland, Ore.-based singer/harp player deLay. In January, Evidence will issue a new album by singer King Ernest; the company plans to record new albums by guitarist Melvin Taylor and vocalist Carl Weathersby.

Burnside Records in Portland, Ore., which released a widely praised 1995 album by guitarist Kelly Joe Phelps (now signed to American Recordings), steps up Nov. 26 with “Stop This World,” an acoustic set by Terry Robb, John Fahey’s former producer and collaborator. Robb’s guests on the album include Maria Muldaur, Eddy Clearwater, and Curtis Salgado.

Schoolkids’ Records in Ann Arbor, Mich., will release “No Sweat” by jump-blues combo Big Dave & the Ultrasonics in October. A new album by Detroit bluesman Little Sonny will arrive in early 1997.

Midnight Creeper, the Oxford, Miss.-based label operated by former Fat Possum Records partner Peter Lee, will issue new compilations of Chicago and Bentonia, Miss., blues Oct. 29. The label has signed former Fat Possum artist David Malone, son of Junior Kimbrough; now billed as David Kimbrough, he will make his label bow early next year.

Randall Jamail, president of Justice Records in Dallas, says the label will record its widely hailed guitarist Tab Benoit at the Great American Music Hall in San Francisco; the two-night session is due in 1997.

Dead Reckoning Records in Nashville plans an Oct. 15 release for “First Blood” by guitarist Mike Henderson & the Blueblooms, a unit that includes Reese Wynans, former keyboardist for Stevie Ray Vaughan’s Double Trouble.

Quickly capitalizing on Malaco’s recent success with Johnnie Taylor, Jewel Records is releasing “Stop Half-Loving These Women,” a collection of previously unreleased sides by the soul-blues artist; it was produced by Don Davis.

ARBITRATION UNIT TO MEDIATE ROYALTY CASE

(Continued from page 5)

be a doozie—the record companies are asking for nearly half the gross revenue of the companies as a royalty rate; the services have countered that any new royalty rate should not exceed 2%.

The rate-setting case, the first to be heard by the new Copyright Arbitration Royalty Proceeding (CARP) under the auspices of the Copyright Office, was established by last year’s passage of the Digital Performance Right in Sound Recordings Act.

The outside arbitrators, chosen from a list, are not Copyright Office staffers.

The Recording Industry Assn. of America (RIAA), representing a performance right collective of more than 275 labels, submitted its case to CARP Sept. 26. For the public performance of sound recordings, the RIAA is seeking 41.5% of the gross revenues of three current noninteractive digital audio subscription services, Digital Music Express, Music Choice, and Muzak, as well as any other similar providers in the future.

The services have countered with a royalty rate figure of more than 1% but less than 2% of gross revenue, according to a source close to the unsuccessful negotiations, which took place this spring and summer.

The high RIAA rate was based on data analyzed by the trade group and compiled from three independent research company studies covering the video cable industry. The rate was determined by weighing the rates paid by premium and standard services to movie and TV production companies.

The low figure, according to sources, came from the audio subscription services examining the rates paid by Music Choice in a pre-performance-

right law deal with Sony Music, EMI, and Warner Music, each of which hold a one-ninth proprietary interest in the service.

However, Music Choice’s rates were for cable only and included residential and commercial services; the deal, according to sources, was to be superseded once the performance right legislation became law.

Frank Funkhouser, VP of programming and licensing for Muzak Inc. and its new DiSH-CD direct-to-home-satellite service, terms the RIAA rate suggestion “ridiculous,” adding, “I can’t see why the RIAA would want to ask for a rate that would put us out of business, especially when three record companies with an interest in Music Choice had already licensed their product for less than 2%.”

Funkhouser says the DiSH-CD service is “the new kid,” adding that Music Choice and Digital Music Express, which started on cable, “have millions of customers, and we have in the tens of thousands.”

A Music Choice spokesman says that the company would not comment on the upcoming arbitration.

Jerry Rubenstein, chairman/CEO of Digital Music Express, could not be reached for comment by press time.

Under law, CARP’s job is to hold a proceeding to determine a fair performance royalty rate if the parties involved under the new statutory licensing system cannot agree on a rate in negotiations.

The panel, which convenes only at the request of parties, replaces the defunct Copyright Royalty Tribunal (CRT), which was not a part of the

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ANTILLES/VERVE FETES BRAZIL ON 'RED HOT + RIO'

(Continued from page 13)

demic."

A companion release to "Red Hot + Rio" comes out Oct. 22: "Nova Bossa: Red Hot On Verve," which features the original versions of many of the evergreens covered on "Rio." "Nova Bossa" includes performances by Jobim, the late jazz saxophonist Stan Getz, and Brazilian singer/guitarist João Gilberto and his former wife, Astrud (singer of bossa nova's signature song, "The Girl From Ipanema").

Coming to the fore in Brazil in the late '50s, bossa nova was a romantic, classically informed, jazz-hip update of the country's samba tradition—literally the "new wave." The music of Jobim and João Gilberto—with its indelible melodies, piquant harmonies, and swaying rhythms—immediately resonated with American jazz musicians.

In 1962, "Jazz Samba," a Getz album with guitarist Charlie Byrd for Verve, launched a bossa nova craze in the U.S., topping Billboard's album chart and producing the top 15 single "Desafinado." Two years later, the Verve album "Getz/Gilberto" won a Grammy for album of the year after peaking at No. 2 and yielding "The Girl From Ipanema," which went top five on its way to becoming a perennial favorite

worldwide.

Bossa nova became enmeshed in mass culture in the mid-'60s, with Jobim dubbed the Brazilian Gershwin. By the '70s, a new generation of Brazilian artists—including singer/songwriters Caetano Veloso, Gilberto Gil, and Milton Nascimento—extended the samba form with the more politically minded, rock-inflected genre tropicalismo.

Produced overall by Bécó Dranoff and Paul Heck, "Red Hot + Rio" features as its most special moment Jobim (in one of his last performances before dying of a heart attack in 1994) singing and playing piano with Sting on "How Insensitive." The album also includes Astrud Gilberto and Michael on "Desafinado"; Everything But The Girl on "Corcovado"; Byrne and Marisa Monte on "Waters Of March"; Evora and Veloso with Ryuichi Sakamoto on "É Preciso Perdoar"; Gil on "Refazenda"; Nascimento on "Dancing . . ."; and Crystal Waters on "The Boy From Ipanema."

Drawn to Jobim and João Gilberto's Debussy-derived harmonies, composer/producer/keyboardist Sakamoto has admired bossa nova since he was a teenager studying classical music in Japan. "Bossa nova isn't pop, it isn't

jazz, it isn't classical—it's an interaction," he says. "Our track has a very different sound, but we tried to keep that quiet, obscure feeling of the original."

Another artist introduced to Brazilian music as a youngster is Ben Watt of Everything But The Girl, whose jazz musician father played "Getz/Gilberto" around the house. Rather than cover "Corcovado" in retro homage, Watt strove to accent the affinities bossa nova has with today's dance music by boosting the beat's syncopation with a drum'n'bass groove. "We tried to modernize the rhythm," he says, "injecting a neurotic tension to offset the languid beauty of the melody."

Other performers on "Red Hot + Rio" include Maxwell; PM Dawn with Flora Purim and Airto; Stereolab with jazz flutist Herbie Mann; and Cazuza with João's daughter Bebel.

"Red Hot + Rio" is a return to the aesthetically focused spirit of the organization's first album, the Cole Porter tribute "Red Hot + Blue" on EMI. The most successful of the Red Hot records, "Blue" has sold more than 1 million copies since its 1990 release, according to the Red Hot Organization, and has been certified gold in the U.S. On varying labels, the seven Red Hot

albums following "Red Hot + Blue" were designed to promote AIDS awareness in specific youth communities using pop subgenres. Among these, the best sellers have been Arista's "No Alternative," which was tilted toward the modern rock crowd, and Columbia's "Red Hot + Dance," which courted club kids. Issued in 1993, "No Alternative" has sold 279,000 copies, and 1992's "Dance" has sold 252,000, according to SoundScan. Other titles have targeted the country, rap, indie rock, acid-jazz, and ambient music audiences.

Carlin estimates total sales of the Red Hot series at 4 million copies worldwide; he says the albums and related TV specials have helped raise more than \$6 million for AIDS education and relief.

Since the success of "Red Hot + Blue," radio and retail seem less charitable to such releases, as benefit and tribute albums have proliferated. "It's harder to make these kinds of records today, definitely," Carlin says. "Album-oriented projects were more welcome in 1990. Now, the industry is very hit-driven. You can't spend a lot of money upfront on [charity] records, obviously, and labels don't have the same sorts of incentive with these things.

"But we're committed to continuing," Carlin continues. "The quality of the music is still high, and the idea of talking about AIDS through the pop-culture medium is still unique."

To advance "Red Hot + Rio" internationally, the Red Hot Organization and MTV Brasil co-produced a one-hour program featuring interviews and performances from Everything But The Girl, PM Dawn, Stereolab, and a host of Brazilian artists. The show will air Dec. 1, World AIDS Day, on MTV Brasil, MTV Latino, MTV Europe, and Bravo in the U.S.

Even though Antilles is armed with a great product and a noble cause, label GM/VP Chuck Mitchell says that "it's going to take a lot of work" to bend U.S. ears to a next wave of bossa nova. "But we hope that by micromarketing

certain tracks and macromarketing the Red Hot brand name, we can build an awareness of how meaningful this project is."

At street level, Antilles will promote the Red Hot franchise via an array of postcards, T-shirts, and stickers, concentrating on major urban centers. The label will also rely on such retail enthusiasts as Christos Garkinos, VP of marketing for Virgin Megastores, who says the chain feels strongly enough about the series to give "Red Hot + Rio" listening-post placement out of the box.

For airplay, Antilles will emphasize specific songs from "Red Hot + Rio" to niche formats. In particular, a Frankie Knuckles remix of Waters' "The Boy From Ipanema" will go to clubs and radio mix shows in mid-October. Beyond that, the campaign will stem from a wide servicing of the album, with the label stressing the Jobim/Sting "How Insensitive" at adult contemporary radio and the Byrne/Monte "Waters Of March" at triple-A.

Noncommercial KCRW Los Angeles was hot enough on the record that it didn't wait for the full album. According to music director Chris Douridas, the station immediately began playing Everything But The Girl's "Corcovado" off an advance sampler, with the cut quickly becoming one of KCRW's most played.

Douridas anticipates "Red Hot + Rio" becoming a No. 1 album at KCRW, as the station adds such tracks as the Evora/Veloso/Sakamoto effort to its rotation. Nonetheless, he says, "I don't think there are many stations as open as we are. This is the kind of record that makes you lament the demise of adventurous radio. It's great art that may have very few real outlets."

With a cascade of recent reissues, compilations, and tributes attesting to Jobim's lasting influence, it would seem that the bard of bossa nova is as in vogue as ever. His music is "accessible yet sophisticated, romantic but not sappy," Byrne says. "Like Kurt Weill or Burt Bacharach, Jobim is timeless."

EMI-CAPITOL SEEKS 'LUV' FOR NEW SERIES

(Continued from page 5)

upcoming holiday selling season and asking for love—or, more precisely, the "Luv Collection."

In an attempt to duplicate the success it enjoys as a joint-venture partner in the U.K.'s popular "Now!" compilation series, which often dominates that country's charts, EMI-Capitol has assembled four love song compilation albums, each centering on a different genre of music. Moreover, it plans to use a multimillion-dollar national television campaign to drive traffic into record stores to look for the albums.

That advertising campaign will center around a series of tongue-in-cheek commercials featuring a certain "Dr. Phil White," who is described as a love therapist, although a disclaimer flashing on the screen will note that he is "not a legitimate medical practitioner." Dr. White prescribes love songs to soothe whatever problems ail potential shoppers.

The four compilations are "Hot Luv," a dance song collection; "Smooth Luv," an R&B collection; "Real Luv," a country song collection; and "Movie Luv," a movie soundtrack collection. All will be released Nov. 5, and each carries a \$16.98 CD list price and a \$10.98 cassette list price.

The albums consist of a cross section of appropriate hits from the last few years, with some from this year sprinkled in as well. Song titles include "Be My Lover" (La Bouche), "The Sign" (Ace Of Base), and "This Is How We Do It" (Montell Jordan) on the "Hot Luv" album; "That's The Way Love Goes" (Janet Jackson) and "Lady" (D'Angelo) on "Smooth Luv"; "Only Love" (Wynonna) and "Whenever You Come Around" (Vince Gill) on "Real Luv"; and "Gangsta's Paradise" (Coolio Featuring L.V.) and "Stay (I Missed You)" (Lisa Loeb & Nine Stories) on "Movie Luv."

All six majors are represented on the compilations via licensed tracks.

Charles Koppelman, chairman/CEO of EMI-Capitol Music Group North America, says, "For quite some time, I have wanted to launch the right kind of compilation series in North America."

He points out that in the U.K., com-

pilations account for about 29% of album market share, while in the U.S., compilations, including movie soundtracks, have only about an 8% share, according to EMI-Capitol estimates.

But more than simply tapping into the compilation marketplace, the "Luv Collection" campaign will attempt to develop "a brand" that will have a long life, Koppelman says.

In the U.K., the "Now!" series, a joint venture between EMI, PolyGram, and Virgin, has hit the No. 1 spot with every release to date except one. The current album is the 33rd in the series, which is issued several times a year.

But rather than being sparked by the "Now!" series, the "Luv Collection" was inspired by the company's experiences with a McDonald's promotion two years ago, Koppelman says. That promotion, in which McDonald's offered low-priced albums from Garth Brooks, Tina Turner, Elton John, and Roxette, was backed with a huge television campaign that moved millions of albums.

At that time, EMI-Capitol came under criticism from music merchants for excluding them from the promotion, Koppelman acknowledges. So at a meeting with major accounts at the 1994 National Assn. of Recording Merchandisers' annual convention, he suggested that EMI-Capitol partner with music retail on a similar campaign, which is how the idea for the "Luv Collection" began.

The game plan for the series was conceived by Koppelman, along with Terri Santisi and Pat Quigley, executive VP/GM and senior VP of marketing at EMI-Capitol Music Group North America, respectively. The titles don't appear on any of the company's labels, but instead carry the EMI-Capitol Music Group North America name on their spines.

Koppelman says he sees the "Luv Collection" as a win-win situation for EMI-Capitol and for retailers. "Clearly, we created the series to bring a profit to us, but also to benefit the music retailers by helping to bring traffic into their stores," he says.

Santisi notes that if the "Luv Collection" is successful, it can help the com-

pilation business to grow, which would largely be incremental business for U.S. merchants.

Quigley says that in interviews with consumers, shoppers often say they don't know what they want to buy. The "Luv Collection" will take the guesswork out of the equation, he claims.

Merchants applaud EMI-Capitol's initiative.

Jim Litwak, senior VP of merchandising and marketing for Albany, N.Y.-based Trans World Music Corp., calls the "Luv Collection" a "welcome idea" and adds that he finds the commercials amusing. "The key lies with the media campaign," he says. "If they can pull off the campaign, they have a chance for a full-scale hit."

Ron Phillips, VP of purchasing at Woodland, Calif.-based Valley Record Distributors, says the promotion is a "strong concept with a pretty good song selection." But, while noting the albums' potential, he warns that EMI Music Distribution (EMD) "has to be careful about not shipping the full potential on street date."

EMI-Capitol executives will do their best to make sure that Dr. White is everywhere, including on talk radio and late-night talk shows. They hope that Dr. White will be assimilated into the popular culture as a result of the campaign.

Koppelman says the campaign is designed to reach 90% of the U.S. population aged 25-54 at least five times via television commercials.

The campaign will also carry a print and radio component, and EMD is making available cooperative advertising funds to accounts to reinforce the campaign in stores.

Capitol-EMI and EMD are pushing retailers hard for full-scale in-store support. The company is making stickers, dump bins, buttons, and an "interactive" life-size display of Dr. White available to merchants.

Koppelman declines to project sales for the series, but does reaffirm the company's goal of establishing the series as a brand. The campaign will run through the holiday selling season and relaunch for Valentine's Day.



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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 303 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38	46	7	LET'S MAKE A NIGHT TO REMEMBER	BRYAN ADAMS (A&M)
1	1	16	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC) 8 wks at No. 1	39	35	8	6TH AVENUE HEARTACHE	THE WALLFLOWERS (INTERSCOPE)
2	3	9	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)	40	40	6	DAYS OF OUR LIVES	BONE THUGS-N-HARMONY (RUTHLESS/EASTWEST/EEG)
3	2	18	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)	41	39	13	DOWN	311 (CAPRICORN/MERCURY)
4	5	14	WHERE DO YOU GO	NO MERCY (ARISTA)	42	37	13	TUCKER'S TOWN	HOOTIE & THE BLOWFISH (ATLANTIC)
5	4	23	YOU LEARN	ALANIS MORISSETTE (MAVERICK/REPRISE)	43	54	3	BIRMINGHAM	AMANDA MARSHALL (EPIC)
6	12	10	HEAD OVER FEET	ALANIS MORISSETTE (MAVERICK/REPRISE)	44	45	6	LAST NIGHT	AZ YET (LAFACE/ARISTA)
7	6	26	COUNTING BLUE CARS	DISHWALLA (A&M)	45	42	7	NOVOCAINE FOR THE SOUL	EELS (DRE/AMWORKS/GEFFEN)
8	9	19	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY D.J.'S (QUADRASOUND/BIG BEAT/ATLANTIC)	46	53	3	DANCE INTO THE LIGHT	PHIL COLLINS (FACE VALUE/ATLANTIC)
9	10	16	TWISTED	KEITH SWEAT (ELEKTRA/EEG)	47	47	37	FOLLOW YOU DOWN	GIN BLOSSOMS (A&M)
10	8	21	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)	48	43	6	WHAT I GOT	SUBLIME (GASOLINE ALLEY/MCA)
11	7	25	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)	49	44	3	I'M STILL IN LOVE WITH YOU	NEW EDITION (MCA)
12	11	28	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)	50	52	5	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)
13	14	15	MY BOO	GHOST TOWN D.J.'S (SO SO DEF/COLUMBIA)	51	71	2	THIS IS FOR THE LOVER IN YOU	BAFFYFACE (EPIC)
14	15	31	INSENSITIVE	JANN ARDEN (A&M)	52	—	1	DON'T LET GO (LOVE)	EN VOUGUE (EASTWEST/EEG)
15	19	12	THIS IS YOUR NIGHT	AMBER (TOMMY BOY)	53	49	13	BUT ANYWAY	BLUES TRAVELER (A&M)
16	16	6	MOUTH	MERRIL BAINBRIDGE (UNIVERSAL)	54	—	1	ANGELS OF THE SILENCES	COUNTING CROWS (DGC/GEFFEN)
17	13	19	STANDING OUTSIDE A BROKEN PHONE...	PRIMITIVE RADIO GODS (ERGO/COLUMBIA)	55	60	4	I WAS WRONG	SOCIAL DISTORTION (550 MUSIC)
18	20	22	SPIDERWEBS	NO DOUBT (TRAUMA/INTERSCOPE)	56	59	6	READY TO GO	REPUBLICA (DECONSTRUCTION/RCA)
19	21	9	KEY WEST INTERMEZZO (I SAW YOU FIRST)	JOHN MELLENCAMP (MERCURY)	57	56	17	IF I RULED THE WORLD	NAS (COLUMBIA)
20	31	7	IF IT MAKES YOU HAPPY	SHERYL CROW (A&M)	58	50	14	BURDEN IN MY HAND	SOUNDGARDEN (A&M)
21	18	32	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC)	59	58	8	DO YOU MISS ME	JOCELYN ENRIQUEZ (CLASSIFIED/TOMMY BOY)
22	41	2	WHEN YOU LOVE A WOMAN	JOURNEY (COLUMBIA)	60	48	17	STUPID GIRL	GARBAGE (ALMO SOUNDS/GEFFEN)
23	22	19	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)	61	67	2	BOHEMIAN RHAPSODY	THE BRAIDS (BIG BEAT/ATLANTIC)
24	25	12	LOUNGIN	LL COOL J (DEF JAM/MERCURY)	62	57	3	MUZZLE	THE SMASHING PUMPKINS (VIRGIN)
25	27	36	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)	63	73	3	ANEURYSM	NIRVANA (DGC/GEFFEN)
26	24	44	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)	64	62	17	DON'T LOOK BACK IN ANGER	OASIS (EPIC)
27	17	27	SWEET DREAMS	LA BOUCHE (RCA)	65	64	63	TIL I HEAR IT FROM YOU	GIN BLOSSOMS (A&M)
28	29	20	JEALOUSY	NATALIE MERCHANT (ELEKTRA/EEG)	66	63	32	EVERYTHING FALLS APART	DOG'S EYE VIEW (COLUMBIA)
29	36	6	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	67	70	2	WHOEVER YOU ARE	GEGGY TAH (LUAKA BOP/WARNER BROS.)
30	23	15	FREE TO DECIDE	THE CRANBERRIES (ISLAND)	68	55	7	E-BOW THE LETTER	R.E.M. (WARNER BROS.)
31	34	11	NOWHERE TO GO	MELISSA ETHERIDGE (ISLAND)	69	65	11	ANGRY JOHNNY	POE (MODERN/ATLANTIC)
32	26	32	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)	70	72	2	TELL ME (I'LL BE AROUND)	SHADES (MOTOWN)
33	38	6	I GO BLIND	HOOTIE & THE BLOWFISH (REPRISE)	71	66	10	KING OF NEW ORLEANS	BETTER THAN EZRA (SWELL/ELEKTRA/EEG)
34	30	16	FOREVER	MARIAH CAREY (COLUMBIA)	72	68	2	YOU CAN MAKE HISTORY (YOUNG AGAIN)	ELTON JOHN (MCA)
35	32	11	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	73	74	17	WHERE IT'S AT	BECK (DGC/GEFFEN)
36	33	43	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)	74	—	1	HAIL, HAIL	PEARL JAM (EPIC)
37	28	26	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)	75	69	2	SHAME	STABBING WESTWARD (COLUMBIA)

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

HOT 100 RECURRENT AIRPLAY

1	1	7	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)	14	12	9	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
2	4	7	WONDER	NATALIE MERCHANT (ELEKTRA/EEG)	15	11	3	THA CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
3	3	17	NAME	900 GØØ DØLLS (METAL BLADE/WARNER BROS.)	16	15	31	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
4	2	11	BE MY LOVER	LA BOUCHE (RCA)	17	16	14	1979	THE SMASHING PUMPKINS (VIRGIN)
5	5	33	RUN-AROUND	BLUES TRAVELER (A&M)	18	17	25	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
6	7	67	ANOTHER NIGHT	REAL MCCOY (ARISTA)	19	18	36	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
7	6	2	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD (GIANT)	20	23	37	WATERFALLS	TLC (LAFACE/ARISTA)
8	8	14	THE WORLD I KNOW	COLLECTIVE SOUL (ATLANTIC)	21	20	12	CLOSER TO FREE	BODEANS (SLASH/REPRISE)
9	10	33	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)	22	19	66	YOU GOTTA BE	DES'REE (550 MUSIC)
10	9	31	ROLL TO ME	DEL AMITRI (A&M)	23	24	20	HOOK	BLUES TRAVELER (A&M)
11	13	28	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)	24	21	23	TIME	HOOTIE & THE BLOWFISH (ATLANTIC)
12	14	3	CHILDREN	ROBERT MILES (DECONSTRUCTION/ARISTA)	25	—	26	FANTASY	MARIAH CAREY (COLUMBIA)
13	—	1	PEPPER	BUTTHOLE SURFERS (CAPITOL)					

Recipients are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

98	ALL ALONG	EMI, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
71	ALL I SEE	(Shantav, BMI/EMI, ASCAP/Born First, BMI/Second Cometh, BMI) HL
41	ALWAYS BE MY BABY	(Sony/ATV Songs, BMI/ATV, BMI/Rye, BMI/So So Def, ASCAP/EMI April, ASCAP/Fu!! Keel, ASCAP/Air Control, ASCAP) WBM/HL
36	ASCENSION (DON'T EVER WONDER)	(Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Itali Shur, BMI) HL
72	AT NIGHT I PRAY	(Sony/ATV Tunes, ASCAP/Wild Orchid, ASCAP/Bobby Sandstrom, ASCAP/BMG, ASCAP) HL
91	BABY LUV	(Groove 78, ASCAP/Almo, ASCAP/Jizop, BMI/Sony/ATV Songs, BMI/Dream Team, ASCAP) HL/WBM
45	BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL)	(Realsongs, ASCAP) WBM
52	BIRMINGHAM	(Down In Front, SOCAN/EMI April, ASCAP/EMI April Canada, ASCAP/Into Wishin', ASCAP/MCA, ASCAP/Sold For A Song, ASCAP/O'Brien, ASCAP) HL
81	BLACKBERRY MOLASSES	(Organized Noise, BMI/Stiff Shirt, BMI/Belt Star, ASCAP)
83	BLUE	(Trio, BMI/Fort Knox, BMI) WBM/HL
21	BOW DOWN	(Gangsta Boogie, ASCAP/WB, ASCAP/Base Pipe, ASCAP/Real An Ruff, ASCAP/Golden Fingas, ASCAP) WBM
93	CAN'T KNOCK THE HUSTLE	(Li Lu Lu, BMI/Sounds Of The Red Drum, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL
6	CHANGE THE WORLD (FROM PHENOMENON)	(WB, ASCAP/Interscope, ASCAP/EMI Christian, ASCAP/Bases Loaded, ASCAP/PolyGram Int'l, ASCAP/Careers-BMG, BMI) WBM/HL
94	THE CHILD (INSIDE)	(Little Monster/David Gresham, ASCAP)
7	C'MON N' RIDE IT (THE TRAIN)	(Ceejai, BMI/Savette, BMI/Unichappell, BMI) WBM
16	COUNTING BLUE CARS	(Mono Rat, ASCAP/Bigger Than Peanut Butter, ASCAP) HL
86	DJ GIRL	(Bug, BMI/Lo-Walk, BMI)
64	DON'T LOOK BACK IN ANGER	(Sony/ATV Songs, BMI) HL
60	DO YOU MISS ME	(Rhythm Vision, BMI)
67	E-BOW THE LETTER	(Night Garden, BMI/Warner-Tamerlane, BMI) WBM
35	ELEVATORS (ME & YOU)	(Chrysalis, ASCAP/Gnat Booty, ASCAP) WBM
75	EVERYTHING FALLS APART/SMALL WONDERS	(Dog's Eye, BMI/EMI Virgin, BMI) HL
62	FALLING	(Driveby, BMI/X-Men, BMI/New Line, BMI/Sony/ATV LLC, BMI) HL
65	FLOATIN' ON YOUR LOVE	(True Blue Rose, ASCAP/WB, ASCAP/Griibit, BMI/Key-R-Goo, BMI) WBM
43	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU	(Bonneville Salt Flats, ASCAP/Rule Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI) WBM
79	GETTIN' IT	(Zomba, BMI/Srand, BMI/Rubber Band, BMI/Songs Of Polygram International, BMI/Goosehead, BMI) HL/WBM
17	GIVE ME ONE REASON	(EMI April, ASCAP/Purple Rabbit, ASCAP) HL
85	GUYS DO IT ALL THE TIME	(GMP, ASCAP/Teapot, ASCAP/Will Down, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP) WBM
33	HIT ME OFF	(MCA, ASCAP/I'm The Man, ASCAP/Dinky B, ASCAP/Jizzy Mo, ASCAP/BMD, ASCAP/Beledat, ASCAP/Biv 10, ASCAP/EMI April, ASCAP) HL
13	HOW DO U WANT IT/CALIFORNIA LOVE	(Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Suge, ASCAP/Black/Hispanic, ASCAP/Eman's, ASCAP/Delirious, BMI/Embassy, BMI) WBM
18	I CAN'T SLEEP BABY (IF I)	(Zomba, BMI/R. Kelly, BMI/Sony/ATV LLC, BMI/Ecaf, BMI) WBM/HL
66	IF I RULED THE WORLD	(III Will, ASCAP/Zomba, ASCAP/12 And Under, BMI/Siam U Well, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI/Funk Groove, ASCAP/Kuwa, ASCAP) WBM
22	IF IT MAKES YOU HAPPY	(Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI) WBM
12	IF YOUR GIRL ONLY KNEW	(Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) WBM
78	I LIKE (FROM THE NUTTY PROFESSOR)	(Chrysalis, ASCAP/Mo' Swang, ASCAP/Baj, ASCAP/Longitude, BMI) WBM
2	I LOVE YOU ALWAYS FOREVER	(Donna Lewis, ASCAP/WB, ASCAP) WBM
30	INSENSITIVE (FROM BED OF ROSES)	(PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL
49	IRONIC	(MCA, BMI/Vanhurst Place, BMI) HL
3	IT'S ALL COMING BACK TO ME NOW	(Lost Boys, BMI/Songs Of Polygram International, BMI) HL
47	JEALOUSY	(Indian Love Bride, ASCAP)
80	JELLYHEAD	(Copyright Control/Momentum, ASCAP)
14	KEY WEST INTERMEZZO (I SAW YOU FIRST)	(Full Keel, ASCAP/EMI April, ASCAP/Katsback, ASCAP) HL/WBM
10	LAST NIGHT	(Ecaf, BMI/Keiande, ASCAP) HL
53	LET'S GET THE MOOD RIGHT	(Ecaf, BMI/Sony/ATV Songs, BMI) HL
26	LET'S MAKE A NIGHT TO REMEMBER	(Badams, ASCAP/Zomba, ASCAP) HL/WBM
7	LIKE A WOMAN	(1995 Ota Ounds, BMI/Stiff Shirt, BMI)
8	LOUNGIN	(Bernard Wright, BMI/Screen Gems-EMI, BMI/Mohoma, BMI/LL Cool J, ASCAP) HL
1	MACARENA (BAYSIDE BOYS MIX)	(Rightsongs, BMI/Sgae, ASCAP) WBM/HL
38	MACARENA	(Rightsongs, BMI/Sgae, ASCAP) WBM/HL
88	MARIA	(Oraco Cornelius, BMI/Sony Latin, BMI/Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP) HL
74	ME AND THOSE DREAMIN' EYES OF MINE	(Ah-choo, ASCAP/12:00 AM, ASCAP/PolyGram Int'l, ASCAP) HL
25	MISSING YOU (FROM SET IT OFF)	(Barry's Melodies, ASCAP/PolyGram, ASCAP/Disha, ASCAP/WB, ASCAP) WBM/HL
95	MISSING YOU (Horn)	(ASCAP/Markeem, ASCAP/WB, ASCAP/Falwater, ASCAP/Papermate, BMI/Alley, BMI/Trio, BMI) WBM/HL
20	MOUTH	(Copyright Control)
58	MUSIC MAKES ME HIGH	(LB Fam, ASCAP)
31	MY BOO	(Ghostown, BMI/Carl Mo, BMI/Air Control, ASCAP/EMI April, ASCAP) HL
24	NOBODY KNOWS	(You Shade, BMI/Stiff Shirt, BMI/D'Jon, BMI) CLM
99	NOBODY	(Keith Sweat, ASCAP/WB, ASCAP/E.A., ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL
48	NO DIGGITY	(Donri, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sounds, ASCAP/Queenpen, ASCAP/SID, BMI/Sony/ATV Tunes, ASCAP/Ain't Nothin' Goin' On But, ASCAP)
40	NOWHERE TO GO	(MLE, ASCAP/Almo)
68	ONE AND ONE	(Jerk Awake, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP/Hidden Pun, BMI/Warner-Tamerlane, BMI) WBM/HL
15	ONLY YOU	(Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/Kevin Wales, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMI) HL/WBM
28	PONY	(Papah, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Herbilibicus, ASCAP) WBM
23	PO PIMP	(N-The Water, ASCAP)
59	READY TO GO	(BMG, ASCAP/Momentum, PRS) HL
76	SHAKE A LIL' SOMETHIN'...	(Lil' Joe Wein, BMI)
34	SITTIN' ON TOP OF THE WORLD	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP/Jobete, ASCAP)
100	SO MANY WAYS (FROM HIGH SCHOOL HIGH)	(So So Def, ASCAP/EMI, ASCAP/Air Control, ASCAP/Takin'

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38	35	11	STUPID GIRL	GARBAGE (ALMO SOUNDS/GEFFEN)
1	1	58	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA) 10 wks at No. 1	39	52	2	MUSIC MAKES ME HIGH	LOST BOYZ (UNIVERSAL)
2	2	17	TWISTED	KEITH SWEAT (ELEKTRA/EEG)	40	64	2	FALLING	MONTELL JORDAN (DEF JAM/MERCURY)
3	4	9	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)	41	48	3	FLOATIN' ON YOUR LOVE	THE ISLEY BROTHERS FEAT. ANGELA WINKSH (I-NEEDU/LAND)
4	5	14	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)	42	36	14	THAT GIRL	MAXI PRIEST FEATURING SHAGGY (VIRGIN)
5	9	8	LAST NIGHT	AZ YET (LAFACE/ARISTA)	43	39	19	WHY I LOVE YOU SO MUCH/AIN'T NOBODY	MONICA (ROWDY/ARISTA)
6	3	17	HOW DO U WANT IT/CALIFORNIA LOVE	2 PAC (FEAT. KC AND JOJO) (DEATH ROW/INTERSCOPE)	44	50	5	STEELO	702 (BIV 10/MOTOWN)
7	8	7	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)	45	41	10	TOUCH MYSELF	T-BUCH (ROWDY/LAFACE/ARISTA)
8	6	14	LOUNGIN	LL COOL J (DEF JAM/MERCURY)	46	38	15	BLACKBERRY MOLASSES	MISTA (EASTWEST/EEG)
9	10	3	BOW DOWN	WESTSIDE CONNECTION (PRIORITY)	47	43	24	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
10	13	11	PO PIMP	DO OR DIE (FEAT. TWISTA) (RAP-A-LOT/NOO TRYBE/VIRGIN)	48	44	18	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)
11	7	28	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY D.J.'S (QUADRASOUND/BIG BEAT/ATLANTIC)	49	42	8	TELL ME (I'LL BE AROUND)	SHADES (MOTOWN)
12	12	20	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	50	45	17	BLUE	LEANN RIMES (CURB)
13	25	2	NOBODY	KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)	51	46	8	GUYS DO IT ALL THE TIME	MINDY MCCREARY (BNA/RCA)
14	17	14	WHERE DO YOU GO	NO MERCY (ARISTA)	52	59	3	STRAWBERRY WINE	DEANA CARTER (CAPITOL NASHVILLE)
15	18	8	MISSING YOU	BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN (EASTWEST/EEG)	53	49	9	WU-WEAR: THE GARMENT RENAISSANCE	RZA FEAT. METHOD MAN & CAPADONNA (BIG BEAT/ATLANTIC)
16	—	1	SITTIN' ON TOP OF THE WORLD	DA BRAT (SO SO DEF/COLUMBIA)	54	51	11	ALL I SEE	A+ (KEDAR/UNIVERSAL)
17	16	15	MACARENA	LOS DEL RIO (ARIOLA/BMG LATIN)	55	55			

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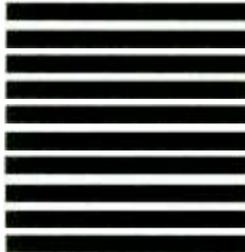
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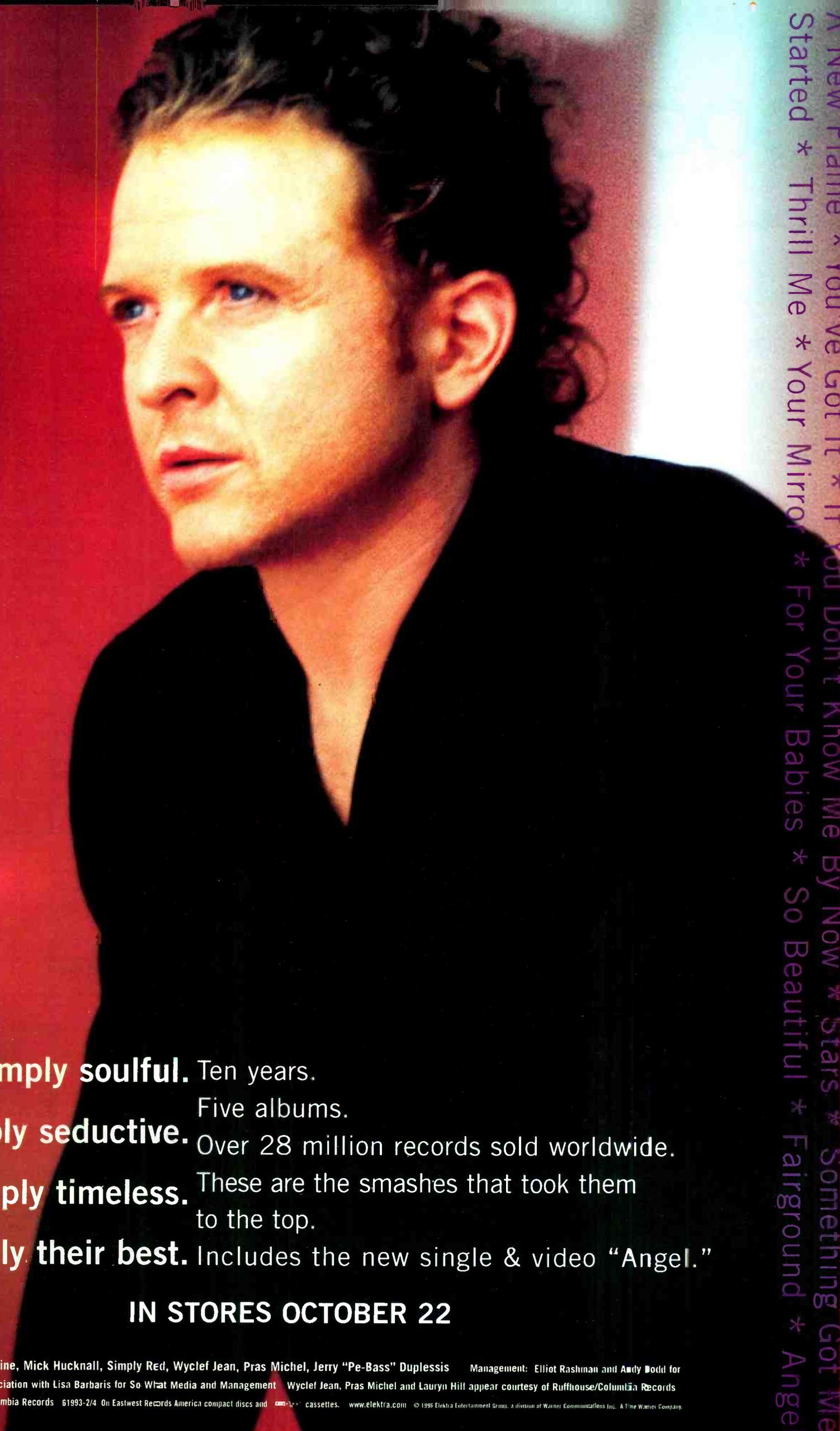


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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	123	117	18	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
110	99	80	9	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	15
111	102	96	94	GARTH BROOKS [▲] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
112	139	143	58	★★★ PACESETTER ★★★ COLLIN RAYE [▲] EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
113	100	102	116	HOOTIE & THE BLOWFISH [▲] ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
114	104	100	14	JAY-Z [●] FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
115	101	88	17	LOST BOYZ [●] UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
116	87	98	12	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28
117	108	95	8	VARIOUS ARTISTS EPIC 67599 (10.98 EQ/17.98)	A TRIBUTE TO STEVIE RAY VAUGHAN	47
118	112	118	16	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	102
119	NEW ▶	1	1	SOUL FOR REAL UPTOWN 53012*/UNIVERSAL (10.98/16.98)	FOR LIFE...	119
120	113	108	45	GARTH BROOKS [▲] CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
121	114	124	6	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98) HS	BEAUTIFUL FREAK	114
122	109	113	33	ADAM SANDLER [●] WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
123	103	97	15	PRIMITIVE RADIO GODS [●] ERGO 67600/COLUMBIA (10.98 EQ/16.98)	ROCKET	36
124	126	120	27	BRYAN WHITE [●] ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
125	107	92	3	SUZANNE VEGA A&M 540583 (10.98/16.98)	NINE OBJECTS OF DESIRE	92
126	97	81	5	ORIGINAL BROADWAY CAST DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
127	115	134	136	CELINE DION [▲] 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
128	121	110	7	TY HERNDON EPIC 67564 (10.98 EQ/15.98)	LIVING IN A MOMENT	65
129	110	114	6	LUIS MIGUEL WEA LATINA 15947 (9.98/15.98)	NADA ES IGUAL...	43
130	118	—	2	CAKE CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS	FASHION NUGGET	118
131	122	104	6	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	SHOCKER	49
132	NEW ▶	1	1	DESCENDENTS EPITAPH 86481* (9.98/14.98) HS	EVERYTHING SUCKS	132
133	127	131	99	EAGLES [▲] GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
134	136	125	12	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	108
135	119	105	12	VARIOUS ARTISTS ARIOLA 31388/BMG LATIN (8.98/11.98)	MACARENA MIX	85
136	147	179	33	MARILYN MANSON [●] NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
137	140	142	21	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
138	120	107	23	SWV [▲] RCA 66487* (10.98/16.98)	NEW BEGINNING	9
139	124	109	101	BOB SEGER & THE SILVER BULLET BAND [▲] CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
140	125	119	20	GEORGE MICHAEL [▲] DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
141	149	157	3	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98) HS	TIDAL	141
142	129	112	6	TYPE O NEGATIVE ROADRUNNER 8874 (10.98/15.98)	OCTOBER RUST	42
143	117	86	4	ERIC JOHNSON CAPITOL 98331 (10.98/15.98)	VENUS ISLE	51
144	167	—	2	VARIOUS ARTISTS KID RHINO 72494/RHINO (9.98/15.98)	FOR OUR CHILDREN, TOO	144
145	159	—	2	BOUNTY KILLER VP/BLUNT 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	145
146	130	121	10	THE BLACK CROWES AMERICAN/REPRISE 43082/WARNER BROS. (10.98/16.98)	THREE SNAKES AND ONE CHARM	15
147	132	133	104	DAVE MATTHEWS BAND [▲] RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
148	144	138	22	DISHWALLA A&M 540319 (10.98/16.98) HS	PET YOUR FRIENDS	89
149	142	126	29	STING [▲] A&M 540483 (10.98/17.98)	MERCURY FALLING	5
150	185	198	20	PATTY LOVELESS [●] EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	90
151	133	129	7	BETTER THAN EZRA SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICTION BABY	64
152	134	123	28	VARIOUS ARTISTS QUALITY 6747/MARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
153	160	162	57	FAITH HILL [▲] WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
154	NEW ▶	1	1	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	154
155	128	115	15	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
156	135	122	29	JANN ARDEN [●] A&M 540336 (10.98/16.98) HS	LIVING UNDER JUNE	76
157	141	132	37	THE TONY RICH PROJECT [▲] LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
158	138	136	50	SEVEN MARY THREE [▲] MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
159	116	103	5	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	59
160	178	196	3	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU	160
161	166	167	37	MELISSA ETHERIDGE [▲] ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
162	143	128	27	STONE TEMPLE PILOTS [▲] ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	4
163	148	140	17	JIMMY BUFFETT [●] MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
164	170	189	3	REPUBLICA DECONSTRUCTION 66899/RCA (8.98/13.98)	REPUBLICA	164
165	154	130	6	THE BEACH BOYS RIVER NORTH 161205 (10.98/16.98)	STARS AND STRIPES VOL. 1	101
166	152	153	43	ENYA [▲] 2 REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
167	NEW ▶	1	1	HANK WILLIAMS, SR., JR., & III CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	167
168	158	176	45	DC TALK [●] FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
169	155	154	19	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98) HS	FIZZY FUZZY BIG & BUZZY	97
170	163	180	60	KORN [●] IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
171	182	184	201	KENNY G [▲] 11 ARISTA 18646 (10.98/16.98)	BREATHLESS	2
172	150	175	9	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	150
173	195	—	2	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98) HS	COME FIND YOURSELF	173
174	164	151	117	SEAL [▲] 4 ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
175	157	—	28	THUG LIFE [●] DEATH ROW/INTERSCOPE 50608/PRIORITY (9.98/15.98)	VOLUME I	42
176	131	111	6	SOUNDTRACK EPIC SOUNDTRAX 67609/EPIC (10.98 EQ/16.98)	TIN CUP	82
177	145	135	18	SOUNDTRACK [▲] WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
178	NEW ▶	1	1	JOHN PARISH & PJ HARVEY ISLAND 524278 (10.98/16.98)	DANCE HALL AT LOUSE POINT	178
179	172	169	43	SOUNDTRACK [●] LONDON 448295 (10.98/16.98)	BRAVEHEART	45
180	NEW ▶	1	1	DAVID SANBORN ELEKTRA 61950/EEG (10.98/16.98)	SONGS FROM THE NIGHT BEFORE	180
181	NEW ▶	1	1	SOUNDTRACK PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	181
182	106	—	2	STEVE VAI EPIC 6776 (10.98 EQ/16.98)	FIRE GARDEN	106
183	153	144	46	SOUNDTRACK [▲] ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
184	165	163	103	SOUNDTRACK [▲] MCA 11103* (10.98/16.98)	PULP FICTION	21
185	156	161	77	WHITE ZOMBIE [▲] 4 GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
186	181	174	250	PEARL JAM [▲] 3 EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
187	NEW ▶	1	1	GROVER WASHINGTON, JR. COLUMBIA 57505 (10.98 EQ/16.98)	SOULFUL STRUT	187
188	169	160	150	TOM PETTY AND THE HEARTBREAKERS [▲] MCA 10813 (10.98/17.98)	GREATEST HITS	5
189	187	182	3	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	182
190	162	145	35	VARIOUS ARTISTS [●] COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
191	137	150	25	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54
192	161	158	24	MASTER P [●] NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
193	NEW ▶	1	1	VARIOUS ARTISTS WALT DISNEY 60915 (10.98/16.98)	DISNEY'S MUSIC FROM THE PARK	193
194	NEW ▶	1	1	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	194
195	176	155	65	D'ANGELO [▲] EMI 32629 (9.98/13.98)	BROWN SUGAR	22
196	146	127	11	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	112
197	168	165	54	TIM MCGRAW [▲] 2 CURB 77800 (10.98/16.98)	ALL I WANT	4
198	179	172	98	ABBA [▲] 2 POLYDOR 517007/A&M (10.98/17.98)	GOLD	63
199	180	164	17	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
200	193	—	17	ENRIQUE IGLESIAS [●] FONOVISA 0506 (10.98/13.98) HS	ENRIQUE IGLESIAS	148

TCI FORMS MUSIC SUBSIDIARY; VIDEO CHANNELS POSSIBLE

(Continued from page 12)

According to a prepared statement from TCI Communications president/CEO Brendan Clouston, "Creating a company to manage the distribution of music to our customers is the logical next step after our proposal to the board to acquire DMX. As digital distribution technology emerges, we have the opportunity to help companies in the music business to expose their products as never before."

The new channels may be combined with DMX's existing digital audio and could be offered to subscribers as a premium-priced pay service.

Another digital audio service, General Instrument Corp.'s Music Choice, has been approached by TCI for a possible merger into DMX, according to a source. Equity in Music Choice is owned by three companies that have music labels—Sony Music, Thorn/EMI, and Time Warner Inc.—as well as cable operators Cox Communications and Comcast Corp.

The new multiplex of clip channels will compete with all existing music video programmers, including MTV, VH1, CMT, BET, the Box, and TNN. However, a more immediate threat will

be posed to less-established programmers, such as MTV's recent spinoff M2 and MuchMusic USA, which are still struggling for significant U.S. distribution.

M2, which launched Aug. 1 to about 2 million C-Band (large dish) satellite-equipped homes, has yet to begin its aggressive distribution campaign, while MuchMusic USA has been making slow but significant progress in its efforts to expand. MuchMusic USA reaches about 6 million U.S. homes, including the recent addition of 1 million through a deal with Superstar Satellites.

TCI owns and operates cable systems that reach more than 12 million U.S. households and could potentially provide instant distribution for any music video services the company might launch.

Like many cable operators, TCI is rolling out digital upgrades of its service in many markets to expand channel capacity. However, it will be a few years before most of those expansions are completed.

"Digital TV gives us unprecedented opportunities to deliver music, whether it's hundreds of channels of CD-quality audio, targeted genres of digital music video, or instantaneous access to

merchandise sales over the Internet," said Reardon in a statement about the new TCI division.

To achieve its goals, TCI may be looking at a strategic partnership with Nashville-based Speer Communications, according to two well-placed sources. A spokeswoman for Speer would not confirm the possibility of the two companies teaming for TCI's new ventures.

Speer, which owns and operates the music home shopping channel MOR-Music and Warner Bros. Nashville affiliate WNAB-TV, recently opened a \$100 million production facility that is capable of broadcasting multiple television channels (Billboard, Feb. 3). The building's expansive satellite uplink and television production facilities could serve as a complement to TCI's multimillion-dollar production complex in Denver. In addition, TCI might be able to tap into the resources of MOR-Music, also known as the Music Shopping Network, to solicit music product over the television.

In 1993, TCI announced its intention to establish a music retail television channel with partner BMG Ventures, but that plan was abandoned by mid-1994 (Billboard, Sept. 3, 1994). It

is unknown whether TCI plans to sell music through the new clip channels.

TCI has not been a stranger to the music video programming business. The company's Liberty Media Corp. owns stakes in several programmers, including Video Jukebox Network, which is the operator of the Box, and Black Entertainment Television.

In May, Liberty announced its intent to purchase a controlling interest in Video Jukebox Network, but that deal collapsed (Billboard, June 1). Liberty has also negotiated with Florida-based programmer the Music Zone to team for the launch of its multiplex service.

In addition, TCI was the only non-music-industry partner in a recent failed attempt by five of the six major music corporations to establish a channel to rival MTV.

Though TCI has made moves to enter the music-video programming industry, many music-video executives say that they have yet to be contacted by TCI about providing clips for the new venture.

In addition to cable distribution, it is expected that TCI will pursue direct broadcast satellite (DBS) services to carry its new multiplex channels. One likely home for the new channels is the DBS service PrimeStar, which is co-owned by TCI and other cable companies.

Landing a slot on one of the national DBS services is a crucial avenue of exposure for developing programmers, which face a lofty distribution challenge in markets where cable capacity is clogged.

For example, MuchMusic USA has emerged as a surprisingly strong player in the U.S. music-video industry, as it makes slow but steady progress in its distribution. Much of its distribution momentum can be credited to the national exposure the channel has gained as part of the programming lineup for DBS service DirecTV, which reaches almost 2 million homes. Some television-industry analysts say that DirecTV's reach could double or even triple in the coming year, as DBS equipment prices plummet to less than \$200.



by Geoff Mayfield

HER WINDOW: Last week, when Celine Dion's "Falling Into You" rose to the top of The Billboard 200 in its 28th week on the chart, it appeared that the big-voiced Canadian had grabbed a singular window of opportunity to reach the summit amid this season's heavy traffic of high-profile releases. Turns out that window was wider than anticipated, as the album grabs a second week at No. 1 despite a 1% decline from prior-week sales (130,500 units).

Considering that all but one of the titles in last week's top 20 show sales drops, Dion actually stands tall: She is the only artist on the chart who exceeds 100,000 units, and she widens her lead over New Edition (93,000 units) from 10% on the previous chart to 40% on the current one. With a 10% gain at No. 11, country phenom LeAnn Rimes is the only act in the top 20 to post an increase over prior-week sales. Aside from Rimes and Dion, Keith Sweat, No. 8, is the only top 20 artist to see a decline of less than 2%.

The competition will heat up on next week's chart, when new albums from Nirvana, Tool (which will surprise some folks), and Kenny G are added to the mix.

COMING ATTRACTIONS: The Oct. 1 slate that included the aforementioned Nirvana, Tool, and Kenny G sets featured several other name artists: Luther Vandross, Crash Test Dummies, the Lemonheads, the Chieftains, Shawn Colvin, and comebacks by Curtis Mayfield and K.T. Oslin. That batch also delivered a Christmas album by Michael Bolton, a best-of collection from MC Hammer, and the album debut of hot R&B rookie Ginuwine.

The Tuesday (8) schedule brings the limited vinyl version of the new Counting Crows set, with CDs and cassettes to come Oct. 15. Tuesday (8) also kicks off Christmas packages from Jimmy Buffett and Patti LaBelle, new albums by Marilyn Manson (which I plan to get for my mother's Christmas gift) and They Might Be Giants, two Joni Mitchell retrospectives, and new ones by country acts Emmylou Harris, Daryle Singletary, and McBride & the Ride.

IN THE MEANTIME, The Billboard 200 boasts eight debuts in the top 50, with five landing in the top 20. At the head of the class is the multi-artist soundtrack from "Set It Off," which features new singles by Bone Thugs-N-Harmony and En Vogue, plus star summit "Missing You" by Brandy, Tamia, Gladys Knight, and Chaka Khan (No. 15 on Hot R&B Singles, No. 25 on Hot 100 Singles). Music retailers have been rubbing their hands in anticipation of this album, and it meets expectations by grabbing the Hot Shot Debut at No. 4, with first-week sales in excess of 84,000 units. The movie does not premiere until Nov. 4, which makes the soundtrack's splash all the more impressive. It was the top seller for the Blockbuster Music, Camelot Music, Warehouse Entertainment, and National Record Mart chains and ran a close second, behind Dion, at MusiCland.

Only one other soundtrack, the one from "Sunset Park," has debuted as high in 1996. In fact, "Set It Off" and "Sunset Park" are the only ones to debut in the top 10 this year. Last year, "Friday" opened at No. 2, "Waiting To Exhale" entered at No. 3, and "Pocahontas" and "The Show" debuted at No. 4.

Also opening in this week's top 10 is sophomore Sheryl Crow (No. 6), who rings up close to 80,000 units without a single sale at a Wal-Mart store. Her first A&M album spent 100 weeks on The Billboard 200, including 11 weeks in the top 10, but there were only two weeks during which that set ranked higher than the new album's debut position.

NOTABLE: Thanks to Garth Brooks, we're used to seeing Capitol Nashville—or its erstwhile Liberty logo—occupy spaces in the top 10 on Top Country Albums. (In some weeks, he has occupied as many as four of those spaces.) But last week, when John Berry copped the Hot Shot Debut at No. 9 and Deana Carter jumped 20-10 in a single bound, they became the first Capitol Nashville artists other than Brooks to reach that chart's top 10 in the SoundScan era. The growth of newcomer Carter, who had a 47.6% sales boost last week and a 28% jump this week, has been particularly stunning as it comes solely from radio and Country Music Television (see story, page 5).

BMG TO DISTRIBUTE MERIDIAN VIDS

(Continued from page 12)

Shults responds that BMG wanted to be "very prudent" before attempting a line extension of a nascent brand. He expects to bring out the new titles, emphasizing the connection with the Firm, next year. "We're going to come up with something under [that] banner," he says.

PolyGram introduced Bodylab under its banner at the Video Software Dealers Assn. (VSDA) convention in Los Angeles July 10-13. Henriksen says that BMG learned from retailers the impact of the Firm during the convention.

BMG executives contacted PolyGram at the show to complain that Bodylab infringed on BMG's prior agreement, according to Tahir, president of Callwood-Tahir Associates in New York. He had brought Meridian to both companies and represents the producer in separate trademark negotiations for other Firm products.

PolyGram, Meridian, and Meridian's counsel said that the Bodylab agreement "in no way contravened" BMG's deal, Tahir continues. "However, BMG did not see it that way. It immediately approached PolyGram through counsel and said it would take legal action."

Henriksen claims that BMG was bluffing and that a legal problem would have arisen only if Bodylab cassettes were packaged to look like the Firm releases. Since PolyGram lacked a finished product, the Meridian camp argues that BMG didn't have a case.

A BMG source disagrees: "PolyGram tortiously interfered. They had to go away, or we would have sued." Another observer, close to the project, suggests that Meridian observed the spirit, but not perhaps the letter, of the contract.

Tahir spent the weeks after VSDA trying to work out a compromise settlement, worried that although BMG and PolyGram could easily absorb legal costs, "Meridian had a strong chance of losing big time." He asked Meridian to consider ways to salvage ties with both companies, even though Benson "very much wanted" to stick with PolyGram.

Arguing that the agreement he negotiated was ironclad, Tahir says, "If BMG knows differently, it should dis-

close the grounds. To the best of my knowledge, it never has."

Nevertheless, by late summer, PolyGram was reconciled to losing Bodylab. "In the final analysis, PolyGram Video decided not to pursue the fitness deal with Meridian," says PolyGram Video president Bill Sondheim. "We respect the work and professionalism [Meridian] has shown and wish them the best of luck with their BMG partner."

PolyGram did get its Bodylab advance back from Meridian and reportedly a check from BMG to cover development expenses. Meridian, meanwhile, may contact Sondheim about a children's series it's considering. "PolyGram left the door open to us," Henriksen says.

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Barenaked Ladies To Dress Up Billboard Music Video Awards

Barenaked Ladies, one of the most popular groups ever to emerge from Canada, have been chosen to host the 18th annual Billboard Music Video Awards Nov. 9 at Crowne Plaza's Parc Fifty Five Hotel in San Francisco.

The awards show is the closing event at the Billboard Music Video Conference, which commences Nov. 7 with an opening-night party hosted by California Music Channel. Other conference highlights include a keynote address by MTV and M2 president Judy McGrath and a full slate of panels geared to the needs of music video programmers and producers as well as music promoters and marketers.

This year's conference schedule also has several sessions focusing on new-media opportunities for the music video community, including Billboard's first "Cyberlunch," hosted by Intel Corp. In addition, the conference will host MultiMedia III, an expo of the latest developments in audio and video technology.



BARENAKED LADIES

It all culminates in the Music Video Awards ceremony, where the year's top achievements will be honored by professionals in the music and video trades. Nominees for the awards in nine musical genres will be chosen by blue-ribbon panels of past-conference attendees and other media professionals. Nominees will be announced in Billboard prior to the conference, and voting for the winners will take place at the conference itself.

Barenaked Ladies' appearance at the awards ceremony will precede the Nov. 19 release of "Rock Spectacle," the feisty quintet's new live album from Reprise. As with the group's earlier "Shoe Box" EP, the new album will be available as an enhanced CD, with video footage to accompany the audio tracks.

Watch this space for updates on awards show presenters and performers. For booking and sponsorship information and all other conference inquiries, contact Maureen Ryan at 212-536-5002.

Advertising Opportunity: Billboard's 1997 International Buyers Guide

Billboard is reserving space for its 1997 International Buyers Guide, slated to hit streets on Dec. 11. In its 38th year, the IBG has maintained its worldwide reputation as the No. 1 reference tool for industry professionals.

With the power and prestige of the Billboard name behind it, IBG is the ultimate guide to the ever-changing music and home entertainment industries. Executives across the globe rely on the IBG to assist them in making their most important buying decisions.

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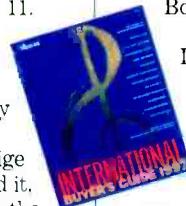
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UPCOMING

CONCERTS

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Sunday, Oct. 6 Michael Hedges
Monday, Oct. 7 Gregory Isaacs
Wednesday, Oct. 9 Steve Wariner
Thursday, Oct. 10 Jesse Cook
Friday, Oct. 11 Groove Collective/Velvet Chain
Monday, Oct. 14 Artist Underground
Wednesday, October 16 Brother/Colin Hay

Billboard Live, 9039 W. Sunset Blvd., West Hollywood, Calif.; call 310-246-3030 for details.

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, Fla. • Oct. 16-17, 1997
For more information, contact Maureen Ryan at 212-536-5002.

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A Fictional Group Does Its 'Thing'

THERE'S A LITTLE SLICE of 1964 on the Hot 100, as once again life imitates art. Based on airplay and sales that kicked in even before the opening of the movie "That Thing You Do!," the title song by the Wonders enters the chart at No. 92.

If you've already seen the film, written and directed by Tom Hanks, you know that "That Thing You Do!" was a top 10 hit back in '64 for the quartet that started out as the **Onders** but was quickly renamed by their manager A.M. White as the Wonders. If you haven't seen the film, just go with this. (And why haven't you seen it? It's terrific.)

While "That Thing You Do!" is credited to the Wonders, the real vocalist on the Play-Tone/Epic Soundtrax single is Mike Viola, whose duo **Candy Butchers** are signed to Blue Thumb Records. The song was written by Adam Schlesinger, from the band **Fountains Of Wayne**. This isn't the first time a single by a fictional band has charted. Three groups based on television series have had No. 1 singles: the **Monkees**, the **Archies**, and the **Partridge Family**. The Monkees put together a string of hits and are still touring after 30 years, so it's easy to forget that when the group started, it was made up of four actors playing musicians for a fictional TV program.

So while there have been fictional bands on the Billboard singles chart before, this may be the first time that a fictional label has made the Hot 100. That would be Play-Tone, home to stars like **Freddy Fredrickson**, the **Chan-trellines**, and the **Saturn 5**.

The Wonders' single should rise quickly, now that millions of people will be seeing "That Thing You Do!" With more cuts by the band available on the soundtrack, it will be interesting to see if the group has a life beyond one chart single. There are other potential singles by fictional artists on the album as well, including "My World Is Over," a

Dusty Springfield/Dionne Warwick/Jackie DeShannon hybrid by "Diane Dane," who in real life is Los Angeles-based vocalist Chaille Percival.

AND CALLED IT 'MACARENA': The duo from Spain known as **Los Del Rio** hasn't had its last dance yet. In its 11th week at No. 1 on the Hot 100, "Macarena" (Bay-side Boys Mix) ties **Elvis Presley's** 1956 hit "Don't Be Cruel"/"Hound Dog" as the longest-running chart-topper in the history of RCA Records. And just when you thought there wasn't anything more to say about "Macarena," **Miguel Cunillera** of the Dominican Republic E-mailed the observation that the single is the most successful foreign hit of the rock era. He points out that all of the other artists who have been No. 1 for 11 weeks or more have been American.

TELL LAURA I LOVE HER: Italian vocalist **Laura Pausini** has a new album released on WEA Latina, "Le Cose Che Vivi." That's the Italian edition. Pausini has also recorded the same disc in Spanish, and that version enters The Billboard Latin 50 at No. 29 (see story, page 1).

THE NEXT GENERATIONS: The charting of **Hank Williams Sr., Jr.** and **III** on The Billboard 200 with the Curb album "Three Hanks" may be the first instance of three generations charting with one title, but it's not the first instance of grandparents, parents, and offspring all having chart success. The **Carter Family** brought **Maybelle Addington** and her daughter **June** to the country chart years before June's daughter **Carlene Carter** had her first hit. In the '30s and '40s, **Ozzie Nelson** had an active recording career, sometimes joined by his wife, **Harriet Hilliard**. Their son **Ricky Nelson** was a major star in the '50s, and his twin sons had a No. 1 hit as **Nelson** in 1990.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 9/29/96

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	473,472,000	499,349,000 (UP 5.5%)
ALBUMS	403,102,000	411,619,000 (UP 2.1%)
SINGLES	70,370,000	87,730,000 (UP 24.6%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	259,850,000	294,525,000 (UP 13.3%)
CASSETTE	142,660,000	116,052,000 (DN 18.7%)
OTHER	592,000	1,042,000 (UP 76%)

OVERALL UNIT SALES THIS WEEK

12,217,000

LAST WEEK

12,189,000

CHANGE

UP 0.2%

THIS WEEK 1995

11,476,000

CHANGE

UP 6.8%

ALBUM SALES THIS WEEK

9,977,000

LAST WEEK

9,921,000

CHANGE

UP 0.6%

THIS WEEK 1995

9,485,000

CHANGE

UP 5.2%

SINGLES SALES THIS WEEK

2,240,000

LAST WEEK

2,269,000

CHANGE

DOWN 1.3%

THIS WEEK 1995

1,991,000

CHANGE

UP 12.5%

DISTRIBUTORS' TOTAL MARKET SHARE (9/2/96-9/29/96)

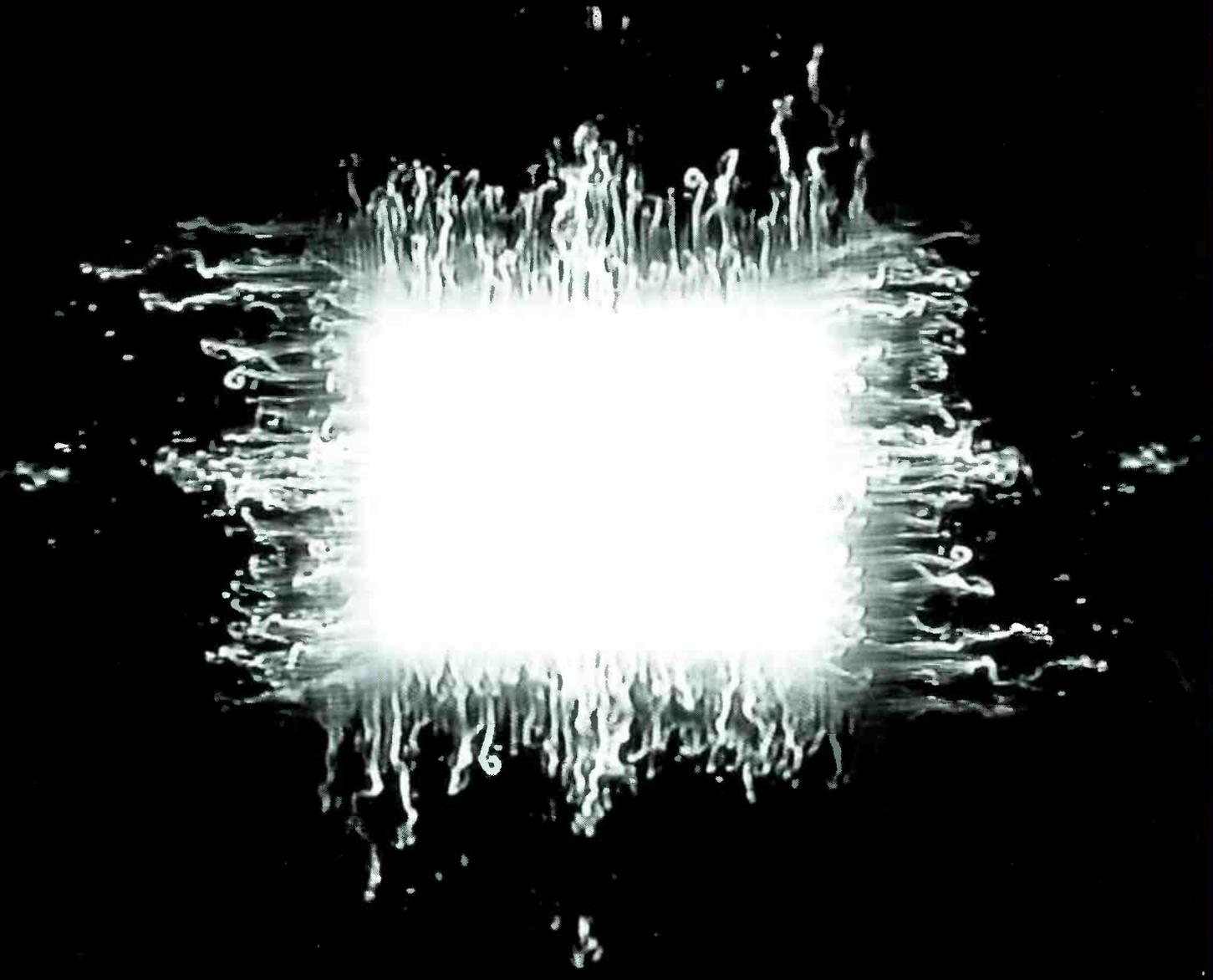
WEA	INDIES	PGD	SONY	BMG	UNI	EMD
21.3%	20.4%	13.9%	13.5%	13.5%	10.5%	6.9%

ROUNDED FIGURES

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



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