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PHILLIPS

Virgin Developing-Artist Campaign Set To Launch

PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 2, 1996

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BLUENOTE

Vital Dutch Scene Crosses Musical Borders

Ton Koopman Takes Bach To The Future

BY BRADLEY BAMBARGER

AMSTERDAM—It's commonly observed when considering the amazing



KOOPMAN

fecundity of Johann Sebastian Bach that although "bach" means "stream" in German, the composer wasn't a stream but an entire ocean of music. In his life of 65 years, he wrote more than 1,000 pieces of every variety: vocal and instrumental, theoretical and practical.

It's hard to imagine one artist learn-

Virgin Deal Completes Zomba's Int'l Network

BY JOHN FERGUSON

LONDON—The final pieces in the Zomba Group's international distribu-



tion jigsaw puzzle have slotted into place with the signing of a new deal with the

BILLBOARD EXCLUSIVE

Virgin Music Group Worldwide. Zomba has been assembling a net-

Excelsior: Indie Rock's Prime Mover

BY BRADLEY BAMBARGER

AMSTERDAM—No less an authority than Kurt Cobain knew that Netherlanders have more to offer the world than Golden Earring and



DARYLL-ANN

"Radar Love." Nirvana's first single was a cover of "Love Buzz," a catchy tale of blunt affection originated by '60s Dutch rockers Shocking Blue.



BETTIE SERVEERT

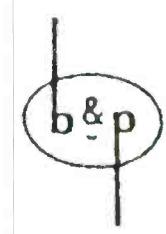
And there's more where that came from: Inspired by the international profile of Amsterdammers Bettie Serveert, a new generation of Dutch guitar bands is offering an alternative to the customary parade of home-

grown techno and dance-pop hits. The brightest of these groups—Daryll-Ann, Johan, and Caesar, among

(Continued on page 53)

Music Retailers Thrive Via Niche Marketing

AMSTERDAM—With the Dutch music retail market flattening in recent years and CD prices remaining daunt-



ingly expensive compared to those in the U.S. or even the rest of Europe, independent retailers here face particular challenges. Nevertheless, two shops—Get Records, specializing in alternative rock, and Broekmans & Van Pop-

pel, a classical store—have cultivated a loyal clientele by reinforcing their individual expertise.

Located in the city center at 105 Utrechtsestraat, Get Records emanates a cool indie-rock vibe and probably sells as many Guided By Voices or Girls Against Boys CDs as any hip record

(Continued on page 64)

British Music Biz Finds Appetite For 'Pure Pop'

Teen Acts In The '90s Present Many Faces

BY DOMINIC PRIDE

LONDON—The domestic and international success of Spice Girls has



LOUISE

prompted the question of whether the U.K. is rediscovering its heritage of creating and exporting pop acts to the rest of the world.

(Continued on page 88)

Virgin's Spice Girls Spread Flavor Globally

BY DOMINIC PRIDE

LONDON—Anyone who dismissed Spice Girls as a one-hit wonder will



SPICE GIRLS

be eating their words as the five-woman group's second single, "Say You'll Be There," released in the U.K. Oct. 14, bowed at No. 1 on the

(Continued on page 89)

PolyGram Revamping Its Music Operations

BY JEFF CLARK-MEADS

LONDON—PolyGram is shedding 400 jobs worldwide as it mounts a \$90 mil-



LEVY

PolyGram

lion reorganization of three main arms of its business.

On Oct. 23, the company announced that it is to restructure its classical

(Continued on page 91)

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FOLLOWS PAGE 41

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BMG Acquires 50% Stake In CMC

N.C. Label Issues New Sets From Rock Masters

BY TERRI HORAK

NEW YORK—BMG Entertainment North America has acquired a 50% stake in Zebulon, N.C.-based rock label CMC International Records, in a reported multimillion-dollar deal that includes worldwide distribution.

CMC International made its mark by releasing new music from rock masters including Iron Maiden, Warrant, Motorhead, Deep Purple, and Moody Blues lead singer Justin Hayward. A new album from progressive rock pioneers Yes is due Oct. 29, and the label says it is close to signing a number of other well-known bands.

"For the most part, this kind of rock was missing from our repertoire, and as we looked forward to creating value and building catalog, CMC fit in very well," says Michael Laskoff, executive assistant to BMG Entertainment North America president/CEO Strauss Zelnick.

Laskoff, who spearheaded the acquisition, adds, "We were intrigued by the notion of finding acts that are household names and are trying to enter a new phase of their career and have a fan base that wasn't being serviced. We don't have to introduce new music or new names; we only have to convince the fans that the bands still have something to offer."

Tom Lipsky, president of the 4-year-old label, says of the venture, "It's a good combination. We have the hands-on attention of a small, independent-minded boutique label, with the power of the major-label machinery."

Streamlined distribution is a key advantage of the arrangement and was part of Lipsky's impetus to sell a stake in the label. CMC International has been distributed by a network that included Alliance Entertainment in the U.S. and an assortment of companies in international territories. Lipsky says managing all the systems became more difficult as the label grew.

In the 45 days since BMG began handling CMC product, the company has done 50% of the business it did in all of 1995, according to Lipsky. CMC International reports more than \$11 million in revenues for the 1995-96 fiscal year.

The label's headquarters will remain in North Carolina, and it will continue to function as it has. "The management of CMC is what makes the company so attractive. Since there is no catalog, you're effectively buying the know-how of the people that are there,"

Laskoff says.

CMC's low overhead—a small staff and the absence of A&R and artist development departments—were significant factors in attracting BMG, Laskoff says.

CMC also does not pay for tour support.



"That way, we're able to put more money in advertising and get word out to potential consumers. We'd rather advertise the show than pay for the hotel, and bands understand it will result in more album sales," Laskoff explains.

A thriving touring business and healthy merchandise sales are key when considering new bands to add to the label, Lipsky says. Active back-catalog sales are another gauge of public interest in an act, and while CMC is not a reissue label, it still benefits from

back catalog, since its "brand-name artists" already have space in stores.

Plans are to use BMG's capital to further the philosophy that has been driving the label, and that's important to CMC's bands as well. "Now CMC has the stability to take Tom's excellent ideas and instincts and make the most of it," says Merck Mercuriadis, co-manager of Iron Maiden and head of Sanctuary Music Management in London.

Iron Maiden's last album, "X Factor," has sold 250,000 copies in the U.S., according to Mercuriadis. The band's next studio album is expected in 1998.

The label's marketing plans will continue to rely heavily on co-op arrangements and store programs with retailers and consumer advertising on TV and cable and in print.

Lipsky and Laskoff agree that growth will come from developing alternative distribution methods, including direct marketing on TV through QVC and MOR and in the BMG record club. Product will likely be available at venues and may tie in with local retailers.

(Continued on page 95)

Justice Dept. Investigates Post-Telecom Act Radio Mergers

BY BILL HOLLAND

WASHINGTON, D.C.—A senior Justice Department official has spoken publicly for the first time about details of a major concern of federal regulators and radio broadcasters: the department's recent decision to investigate ongoing radio-station mergers that followed enactment of the Telecommunications Act in February.

Lawrence R. Fullerton, deputy assistant attorney general of the department's antitrust division, revealed in remarks at an antitrust conference here Oct. 21 that the department has opened more than 20 investigations.

The Telecommunications Act eliminated station ownership limits and raised the number of commercial radio stations that a single entity can own, operate, or control in a market. The limit was raised from four to eight stations in the largest markets.

The probes come after the department received more than 100 reports that are

required to be filed by companies involved in pending mergers, according to the antitrust-related Hart-Scott-Rodino Act.

Fullerton didn't have good news for radio broadcasters that have been seeking antitrust "rules of the road" guidelines from the Federal Trade Commission or the Justice Department, which generally takes the prosecuting role in antitrust investigations. "Antitrust enforcement rarely lends itself to such bright-line [guidelines]," he said.

He also said that Justice is getting more educated as it probes the issue. "In candor, our investigations get richer and more sophisticated as we explore the various transactions that may raise concerns," Fullerton said.

"The deals subject to investigation have ranged in size from the acquisition of a single, major radio station by an operator that already dominates the market in a given metro area up to the \$5.4 billion Westinghouse/Infinity transaction, still pending,

(Continued on page 91)

THIS WEEK IN BILLBOARD



DUTCH DOMINANCE

The Netherlands was among the first countries to embrace the CD. Now that saturation is nearly complete and the market has stabilized, musical activity has heightened, in the form of a revival of interest in home-grown acts, flourishing radio, and a united front in the battle against piracy. The Billboard Spotlight has the details. **Page 57**

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Disney Classics To Get Limited Vid Runs

BY EILEEN FITZPATRICK

LOS ANGELES—Buy them now before they disappear. That's the message Buena Vista Home Video is planting in the heads of retailers and consumers for five animated Disney video classics scheduled to be pulled from the market in the spring.



BAMBI

In contrast, consumers should have no trouble getting their hands on "Toy Story." Arriving in stores Tuesday (29), the title will ship more than 21 million units, according to Buena Vista. Buena Vista's call to purchase is the greatest for "Bambi," which will be re-released Feb. 4 and pulled from distribution 55 days later. Also on the extinction list are 1996 Masterpiece Collection video releases "Pocahontas," "The Aristocats," "Oliver & Company," and "The Many Adventures Of Winnie The Pooh." These titles will be taken off the market April 30, following the conclusion of a cross-promotion with General Mills cereal. Buena Vista traditionally pulls its animated classics from the market about a year after street date.

Unlike other major Buena Vista releases, "Bambi" will not be supported by a promotional partner. "The decision to release the title came late, and although we had scheduled it for a '97 release, we didn't know which month," says Buena Vista VP of publicity Tania Moloney. "It was a moving target, and that makes it difficult to lock in a promotional partner."

Moloney says "Bambi" will kick off the sup-

plier's plan to release at least one hit title per month in 1997.

Marketing plans for new titles will be generated in-house, using products from Buena Vista's merchandise unit or catalog videos for consumer promotions. In addition, titles will feature bonus footage to entice consumers.

Following "Bambi," Buena Vista will release "The Hunchback Of Notre Dame" and the direct-to-video live-action feature "Honey, We Shrunk Ourselves" to fill out the first quarter.

In the General Mills promotion, which begins Jan. 7, consumers will receive a \$10 rebate with the purchase of any Masterpiece Collection video and four boxes of General Mills' Big G cereal brands.

In addition to the four 1996 titles, Masterpiece's "Alice In Wonderland," "Dumbo," "Bedknobs And Broomsticks," "Mary Poppins," "Pete's Dragon," "Robin Hood," "So Dear To My Heart," "The Sword And The Stone," and "The Three Caballeros" are included in the offer but are not subject to the moratorium date.

All titles in the General Mills promotion will carry a \$15.95 minimum-advertised price (MAP), the lowest Buena Vista has ever set for an animated classic, according to senior VP of marketing Dennis Rice. Normally, Disney classics carry a \$16.95 MAP.

Only "Cinderella" and "Pinocchio," released in the late '80s, have been reissued in the '90s to take advantage of the mature sell-through business.

Following the same strategy, Rice says, "Bambi" is ready for another retail go-around. According to Moloney, "Bambi" sold 8 million units when it was first released on video, in 1989. "Pinocchio," reissued in 1993, saw its

sales grow from 600,000 units upon initial release to 13.5 million units. "Cinderella," first released in 1988, sold about 7.5 million units. When rereleased in 1994, that title sold an additional 15 million, according to Buena Vista.

Industry insiders note that Buena Vista is recycling its "disappearing classics" campaign to boost flattening catalog sales. "There's too much competition out there right now, and Disney titles have reached the saturation point," says one executive. "They're starting to treat their crowned jewels like commodities."

Rice says that "Bambi" has such high demand that the supplier didn't need to include the limited-availability gimmick. The company's motive was to take advantage of the film's 55th anniversary. "It's perfect timing to rerelease this movie to a new generation of kids," says Rice, "and the limited-time offer adds an event energy that runs into the Easter time frame."

Buena Vista used a similar plan for the first-time video release of "Fantasia" in 1992; the title had a 50-day selling period. At that time, the film was celebrating its 50th anniversary. Despite a high number of returns from overambitious retailers, "Fantasia" sold about 14 million units, according to Buena Vista.

Past reissues have included elaborate gift sets, but Buena Vista will not offer a high-priced "Bambi" package. Instead, the supplier has restored and digitally remastered the soundtrack with THX sound and has enhanced it with never-before-seen footage. In addition, a free commemorative booklet titled "The Magic Of Bambi" will be included with each cassette. Suggested retail price is \$26.99.

Commentary

Hot 100 Panel Shift Will Empower R&B Radio

BY JANINE McADAMS

Billboard/Airplay Monitor's recent announcement that it plans to add R&B radio stations as reporters to Billboard's Hot 100 Singles panel has many people concerned about the implications. In the weeks since the announcement was made, we've heard predictions that this change will lead to a loss of jobs or influence at R&B departments or that it will reduce the importance of Billboard/Airplay Monitor's R&B charts.

First, we at Billboard and Airplay Monitor understand that these are tough times for African-Americans in both the radio and record industries. As more and more R&B stations are bought by major broadcast groups, stations are learning to operate within the rules of the conglomerate and with less autonomy. Major labels are re-evaluating their staffing structures in light of poor record performance and dwindling revenue. R&B departments at many labels are finding their budgets, resources, and personnel cut. These are economic issues that not only have nothing to do with chart methodology, but have clearly been in play for some time now.

Billboard's primary objective is to provide a chart that is fair and balanced. At the moment, the only R&B stations represented on the Hot 100 Singles chart, considered the arbiter of the most popular singles in the country, are the five rhythm-crossover stations that report to both R&B and top 40. The current

plan is for all R&B stations—and all stations in all other monitored formats, including country—to be added to the Hot 100 Singles chart by the beginning of the 1997 chart year. If R&B radio does not report to the chart, it will be the only format that does not. Does black radio want to be self-segregated when given a chance to contribute to the Hot 100 Singles chart? We don't believe so.

Even after the change, R&B stations will continue to provide the primary data for the Hot R&B Singles chart as well as Monitor's R&B Airplay charts. The mission of those

place at least three months before the Hot 100 Singles chart changes were announced. And given the number of R&B stations now in duopolis with stations that already have relationships in other formats, these seeds seem to have been planted several years ago, not recently.

How the record industry chooses to react to Billboard's charts is beyond our control. Political posturing, attempts at chart manipulation, and subtle and overt forms of racism are unfortunate realities that have existed within the industry since the first 78 rpm record was hawked at a radio station. We do not condone these practices. Again, our responsibility is to give the industry the most accurate and consistent charts possible. Eliminating what many saw as the inequity of having two stations with identical music reporting to different charts is not only something that should ultimately empower the R&B industry rather than diminish it, it is something that many R&B departments and stations have asked us for.

These are serious issues that the record and radio communities need to address with each other. And record company pop and R&B departments need to sit down and hammer out internal policies that are fair and equitable to all parties. We encourage you to offer Billboard/Airplay Monitor feedback on this issue; we have always been open to suggestions and ideas that reflect the needs of the industry and enhance the credibility and fairness of our charts.



'Billboard's primary objective is to provide a chart that is fair and balanced'

Janine McAdams is the managing editor of R&B Airplay Monitor.

charts will remain the same: to reflect how R&B records perform against one another at R&B radio and retail.

We understand that R&B promotion people are justifiably concerned about how their role could be affected in this new chart climate. Word has spread regarding a certain pop independent promoter who wrapped up a significant exclusive deal with a chain of prominent black-owned stations. This took

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

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Don Was Buys Stake In Seattle Indie Teams With Lakeshore On Will Records Deal

■ BY CHRIS MORRIS

LOS ANGELES—Producer/musician/director Don Was and L.A.-based film production, distribution, and financing firm Lakeshore Entertainment have teamed to purchase a controlling interest in Seattle-based independent label Will Records.

Was and Lakeshore partners Tom Rosenberg and Joni Sighvatsson now hold 51% of the company, while Will founder Skip Williamson owns 49%. Other terms of the purchase were not disclosed.



WAS

The label, which is distributed by Alternative Distribution Alliance (ADA), will now release soundtrack albums derived from films produced by Lakeshore, as well as albums by Will's existing artist roster.

Was, the Grammy-winning producer of such acts as Bonnie Raitt and the Rolling Stones, has won attention recently as a film director: "I Just Wasn't Made For These Times," his documentary about Brian Wilson of the Beach Boys (Billboard, Aug. 5, 1995), earned Emmy and cable ACE awards nominations following its broadcast on the Disney Channel last year.

Was is developing a dramatic film about a fictional R&B label of the '60s for Lakeshore. The movie company will soon release "Band Wagon," a fea-

Five Japanese Companies Set To Launch DVD

■ BY STEVE McCLURE

TOKYO—Despite concerns in the rest of the world over copyright protection, five Japanese electronics companies are launching DVD hardware here this fall.

Toshiba, Matsushita, Pioneer, Sanyo, and Hitachi hope DVD will revive Japan's stagnant consumer electronics market. But with DVD hardware prices as low as 77,000 yen (\$693), it is hard to see how they will make a profit.

Conspicuously absent from the list of companies rolling out DVD players this fall is Sony, which last year abandoned its efforts to develop its own DVD standard and instead compromised with the Toshiba-led camp on a joint standard. Sony is expected to introduce its DVD hardware next spring.

Toshiba unveiled its DVD product line here recently, optimistically predicting that overall DVD sales in Japan would be 500,000 units the first year, rising to 4 million in 2000.

The focus of the launch will be the company's SD-3000 DVD player, which goes on sale here Friday (1) for the equivalent of \$693. Toshiba will also launch a DVD-ROM drive for use with personal computers, as well as a DVD decoder board for use with PCs.

Among the Toshiba group executives (Continued on page 97)

ture directed by John Schultz about four young North Carolina men who form a band; the firm is also preparing a feature (one of two in development) about the life of '60s blues-rock vocalist Janis Joplin.

Was says, "I'm going to direct some movies for Lakeshore and at one point

had talked with them about a start-up label from scratch."

However, Was became interested in Will—which Williamson founded in 1993 as an outlet for Sage, the trio for which his brother Mike serves as drummer—after label act Katies Dim-

(Continued on page 97)



A New Paige. Atlantic Theater recording artist Elaine Paige stopped by the label's New York headquarters recently to celebrate the release of "Encore," her label debut. While there, she was presented with a U.K. silver award for sales of more than 60,000 copies of the album. The British musical theater doyen is currently starring on Broadway in "Sunset Boulevard." Shown, from left, are Rob Dickens, chairman, Warner Music U.K.; Val Azzoli, co-chairman/co-CEO, Atlantic Group; Paige; and Deke Arlon, Paige's manager.

BMG Classics Names Cor Dubois President

■ BY DON JEFFREY

NEW YORK—Cor Dubois has been named president of BMG Classics after a year of heading its marketing team. He replaces veteran classical executive Guenter Hensler, who has been on medical leave for several months.



DUBOIS

Hensler will return to his native Germany and will serve in Munich as a consultant to the company, which he had led since 1989.

The company released the following statement from Hensler: "My family and I felt the time was right to return to Munich. While it was a difficult decision, knowing that I would be able to continue my involvement with the wonderful BMG Classics family of employees and artists made it much easier."

Dubois, promoted from senior VP of worldwide marketing, has been with BMG Classics only one year. The Netherlands native takes over the \$100 million company at a time when the classical music market is experiencing a decided downturn.

In an interview, he addressed the challenges and discussed how BMG is meeting them. One thing all classical labels have had to do is reassess their release schedules, he says. "We have reduced the number of new classical recordings in order to better execute what we should do. You don't help the market by releasing as many recordings as you can."

He adds, "You have to put real emphasis and focus on marketing, support, and publicity around recordings that have the opportunity to make a significant impact in the marketplace."

BMG Classics has embraced diversification, branching out into jazz, new age, soundtracks, Broadway shows, and world music. "That has accelerated over the past 12 months," Dubois says.

Recent releases have included the No. 1 classical crossover album "Runnin' Wild" by Keith Lockhart and the Boston Pops Orchestra; Leonard Slatkin & the National Symphony

(Continued on page 99)

Legião Urbana Front Man Renato Russo Dies

■ BY ENOR PAIANO

SÃO PAULO, Brazil—With the death of front man Renato Russo Oct. 12, the remaining two members of Legião Urbana, one of Brazil's best-selling rock acts in the '80s, say the quartet will cease to exist as a musical unit.

Speaking on Oct. 22, guitarist Dado Villa-Lobos called Russo "an older brother" and said that it would be "impossible to continue with the band." Nevertheless, he said, the group name will survive as a trademark to be used in association with future musical releases.

In addition, Villa-Lobos said that a new album of previously unreleased material will be put out around April 1997. The record will contain 12 songs that were recorded for but not included in the band's recently released

Grammys Stay At CBS, Move To N.Y.'s Garden

■ BY DON JEFFREY

NEW YORK—The Grammys will continue to be televised on CBS for the next five years, including the awards show to be held on Feb. 26, 1997, at its new venue here, Madison Square Garden.

The renewed deal, through 2001, is said to be worth approximately \$100 million.

The move to Madison Square Garden makes available 12,000 seats to members of the National Academy of Recording Arts and Sciences (NARAS) and others in the music industry. The previous New York venue, Radio City Music Hall, had half that number.

But executives say that the CBS deal is not contingent on Madison Square Garden or New York. The Grammys could return to Los Ange-



les in 1998 and in subsequent years. And NARAS president Michael Greene indicates that other cities could be chosen as future Grammy sites.

"It's really going to be contingent on how it goes this year," Greene says of the Garden. "We're optimistic it will be a real positive for the show. But if for whatever reason it's not something enjoyable, we'll take it back to the smaller venue."

Greene acknowledges that the new site is a "risk" and that the challenge is to "keep it from feeling like a big arena show."

Ellen DeGeneres has been selected as host of the 39th annual Grammy Awards presentation, the second year in a row for the TV and film comedian. "It really came through on the telecast that she's not just a host but a bona fide fan," says Greene.

Leslie Moonves, president of CBS Entertainment, says the network (Continued on page 99)

Interscope Pub On Move?

Deal May Bring It New Joint-Venture Partner

■ BY IRV LICHMAN

NEW YORK—Negotiations are in the final stages to determine the future of Interscope Music, the music publishing company currently operating as a joint venture between Warner/Chappell Music and Interscope Records co-heads Ted Field and Jimmy Iovine.

Warner/Chappell and Interscope Music executives agree that Interscope Music will leave the Warner/Chappell fold if Warner's financial demands for ending the co-venture with the publisher, said to amount to several million dollars, are met by Field and Iovine. If that happens, the final link between the Warner Music Group and Field and Iovine will be severed.

At the beginning of this year, the Interscope label left the Warner Music Group distribution orbit amid controversy over rap lyric content in material recorded by Interscope acts, par-

ticularly the late Tupac Shakur who recorded for Death Row/Interscope and whose works are published by Interscope Music.

The Warner Music Group's 50% interest in the label was acquired by MCA Inc. The latter company is also a strong contender to make the payments necessary to Warner/Chappell to end Interscope Music ties there, which are in an extension period following the end of the original three-year deal in January.

Ronny Vance, the veteran music-publishing executive who has been running Interscope Music since its formation, does not dismiss the possibility that a post-Warner/Chappell Music era for Interscope Music could involve a major music publisher other than MCA Music. Among the acknowledged bidders for control of the Warner/Chappell/Interscope copyrights is Famous Music, although it is understood that the company's initial offers (Continued on page 99)

album "Tempestade" (Storm), a single disc that was originally pegged as a double album.



RUSSO

"Tempestade" was released by EMI-Odeon Brasil a few days before Russo's death.

While coldly received by most Brazilian music critics, "Tempestade" has gone double-platinum, with sales exceeding 500,000 units.

EMI-Odeon Brasil president Aloysio Reis says that another disc, slated to drop in late 1997 or early 1998, will also contain previously unreleased tracks from the band's 12-year career on EMI.

A longform video of the trio may be

in the works, as well, although Villa-Lobos admitted that there may not be enough footage of the band, which, he noted, "never cared about image." Villa-Lobos and drummer Marcelo Bonfá plan to keep working as musicians, but not with each other.

Russo died at age 36 of complications related to AIDS. Though it had been widely known for some time that Russo was HIV-positive, he never commented publicly on his illness.

During the '80s, Legião, as the trio was popularly known, became one of the biggest rock acts in Brazil, even though the bandmates never adopted the high profile usually associated with superstar rock acts.

The low-key threesome did not dress in a flashy style, shunned interviews, and seldom made videos. Con-

(Continued on page 97)

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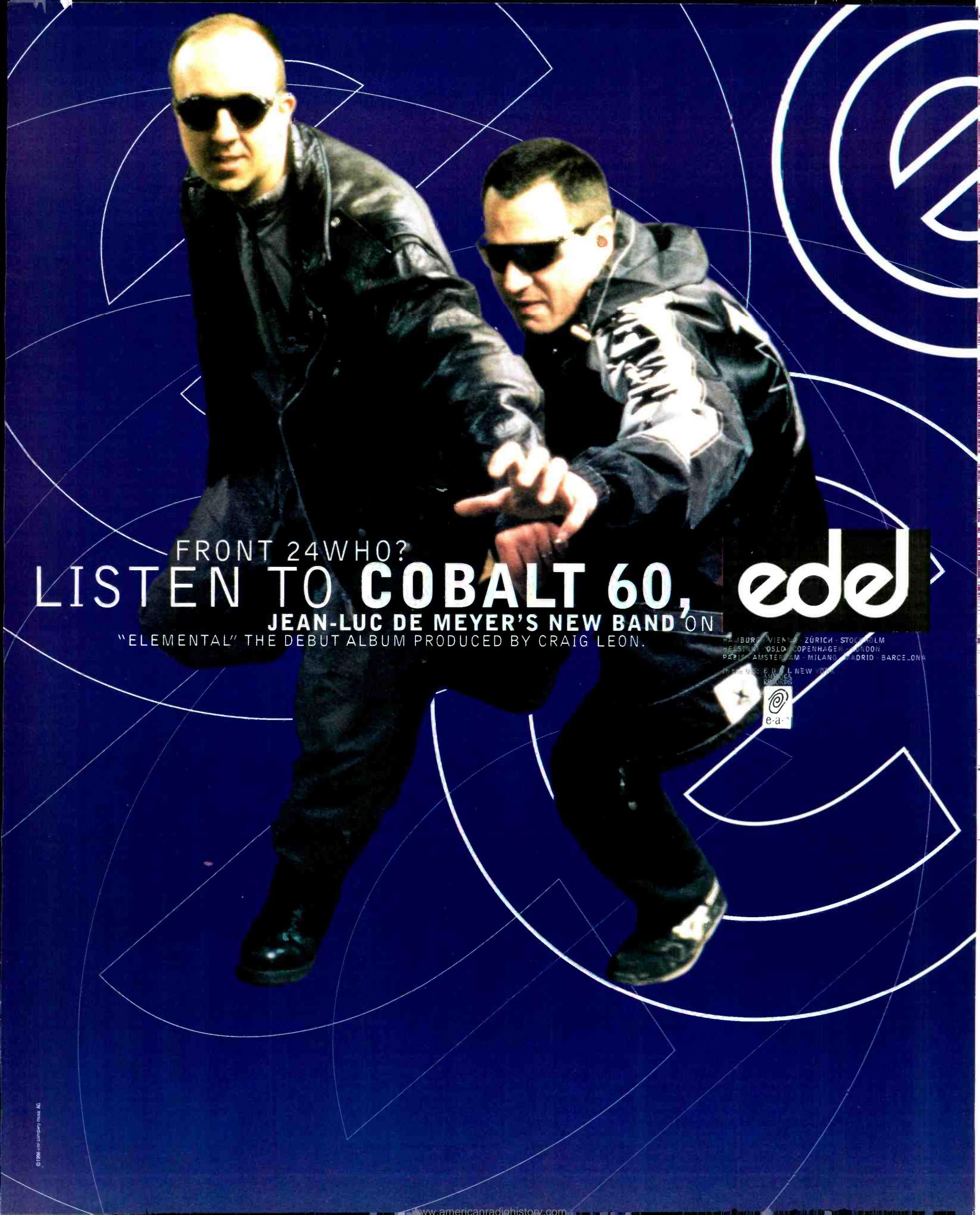
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Book Analyzes Early Billboard Column *Harlem Renaissance Is Focus Of Educational Tome*

■ BY J.R. REYNOLDS

LOS ANGELES—From 1920-29, black American culture experienced a boom in entertainment and business opportunities, and uptown Manhattan, N.Y., was the black show-business capital of the world. "Pages From The Harlem Renaissance," by Dr. Anthony Hill, chronicles the black music industry's earliest origins through the pen of journalist J.A. Jackson, the first black American to write a column for a major entertainment trade publication, *Billboard*.

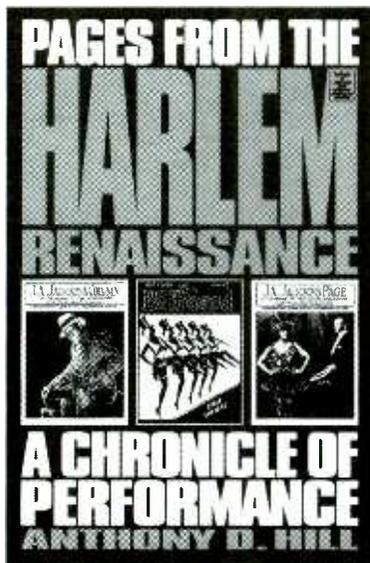


JACKSON

Designed for university-level education courses, "Pages From The Harlem Renaissance," which is available Friday (1) through New York-based Peter Lang Publishing, affords a critical retrospective of issues that affected black stage performers of the '20s through the eyes of a politically conservative yet trailblazing journalist.

"Jackson wrote about many of the same dilemmas that artists and other people in the entertainment industry

deal with today," says Hill, who is an assistant professor in the theater department at Ohio State University in Columbus.



Hill's text analyzes numerous topics that Jackson edited in a weekly column that came to be titled the Page, which appeared in what was then known as *The Billboard* from 1920-25.

Although the Page predated commercial music recordings by black performers, it examined the live performance sector of show business—such as vaudevillian and minstrel acts consisting of short musical and comedy skits and other entertainment numbers.

"At that time, theater comedy was the primary form of organized entertainment and was the impetus for the black comedy musical art form, which led to the commercial music industry as we know it today," says Hill (*Billboard*, Sept. 28).

Topics in Jackson's column ranged from artist performance reviews and legitimate publicity plugs to critical evaluations of black entertainment and statistical analysis.

One topic that Jackson wrote about on numerous occasions was the vulgar themes, content, and language used by many stage performers, which he caustically referred to as "smut shooters."

"It was a problem he felt slowed the development of African-American artistry from a cultural perspective and retarded [its] acceptance by the white community," says Hill. "Eddie Murphy and Richard Pryor [and a lot of rappers] would have been right at
(Continued on page 18)

HEATSEEKER GRADUATES ARE IN THEIR OWN CLASS

Work Group Taps Into Apple's 'Tidal' Rise

■ BY DOUG REECE

LOS ANGELES—Clean Slate/Work Group is experiencing a wave of success as "Tidal," the debut album from 19-year-old Fiona Apple, rolls up the charts.

The album, released July 23, entered *The Bill-*



APPLE

board 200 at No. 84 for the week ending Saturday (26), earning Apple honors as a Heatseeker Impact artist. "Tidal" peaked on the Heatseekers chart at No. 2 for the week ending Oct. 19. The album, which has sold more than 81,000 units in the U.S., according to SoundScan, is at No. 83 on *The Billboard* 200 this week.

"Tidal" is also performing well in European markets, especially France, where Work Group co-president (U.S.) Jeff Ayeroff says sales are surpassing those rung up domestically.

"Tidal" was released in France and the rest of Europe June 18, in Japan Aug. 21, and in Australia Aug. 28.

When discussing the speedy rise of "Tidal," Apple exhibits a healthy wariness of her success. The artist's ascent came quickly after "Tidal" producer and Clean Slate owner Andy Slater heard a demo tape by the artist at a Christmas party two years ago (*Billboard*, June 15).

"In a way, I've had to be my own parent," says Apple. "From the beginning, I have known that I can't get carried away with the hype, and I don't necessarily want to understand all the SoundScan stuff. I'm just trying to keep my head down and concentrate on my work."

"I'm not saying that I don't care how many albums I sell," she adds. "I find it very encouraging—not just from a musical level, but from a world and human level—that I'm doing well, and I guess that I have taken for granted that if you do your work from an honest place, people can sense that."

Still, as "Tidal" gathers momentum at radio and retail, the fervor over
(Continued on page 20)

Capricorn's Cake Sets The 'Fashion'

■ BY DOUG REECE

LOS ANGELES—With the release of its sophomore effort, "Fashion Nugget," Capricorn recording act Cake appears ready to go—as the title of its current single suggests—the distance.



CAKE

"Fashion Nugget," which has sold more than 55,000 units since it was released Sept. 17, according to SoundScan, is at No. 76 with a bullet on *The Billboard* 200 this week.

By comparison, the act's January 1995 debut, "Motorcade Of Generosity," has sold more than 62,000 units, according to SoundScan.

Cake became a Heatseeker Impact act when "Fashion Nugget" debuted at No. 90 on *The Billboard* 200 for the week ending Saturday (26). For the week ending Oct. 19, the title topped the Heatseekers chart.

Nan Fisher, senior director of alternative promotions at Capricorn (U.S.), says the success of "Rock 'N' Roll Lifestyle"—the modern rock hit from the band's first album—may have stifled the image of the band. "We knew that outside of Sacramento [the band's home market], San Francisco, and the California central valley, they are not well known, and I think that after 'Rock 'N' Roll Lifestyle,' many people labeled the band as a novelty instead of what they are, which is novel."

From the Spanish horns on "Friend Is A Four Letter Word" to the piano trickle and well-placed mariachi shakes on "Daria" and the countrified vocal and guitar work on "Stickshifts And Safetybelts," Cake manages to create a heady brew that never loses its pop accessibility. (All Cake songs are published by Stamen Music/BMI.)

On its new album, the band also performs covers of Willie Nelson's "Sad Songs And Waltzes" and the Donna Summer hit "I Will Survive."

Cake guitarist Greg Brown, who wrote the album's hit "The Distance,"
(Continued on page 18)

Virgin Promotes Developing Artists

■ BY CHRIS MORRIS

LOS ANGELES—Virgin Records will take four of its developing artists directly to the consumer with an ambitious marketing campaign centered on the '96 election race and continuing



PLUTO

through the Christmas selling season into 1997.

Titled "Fo(u)r Y(m)our(e) (Y)ears"—a pun on both "Four More Years" and "For Your Ears"—the marketing program will focus on four recently released Virgin albums: singer/songwriter Sam Phillips' "Omnipop (It's Only A Flesh Wound Lambchop)" (*Billboard*, July 6); Vancouver-based modern rock band Pluto's self-titled release (*Billboard*, July 20); San Francisco-based pop-rocker Brendan Benson's "One Mississippi" (*Billboard*, July 27); and rock-edged Seattle singer/songwriter Kristen Barry's "the beginning.the

middle.the.end."

The four-tiered campaign includes an infomercial-styled cable TV program; a contest aimed at colleges featuring a grand-prize award of cash toward school tuition or expenses and a free concert; strategic placement of a CD sampler with consumers via non-music retail outlets and music publications; and a first-quarter promotional tour.

Virgin senior director of marketing and artist development (U.S.) Bruce Henderson explains, "We recognize that, even when it's not the fourth quarter, it's really competitive at radio, and retail is having their own problems. The thing that drives any project, really, is the consumer. I think that a lot of companies end up ignoring that they don't really market to the consumer."

Barry's manager, Colleen Combs of Curtis Management in Seattle, notes, "With new artists, you have that sort of Catch-22 thing. Where once upon a time you used to be able to get airplay based on listener response and if the programmer actually liked it, now you get caught in that rut—MTV doesn't want you if radio hasn't added you, and radio doesn't want you if MTV hasn't added you... It's always been sort of crowded out there, but with that aspect

of it, you have to go back to... grassroots [marketing] and actually go for the consumer market and really go out there and work."

Ian Jones, guitarist/vocalist for Pluto, says the program should have a positive impact for his band: "It totally helps. We've been on tour for three months. You're out there touring, and it helps to get people out there to the rock shows. It just gets your name out more. Then people can explore it for



BARRY

themselves, and eventually, they'll find out that it rocks, and they'll buy it."

Jones adds that the campaign could have an effect extending beyond its principal audience of collegiate listeners. "College, that's where it starts," he says. "That's where people listen to music. Then from there, it creates something that people who are running modern rock stations will listen to."

On Tuesday (29), Virgin's campaign begins its first phase, when the nationally aired cable show "The Street Buzz" (*Billboard*, Sept. 14) begins airing a
(Continued on page 91)

Az Yet Makes It With Perseverance, Talent LaFace Act Benefits From Writing, Production Of Babyface

BY SHAWNEE SMITH

NEW YORK—Persistence has paid off for Philadelphia-based band Az Yet. After five years of calling LaFace Records every day and playing snippets of its demo on the company's voice mail, the quintet will debut its self-titled album on the label Tuesday (29).

"I've been chasing [LaFace co-president] Babyface ever since he got his



AZ YET

label deal," says group member Dion Allen. "I had \$800 phone bills, but I knew he was the only one who could enhance our style."

Allen and fellow members Shawn Rivera and Kenny Terry (Allen and Rivera recruited Terry after hearing him sing while he was cleaning a restroom at a Philadelphia hotel) came close to Babyface in 1994, when they met someone who knew someone who knew his mother-in-law, Jacqueline McQuarn. (The group's other members, Darryl Anthony and Marc Nelson, came aboard later.)

McQuarn, now Az Yet's manager, says she went crazy over the group's demo and played it for her son Michael, who now co-manages the group; her daughter Tracey, president/CEO of Yab Yum Records; and her son-in-law Kenneth "Babyface" Edmonds.

"[Babyface] told me that if they sounded anywhere near as good as they sounded on tape, he'd sign them," says McQuarn.

The group finally performed for Edmonds when, immediately before he was scheduled to perform in Washington, D.C., he asked the group to open for him.

"They have a really nice harmony,"

says Edmonds. "It was really refreshing that out of the number of groups that try to sing a cappella, [Az Yet] knew what they were doing."

Edmonds involved himself personally with Az Yet, moving the group to Los Angeles, writing and producing songs for the album, and sitting in on the production work of others. Brian McKnight and Jon B wrote and produced songs for the set, and Groove Theory's Bryce Wilson remixed several tracks. "I just wanted to ensure that Az Yet put out quality material," Edmonds says.

The group's first single, "Last Night," is No. 6 on the Hot R&B Singles chart and No. 15 on the Hot 100. It has sold 443,000 units, according to SoundScan.

"Everybody, from teenagers all the way up to adults in their 30s and 40s, is picking up the single," says Kevin Thomas, manager of Washington, D.C.'s Rainbow Records. "The single has been selling so well, I think people will be buying the album."

Bobby Ojay, PD of WHRK and WDIE Memphis, agrees. "[Last Night] really has that winning sound," he says. "We get a lot of requests for it on WHRK, and it's doing pretty well on WDIE. I think it's doing so well because it's the kind of song people have in their head."

LaFace co-president Antonio "L.A." Reid attributes the single's success to the group's soothing harmony and relaxing, sensual sound. "When they performed for us, they performed 'The Star-Spangled Banner,' and they performed it with the confidence of a superstar act," Reid says.

"[Babyface] just took the ingredients that were there and crafted the music to accompany it," he adds. "[The members of Az Yet] brought their own identity to the table. They can write, arrange, and produce themselves. The only thing I had to figure out was what my role was, so I figured I'd better push the marketing buttons."

His plan on that front is heavy-hitting. Currently on a five-market retail tour of the U.S., Az Yet is scheduled to perform showcases for radio contest

winners, press, and retail representatives in select cities. Later this month, the group will embark on a promotional tour of Asia and Europe.

"Our primary goal is the showcases," says LaFace product manager Dolly Turner. "We want people to see their performance and distinguish them from the glut of male groups. We also want to promote them as individuals, because they all have distinctive looks and personalities—they represent every woman's taste in a man."

"The 'Waiting To Exhale' women are gonna respond to Az Yet," says Kirk Bonin, senior director of sales and marketing at Arista, which is helping to market the title. "We want people to know who each of them is."

Toward that end, LaFace is sending
(Continued on page 20)



London Calling. Members of Arista Nashville act BR5-49 recently said howdy to legendary Texan singer/songwriter/author Kinky Friedman at Greater London Radio in the U.K. The band is in Europe to promote its latest album, "The Number To Call Is . . . BR5-49." Pictured in the front row, from left, are Friedman and band members Chuck Mead, Gary Bennett, and Don Herron. In the back row are band members "Smilin'" Jay McDowell and "Hawk" Shaw Wilson.

Transeau Brings U.K. Raves To U.S. On Kinetic Collaboration With Tori Amos Hits Big At Radio

BY LARRY FLICK

NEW YORK—Nearly a year after taking the U.K. club underground by storm with his Perfecto debut, "Ima," Washington, D.C., native Brian "B.T." Transeau is finally invading the mainstream musical consciousness of his homeland. He's doing it with the aid of Tori Amos and along the unlikely route of modern rock radio.

Weeks before its Nov. 5 retail arrival in the U.S. on Kinetic/Reprise, the album has already spawned a potential stateside smash with "Blue Skies," a newly recorded duet with Amos that has been added to the set. Though not planned for commercial single release, a promotional CD and 12-inch pressing of the cut went to radio programmers and club DJs Oct. 15.

And while the label is not slated to officially solicit airplay until Nov. 5, 18 stations are actively spinning the track. In fact, a number of outlets jumped on "Blue Skies" earlier this month, when Kinetic president Steve Lau sent out

advance cassettes of the song to select stations, including KNTT Seattle.

"It's a fresh-sounding record that has been reacting extremely well with



TRANSEAU

our listeners," says Marco Collins, music director at KNDD.

The cut is the No. 1 breakout on Billboard's Hot Dance Music/Club Play

chart this week.

"This is the first record I've ever worked on that has just taken on a life of its own," says Lau. "Its success is completely organic. We couldn't force the kind of things that are happening."

Despite its dance foundation, the single is drawing the attention of left-leaning rock tastemakers for its blend of caustic electronic keyboard lines and acoustic guitars. "Electronic music is real alternative music," says Transeau. "Not to dis anyone personally, but I think people are starting to gravitate toward music like this because so-called alternative bands have become this generation's equivalent to '80s hair bands. There's nothing atypical or alternative about them."

Transeau first connected with Amos earlier this year, when he remixed her songs "Talula" and "Putting The Damage On." She offered to return the favor after hearing the U.K. import of the largely instrumental "Ima." "She really liked the song 'Divinity' and
(Continued on page 20)

EXECUTIVE TURNTABLE

RECORD COMPANIES. MCA Music Entertainment Group in Universal City, Calif., promotes **David A. Clark** to senior VP/controller and **Charles Ciongoli** to senior VP of finance. They were, respectively, VP/controller and VP of finance.

MCA Records in Universal City appoints **Nick Light** VP of artist development and promotes **Darren Wolf** to manager of artist development. They were, respectively, senior director of artist development at Mercury Records and assistant to the senior VP of artist development.

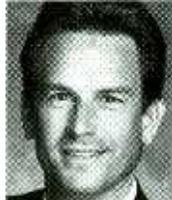
Kate Tews is promoted to VP of advertising and merchandising for Virgin Records in Los Angeles. She was senior director of advertising and merchandising.

Chris Sawin is promoted to VP/CFO of business affairs for Mammoth Records in Carrboro, N.C. He was director of operations.

Torrie Dorrell is promoted to VP of



CLARK



CIONGOLI



LIGHT



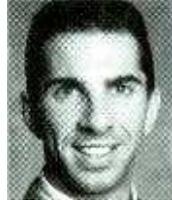
TEWS



SAWIN



DORRELL



WILSON



LOKEN

Kid Rhino in Los Angeles. She was senior director.

Bill Wilson is named senior director of marketing for BMG Entertainment North America in New York. He was associate director of artist development for Arista Records.

John Loken is appointed GM of China Records U.S. in Santa Monica, Calif. He was senior director of international at Motown.

Steve Kane is promoted to VP/GM of Virgin Music Canada in Mississauga, Ontario. He was divisional VP of marketing.

Ira Derfler is named national sales manager for Geffen Records in Los Angeles. He was VP of sales for I.R.S. Records.

Cathy Shechtman is appointed associate director of editorial services for communications at Sony Music Entertainment in New York. She was manager of corporate communications for EMI Records Group North America.

Castle Communications U.S. in New York names **Joanne Grand** promotion manager and **Tony Bruno** sales manager. They were, respectively, direc-

tor of national radio promotion at AIM Marketing and account executive for WEA.

PUBLISHING. BMI in Nashville promotes **Sherry Oakley** to senior director of operations and **Carlos A. Hoyos** to director of international logging. They were, respectively, director of TV operations and associate director of international logging.

RELATED FIELDS. **Barry Knittel** is promoted to president/CEO of AEI Music Network in Seattle. He was

senior VP of music and customer relations.

Pat Mastandrea is promoted to managing director of media, entertainment, and communications at Accord Group/Johnson Smith & Knisely in New York. She retains her partnership in the firm.

Entertainment Marketing in Chicago appoints **Mike Nickerson** media promotions director and **Seann Price** sponsorship coordinator. They were, respectively, marketing director for Media Circus and continuity director for WXRT/WSCR Chicago.



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'Mountain Stage' Brings Roots To Radio Genre-Defying Program Grows In Popularity

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Straying little since 1984 from its original mandate to showcase an array of musical acts, West Virginia Public Radio's performance program "Mountain Stage" continues to grow in popularity without going mainstream.

"Mountain Stage," which is recorded weekly before an audience at the West Virginia Cultural Center in Charleston, has enjoyed critical acclaim and a loyal audience by sticking to the roots of American music that is on the edge of clearly defined genres. This despite a strong trend in commercial and public radio to program only what fits into neat categories.

"We try to be wide-ranging in terms of what we put on the show—almost everything except for pop. We saw no reason to do what everyone else was doing," says host Larry Groce, himself a singer/songwriter. "Everyone else focuses on the measurable audience; we try to focus on excellence in different genres, knowing full well that no one listener will like, or even know, every artist we feature on any given show."

That audience, which, according to the Radio Research Consortium, grew 17% in the U.S. during the most recent



WILD COLONIALS

one-year period studied, tends to skew younger than the typical public radio audience. Two-thirds of listeners are in the 18- to 49-year-old demographic, and the audience is split almost equally between men and women.

Although it usually sticks close to home, "Mountain Stage" has made a habit recently of hitting the road a handful of times per year. Stops have included Boston; Winnipeg, Manitoba; and, most recently, the University of West Virginia in Morgantown, with a show that featured Cracker, the Connells, Paula Cole, Jackopierce, and the Wild Colonialists.

"It feels different from other radio shows," says Shark, guitarist for the Wild Colonialists. "Obviously, with it

being in West Virginia, it's not jaded at all. I kind of thought of it as the rock-'n'-roll version of the Grand Ole Opry, with the exception that everyone does more than one song."

Shark loved the collegial feel among the participating performers. "Everybody eats dinner at the same time, so every band was sitting around eating and talking. Then, most of the bands are on the side of the stage watching the other bands play. Everyone wants to check everyone else out."

Working with a budget of about \$4,000 per show, Groce and executive producer Andy Ridenour piece together a program by lining up one established act and building three or four

(Continued on page 22)



Tonight's The Night. The members of Elektra act Better Than Ezra gather around Jay Leno following their appearance on "The Tonight Show" to plug their new album, "Friction, Baby." Shown, from left, are Jim Payne, touring musician; band member Tom Drummond; Leno; and band members Travis McNabb and Kevin Griffin.

Assessing A Batch Of New CDs: Preachers, Lemonheads, And More

RA TE A RECORD: As my fall cleaning proceeds, I've been trying to listen to a stack of CDs that have been sitting on my desk gathering mold. For better or worse, and it's definitely a little of both, here are capsule reviews of the first batch.

Manic Street Preachers, "Everything Must Go" (Epic): A pop music fan's best friend, the music on "Everything Must Go" sounds like a cross between Jellyfish and Styx. Believe me, that's a good thing. Lush and overproduced in all the right places, the album, which came out several weeks ago, has yet to make much of a dent in the States, although it has done very well in the band's native England. The best track is "Kevin Carter," not because it's named after the managing editor of Billboard's Top 40 Airplay Monitor, but because it's a three-minute slice of jangle heaven.

After band member **Richey James** mysteriously disappeared last year and his car was found abandoned by a bridge, many pundits thought the group would never be the same. They're not—they're even better.

Mazzy Star, "Among My Swan" (Capitol): **WARNING:** Do not attempt to drive or to operate heavy machinery while listening to this album! Some people find Mazzy Star's narcoleptic turns soothing and hypnotic. I find them depressing and trance-inducing. Singer **Hope Sandoval**, who makes **Cowboy Junkies'** **Margo Timmons** sound positively animated, has a pleasant voice, but after the first song, I was ready to slit my wrists. Luckily, by the seventh, I was too catatonic to lift the razor. For those who like life in slow motion, this is the right album, or maybe it could be played in offices where people are just a little too perky and need to be brought down a bit. Play this for **Kathie Lee Gifford**, and she might become bearable. On a more positive note, I have no idea what the album title means, but I love how it sounds.

Lemonheads, "Car Button Cloth" (TAG/Atlantic): Head lemon **Evan Dando's** problem is that he tries to be all things to all people. He's all over the musical map on "Car Button Cloth." He should stick to what he does well, which is terrific, if somewhat nonsensical, power pop songs like "If I Could Talk I'd Tell You." He's also surprisingly effective on the wistfully humorous, country-tinged "The Country Type." But when the band pretends it's a second-rate **Metallica** on "Secular Rock-ulidge" (huh?), or when Dando is just droning on (as in "Losing Your Mind"), the results are pitiful. Some of the lyrics address his past problems with drugs and will leave the listener either sympathetic to Dando's plight or indifferent and reaching for another disc.

Speedball Baby, "Cinema!" (Fort Apache/MCA). This is a wacky little jewel that leaves you feeling like you're on a rain-slicked, badly lit street in New York's Tribeca at 4 a.m. In other words, it would have been the perfect soundtrack to **Martin Scorsese's** "After Hours." **Ron Ward's** mostly spoken, often distorted vocals are wrapped around **Matt Verta-Ray's** snaky, **Dick Dale-like** guitar riffs, which a touch of blues, the **Velvet Underground**, and even **Shadows Of Night** thrown in for good measure. Snarling yet impossible to resist, especially when the music threatens to come completely unhinged, such as on "Shakin' It Loose."

Phil Collins, "Dance Into The Light" (Atlantic): Collins clearly had a lot to get off his chest with his last album, "Both Sides," and it's good to have him back sounding cheery and, above all, hope-

lessly melodic. First single "Dance Into The Light" has an easygoing, infectious feel, but the real charmers here are "That's What You Said" and "It's In Your Eyes," both of which Collins imbues with a sweet, uncynical British-invasion innocence that is totally winning. Had the quality stayed as high as it is on these tunes and a few others, such as "Lorenzo," Collins could be looking at one of the best albums of his career. But an unfortunate blandness invades some of the remaining tracks that doesn't make them bad, just easy to resist. He's also going to take heat for the snappy "Wear My Hat," which bears such an uncanny resemblance to **Paul Simon's** "You Can Call Me Al" that it sent me scurrying to the credits to see if Simon had co-written it.

Various artists, "The Songs Of The Rolling Stones: Shared Vision 2" (Hammer & Lace/Mercury): A portion of the proceeds from this album benefit the Lighthouse, an organization that assists people who are blind or partially sighted. Like most tributes, it's got plenty of fun cuts, like **the Pogues'** appropriately sloppy "Honky Tonk Women," **Buckwheat Zydeco's** accordion-threaded "Beast Of Burden," and **the Neville Brothers'** sanctified, organ-drenched "You Can't Always Get What You Want." It also has plenty of dreck, like **LA Guns'** version of "Around And Around" and **Rod Stewart's** surprisingly disappointing "Street Fighting Man."

But for pure entertainment value, it's almost impossible to top **Tom Jones'** wonderfully kitschy version of "Satisfaction." Only three of the tracks, none of any consequence, are previously unreleased. The collection follows 1994's Lighthouse benefit album, which featured covers of **Beatles** tunes.

Mouth Almighty Stresses Rock For Austin's Wammo

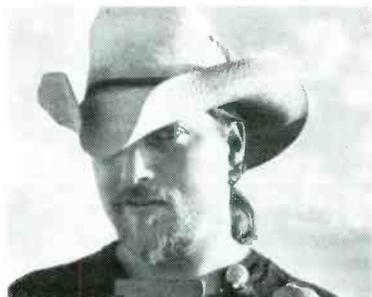
BY JIM BESSMAN

NEW YORK—One goal of Mouth Almighty Records, according to the Mercury custom label's president, Bill Adler, is to apply pop marketing methods to its "spoken word in the broadest sense" product. With the Nov. 19 release of "Fat Headed Stranger" by Austin, Texas, poet/alternative musician Wammo, the label has a fitting candidate for just such marketing methodology.

An Austin music-scene mainstay since moving there in 1985, Wammo has long been a community leader in staging the competitions known as poetry slams and won the silver medal in individual poetry in the 1995 National Slam in Ann Arbor, Mich. Wammo (whose moniker, he claims, derives from having been "conceived on a slip'n'slide") has also performed on the MTV Spoken Word Tour and at Lollapalooza, but it is his abiding love and concern for alternative rock that brought him to "Fat Headed Stranger" by way of a varied and not always savory music background in his adopted hometown.

Hailing from New York, Wammo "grew up and was beat up" in San Antonio, Texas, and went to college in Fort Worth, Texas. Moving to Austin, which he calls "a diamond in the goat's butt," he entered the music business as a "meat market [club] DJ," he says, "playing awful dance music when everybody had lots of money and did coke all the time."

But alternative rock "really ate at my soul," he adds, so Wammo start-



WAMMO

ed a punk-funk-ska-thrash band called Oboyo and then got fired from a hotel dance music DJ gig for playing fellow Austiners Butthole Surfers' "The Shah Sleeps In Lee Harvey's Grave." Getting an air shift at KNNC Austin, "which really just rehashed all that awful MTV crap from the '80s," he got fired for playing Ice-T's "Freedom Of Speech," then promptly decided to make his living solely by playing his music and painting posters. (That's Wammo as the "anti-artist" in Austin filmmaker Richard Linklater's Gen-X classic "Slacker.")

Following his first album, the "very un-Austin" "Wammo's Organic Rubber Machine," issued by Rainforest in 1991, "everybody jumped on the alternative grunge bandwagon, and I got disgusted with the whole thing," says Wammo, who then put together the acoustic Asylum Street Spankers, "10 people who are all chiefs and no Indians," who play originals, blues, jump jazz, country, and gospel from the '20s to the '40s, "plus a few cool punk rock covers."

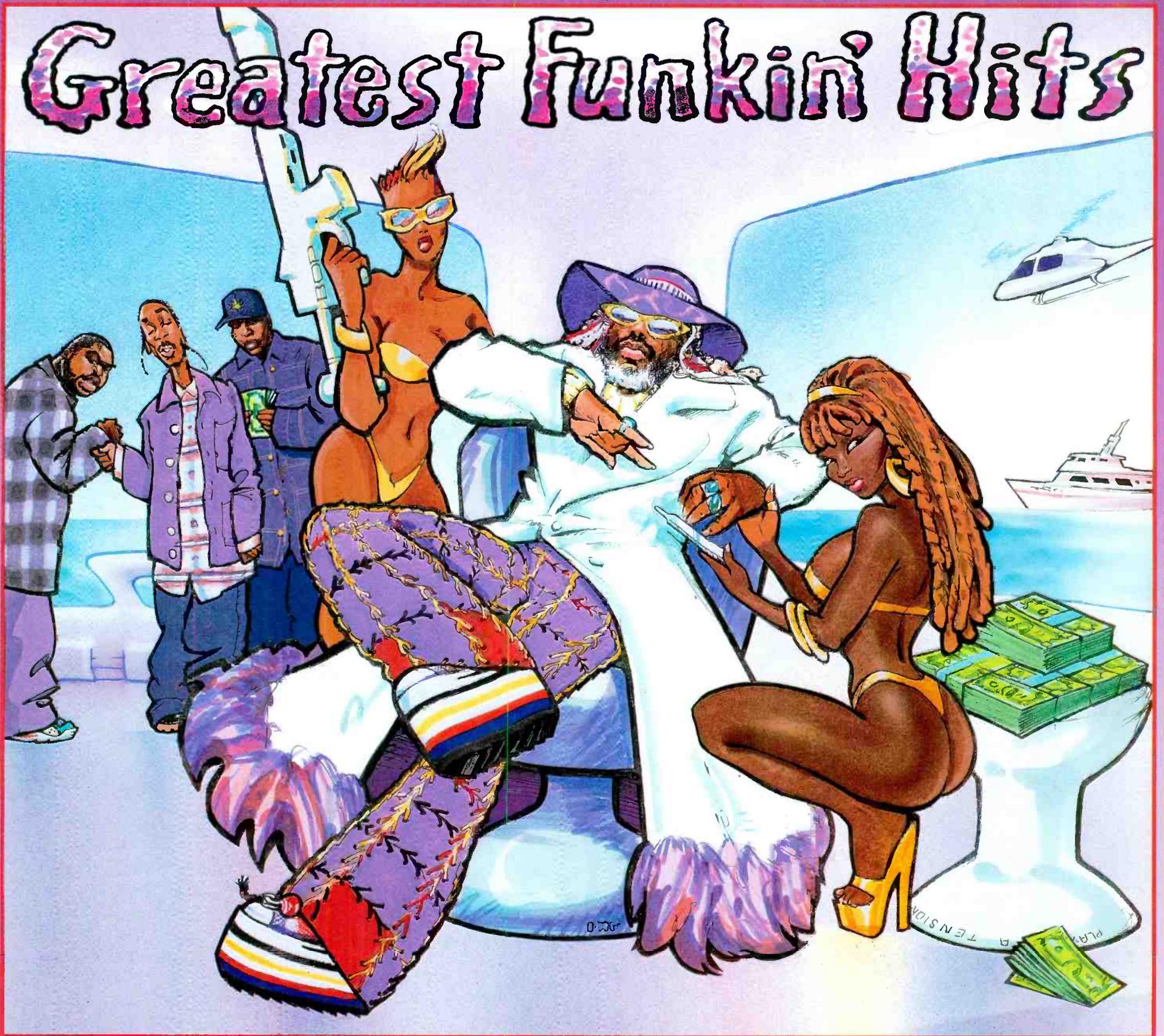
(Continued on page 22)



by Melinda Newman

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Artists & Music

CAPRICORN'S CAKE SETS THE 'FASHION'

(Continued from page 11)

says that the act, though billed as a modern rock group, is heavily influenced by heritage country artists, such as George Jones and Hank Williams, as well as '70s gold artists.

"Alternative is where we are fitting in, but we like all kinds of music," he says. "I do think things are changing for the better for us [at radio]."

Brown believes the band, which produced both of its albums, has honed its studio skills since its last outing. The extra money and time also generated favorable results, he says. "We recorded the first album ourselves, on quarter-inch tape and around our day jobs," he says, quipping, "It was low-fi before all that low-fi shit started. This album is sonically more solid."

In addition to early MTV support for "The Distance," Rooth Blackman, national director of retail marketing at Capricorn (U.S.), credits retailers with building the story for the album.

"Retailers were in love with 'Motorcade Of Generosity,' but as a force they were not able to push that one over the top," says Blackman. "Between albums, there was a lot of bragging going on about who discovered Cake, and by the time the new album came out, we had some people putting advances in their listening stations."

Capricorn focused endcap and positioning efforts on the band's core West Coast market.

Skip Young, senior buyer at Amarillo, Texas-based Hastings Books, Music & Video, says the store was primed for the album.

"We felt that ['Fashion Nugget'] was going to do well based on the last album, and the developing-artist pricing put it under \$10 in our stores," says Young. "That also made us confident that the label was behind the album."

Retail enthusiasm, in turn, prompted several stations to program "The

Distance" when the single was serviced to modern rock radio on Aug. 5. Mainstream rock and triple-A stations followed.

Says modern rock KEDJ Phoenix PD Shellie Hart, "Retail sold us. It was a hot tip from a chain of mom-and-pops, much like the 311 album was for us. [Cake] had already developed in the market though the last album and 'Rock 'N' Roll Lifestyle,' and ['The Distance'] has been huge out of the box, and it's still top-five phones in all demos."

Fisher says "The Distance" was the obvious choice for the first single, given the radio success of cross-genre singles by such artists as Beck and the Butthole Surfers. "Certainly, there were less obvious radio songs on the album,

but with it being so hard to get a song going on a [modern rock] station, 'The Distance' was our best pick."

Hart adds that the station is receiving equally positive feedback for Cake's cover of "I Will Survive," which is receiving top 10 phones at KEDJ in spite of being played only 12 times.

Capricorn has not determined the official second single from the album.

"We are seeking compelling-sounding records for the format," says Hart, "and this is a record that people are going to search their radio dial to find. It has definitely helped us define our sound in this market."

Cake, which is booked by Absolute Artists and managed by Bonnie Simmons, will begin touring with Counting Crows in November.

BOOK ANALYZES EARLY BILLBOARD COLUMN

(Continued from page 11)

home with what was going on."

The editor just as fervently addressed labor issues, such as unfit working conditions, and advocated the organization of artist unions.

Hill uses "Pages From The Harlem Renaissance" for university courses that he teaches on African-American theater, writing, and the Harlem Renaissance. He says the text could also be tapped for courses in English, history, African-American studies, and journalism.

Mary McLaughlan, marketing director for Peter Lang Publishing, says the primary market for "Pages From The Harlem Renaissance," which retails for \$29.95, is professionals such as college faculty and academic librarians.

Says McLaughlan, "We're a scholarly publishing company, so we don't sell through general consumer retail bookstores; the best way to get the book is through our customer service offices."

The company plans to market the book via a series of national and international direct-mail campaigns over the

next six to eight months.

During the third week of November, the publisher will mail 10,000-15,000 fliers to music, theater, American studies, and African-American studies faculty department chairs. The company also plans to send an advance information sheet to wholesalers, which McLaughlan says is a good method of reaching broader academic venues.

"The book has already been announced in the Chronicle of Higher Education, the largest tabloid-style newspaper in the country that targets higher education professionals from all disciplines," she says.

In addition, the text will be listed in the company's next new-book catalog, which is scheduled to be mailed worldwide to academic and library audiences during the first quarter of 1997. The company also plans to market "Pages From The Harlem Renaissance" in book exhibition areas at five to 10 of the academic community's larger trade conferences.

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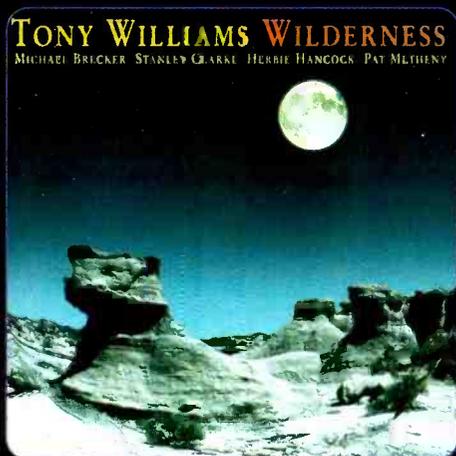
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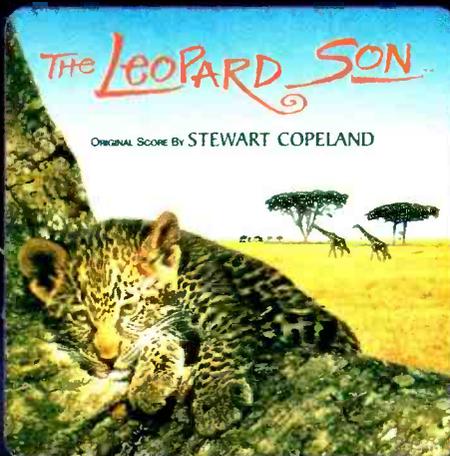
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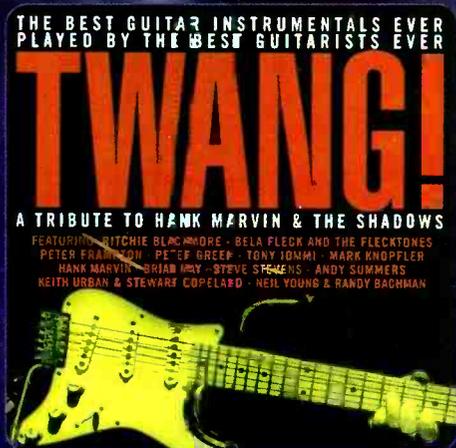
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Artists & Music

THE WORK GROUP TAPS INTO FIONA APPLE'S 'TIDAL' RISE

(Continued from page 11)

Apple has been understandably stifling for the artist at times.

Relating a story in which a performance was compromised because a photo shoot usurped a soundcheck, Apple says, "I'm not a model, but many parts of this job are not what you get into it for. It's 10% music and 90% other things completely unrelated to the music."

Meanwhile, Ayeroff says, the label is attempting to keep superfluous promotion to a minimum.

"'Low key' would be a misnomer," he says when speaking about the label's promotion plan. "We did a lot of tip-sheet stuff, but it was basically an awareness campaign. We had an inexpensive, organic video and a small showcase tour. It is one of those classic records that is talked about. There's a special cognition by people."

Apple, who is managed by Slater of HK Management and booked by Dan Weiner of Monterey Peninsula, will conclude opening dates with Chris Isaak in San Francisco on Wednesday (30), followed by several European dates before returning to the U.S. to perform Nov. 16 on "Saturday Night Live." Apple has also been booked for a handful of radio station Christmas shows.

No doubt, Apple will continue to wrestle with her stardom as the album's haunting single, "Shadowboxer," continues to gather airplay at modern rock, triple-A, and top 40 radio.

Though the single was serviced to triple-A stations in June, modern rock has been to be the most fertile ground, far outweighing other formats with 431 Broadcast Data Systems detections for the week ending Oct. 20.

Modern rock KHTY Santa Barbara, Calif., PD Damion Young says the success of the single has been a surprise that has benefited the station.

"I thought it was too sleepy the first time I heard it," says Young. "It sounded like something for AC stations, but we threw it on and got immediate

phones. Modern rock has lost its female audience, and songs like this open us up to a whole new core."

Ayeroff says that the next single will not bow until January or February.

Geordie Gillespie, head of alternative promotion at the Work Group (U.S.), says radio impact dates have been unspecified, mirroring the relaxed push of "Tidal."

"We might get an AC station in one market, a top 40 in another, and a modern rock in another," says Gillespie. "The most significant part of this campaign has been that [the single] has not been pigeonholed into any format."

Chris Douridas, music director and host of "Morning Becomes Eclectic" at public station KCRW Los Angeles, is credited with being the first programmer to air cuts from the album after getting an advance copy of "Tidal" last summer.

Douridas echoes the sentiments of many programmers when he mentions

the appeal of Apple's lyrical maturity and impressive vocal talents, as well as her forthright and unassuming in-person demeanor.

KCRW will include a song from Apple on its compilation album "Rare On-Air Volume 3," due in mid-February.

"When I first got the [album], it was like, 'Uh-oh, here comes the big hype,'" says Douridas. "Then, when I saw what became the video for 'Shadowboxer,' I just couldn't believe that a woman this age could have the depth and the lyrical and physical power to express what this girl is expressing."

The video, which was lifted from an electronic press kit on the artist, presents Apple in a modest fashion without the quick-cut edits found in many clips. The video is in stress rotation on VH1 and is a Buzz Clip on MTV.

At retail, Apple has benefited from developing-artist pricing and positioning, as well as retail support from a

group of early believers.

Christo Garkinos, VP of marketing for the Virgin Megastores, says the chain took the unusual step of using corporate dollars beyond those earmarked for its regular "Virgin Recommends" program to promote the artist after seeing Apple's show at a West

Hollywood, Calif., club.

"Our motivation was purely because we were so taken aback by her performance at the Troubadour," says Garkinos. "She is going to be one of our biggest stars next year."

The artist's music is published by FHW Publishing (ASCAP).

AZ YET MAKES IT WITH PERSEVERANCE, TALENT

(Continued from page 12)

out mini-posters and postcards that identify each member. The postcards are backed with quotes from group members describing their ideal woman. An Az Yet pin-up calendar is in the works.

LaFace will also run print ads in Essence and Ebony magazines, which maintain high female readerships.

The group is scheduled to record a Spanish-language version of "Last Night" to cater to its Latino following. A six-song CD sampler will be fea-

tured at listening stations in Wherehouse stores and various indie outlets before the album debuts. Several chains have been furnished with special in-store-play CDs that relate the complete story of the group. At the Tower, Camelot, and Circuit City chains, the album will debut at a sale price.

The album is scheduled to be released internationally early next year. The group is booked through the William Morris Agency.

KINETIC'S TRANSEAU BRINGS U.K. RAVES TO U.S.

(Continued from page 12)

wanted to write words to it," Transeau says. At a soundcheck before a gig on her recent U.S. tour, Amos began freestyling lyrics to "Divinity" into a tape machine.

"I flipped out when I heard what she did, and I started writing new music to her words," says Transeau, adding that he began splicing and fashioning bits of her vocals into what would become the final version of the track. "The repeated hook of the song is 'blue skies,' and she actually sang those words together only once."

"Blue Skies" is being added to the U.S. version of "Ima" in a limited-edition two-disc package that also includes remixes of material from the album. Kinetic is list-pricing the set at \$16.98 and is encouraging retailers to sale-price it for consumers—an idea that is going over well so far.

"For people who are not aware of the music, there's great value in this kind of package," says Ben Clark, buyer for the Virgin Megastore in San Francisco. "But the truth is that people are already requesting this record, thanks to the play it has been getting on [local station KITS]."

Boasting a videoclip directed by GOB-TV, "Blue Skies" serves a dual purpose in that it has been released in the U.K. and Europe as the first single from Transeau's second album, due there in early 1997. He is currently dividing his time between mixing tracks for that project and doing initial promotion for "Ima" in the States.

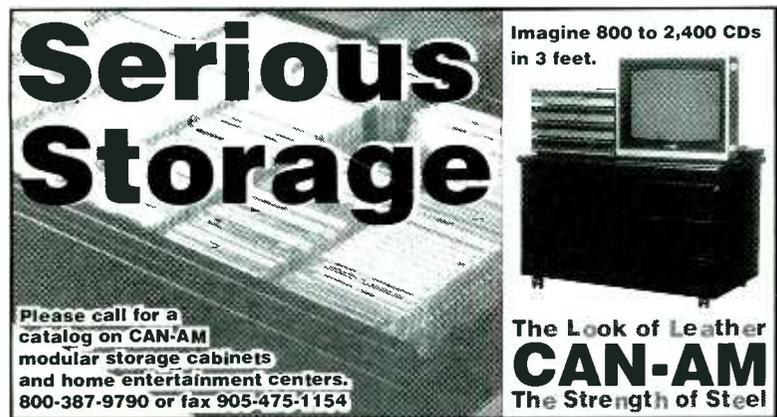
"This is a totally cool scenario to be in," says Transeau. "I get to really dig into this progress I'm making as an artist, while reliving the good memories I have from making 'Ima.'"

Kinetic will aim to keep up with Transeau by issuing his as-yet-untitled second disc in the spring. "We're playing a bit of catch-up with him here right now, but the plan is to ultimately be in close synch with the U.K. and Europe releases," says Lau.

Once the new album is in the bag, Transeau will start assembling musicians for a world tour that will begin during the first quarter of the new year. He says he plans to go back to his stomping grounds at the Berklee School of Music in Boston, where he got his degree, and find players for the trek.

Transeau's career blossomed shortly after graduating from Berklee, when he became part of the famed Deep Dish Productions team of house music composers and remixers. He struck out on his own two years ago, developing an ambient sound that caught the ears of U.K. club punters and Perfecto Records. A succession of club radio hits that include "Embracing The Sunshine" and "Loving You More" led to "Ima," which has been lauded for its experimental rhythms and lean pop hooks.

"Brian's music is an important part of the future, there's no doubt about it," Lau says. "He's breaking exciting new ground that I believe will pave the way for many others."



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
KISS	CoreStates Center Philadelphia	Oct. 8-9, 11	\$1,718,865 Gross Record \$50/\$35	38,958 44,700 three shows	Electric Factory Concerts
PEARL JAM BEN HARPER FASTBACKS	Downing Stadium New York	Sept. 28-29	\$1,599,615 \$25.50	62,730 two sellouts	Delsener/Slater Enterprises
DAVE MATTHEWS BAND SOUL COUGHING	Madison Square Garden New York	Oct. 3-4	\$969,570 \$28.50	34,020 two sellouts	Delsener/Slater Enterprises
JUAN GABRIEL	Universal Amphitheatre Universal City, Calif.	Oct. 18-20	\$906,565 \$53/\$50.50/\$48	18,164 18,753 three shows	MCA Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND	Shoreline Amphitheatre Mountain View, Calif.	Oct. 9	\$559,064 \$41/\$25	18,901 20,000	Bill Graham Presents
ALANIS MORISSETTE SORAYA	National Auditorium Mexico City	Oct. 15-16	\$438,863 (3,379,245 pesos) \$46.67/\$12	19,114 two sellouts	Ocesa Presents
KISS DEFTONES	Market Square Arena Indianapolis	Oct. 15	\$407,185 \$40/\$27.50	13,164 sellout	Sunshine Promotions
WHO HOVERCRAFT	Tacoma Dome Tacoma, Wash.	Oct. 14	\$362,077 \$50/\$39.50	7,432 13,500	Bill Graham Presents
PHAT JAM '96: ICE CUBE, GETO BOYS, TOO SHORT, MC LYTE, EIGHT BALL & M.J.G., OTHERS	Gund Arena Cleveland	Oct. 13	\$350,982 \$40/\$30/\$21.50	11,416 16,046	Offbeat Prods.
DIANA ROSS	Fox Theatre Ledyard, Conn.	Oct. 18-20	\$348,470 \$100/\$60	5,752 sellout	Pequot Entertainment Group

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'MOUNTAIN STAGE' BRINGS ROOTS TO RADIO

(Continued from 14)

others around it. "One of the most common complaints we hear is that people don't get to hear anything new on the radio. Here, they get a chance to hear an artist they like and maybe two artists they never heard of," says Ridenour. "In a sense, they are being forced to listen to something new."

In their effort to keep the show current, Groce and Ridenour continually

MOUNTAIN STAGE

evaluate which music best fits the format. "A few years ago, we had to make a decision of whether to go with more alternative artists, and we decided to do so," Groce says.

Although "Mountain Stage" has hosted its share of veteran performers, it also plays a role in uncovering acts before they hit their prime. The show provided the first U.S. stage for Crash Test Dummies and featured Sheryl Crow, Sarah McLachlan, and Counting Crows early in their careers. It has also produced some fruitful offspring. Kathy Mattea and Tim O'Brien, for example, first talked about a collaboration on the "Mountain Stage" set and went on to record together.

The range of acts that have performed on the show is broad and includes Trout Fishing In America, Phish, 10,000 Maniacs, Timbuk 3, Pere Ubu, Holmes Brothers, Indigo Girls, Clarence "Gatemouth" Brown, and Leon Redbone.

MOUTH ALMIGHTY STRESSES ROCK FOR AUSTIN'S WAMMO

(Continued from page 14)

The Spankers, who have just signed to Watermelon, appear on "Fat Headed Stranger," which was produced by Wammo and Timbuk 3's Barbara K. at Timbuk 3's Dog House studio in Austin.

"Even though they're all on my record, it's much more poetry/pop [than the Spankers' music]," says Wammo, who plays harmonica, guitar, washboard, industrial percussion, and chord organ. "They're much more traditional as far as material and arranging, while my record is more ethereal and diverse, because I jump around a lot in musical styles, because of my influences."

Thus Wammo, who co-wrote three of the tracks on "Fat Headed" with fellow Mercury artist and kindred Austin singer/spoken-word-songwriter Hamell On Trial, presents Mouth Almighty with novel marketing challenges.

"We're going to sell him as a rocker," says Adler. "In some ways, it will be a stealth campaign: I'd love to be able to come out and say this man's a poet and a rocker, but we've been finding out that people still have such a one-dimensional idea of what the word 'poet' means that they can't hear the record with an open mind. Wammo's a rocker who happens to be a poet, who has been a DJ, who has been in rock bands, who has made a very musical record on which he sings and recites, and whose appeal is not just as a rocker but as an alternative rocker to his soul."

Although Ridenour says it is unusual for a popular pop act to make an appearance on the show, he is quick to add, "Any rules we have have either been broken or severely bent." One such instance occurred in 1991, when R.E.M.'s Peter Buck showed up to back Kevn Kinney of Drivin' N' Cryin'.

"After he finished, he said he would like to come back sometime with his band, and I was like, 'Sure, whatever you say,'" Ridenour says. "But a month later, we got a call from R.E.M.'s manager asking if they could be on the show." Although the band did play several popular tunes, it did so in an acoustic format. "It's not as if they just came on and duplicated their CD," Ridenour says.

"Mountain Stage" is carried on 110 U.S. radio stations: a mix of public and college stations and one commercial station in Nashville. It is delivered via America One and Public Radio International throughout Europe, Israel, and most of the countries of the former Soviet Union. The show used to be carried live by 10 stations in West Virginia but for a year has not been carried live anywhere. "It just got too complicated," Ridenour says.

In addition to its radio presence, "Mountain Stage" has spawned 14 albums, which are distributed via John Prine's Blue Plate Music label. There are eight numbered "best of" compilations, as well as six thematic albums that showcase featured guests in the categories of blues, music from Texas, music from Louisiana, rock, women, and holiday music. There likely will not be any more numbered albums, according to Groce, but a gospel music

compilation and what Groce calls a broad, "folk-flavored" compilation are earmarked for late-winter release. "We have learned that it's easier to market the thematic albums," he says.

As solid as the foundation for "Mountain Stage" is, the shrinking universe of eclectic public airwaves weighs on



the program's shoulders. "We are probably at the top of our game artistically and technologically," Groce says. "But it is a constant struggle for us in a time when funding is being cut back. That's something we have not been able to ignore."

The migration of public stations toward more homogeneous formats also threatens to take a toll. "When we lose a station, most of the time it has nothing to do with the show," Groce says. "What we hear is that they have switched formats, gone to an all-news format, gone more the way of the commercial sector."

Regardless of the changes around them, the pioneers of "Mountain Stage" have no intention of budging. "For us to change the show would make our work uninteresting," Groce says. "If that were to happen, we would all just rather be doing something else."

That's how we'll sell him."

Specifically, Adler cites a strong press campaign coming together behind Wammo. "Texas Monthly has a review coming, and they're claiming him as one of their own in a long line of Texas eccentrics," says Adler, adding that among these, obviously, is Willie Nelson, who is a strong songwriting influence on Wammo. Wammo's album is a "bent homage"—in both title and structural concept—to Nelson's classic outlaw country album "Red Headed Stranger."

"Listen closely and you hear the tale of a stranger woven through the album as a whole," Adler continues, "similar to 'Red Headed Stranger.'"

Besides the press angle, Adler says, a promo sampler focusing on the album track "Children Of The Corn Nuts" (also including "Salty," "There Is Too Much Light In This Bar," and "A Real Gone Guy") will be shipped to triple-A, college, and commercial alternative radio stations and morning zoo shows. "We're hoping 'Corn Nuts' does the damage," says Adler. "After the album comes out, he'll go out on a promo tour in November throughout Texas and the Southwest into the Southeast and then into the Northeast as well, doing poetry slams at radio and meeting local Mercury reps."

Wammo will go out without a band at first, adds Adler, noting that "in some ways, he's like the one-man band in Simon & Garfunkel's 'Home-

ward Bound': a poet and a one-man band." That's Wammo all by himself!"

Adler says that Wammo's pointed take on the current alternative scene—as symbolized by the informal subtitle of "Children of the Corn Nuts," "I was flannel when flannel wasn't cool," as well as other "Fat Headed Stranger" tracks like "Homage To The Ramones" and "Open Letter To Kurt Cobain '92"—is key to appreciating Wammo's self-described "rants" on the new album.

Notes Wammo, "There's a lot of social commentary and disenchantment with the alternative scene—and mainstream music in general, like country music, which is old rock-'n'-rollers with poodle-dog haircuts and new wave jackets. I'll go home and watch TNN and get so disgusted at these new country guys jumping onstage like they're in Ratt videos that the only thing to do is put on old Hank Williams or Bob Wills 78s. That's the whole point about the Spankers: We've all been in these big loud bands and decided to get as far away as possible from it and give [our] tinnitus a rest!"

For Adler, then, Wammo is "someone with something to say about youth culture in 1996, who says it in a whole bunch of engaging ways. His voice and point of view should be entered into the center of the arena—instead of on the fringe, where poetry has traditionally been."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

CHARLESTON, W.VA.: It's not often one mentions the vibraphone in conjunction with your everyday rock'n'roll band. Then again, **Standish Drive** is not your everyday rock band. Instead, the quartet boasts a melodic bent that features R.E.M.-like flourishes, post-angst introspection, sparse psychedelia, punchy power pop spiced with primal guitar energy, and a lead vocalist whose style resembles that of **Counting Crows'**

Adam Duritz. Standish Drive's debut, "Falling In Coils," was released in May on the band's Landspeed Records and has surpassed the 3,500-unit sales mark. Nestled among the 11 tracks are sparkling melodies that defy classification, made even more unique by a MIDI-vibe-playing front man, shimmering cello work by **Jane Scarpantoni** (who has played with **Indigo Girls**, **the Lounge Lizards**, and many others), and darkly brooding production by **David Cook**, known for his work with **10,000 Maniacs** and **the B-52's**. "We wanted to be a little more sophisticated than the current power-pop/punk glut of bands," says bassist **Adam Swecker**. "We're more of an adult contemporary power-pop thing." The band's goal of gaining a foothold on the Northeastern U.S. touring circuit culminated with a support slot for **the Goo Goo Dolls** in front of 12,000 of Standish Drive's hometown fans. Radio airplay has also opened many doors, as the band is getting tracking reports from stations up and down the East Coast, including WZBC Boston, WUSC Columbia, S.C., and, of course, West Virginia's WMUL Huntington and WVU Morgantown. Conceived by singer/songwriter/vibraphonist **Rick Grimes** in 1992 during his studies at Baltimore's Peabody Conservatory of Music, the four-piece is writing and recording demos for its next release. Contact Landspeed at 304-345-9449.



STANDISH DRIVE

J. DOUG GILL

MIAMI: For someone who has been performing in public for less than a year, **Amanda Green** has certainly gone far. She has signed to Y&T Music (home to **the Mavericks**, **Mary Karlsen**, and **For Squirrels** before they inked with

major labels) and was named best songwriter by The Miami New Times this spring. Although she has been writing and recording songs on her little karaoke machine for years, Green didn't play in public until August. Word of her quirky, minor-chord pop songs and riveting stage presence reached the discerning ear of Y&T owner and artist manager **Rich Ulloa**, who caught Green's set in January and promptly signed her to his expanded label, which is now in partnership with **Joel Levy** of Criteria Studios. A full-length CD called "Junk And Stuff" was released in June and feted with a performance at the Miami Hard Rock Cafe. "This has all



GREEN

happened really fast," says an amazed Green. "I never thought of performing for a living, let alone making decisions about stapled vs. folded CD liner books." Ulloa says, "She really has an uncanny natural ability for songwriting, and whether it's keyboards or guitar, she just picks it up right away." Poetic, skewed lyrics pepper songs from the CD, such as "Pop Girl 66" and "On Your Way Out." Contact Y&T Music at 305-221-2223.

SANDRA SCHULMAN

CLEVELAND: **Paranoid Lovesick's** sonic signature is equal parts punk and puff, driven by **Bill Stone's** honeyed rasp of a voice, hook-heavy songwriting, and bedrock rhythms formed from equal parts **Alex Chilton** and **Joey Ramone**. The band's debut EP, "Molly," co-produced by **Pete Diverre**, has become the regional release that wouldn't die, selling well into its third pressing and supported by continued airplay of the single "Universe Boat" on Cleveland FM stations WENZ and WMMS. Paranoid



PARANOID LOVESICK

Lovesick also appears on several compilations, including Copper Records' "Come And Get It: A Tribute To Badfinger"—which features **Aimee Mann**, **the Plimsouls**, **Al Kooper**, and **the Knack**—and Best Buy's "It Was Made In Northeast Ohio" and "Pop-matters, Vol. 2." Paranoid Lovesick's songwriting nucleus consists of Stone, **Rick McBrien** (lead guitar), **Kurt Maracz** (bass/vocals), and founding member **John Potwora**; they are finishing studio sessions for their full-length follow-up, "Suburban Pop Allegro." "We didn't labor over the tiniest details in the

studio," McBrien says. "We don't want to have something on the album that is completely unreasonable to replicate live. There will be a little trickery, but we want a real warm, right-in-the-room feel." Paranoid Lovesick continues to tour Ohio and Pennsylvania and has opened for **Oasis**, **Gigolo Aunts**, **Kevin Salem**, and **Weezer**. It will perform at the Philadelphia Music Conference Friday (1). Contact McBrien at 216-371-0609.

KYMBERLI HAGELBERG

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	2	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98)	GINUWINE... THE BACHELOR
2	—	1	CORROSION OF CONFORMITY COLUMBIA 67583* (10.98 EQ/16.98)	WISEBLOOD
3	3	13	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
4	—	1	THE JON SPENCER BLUES EXPLOSION MATADOR 53553 (10.98/15.98)	NOW I GOT WORRY
5	2	19	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
6	9	4	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
7	5	10	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
8	7	8	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
9	6	11	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
10	8	14	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
11	13	9	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
12	18	11	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLE THIS RECORD
13	19	7	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
14	4	2	CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
15	12	20	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
16	16	36	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE
17	17	2	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98)	THE 7 SINS
18	10	3	SUSAN ASHTON SPARROW 51458 (9.98/15.98)	A DISTANT CALL
19	24	4	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
20	15	17	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
21	14	5	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98)	MY XPERIENCE
22	21	2	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
23	20	28	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
24	25	6	GEGGY TAH LUAKA BOP 46113/WARNER BROS. (10.98/15.98)	SACRED COW
25	26	10	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)

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	31	4	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
27	23	40	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
28	34	9	DAVE KOZ CAPITOL 32798 (10.98/15.98)	OFF THE BEATEN PATH
29	32	6	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
30	37	5	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98)	RIVERDANCE
31	11	2	RAY BOLTZ WORD 67867/EPIC (10.98 EQ/15.98)	NO GREATER SACRIFICE
32	29	12	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE
33	22	2	IRIS DEMENT WARNER BROS. 461888 (10.98/15.98)	THE WAY I SHOULD BE
34	—	1	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RKODISC (11.98/15.98)	SHACK-MAN
35	33	17	4HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
36	—	1	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE
37	47	3	KEIKO MATSUI COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
38	—	1	SKULL DUGREY NO LIMIT 50543*/PRIORITY (10.98/16.98)	HOODLUM FO' LIFE
39	38	50	KENNY WAYNE SHEPHERD ● GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
40	28	3	RAS KASS PRIORITY 50529* (10.98/16.98)	SOUL ON ICE
41	45	23	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
42	—	2	JESSE COOK NARADA 63037 (10.98/15.98)	GRAVITY
43	35	3	ELLEN DEGENERES SODA JERK/LAVA 92724/AG (10.98/16.98)	TASTE THIS
44	27	4	DESCENDENTS EPITAPH 86481* (9.98/14.98)	EVERYTHING SUCKS
45	39	21	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
46	36	2	SANDI PATTY WORD 67313/EPIC (10.98 EQ/15.98)	O HOLY NIGHT!
47	44	17	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
48	—	1	KEVIN SHARP ASYLM 61930/FEG (10.98/15.98)	MEASURE OF A MAN
49	49	5	THE CARDIGANS MERCURY 553117 (10.98 EQ/16.98)	FIRST BAND ON THE MOON
50	30	12	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE

POPULAR UPRISINGS

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

THE JOKE MAN COMETH: Jackie "The Joke Man" Martling, head writer of Howard Stern's syndicated morning program, has signed a deal with Redondo Beach, Calif.-based indie Oglio Records to release comedy albums previ-

ously available only through Martling's 800 number.

twice-daily plugs, will be in stores Nov. 5. Martling, who estimates that total mail-order sales were 50,000 units, says his decision to take on retail comes after several years of operating a mail-order business with his wife, Nancy Sirianni.

"We have done this on our own for so long, I guess it's out of curiosity that we're going out," says Martling. "I'm not sure if we're going to sell 100,000 or [200,000 units]."

Martling will announce the retail launch on the Stern show and will provide additional mentions intermittently.

Navarre-distributed Oglio plans to release a new Martling album in February 1997. While "The Joke Man" and "Sgt. Pecker" will remain available via mail order, the new album will be sold exclusively at retail.

According to Oglio president Carl Caprioglio, the label will focus on promotions in Los Angeles, New York, Cleveland, and other markets where Stern's ratings are strong.

"We will be doing special endcapping and sales pricing at Tower, Best Buy, and most chains that have regional programs," says Caprioglio.

Though Martling and Oglio



Fillmore in San Francisco Oct. 18, will tour through Nov. 24. The album's first single, "Honeydew," shipped Oct. 7 to triple-A radio and is receiving early support from KMTT Seattle and WRLT Nashville. "Shootout" was produced by Neill King of Green Day and Elvis Costello fame.

Too Hip. After cultivating a loyal West Coast following with near-constant touring, the Mother Hips' latest offering, "Shootout," is No. 13 on the Pacific Regional Roundup. The band, which sold out its fifth show this year at the

say the retail release was not intentionally timed to correspond with the winter debut of Stern's film "Private Parts," they admit the exposure could help raise awareness of Martling and his albums.

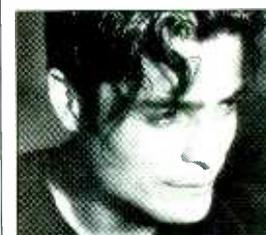
PRINCELY PRACTICE: Domo ska act **Horny Toad!** is combining commerce and compassion with a free performance Saturday (26) for the Boys and Girls Club of Venice (Calif.). Domo will hand out \$1-off coupons for "Thirteen," released Oct. 10, at the performance at Best Buy in West Los Angeles. Local station KROQ, which has been playing the act's single "Give It To Me" on its reggae show, will also be in attendance.

ROADWORK: Restless recording artist and former **Replacements** guitarist **Slim Dunlap** will perform a series of dates, including a Nov. 8 album party at the 7th Street Entry in Minneapolis, in support of "Times Like This," released Oct. 8. Triple-A stations WRNR Baltimore; WEBX Champaign, Ill.; and WRRX Gainesville, Fla., are playing tracks from the album.

Anointed will join other Christian recording artists in the Sparrow Communications

Group and Proper Productions' Emmanuel tour, which travels through 13 cities beginning Nov. 29 in Orlando, Fla. The band's album "Under The Influence" bows Monday (28) on Myrrh Records.

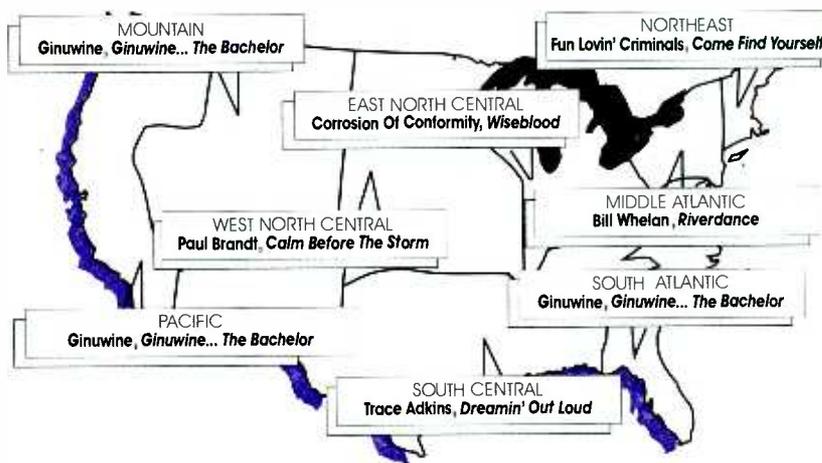
Check out Evil Teen act **Pen Pal** Nov. 6 at the Luna Lounge in New York and Nov.



Good P.R. Sony Latin crooner Chayanne is turning heads with his new album "Volver A Nacer," which debuted on The Billboard Latin 50 at No. 47 for the week ending Oct. 26, largely due to the success of the single "Solamente Tu Amor." The set marks a new level of artistic growth for the Puerto Rican artist, who began his career performing in the youthful act "Los Chicos." Look for classic covers of "Sólo Pienso En Ti" and "Pequeña Flor."

15 at Club Toast in Burlington, Vt. "Best Boy," the title track from the band's debut album, is getting college radio play.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Paul Brandt <i>Calm Before The Storm</i>	1. Bill Whelan <i>Riverdance</i>
2. Trace Adkins <i>Dreamin' Out Loud</i>	2. Bounty Killer <i>My Experience</i>
3. Corrosion Of Conformity <i>Wiseblood</i>	3. Corrosion Of Conformity <i>Wiseblood</i>
4. Ginuwine <i>Ginuwine... The Bachelor</i>	4. Akinyele <i>Put It In Your Mouth</i>
5. Kenny Chesney <i>Me And You</i>	5. Merrill Bainbridge <i>The Garden</i>
6. The Jon Spencer Blues Explosion <i>Now I Got Worry</i>	6. 702 <i>No Doubt</i>
7. Merrill Bainbridge <i>Garden</i>	7. Republica <i>Republica</i>
8. eels <i>Beautiful Freak</i>	8. Fun Lovin' Criminals <i>Come Find Yourself</i>
9. Fun Lovin' Criminals <i>Come Find Yourself</i>	9. The Jon Spencer Blues Explosion <i>Now I Got Worry</i>
10. Ricochet <i>Ricochet</i>	10. eels <i>Beautiful Freak</i>

Final Four: Wholesome R&B Our Turn Records Takes One-Stop Approach

BY J.R. REYNOLDS

LOS ANGELES—In a nontraditional move for a small start-up company, Our Turn Records plans to bypass conventional domestic retail release strategies for the still-untitled album by R&B quartet Final Four. The label also plans a simultaneous internation-



FINAL FOUR

al release.

"We're shipping product to [domestic] markets using one-stops as opposed to taking the indie or major-label distribution approach," says Our Turn founder/CEO Eddie Pugh. "For the international marketplace, we're looking into various distribution and licensing opportunities; what we do in foreign territories will depend on what the best situation is in each market."

Final Four comprises Jimmy, Gee, E.J., and Rich, who wrote and produced most of the material on their album. The Indianapolis-based group came together as a result of each being part of various local singing groups and discovering that all had one thing in common.

Says Jimmy, "Each of the groups we were in at the time was pretty good, but there were members in each of them that weren't as committed as they should have been. So the four of us joined forces, which made for a unit that wanted to do this more than just for a hobby."

After Final Four was assembled, the act began entering and winning local and regional contests. "We were winning so much that it got to where

[talent-contest organizers] wouldn't let us compete anymore, and that's when we knew we had reached a plateau again and had to take things to the next level, which was recording," Jimmy adds.

Conceptually, Final Four performs and records music that the entire family can listen to. "We want to put out wholesome, respectful music," Jimmy says. "We want to live up to the reputation that many of the old R&B quartets have and produce records that are going to be around for a while."

With that in mind, Our Turn's Pugh decided to scrap plans to release "Swangin'," a track that features rapper Tim Dog, as the first single. The executive says issuing that song as the first single might have sent consumers the wrong message.

"It's a really good track, but we want to make sure that the record-buying public isn't confused and thinks this group records music only for younger demos," says Pugh.

Final Four's album is a blend of contemporary tracks that feature traditional R&B melodies matched with smooth, parted harmonies. Lyrically, the songs feature a soloist who relates matters of the heart as well as of the mind.

"Everything comes from reality on our songs," Jimmy says. "We're mainly balladeers, but we also do party songs with friendly hooks. If we can get [audiences] dancing, we know we'll be able to keep them with the ballads."

Our Turn has set up a network of one-stops that will allow the label to distribute product on a national scale. When selected, the act's first single will be released simultaneously with the album in the first week in February.

Our Turn plans a limited street promotion campaign. "We'll hit the streets, but we plan to get the group high visibility through press interviews [and] working the clubs, retail, and R&B radio," Pugh says.

The former major-label executive says that dealing with the unknown

will be the label's greatest challenge, especially with regard to radio. "They look at product differently than consumers, and what we think the consumer will like, programmers might disagree. Unfortunately, in our current environment, radio has the last say on what reaches the masses," he says.

Pugh plans to begin his promotional assault of the single on radio and retail during the year-end holiday season. A music video is scheduled for

(Continued on page 28)



Newest Bad Boy. Former Hi-Five lead singer and Giant soloist Tony Thompson, seated, meets with Bad Boy Entertainment executives after signing a recording deal with the label. Also pictured, from left, are Jonathon Kinloch, manager; Sean "Puffy" Combs, Bad Boy president; and Kirk Burrowes, Bad Boy GM.

Black Cultural History Repeating Itself; Heritage Classic Celebrates South Africa

TRULY HIS-STORY: How important is our history? Why does it continue to repeat itself? Although Dr. Anthony Hill's "Pages From The Harlem Renaissance" (see story, page 11) is a scholarly text that in part chronicles the efforts of J.A. Jackson, the first black man to write a column for Billboard, it brings up several notions of accountability that still ring true after more than 70 years.

During the five years (1920-1925) in which Jackson wrote "The Page," he addressed problems that still plague the black entertainment community. Of particular concern was the liberal use of explicit language and general negative imagery by many black entertainers in the name of "artistic expression."

It's ironic that three-quarters of a century later, many black entertainment cultural issues remain the same. In the past, stereotyping was commonplace, such as in black minstrel shows, and comedy and music bits portrayed black Americans in the poorest light.

Today, "Def Comedy Jam," which is taped at the historic Apollo Theatre in New York, leads the charge for modern "smut shooters" who use curses and vulgarity to endear themselves to the venue's notoriously fickle audience. It is one thing for a comedian to liberally use four-letter words as a mechanism to drive foul humor; it's another to punctuate culturally biting commentary with salty language.

The recent HBO comedy special by Chris Rock demonstrates how a gritty yet socially insightful stand-up routine can result in audience appreciation and fiscal fortune. Rock's critically acclaimed performance has enabled him to play venues 10 times the size of those he played in his pre-HBO days (Billboard, Sept. 28).

Also, the artist recently signed a recording deal with super-hot upstart DreamWorks to release a comedy album, which is slated for the first quarter of '97.

Another element continually raised by Jackson during his tenure at Billboard relates to the ideals surrounding business and ethical responsibility. Jackson frequently lectured by pen on the need for black stage performers, producers, and promoters to honor employment contracts. Dubbed "contract jumpers," artists who failed to live up to the terms of deals they signed were "probably the heaviest brake against the progress for the colored artist," Jackson wrote.

In a sort of role-reversal these days, "contract jumpers" have emerged most destructively in the form of black businessmen who promise black artists or fellow businessmen services that are shoddily fulfilled or, worse, not fulfilled at all.

In a day when the black entrepreneur has the opportu-

nity to do business with more than just his fellow black man—as was the case primarily during the Harlem Renaissance—we need to be tireless in our business efforts.

Numerous black veteran music executives are achieving independence from major labels (Billboard, Oct. 19). It is hoped that when these people approach their fellow black man to do business, they will find honest, fair people who can back up what they say with quality teamwork.

INTERNATIONAL AFFAIRS: Gladys Knight, Hugh Masekela, and the Morehouse Glee Club are scheduled to perform during the African Heritage Classic, slated for Nov. 12-16 in Johannesburg.

The African Heritage Classic is an international business, education, cultural, and sporting event created to celebrate South Africa's new democracy.

The weeklong celebration will include concerts and U.S. college football, soccer, and professional boxing matches.

Knight and company will perform at the Sun City Superbowl Nov. 15.

As previously mentioned in this space, Africa should open wide for commerce now that South Africa has been "liberated" and U.S. companies have returned in earnest. Will black American music businessmen move in for their share?

HOW DOES HE DO IT? Elektra crooner Keith Sweat has quietly sold 1.2 million units of his self-titled fifth album, released in June. "Twisted," the set's first single, was certified platinum and has spent an impressive 12 weeks at No. 1 on Top 40 Airplay Monitor's Rhythm-Crossover chart.

One of R&B's core recording artists, Sweat has demonstrated his ability to attract a mainstream audience without sacrificing his trademark "please, baby, please" pleading style, which has left female fans hot and bothered since 1987, when the voice-meister's "I Want Her" was No. 1 on the Hot R&B Singles chart for three consecutive weeks.

PATTY LABELLE'S autobiography, "Don't Block The Blessings," is an honest account of one of the most gracious and professional performers in music history. Written with the assistance of Ebony senior editor Laura B. Randolph, the Riverhead Books-published 300-pager is an easy read and shares the life story of one of R&B's true divas—a title that truly belongs to only a handful of entertainers.

MO' BLUES: Isaac Hayes will join other guest performers when House of Blues opens its Chicago location

(Continued on page 28)



Top Of The Hill. Island recording act Dru Hill stands backstage with Def Jam rapper LL Cool J during the second Soul Train Lady of Soul Awards ceremony, held Sept. 9 in Los Angeles. Dru Hill's current single is "Tell Me." Pictured, from left, are Dru Hill's Woody and Sisqo, LL Cool J, and Dru Hill's Nokio and Jazz.

Billboard TOP R&B ALBUMS

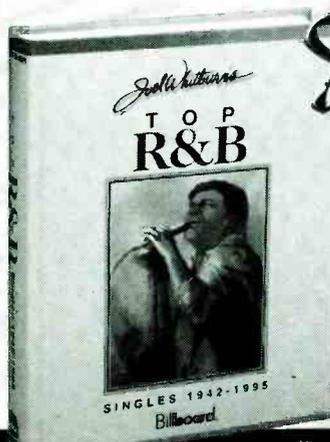
NOVEMBER 2, 1996

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	1	7	BLACKSTREET INTERSCOPE 90071 (10.98/16.98) 5 weeks at No. 1	ANOTHER LEVEL	1
2	2	4	17	KEITH SWEAT ELEKTRA 61707/EEG (10.98/16.98)	KEITH SWEAT	1
GREATEST GAINER						
3	62	—	2	JERU THE DAMAJA PAYDAY/LONDON 124119/ISLAND (10.98/17.98)	WRATH OF THE MATH	3
4	5	5	4	SOUNDTRACK EASTWEST 61951/EEG (11.98/17.98)	SET IT OFF	3
5	4	3	6	NEW EDITION MCA 11480* (10.98/16.98)	HOME AGAIN	1
6	3	2	3	LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
7	6	6	37	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
8	10	11	18	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
9	8	8	7	DO OR DIE RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
10	7	—	2	JOHNNY GILL MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
11	9	9	3	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	9
12	11	10	9	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
13	14	14	29	MAXWELL ● COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	8
14	12	7	4	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
15	15	13	6	SOUNDTRACK ● BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	4
16	16	17	8	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	5
17	18	15	8	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	4
18	13	12	4	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	4
19	20	18	4	MINT CONDITION PERSPECTIVE 549022/A&M (10.98/14.98)	DEFINITION OF A BAND	13
20	17	21	23	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
21	21	23	26	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN'	4
HOT SHOT DEBUT						
22	NEW	1	1	XZIBIT LOUD 6681*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	22
23	19	16	20	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
24	22	20	17	NAS ▲ COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
25	27	—	2	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	25
26	24	37	3	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
27	23	22	76	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
28	31	32	21	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	28
29	26	19	4	NATALIE COLE ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	11
30	33	25	18	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
31	25	24	19	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
32	30	26	66	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
33	28	27	12	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
34	35	30	9	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
35	29	—	2	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) HS	THE 7 SINS	29
36	34	31	12	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
37	32	28	36	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
PACESETTER						
38	76	—	2	SOUNDTRACK 40 ACRES & A MULE 90089/INTERSCOPE (10.98/16.98)	GET ON THE BUS	38
39	39	33	10	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
40	37	—	2	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	37
41	43	38	21	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
42	44	34	16	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
43	38	39	5	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	27
44	40	41	49	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
45	47	43	8	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
46	46	48	20	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30

47	41	46	11	FACEMOB INTERFACE/RAP-A-LOT 41336/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	6
48	49	44	17	QUAD CITY DJS ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
49	NEW	1	1	ASHFORD & SIMPSON WITH MAYA ANGELOU HOPSACK & SILK 4512/CHIBAN (11.98/16.98)	BEEN FOUND	49
50	55	45	7	SOUNDTRACK MCA SOUNDTRACKS 11498/MCA (10.98/17.98)	BULLETPROOF	37
51	42	55	22	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
52	50	49	27	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
53	54	50	26	SWV ▲ RCA 66487* (10.98/16.98)	NEW BEGINNING	3
54	48	40	61	THUG LIFE ● DEATH ROW/INTERSCOPE 50608/PRIORITY (9.98/15.98)	VOLUME I	6
55	56	51	12	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	5
56	36	29	3	SKULL DUGREY NO LIMIT 50543*/PRIORITY (10.98/16.98) HS	HOODLUM FO' LIFE	29
57	45	36	7	DRU DOWN RELATIVITY 1531* (10.98/15.98)	CAN YOU FEEL ME	14
58	58	56	5	GROVER WASHINGTON, JR. COLUMBIA 57505 (10.98 EQ/16.98)	SOULFUL STRUT	45
59	52	47	7	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
60	60	53	48	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	4
61	69	59	12	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	33
62	NEW	1	1	BLACK MOON WRECK 20232*/NERVOUS (10.98/15.98)	DIGGIN' IN DAH VAULTS	62
63	64	58	8	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
64	57	54	5	3-2 RAP-A-LOT/NOO TRYBE 42087/VIRGIN (10.98/15.98) HS	THE WICKED BUDDAH BABY	28
65	63	60	19	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
66	51	35	3	RAS KASS PRIORITY 50529* (10.98/16.98) HS	SOUL ON ICE	35
67	53	52	20	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	1
68	59	42	4	SOUL FOR REAL UPTOWN 53012*/UNIVERSAL (10.98/16.98)	FOR LIFE...	29
69	67	61	55	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
70	70	68	23	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
71	71	75	17	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	4
72	NEW	1	1	POOR RIGHTEOUS TEACHERS PROFILE 1471* (10.98/15.98)	THE NEW WORLD ORDER	72
73	66	62	68	D'ANGELO EMI 32629 (10.98/15.98)	BROWN SUGAR	4
74	68	64	10	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	15
75	NEW	1	1	BUSH BABEES WARNER BROS. 46229 (9.98/15.98)	GRAVITY	75
76	NEW	1	1	SWEETBACK EPIC 67492 (10.98 EQ/16.98)	SWEETBACK	76
77	61	—	2	VARIOUS ARTISTS SWERVE 70002 (10.98/16.98)	COMPILATION ALBUM VOLUME 1: MOBBIN' THRU THE BAY!	61
78	73	67	22	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS... MOMENTS	4
79	79	66	17	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
80	78	72	5	SOUNDTRACK WORK 67814/EPIC (10.98 EQ/17.98)	THE FIRST WIVES CLUB	61
81	74	81	30	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
82	80	70	98	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
83	75	63	66	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
84	NEW	1	1	ABOVE THE LAW TOMMY BOY 1154* (10.98/15.98)	TIME WILL REVEAL	84
85	72	74	10	CASE SPOILED ROTTEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE	7
86	94	77	85	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
87	82	71	64	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
88	NEW	1	1	KILLAFORNIA ORGANIZATION FEATURING COMPTONS MOST WANTED KILLA CALL/THUG 3003/RAGING BULL (10.98/15.98)	KILLAFORNIA ORGANIZATION	88
89	81	79	18	HORACE BROWN MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN	18
90	77	73	36	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
91	83	80	49	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
92	RE-ENTRY	53	53	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
93	91	86	102	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
94	84	84	4	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF	80
95	86	65	8	A+ KEDAR 53005*/UNIVERSAL (10.98/16.98) HS	THE LATCH-KEY CHILD	36
96	85	78	118	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
97	RE-ENTRY	139	139	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
98	95	90	10	GINA THOMPSON MERCURY 532060 (8.98 EQ/12.98) HS	NOBODY DOES IT BETTER	36
99	92	89	31	SOUNDTRACK ● JAC MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
100	NEW	1	1	FOR REAL ROWDY 37013/ARISTA (10.98/15.98)	FREE	100

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



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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/PROMOTION LABEL). Includes top entries like 'NO DIGGITY' by Blackstreet and 'SNOOP'S UPSIDE YA HEAD' by Snoop Doggy Dogg.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). 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

Table listing R&B singles A-Z with columns: RANK, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'I SEE' by Shantav and 'ASCENSION (DON'T EVER WONDER)' by Sony/ATV.

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 'NO DIGGITY' by Blackstreet and 'ME AND THOSE DREAMIN' EYES OF MINE' by D'Angelo.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Continuation of Hot R&B Singles Sales chart.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	2	1	7	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	WESTSIDE CONNECTION 3 weeks at No. 1
2	1	2	29	PO PIMP ● (C) (D) RAP A LOT/NOO TRYBE 38559/VIRGIN	DO OR DIE (FEATURING TWISTA)
3	4	3	4	SITTIN' ON TOP OF THE WORLD (C) (T) SO SO DEF 78426/COLUMBIA	DA BRAT
4	3	4	21	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652 ISLAND	2PAC (FEAT. KC AND JOJO)
				*** GREATEST GAINER ***	
5	5	5	5	MUSIC MAKES ME HIGH (C) (M) (T) (X) UNIVERSAL 56022	LOST BOYZ
6	6	6	18	LOUNGIN ▲ (C) (D) (T) DEF JAM 575062/MERCURY	LL COOL J
7	9	9	9	CAN'T KNOCK THE HUSTLE (C) (M) (T) (X) FREEZE/ROC A-FELLA 53242/PRIORITY	JAY-Z
8	7	7	7	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (C) (D) INTERSCOPE 97008	WARREN G FEAT. ADINA HOWARD
9	8	8	15	ELEVATORS (ME & YOU) ● (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	OUTKAST
10	13	11	14	ALL I SEE (C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	A+
11	11	12	13	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (C) (T) BIG BEAT 98045 AG	RZA FEAT. METHUEN & CAPPADONNA
12	15	15	4	NO TIME (C) (T) UNDEAS/BIG BEAT 98044/AG	LIL' KIM FEATURING PUFF DADDY
13	16	13	6	NO FEAR (C) (T) DUCK DOWN 53243/PRIORITY	ORIGINOO GUNN CLAPPAZ
14	10	10	34	C'MON N' RIDE IT (THE TRAIN) ▲ (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	QUAD CITY DJ'S
15	14	14	9	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (T) (V) (X) LAFACE 24157/ARISTA	SOUTHSYDE B.O.I.Z.
16	NEW ▶	1	1	THERAPY (C) (D) (T) DUCK DOWN 53250 PRIORITY	HELTAH SKELTAH
17	19	23	5	ITZSOWEEZEE (HOT) (C) (D) (X) TOMMY BOY 7752	DE LA SOUL
18	31	42	5	DA' DIP (C) (T) (X) HARD HOOD POWER 0112/TRIAD	FREAK NASTY
19	12	20	3	THE RHYME (T) JIVE 42405*	KEITH MURRAY
20	21	18	13	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	THE 2 LIVE CREW
21	26	24	6	RUGGED -N- RAW (C) (D) (T) RELATIVITY 1572	PMD
22	25	25	5	YA PLAYIN' YASEL (T) PAYDAY/LONDON 120100*/ISLAND	JERU THE DAMAJA
23	24	19	11	GETTIN' IT ◆ (C) DANGEROUS 42409/JIVE	TOO SHORT FEAT. PARLIAMENT FUNKADELIC
24	18	16	11	DIRTY SOUTH (C) (D) (M) (T) (X) LAFACE 24173/ARISTA	GOODIE MOB
25	23	17	11	CAN YOU FEEL ME (C) (D) (T) RELATIVITY 1567	DRU DOWN
26	27	22	17	PAPARAZZI (C) (D) (T) LOUD 64565/RCA	XZIBIT
27	22	21	4	DEAD & GONE (C) (D) (T) RELATIVITY 1568	M.O.P.
28	50	38	15	FREAK OF THE WEEK (C) (T) (X) SALMON 372	DJ POLO FEAT. RON JEREMY
29	20	26	3	WAKE UP (C) (D) (T) WU-TANG 53238/PRIORITY	KILLARMY
30	36	28	18	CLONES/SECTION (C) (T) DGC 19402/GEFFEN	THE ROOTS
31	28	27	17	IT'S A PARTY ◆ (C) (D) (T) ELEKTRA 64268/EEG	BUSTA RHYMES FEATURING ZHANE
32	45	44	5	MY KINDA N'GGA ◆ (C) (T) PENDULUM 58586/EMI	HEATHER B. FEATURING M.O.P.
33	34	34	12	JUMP ON IT ◆ (C) (D) (T) (V) (X) RHYME CARTEL AMERICAN 17626/WARNER BROS	SIR MIX-A-LOT
34	43	—	2	THE LOVE SONG ◆ (C) WARNER BROS. 17586	BUSH BABEES FEAT. MOS DEF
35	47	29	14	ANYTHING GOES ◆ (C) (T) PRIORITY 53219	RAS KASS
36	35	32	7	NO ◆ (C) (D) (T) MERCURY 578416	CHUCK D
37	38	37	13	NO MORE TEARS ◆ (C) (D) (T) NO LIMIT 53237/PRIORITY	MASTER P FEAT. SILKK & MO B. DICK
38	30	33	39	GET MONEY ▲ ◆ (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
39	RE-ENTRY	20	20	HANG EM' HIGH ◆ (C) (D) (T) LOUD 64561/RCA	SADAT X
40	37	36	10	ILLEGAL LIFE (M) (T) (X) PENALTY 0177*/TOMMY BOY	CAPONE-N-NOREAGA
41	29	31	25	HAY ◆ (C) (D) (T) PALLAS 56008/UNIVERSAL	CRUCIAL CONFLICT
42	NEW ▶	1	1	HOW MANY EMCEES-THE DJ EVIL DEE '96 REMIX ◆ (C) (D) (T) WRECK 20240/NERVOUS	BLACK MOON
43	44	—	2	WORLD WIDE (C) (T) (X) BLUNT 6612/TVT	ROYAL FLUSH
44	39	—	14	SHOT CALLIN' & BIG BALLIN' (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 97005/INTERSCOPE	THE WHORIDAS
45	NEW ▶	1	1	THE HEIST ◆ (C) (D) (T) G FUNK/DEF JAM 575650/MERCURY	DA 5 FOOTAZ
46	49	40	15	A LIL' SOME'EM SOME'EM ◆ (C) (T) CHRYSLIS 58575/EMI	RAPPIN' 4-TAY
47	32	39	34	AIN'T NO NIGGA/DEAD PRESIDENTS ● ◆ (C) (D) (T) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY	JAY-Z FEAT. FOXY BROWN
48	RE-ENTRY	4	4	LOWER EASTSIDE ◆ (C) (D) (T) PMP/LOUD 64595/RCA	DELINQUENT HABITS
49	42	46	23	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") ● ◆ (C) (D) (T) TOMMY BOY 7731/ISLAND	COOLIO
50	33	41	35	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") ● ◆ (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEAT. XSCAPE

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.

Marl Accuses Label Of Cold Behavior

LAST MONTH, Marlon Williams, the record producer known as Marley Marl, filed suit against Cold Chillin' Records and its partners, Tyrone Williams and Leonard Fitchelberg, for nonpayment of royalties.

The suit alleges that Marl—who has supervised songs for LL Cool J, Eric B. & Rakim, and Heavy D. & the Boyz, as well as such Cold Chillin' acts as MC Shan, Big Daddy Kane, Biz Markie, and Roxanne Shante—and Cold Chillin' entered into "several agreements in or about 1987" wherein the two parties agreed to share 50-50 the rights to any work he completed for the label.

The suit charges that Cold Chillin', in its name only, later registered with the U.S. Copyright Office all the musical compositions made under the agreement, and that moreover, the label entered into several business arrangements without consulting Marl or his company, Marley Marl Music Inc.

These include a publishing deal with Warner/Chappell Music and a licensing agreement with Coca-Cola USA wherein "The Bridge," a classic MC Shan cut "co-owned, co-written, and produced" by Marl, was used in a national advertising spot featuring Shan and KRS-One.

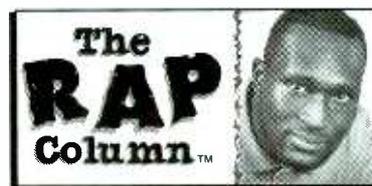
Marl alleges that he hasn't received mechanical or producer royalties for any of his work on Cold Chillin' since 1990. According to his attorney, Brad Rubin of New York-based firm Rubin, Weissman & Torres, the amount for which Cold Chillin' is liable is contingent on further investigation and discovery, but as of now, Marl is asking for \$750,000.

Marl is also seeking a declaratory judgment that will state that Cold Chillin' has no further rights to any music written or produced by him. In response to the charges made in the suit, Cold Chillin' attorney Jody Pope says that the label has complied with all its contractual obligations to Marl. He adds that Marl owes "hundreds of thousands of dollars to Cold Chillin' for unrecovered advances."

STUFF: Select Records will ship "UTFO Hits," a classic cuts collection by UTFO, this month. The album will contain such hits as "Leader Of The Pack," "Cold Wanna Be With Me," and frosty ballad "Fairy Tale Lover." Also on the album is a new song that is destined to become the trio's latest hit, "Lollipop"—a slippery sound sponge that's hot, thanks to keen production by Kangol (who always keeps his eyes on the prize) and the competitive flow he has with his partner in rhyme, Educated Rapper, Doctor Ice, an original member of UTFO, is slated to be on a subsequent remix. A featured guest on the track is the Real Roxanne.

Also, "The 'Em Right," a hot mix-tape joint by G-Man that features Chubb Rock, has been picked up by Select. It's now receiving spins from Funkmaster Flex, Red Alert, and other DJs.

We're really happy to see that King Tee, who was among the first wave of L.A. rappers, is rolling with producer god Dr. Dre. Tee has yet to receive the attention he deserves, and during "Str8 Gone," a skippy track about big-



by Havelock Nelson

balling featured on "Dr. Dre Presents... The Aftermath," he says, "I guess I earned the title O.G./Been down for 10 years/This is my fifth LP."

The brown brick building on New York's Broadway that once housed legendary indie Sleeping Bag Records is long gone; the building was condemned, bulldozed, and swept up. But the body of work by the label's chief sound provider, Kurtis Mantronik—who, for a while, lived and worked in a loft above the company's offices—still stands as a testament to visionary talent and innovation. Tracks for such acts as Just-Ice, Greg Nice, Joyce Sims, and Mantronik's own crew, Mantronix, were crafty and cyber cool. And although the acts received props in the press and 'nuff play in clubs, they never blew up. Mantronik himself got little respect from core New York artists.

Mantronik's work has, however, not been consigned to the dustbin of his-

tory; in fact, it has been sampled by hard-edged performers—the latest of whom is Def Jam's Redman.

On "That's How It Is," the self-described "funk Dr. Spock's" new hit-bound single, "green-eyed bandit" Erick Sermon lifts and loops the blippy, off-kilter bounce of "Cold Getting Dumb," a sharp Just-Ice jab that was supervised by da Man. Sermon also adds a few "Slave To The Rhythm" drum rolls, and voila!—another concrete classic gets reclaimed. Over the beat, Redman ("call me the brick city stock cock broker") joins other members of his Def Squad crew: loopy lyricist K-Solo ("vocabulary's very loquacious and gregarious") and fabulous vocabulist Keith Murray ("the bizarre, the rap nonsuperstar, when I step up, I pump volume like raaaah!"). They come with their head down and teeth clenched and go marauding for props. They'll get them... just watch.

FATHER MC is in a Miami recording studio putting the finishing touches on a new album. He has been talking to Luke Records but is still actively seeking a deal, after posing in Playgirl and causing a stir, then getting sued by his ex for not paying child support (he claims it was a false charge). One of the tentative titles for the set is "The Scandal."

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DJ 'Jinx' Zanbito Puts His 'Best' Beat Forward

GROOVELAND: With the quickening rise of New York upstart Jason "Jinx" Zanbito, the competition for props among young house music producers and DJs just got a little more interesting—and a lot more heated. The Long Island, N.Y., native hits the floor hard this month with "Sm:)e Mix Session II," a showcase of his agile turntable mixing, and "My Best," a single that displays his talent for rhythm composition.



On The Rise. Producer Vinny Vero chills between sessions at his New Jersey recording studio, where he is working on remixes for a wide variety of artists. He has just completed work on the forthcoming Cher single "The Sun Ain't Gonna Shine Anymore," as well as "All I Got" by Robin S. and "Different Languages" by Holly Palmer. His collaboration with Stephan Donato on "In The Springtime Of His Voodoo" by Tori Amos is racking up active turntable action. Vero is also branching out into songwriting, teaming up with Judy Cheeks and Frazier Chorus for tunes on their respective new albums. His first pop-driven production is "Take Me On" by newcomer John Anthony, due from Strictly Rhythm Records early next year.

The former project is a 17-cut compilation of hard-edged anthems combining the wares of folks like Cevin Fisher and Fred Jorio alongside his own jams "Givin' Me Luv" and "Little Bit Higher." The Sm:)e Communications/Profile album is among the better beat-mixed collections circulating this fall, thanks mostly to a smooth style that Zanbito has honed behind the decks at countless venues along the East Coast.

Issued under the group moniker Drinx, "My Best" pairs him off with Drew Robustelli, and it's a dreamy blend of progressive trance flavors and old-school house elements. The bottom is aggressive, and it's coated with a barrage of hypnotic keyboard loops and vocal bites. One of the better singles from Empire State Records in a while.

We're not particularly fond of labels juicing up ballads into dance tracks, but we're willing to make an



by Larry Flick

exception in the case of LaFace's decision to spruce up "Unbreak My Heart" by Toni Braxton. Hard to imagine this grand David Foster production as a house anthem? We had difficulty with the concept until experiencing Soul Solution's vibrant interpretation of the song, which enhances La Braxton's delightfully dramatic performance with insistent tribal-disco beats, mild flamenco guitars, and pillowy keyboards. Frankie Knuckles takes a successful crack at the song, opting for a more silky sound by dressing it in his signature strings and soulful bass licks. It's interesting how demure Braxton sounds here, given the high-voltage presence she casts over the Soul Solution version. It just goes to show you how much control a producer can truly have over a song.

Although he remains among the more underappreciated figures within the alleged "inner circle" of the U.S. club scene, George Morel has proved to be among dance music's top-selling producers all over the world. In fact, the 10 volumes of his Morel's Grooves EP series on Strictly Rhythm are considered essential to the record collection of any serious house music fan who actually buys his or her records (unlike the many overfed insiders who get their stuff for free). We're betting that all those drowsy folks are going to be taking a second look at Morel after hearing "Let's Groove," a hearty jam that features vocals by Heather Wildman. Sharp ears will note that the instrumental version of the track appeared on "Morel's Grooves, Volume Four." With Wildman's added vocal, the track takes on a sultry vibe that complements the producer's percolating percussion and sharp pop hook. For added fun, there are sturdy remixes by the Rhythm Master and Joey Musaphia. But you really only need the original version... that's the one kicking the hardest.

MAKIN' IT HAPPEN: Maria Naylor is parlaying her lovely vocal appearance on the Robert Miles Arista hit "One And One" by inking a publishing deal with deConstruction Songs U.K. She is in the studio, laying down demos with John Graham of Quivver, among others. If anyone can pave the road to creative and commercial success for Naylor, savvy deConstruction songman Mike Sefton can. Let's not forget that he played a pivotal role in the writing development of such luminaries as Frankie Knuckles, Steve Anderson of Brothers In Rhythm, and Mike Pickering of M People, among others, during his long and lofty tenure at BMG Music. We're

looking forward to hearing the results of Naylor's writing sessions.

By the way, Arista has just issued nifty new versions of "One And One" by Joe T. Vanelli and David Morales that toughen up the groove and should make the track more intriguing to underground jocks. Have a listen.

While recently feasting on the glorious Sony Pictures feature "Beautiful Thing" (one of the best movies of 1996, in case you care), we were struck by the timeless quality of the half-dozen or so "Mama" Cass Elliot tunes that pop up on the soundtrack. Given the rousing audience reception to the music, we could not help but wonder what would happen if MCA (which will soon issue the soundtrack) refashioned one of those gems for clubland. A frothy hi-NRG version of "Words Of Love" or "Make Your Own Kind Of Music" would be too festive for words. Hey, if it could work for Reba McEntire's "You Keep Me Hangin' On," why not for the late (and dearly missed) La Elliot? Perhaps a call from MCA to Love To Infinity's studio is in order.

Speaking of MCA, the label's new "Life Is A Dance" compilation gets a nice boost from the 12-inch release of "He's On The Phone" by Saint Etienne. You may remember this as an import fave from a few months ago, but Motiv8's jiggly remix never gets tired. Go back for another taste.

Internet regulars are advised to investigate this month's edition of the NetMix Power Hour (<http://www.netmix.com>), which showcases the mixing chops of French turntable master Laurent Garnier. His style of blending deep-house with trance, ambient, and other assorted experimental vibes is unlike any other.

The coming months promise to be exciting for NetMix, which is run by DJ Tony Zeoli. Visitors will be treated to guest appearances by Roger Sanchez, 95 North, and Braxton Holmes, while the service



Standing Proud. DV8 Records president Ric Wake and songwriter Denise Rich recently hosted a barbecue in New York to celebrate label act Love Tribe's rise to the top of the top of Billboard's Hot Dance Music/Club Play chart with the single "Stand Up." The group is dividing its time between club gigs around the U.S. and sessions to record a follow-up single. A full-length album is being eyed for mid-1997. Pictured, from left, are Dewey B., Love Tribe; Wake; producer Eric "E-Smoove" Miller; and LaTanza Waters, Love Tribe.

will soon utilize Real Audio 3.0 sound. Zeoli is also transplanting his base of operation from Boston to New York and is entering a partnership with Brad LeBeau's seasoned Pro-Motion company. All of this bodes well for added industry acceptance of this innovative and well-executed effort.

RIFLING: Have you been wondering if this generation would ever have its own equivalent of Bananarama or the Belle Stars? Wonder no longer, kids. The Spice Girls are here (see story, page 1). This charismatic U.K. quintet has already scored a No. 1 smash throughout Europe with the giddy "Wannabe" and is stoking up to take on the States early next year with an amusing self-titled disc on Virgin. Destined to be dogged and dissed by every so-called hipster in dance music, this act dabbles in guilty pure-pop pleasures of the highest order. The album was primarily produced by Absolute and Biff'n'Memphis, giving many of the cuts a hearty, club-friendly foundation. "Wannabe" goes to U.S. radio next month, while import hounds should check out "Say You'll Be There," the new U.K. 12-incher with remixes by Junior Vasquez, "Dancin'" Danny D., and Linslee Campbell.

Virgin could also have a major club and alterna-radio hit with Neneh Cherry's "Feel It," one of the many sparkling moments on the enigmatic diva's spankin' new album, "Woman." Bill Coleman and Ted Ottaviano team up on post-production that perfectly captures the raw rock-spiked passion of the original recording, while wrapping it in urgent deep-house rhythms and a quirky new hook. There's just one tiny problem: The mixes have yet to be approved by the label, and the album (released to critical applause overseas last

month) has not been scheduled for release here. Time's a-wastin', folks... get crackin'!

Coleman and Ottaviano (who is seeking a label home for his fab act, Doubleplusgood) have been working quite a lot together lately—indulging in sounds that are refreshingly daring and experimental, while keeping a smart eye on mainstream dance-floors. Their chemistry is most apparent on "Damaged" by the Heads, a Radioactive rocker that they've transformed into a compelling underground journey. A&R reps willing to look beyond the same half-dozen top-shelf producers would be wise to direct a little attention toward these boys.

Clubland legend Tony Humphries is prepping his own indie label, Yellow Orange, which will be distributed through Italy's Underground Movement Records. The first fruit of this new venture? A compilation called "The Best Of Tony Humphries." No word on additional signings just yet.

Once again, angelic Perfecto singer Grace hits the mark with yet another brilliantly crafted single, "If I Could Fly." Dreamy as can be, the track has been properly tweaked by Smith & Mighty and LTJ Bukem. An album is nearly done, and it'll be out in the U.S. on Kinetic/Reprise early next year.

We're excited to report that Spring Heel Jack's long-awaited second album, "68 Million Shades..." will see the light of U.S. release on Island in February, and it's every bit as demented and beautiful as the previous "There Are Strings." Partners John Coxon and Ashley Wales come mighty close to changing the face of jungle music by tempering their rapid beats with faux-classical piano lines, space-age sound effects, and acoustic melodies. A true mosaic of contrasting sounds and imagery.

Billboard. **Dance**
HOT Breakouts
NOVEMBER 2, 1996
CLUB PLAY

1. BLUE SKIES BT FEAT. TORI AMOS PERFECTO
2. LA HABANERA HANDS ON YELLO CLUB ZONE IMPORT
3. SPINNING THE WHEEL GEORGE MICHAEL DREAMWORKS
4. LIVE IT COOL (JUST DO IT) LYDIA RHODES PAGODA
5. ANGEL SIMPLY RED EASTWEST

MAXI-SINGLES SALES

1. DANCE SIZE QUEEN TWISTED
2. I'M SO HAPPY I CAN'T STOP CRYING STING A&M
3. BOUNCE TO DA BEAT LUKE LUTHER CAMPBELL
4. THE REAL THING WORLD WIDE MESSAGE TRIBE WARNER ALLANCE
5. I'M STILL IN LOVE WITH YOU NEW EDITION MCA

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	2	3	9	WHO IS HE AND WHAT IS HE TO YOU MAVERICK PROMO/REPRISE 1 week at No. 1 ◆ ME'SHELL NDEGEOCELLO	
2	3	6	7	NO FRILLS LOVE GEFEN 22219	JENNIFER HOLLIDAY
3	5	9	6	SHAKE THAT BODY COLUMBIA 78388	ROBI ROB'S CLUBWORLD FEATURING YA KID K
4	7	14	5	FIRE UP! TWISTED 55221/MCA	FUNKY GREEN DOGS
5	8	13	7	THAT SOUND SFP 9608	E-N FEATURING CEEVOX
6	1	2	10	STOMP QWEST 43766/WARNER BROS. QUINCY JONES FEAT. THE CAST OF STOMP/THE YES/NO PRODUCTIONS	
7	12	19	5	LAND OF THE LIVING CHAMPION PROMO/RCA	KRISTINE W
8	9	16	7	SNAPSHOT RHINO 76032/ATLANTIC	◆ RUPAUL
9	10	10	9	BRAND NEW DAY PERFECTO/KINETIC 43750/REPRISE	MINDS OF MEN
10	4	4	25	WHERE LOVE LIVES '96 LOGIC 59051	◆ ALISON LIMERICK
11	14	25	4	THE CHILD (INSIDE) ARISTA 13252	◆ QKUMBA ZOO
12	6	1	10	TWO TO TANGO KRASNOW 55241/MCA	◆ VANESSA DAOU
13	16	20	5	IN THE SPRINGTIME OF HIS VOODOO ATLANTIC 85475	TORI AMOS
14	17	18	6	YOU ARE THE ONE SORTED 20222/NERVOUS	WINX
15	22	34	4	CAN'T HELP IT COLISEUM IMPORT/PWL	HAPPY CLAPPERS
16	20	29	5	GIVE ME A LITTLE MORE TIME GO! DISCS/LONDON 850745/ISLAND	◆ GABRIELLE
17	24	35	4	CAN I GET A WITNESS PERSPECTIVE PROMO/A&M	ANN NESBY
18	11	5	11	KEEP ON JUMPIN' FFRFREEDOM 001/ULTRA	◆ LISA MARIE EXPERIENCE
19	13	7	12	ONLY YOU KING STREET 1044	KIMARA LOVELACE
20	15	8	9	JUST BE GOOD TO ME ARISTA 13235	DEBORAH COX
21	18	11	13	WON'T GIVE UP MY MUSIC JELLYBEAN 2513	PULSE FEATURING ANTOINETTE ROBERSON
*** Power Pick ***					
22	34	46	3	CUBA STRICTLY RHYTHM 12472	EL MARIACHI
23	36	41	3	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78377/EPIC	◆ CELINE DION
24	25	26	7	DESCARGA RAMBUNCTIOUS 0002/RAM	LATIN EXPRESS
25	23	23	7	KEEP ON DANCIN' JELLYBEAN 2514	SHADES OF RHAPSODY
26	33	43	3	LOVE ME THE RIGHT WAY '96 LOGIC 59053	◆ RAPINATION & KYM MAZELLE
27	27	33	5	BOLERO CHA CHA 001	CEASAR & MANOLO
28	28	32	5	THAT LOOK SLIP'N'SLIDE IMPORT/DECONSTRUCTION	DE'LACY
29	37	44	3	LOVE COMMANDMENTS WAAKO 1244	GISELE JACKSON
30	42	—	2	HOLDING ON TO YOUR LOVE KING STREET 1048	STEPHANIE COOKE
31	39	40	4	E-O-E OLD MORTALES 41193/BMG LATIN	KING AFRICA
32	19	12	14	YOU'LL BE MINE (PARTY TIME) EPIC 78379	◆ GLORIA ESTEFAN
33	31	31	6	KLUBBHOPPING ZYX 66058	◆ KLUBBHEADS
34	30	28	8	SURVIVE EMOTIVE 788	SAUNDRA MARQUEZ
35	41	45	3	WATCHA GONNA DO? STRICTLY RHYTHM 12464	DEJA
36	21	17	12	BAD MAN JUNK DOG 01/CHAMPION	◆ SISTER BLISS
37	46	—	12	EVERYBODY'S FREE (TO FEEL GOOD) PULSE-8 IMPORT	◆ ROZALLA
*** Hot Shot Debut ***					
38	NEW	1	1	ONE AND ONE DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
39	29	24	11	IT DOESN'T MATTER MAXI 2040	SHAY JONES
40	NEW	1	1	HOLIDAY EIGHT BALL 89	GLENN TOBY
41	48	—	2	SHOUT COLUMBIA 78421	STAXX OF JOY
42	50	—	2	LIKE I DO ROWDY 35079/ARISTA	◆ FOR REAL
43	NEW	1	1	NO ONE CAN LOVE YOU MORE THAN ME EASTSIDE IMPORT/ALMIGHTY	HANNAH JONES
44	47	—	2	SET IT OFF EASTWEST 65991/EEG	◆ ORGANIZED NOIZE (FEAT. ANDREA MARTIN AND QUEEN LATIFAH)
45	NEW	1	1	MUSIC SAVED MY LIFE MAXI 2044	CEVIN FISHER
46	NEW	1	1	GET ANOTHER PLAN STREETWAVE 50007	ABSTRACT TRUTH
47	40	36	5	NIGHT MOVES PULSE-8 IMPORT	ABIGAIL
48	26	15	12	KILLING ME SOFTLY WITH HIS SONG ATLANTIC 85501	ROBERTA FLACK
49	43	39	8	HIT ME OFF MCA 55224	◆ NEW EDITION
50	49	50	3	SKY HIGH BUSTIN' LOOSE/POPULAR 26013/CRITIQUE	INDIVIDUAL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan					
*** No. 1 ***					
1	1	1	4	NO DIGGITY (M) (T) (X) INTERSCOPE 95003 3 weeks at No. 1 ◆ BLACKSTREET (FEAT. DR. DRE)	
2	2	2	21	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND ◆ 2PAC (FEAT. KC AND JOJO)	
3	3	5	18	WHERE DO YOU GO (M) (T) (X) ARISTA 13226	◆ NO MERCY
4	8	4	22	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
5	4	3	3	THE RHYME (T) JIVE 42405	◆ KEITH MURRAY
6	6	6	4	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	◆ LIL' KIM FEATURING PUFF DADDY
7	11	7	6	YA PLAYIN' YASELF (T) PAYDAY/LONDON 120100/ISLAND	◆ JERU THE DAMAJA
*** Greatest Gainer ***					
8	17	12	5	ME AND THOSE DREAMIN' EYES OF MINE (M) (T) EMI 58592	◆ D'ANGELO
9	7	10	4	SITTIN' ON TOP OF THE WORLD (T) SO SO DEF 78427/COLUMBIA	◆ DA BRAT
10	9	9	5	MUSIC MAKES ME HIGH (M) (T) (X) UNIVERSAL 56020	◆ LOST BOYZ
11	5	8	8	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
12	10	—	2	THE CHILD (INSIDE) (T) (X) ARISTA 13252	◆ QKUMBA ZOO
13	12	13	3	IT'S ALL COMING BACK TO ME NOW (T) (X) 550 MUSIC 78377/EPIC	◆ CELINE DION
14	13	11	10	IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND 95644/AG	◆ AALIYAH
15	28	16	8	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	◆ AZ YET
16	31	19	6	BOW DOWN (T) LENCH MOB 53227/PRIORITY	◆ WESTSIDE CONNECTION
17	15	21	5	NOBODY (T) (X) ELEKTRA 65982/EEG	◆ KEITH SWEAT FEATURING ATHENA CAGE
18	19	17	4	ITZSOWEEZEE (HOT) (T) (X) TOMMY BOY 752	◆ DE LA SOUL
19	20	26	12	ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365	◆ MAXWELL
20	47	25	3	BOHEMIAN RHAPSODY (T) (X) BIG BEAT 95640/AG	THE BRAIDS
*** Hot Shot Debut ***					
21	NEW	1	1	THERAPY (T) DUCK DOWN 53250/PRIORITY	◆ HELTAH SKELTAH
22	14	23	4	OHNO (T) (X) TWISTED 55242/MCA	DANNY TENAGLIA
23	34	41	8	CAN'T KNOCK THE HUSTLE (M) (T) (X) FREEZE/ROC-A-FELLA 53251/PRIORITY	◆ JAY-Z
24	21	18	18	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
25	22	14	3	LIKE I DO (T) (X) ROWDY 35079/ARISTA	◆ FOR REAL
26	38	34	8	KEEP PUSHIN' (T) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
27	16	20	17	KEEP ON JUMPIN' (T) (X) LOGIC 59054	◆ MARTHA WASH & JOCELYN BROWN
28	43	—	2	YOU CAN DO IT (BABY) (T) (X) GIANT STEP/BLUE THUMB 3093/GRP	NUYORICAN SOUL FEAT. GEORGE BENSON
29	26	—	7	STEELO (T) BIV 10 860557/MOTOWN	◆ 702
30	27	47	3	PONY (T) 550 MUSIC 78354/EPIC	◆ GINUWINE
31	RE-ENTRY	16	16	THE THINGS THAT YOU DO (T) (X) MERCURY 578713	◆ GINA THOMPSON
32	24	15	15	DO YOU MISS ME (T) (X) CLASSIFIED/TIMBER! 0228/TOMMY BOY	JOCELYN ENRIQUEZ
33	25	32	8	I DON'T NEED YOUR LOVE (T) UPSTAIRS 0120	ANGELINA
34	18	30	7	SHAKE THAT BODY (T) (X) COLUMBIA 78388	ROBI ROB'S CLUBWORLD FEATURING YA KID K
35	29	31	4	GIVE ME A LITTLE MORE TIME (T) (X) GO! DISCS/LONDON 850745/ISLAND	◆ GABRIELLE
36	23	27	5	SNAPSHOT (T) (X) RHINO 76032	◆ RUPAUL
37	48	36	4	USUAL SUSPECT (T) TOMMY BOY 759	BIG NOYD
38	35	28	21	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 24161/ARISTA	◆ TONI BRAXTON
39	32	40	12	WU-WEAR: THE GARMENT RENAISSANCE (T) BIG BEAT 95658/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
40	37	35	27	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/AG	◆ QUAD CITY DJ'S
41	36	24	10	HIT ME OFF (M) (T) (X) MCA 55224	◆ NEW EDITION
42	NEW	1	1	I FELL IN LOVE (T) (X) ROBBINS 72007	ROCKELL
43	46	37	3	WAKE UP (T) WU-TANG 53238/PRIORITY	◆ KILLARMY
44	30	29	14	STAND UP (T) DV8 120085/A&M	LOVE TRIBE
45	33	44	18	LOUNGIN' (T) DEF JAM 575063/MERCURY	◆ LL COOL J
46	RE-ENTRY	5	5	FLOATIN' ON YOUR LOVE (T) T-NECK 854739/ISLAND	◆ THE ISLEY BROTHERS FEAT. ANGELA WINBUSH
47	NEW	1	1	STREET DREAMS (M) (T) (X) COLUMBIA 78408	◆ NAS
48	40	22	19	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
49	RE-ENTRY	5	5	NO FEAR (T) DUCK DOWN 53243/PRIORITY	◆ ORIGINOO GUNN CLAPPAZ
50	NEW	1	1	STOMP (T) (X) QWEST 43766/WARNER BROS. QUINCY JONES FEAT. THE CAST OF STOMP/THE YES/NO PRODUCTIONS	

○ 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.



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Wal-Mart Gives Boost To Bluegrass More Store Space Leads To Higher Sales

BY DEBORAH EVANS PRICE

NASHVILLE—Several labels specializing in bluegrass music are seeing a rise in sales thanks to Anderson Merchandisers and Distribution North America (DNA)'s involvement in the "Wal-Mart Is Bluegrass Headquarters" promotion.

Tom Riggs, CEO of the Orlando, Fla.-based Pinecastle and Webco labels, estimates a 15% increase in sales for some of his labels' acts featured in the promotion. "Continental Divide, [the late] Chubby Wise, and [the compilation] 'Bluegrass 95' seem to have been the strongest three that we've put in," Riggs says. "Our initial order to Anderson was the biggest shipment we've ever made in one day, in fact making that week the best week we've had in terms of shipping product. That kind of thing makes it pretty significant."

According to Mark Wheeler, director of sales and marketing for Rounder, 150 Rounder titles were included in the campaign, among them projects by Alison Krauss, the Del McCoury Band, Claire Lynch, Tony Rice, and IIIrd Tyme Out. "We've been real happy about it," Wheeler says of the campaign. "We consistently see reorders where we didn't see them that often before. There's a wonderful reorder pattern, and we see this continuing to build

throughout the Wal-Mart stores that have been involved."

Riggs and Wheeler both believe



Pinecastle act Continental Divide recently signed autographs and performed at the Hendersonville, Tenn., Wal-Mart as part of the "Wal-Mart Is Bluegrass Headquarters" campaign. Pictured, from left, are Continental Divide's Mike Anglin, Anderson Merchandisers' Jim Gilbert, Continental Divide's Jimmy Bowen, Hendersonville Wal-Mart manager Jeff Givens, and Continental Divide's Rickie Simpkins, David Parmley, and Scott Vestal.

that the campaign has raised the profile of bluegrass music. "We had a little bit of a presence with bluegrass before, but the fact of the matter is that it was put in the country section. There was no way to alert [people] that bluegrass stood on its own as a

viable genre," Wheeler says. "But because we were able to get some strong catalog titles and some key new releases [in Wal-Mart], it's really strengthened the section. We were able to build it up from fairly minimal quantities and make it a viable force to be reckoned with."

Anderson pop/rock music buyer George Deahl, who was formerly bluegrass buyer, says the program was initiated in response to consumer interest in the genre. "We're trying to please Wal-Mart customers, and that's what they were asking for, so that's what we gave them," Deahl says. (Continued on page 34)



Song Of The Year. SESAC held a dinner to honor its country music writers and publishers during Country Music Week. At the dinner, "Not That Different," as recorded by Collin Raye, was named SESAC's 1996 Country Song of the Year. Pictured, from left, are SESAC president/COO Bill Velez, "Not That Different" writer Karen Taylor-Good, Warner/Chappell executive VP/GM Tim Wipperman (publisher of the song), and Pat Rogers, SESAC senior VP of writer/publisher relations.

Wilson, Maher Depart Labels; Jukebox Users Select Country

ON THE ROW: More label rumblings as two executives depart. **Walt Wilson** is out as executive VP/GM at Capitol Nashville, and **Brent Maher** resigns as president of Magnatone Records. No word on Wilson's plans or replacement. Maher, meanwhile, is leaving to concentrate on writing and producing. He says he will produce **Wynonna's** next album and **Kenny Rogers'** upcoming projects for Magnatone. No word on a replacement for Maher, who was one of the label's founders.

The National Academy of Recording Arts and Sciences (NARAS) is increasing the size of its Music City footprint. On a recent visit to town, NARAS president **Michael Greene** said that the organization has purchased a building on Wedgewood Avenue that will house an extensive library, expanded staff, and interactive facilities. He added that NARAS Nashville regional director **Nancy Shapiro** is being promoted to senior executive director, Nashville.

GARTH BROOKS cracks the "Top 40 Jukebox Singles Of All Time" list, as compiled by the Amusement & Music Operators Assn. The list was first compiled in 1989 and was revised in 1992 and this year. Brooks breaks in at No. 25 with "Friends In Low Places." **Patsy Cline's** "Crazy" continues to be No. 1 on the chart. Other country contenders are Cline's "I Fall To Pieces," No. 17; **David Allan Coe's** "You Never Even Called Me By My Name," No. 23; and **Tammy Wynette's** "Stand By Your Man," No. 40. . . . Brooks is the first country artist to appear on VH1's "Storytellers." His program will run at various times during the first half of December. . . . **Bryan White** will appear on a segment of CBS soap opera "The Bold And The Beautiful" in mid-November.

Pam Tillis canceled her remaining 1996 dates after her doctor advised her to rest her voice. . . . **Michelle Wright** will serve as celebrity spokeswoman for the 1997 Special Olympics World Winter Games, scheduled to be held this February in Canada. . . . **Clay Walker** will headline the 15th annual Christmas for Kids benefit show Nov. 26 at the Grand Ole Opry. Other performers at the show will include **4-Runner**, **Tracy Lawrence**, **Martina McBride**, and the **Oak Ridge Boys**. . . . **Marty Stuart** and **Dwight Yoakam** helped **Buck Owens** at the grand opening of his Crystal Palace Club in Bakersfield, Calif., Oct. 23-Saturday (26). . . . **Alan Jackson's** guitar player, **Danny Groth**, has returned to action after recovering from a bad hand injury. In July, he was thrown from his garden tractor and dragged across the yard, with his left hand trapped under

the machine. His index finger, almost completely severed, was reattached by doctors at Vanderbilt Hospital, and the subsequent physical therapy has been successful.

Mindy McCready trod the boards of the Grand Ole Opry stage for the first time while taping the TNN special "Alabama's Christmas Greeting." She joined **Alabama**, **McBride**, and **Aaron Tippin** in taping the show, which will air Dec. 11 and 19 at 8 p.m. EST. . . . **Lyle Lovett**, **David Ball**, **Jimmie Dale Gilmore**, and **Junior Brown** were among the artists who taped a tribute Oct. 23 at the Paramount Theatre in Austin, Texas, for the late **Walter Hyatt**, who died in the May 11 ValuJet crash in Florida. The show will air next spring on PBS as part of the 22nd season of "Austin City Limits". . . . Decca Records has released a CD

with four versions of the bluegrass classic "Rocky Top," which is a Tennessee state song and the fight song for the University of Tennessee. Producer **Scott Rouse** and executive producer **Mark Wright** cleaned up the master recording and produced the radio mix, the longer dance club mix, the "Championship Football Mix," and the original version of the

Osborne Brothers' rendition of the **Felice and Boudleaux Bryant** song, which was first released Nov. 16, 1967.

DOES-THIS-SOUND-FAMILIAR DEPT: "Carl Shook, WKYW Louisville [Ky.] veteran, did a little private research. Between May 8 and Oct. 8. . . . Shook received 440 new country and western records—880 sides—which averages six new sides per day. Shook feels that this over-releasing is not giving [DJs] a chance to air all the good tunes sufficiently to really give them a public test." That's from 1952 and is one of the great pieces of detail from **Ronnie Pugh's** thoroughly researched, definitive biography of **Ernest Tubb**. "Ernest Tubb: The Texas Troubadour," just out from Duke University Press, is a model of country scholarship from Pugh, the head of reference at the Country Music Foundation. One thing I learned from the book is that Tubb, who was buried in 1984 at Hermitage Memorial Gardens near Nashville, does not have a headstone on his grave, although his son, his fan club, and the Grand Ole Opry Trust Fund have tried to provide one. Pugh reports that Tubb's widow [from whom he was separated at the time of his death] will not allow one to be erected. The last time Pugh visited the unmarked grave, he says, there was a small, handmade, wooden cross with the word "Daddy" inscribed on it, and a single flower marking the spot.

Opry's Hal Durham Retires; Succeeded By Bob Whittaker

BY CHET FLIPPO

NASHVILLE—The Grand Ole Opry, one of country music's pillars, has been gradually entering a new era, with such pioneers and icons as Bill Monroe, Roy Acuff, and Minnie Pearl having died.

Now, Hal Durham, longtime Opry chief and president of Gaylord Entertainment Co.'s Grand Ole Opry Group, is retiring, as of Friday (1). Succeeding him is Bob Whittaker, who has been Opry GM and VP of the

Opry Group since 1993. Both say the continuing emphasis at the Opry will be on expanding its roster of young artists, continuing to present a wide spectrum of country music, and preserving country music's history.

Durham joined WSM-AM Nashville as an announcer in 1964 and became Opry GM in 1974, two years after the venue moved from the Ryman Auditorium to Opryland. Durham was named president of the Grand Ole Opry Group in 1993.

Whittaker began his career as personnel manager of the Opryland theme park and served as its GM until flipping to the Opry Group, which includes the Opry, Ryman Auditorium, the

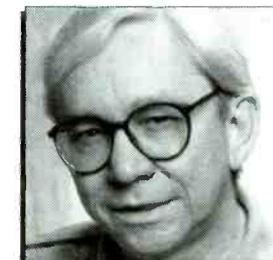
Wildhorse Saloon, shows at the Opryland theme park, and the Nashville on Stage concert series.

Whittaker plans to continue to expand the Opry's appeal, saying, "It's important for us to bring in Garth Brooks, Vince Gill, Martina McBride, Travis Tritt, and Patty Loveless. And when we bring the young acts, like Bryan White, Terri Clark, and Faith Hill, they bring their own young fans with them. Those young fans then see the great traditions and the legends of the Opry, experience the roots of country music, and become Opry fans. There are 23-25 acts on that stage every Friday and Saturday night, ranging from Hall-of-Famers to new artists."

Whittaker says he is working to book artists early for guest shots so that the Opry can do more promotion than it has in the past (many promotional appearances are last-minute occurrences). "We have John Berry this weekend," he says, "and we booked that seven weeks ago, so we could promote it."

As an example of upgrading the show's lineup, a recent weekend saw the following acts at the Opry: Brooks, Reba McEntire, Gill, McBride, Dia-

(Continued on page 34)



by Chet Flippo



DURHAM



WHITTAKER

Billboard TOP COUNTRY ALBUMS

NOVEMBER 2, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	1	15	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	1
2	2	2	4	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
3	3	3	26	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
★★★ GREATEST GAINER ★★★						
4	6	8	7	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	4
5	4	4	27	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	1
6	5	5	89	SHANIA TWAIN MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
7	8	7	8	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
8	7	6	4	JOHN MICHAEL MONTGOMERY ATLANTIC 82947 (10.98/16.98)	WHAT I DO THE BEST	5
9	11	9	25	MINDY MCCREADY BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
10	9	13	30	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
11	12	12	52	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
12	10	10	21	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
13	14	17	39	PATTY LOVELESS EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
14	17	18	97	GARTH BROOKS CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
15	15	14	8	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
16	13	11	8	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
17	20	23	17	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	17
18	22	22	61	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
19	16	16	39	TRACY LAWRENCE ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
20	19	20	48	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
21	18	19	19	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
22	21	15	5	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
23	24	28	5	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	23
24	23	21	124	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
25	27	26	60	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
26	29	29	17	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	26
27	28	30	57	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	1
28	26	25	24	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
29	25	24	4	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	24
★★★ PACESETTER ★★★						
30	37	48	15	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	30
31	30	27	10	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
32	31	33	48	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	3
33	33	37	36	RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	14
34	34	31	18	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
35	43	47	4	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	35
36	32	34	18	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	44	46	135	TIM MCGRAW CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
38	41	39	20	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
39	40	40	28	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
40	36	32	9	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
41	39	41	63	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
42	35	38	17	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
43	46	45	58	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
44	47	43	214	GEORGE STRAIT MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
45	52	62	5	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	45
46	42	36	5	HANK WILLIAMS, SR., JR., & III CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
47	45	55	3	K.T. OSLIN BNA 66920/RCA (10.98/16.98)	MY ROOTS ARE SHOWING...	45
48	55	52	52	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
49	48	50	70	BRYAN WHITE ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
50	38	35	9	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS	20
51	49	59	28	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
52	57	54	40	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
53	51	51	58	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
54	60	56	22	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
55	58	64	101	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
56	54	63	271	BROOKS & DUNN ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
57	50	42	36	WYNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
58	56	44	10	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
59	59	60	118	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
60	63	61	160	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
61	53	49	27	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
62	62	57	124	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
63	64	71	20	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	63
64	61	53	89	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
65	65	58	66	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
★★★ HOT SHOT DEBUT ★★★						
66	NEW		1	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	66
67	68	69	82	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
68	69	68	108	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
69	67	66	14	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
70	71	75	50	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	17
71	75	74	53	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
72	66	65	56	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
73	73	72	20	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13
74	74	73	58	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
75	70	67	37	NEIL DIAMOND COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3

○ 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®**
NOVEMBER 2, 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 MCA 12* (7.98/12.98)	12 GREATEST HITS	285
2	2	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	97
3	3	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	84
4	4	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	110
5	6	BROOKS & DUNN ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	4
6	7	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	66
7	8	GEORGE JONES EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	264
8	5	GEORGE STRAIT MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	283
9	9	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	4
10	10	GEORGE STRAIT MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	279
11	11	THE CHARLIE DANIELS BAND EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	281
12	12	MARY CHAPIN CARPENTER COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	4
13	14	PATTY LOVELESS EPIC 64188/SONY (10.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	3

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	REBA MCENTIRE MCA 4979* (7.98/12.98)	GREATEST HITS	283
15	15	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	3
16	16	GARTH BROOKS CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	50
17	19	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	11
18	20	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	4
19	18	BILLY RAY CYRUS MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	75
20	17	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME	4
21	23	FAITH HILL WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM	4
22	22	KENNY ROGERS CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	135
23	25	GARTH BROOKS CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	34
24	—	WAYLON JENNINGS RCA 8506 (7.98/11.98)	GREATEST HITS	147
25	21	GEORGE STRAIT MCA 10450 (9.98/15.98)	TEN STRAIT HITS	96

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

COUNTRY CORNER



by Wade Jessen

WORTH THE EFFORT: With 32,000 units, "Did I Shave My Legs For This?" by **Deana Carter** increases by more than 5,500 units to win Greatest Gainer honors on Top Country Albums (6-4). That gain pushes it 37-31 on The Billboard 200. "Strawberry Wine," the lead single from the set, uncorks a 10,000-piece week to hold the No. 2 spot on Top Country Singles Sales. Carter's single trails **LeAnn Rimes'** "Blue" (Curb) by a little more than 1,000 units, the second-smallest lead that title has held during the 20 consecutive weeks it has controlled the No. 1 slot.

John Rose, sales VP at Capitol Nashville, says airplay support for "Strawberry Wine" is the primary reason for the album's jump, but he also credits extraordinary enthusiasm at the account level, where, he says, Carter has enjoyed a warm reception.

Meanwhile, "Strawberry Wine" gains more than 400 spins, jumping 12-7 on Billboard's Hot Country Singles & Tracks. Carter's song is the only debut single by a new artist in the top 25 of that chart and one of only three such singles in the upper half of that chart. "Deana has waited so long just to get a record out there," says **Terry Stevens**, promotion VP at Capitol Nashville. "It's great to see this thing take off on the first single." Carter was signed to the label by its former chief, **Jimmy Bowen**, in 1993.

GRAND THEFT: With a 28% increase, **Cledus "T." Judd's** "I Stole This Record" wears our Pacesetter crown on Top Country Albums (37-30), moving 6,500 units. **Cliff Chenfeld**, co-owner of Razor & Tie, says that Judd's increase can be traced to programs with Anderson Merchandisers at Wal-Mart stores and to video exposure on CMT. "On the first video, everyone got a real kick out of it, but they weren't aware we had a whole album. With the new clip, the audience is realizing that [the album] exists and that they can own it," says Chenfeld. The new clip, "(She's Got A Butt) Bigger Than The Beatles," is in medium rotation at CMT. Judd's album hikes 18-12 on our Heat-seekers list and re-enters The Billboard 200 at No. 180.

MIGHT BE A GIANT: Opening at No. 66, **Kevin Sharp** boasts the only entry on Top Country Albums with his debut set, "Measure Of A Man." It moves 3,000 units. **Joe Mansfield**, co-president of Asylum, says that he's encouraged by the early interest in Sharp's album and the lead single, "Nobody Knows." Mansfield says that Sharp, who is recovering from cancer-related radiation treatment, is the subject of an upcoming NBC TV movie. Mansfield says that the show will be broadcast in the spring of '97. Sharp will be portrayed by **Fred Savage**, star of ABC's "The Wonder Years."

SPOONFUL OF TWANG: Billboard's Hot Country Singles & Tracks is dotted with an unusual number of cover songs, one of which eclipses the chart success of the original. **Terri Clark's** Mercury Nashville reading of **Linda Ronstadt's** 1978 crossover hit "Poor, Poor Pitiful Me" rises 29-20, outshining Ronstadt's showing on both the country and pop lists. Ronstadt's version peaked at No. 46 on Hot Country Singles and at No. 31 on the Hot 100.

Here are the remaining four covers (with this week's chart movement): "Nobody Knows" by **Kevin Sharp** (43-43), a 1996 track from the **Tony Rich Project**; "Cherokee Boogie" by **BR5-49** (53-52), originally released by **Moon Mullican** in 1951; "Just When I Needed You Most" by **Dolly Parton** (63-66), a 1979 top five pop hit for **Randy VanWarmer**; and "I Wouldn't Be A Man" by **Billy Dean** (debuting at No. 69), originally released in 1988 by **Don Williams**.

WAL-MART GIVES BOOST TO BLUEGRASS

(Continued from page 32)

of the campaign, which started in June and will continue indefinitely. "A couple of our regionals and their district managers got together and figured out where to put these prepacks [specially selected product from key labels] and gave us a list of about 175 stores that they went out to. It was basically where you'd think they'd go: the Kentucky region, Virginia, the Carolinas, Appalachian-type country."

According to **Deahl**, staffers at DNA "put together the top titles from several labels—Rounder, Rebel, Pinecastle. We chose what we thought was the best to put out there and let it fly," he says.

In addition to increasing the number of bluegrass titles available at participating outlets, the campaign also involved 2-inch buttons for store personnel to wear that say "Wal-Mart is your bluegrass headquarters." Other point-of-purchase materials include fliers, back-up cards, and banners above showboards.

In-store appearances have also been a key element in the success of the promotion. Pinecastle's Continental Divide is among the acts that have been making in-store appearances. "I think it's helping sales of our new album," says founder/lead vocalist **David Parmley**. "I'm glad to see Wal-Mart giving bluegrass music this kind of shot. The in-stores have gone real good."

"It was great," Continental Divide banjo player **Scott Vestal** says of the band's appearance at a Hendersonville, Tenn., Wal-Mart. "We performed four songs in the record department, and people were dancing and clapping."

Other acts are also doing in-stores. "The last week of September, we had an in-store in Owensboro, Ky., with **Del McCoury**," **Wheeler** says. "We figure it's alerting consumers that they can go to Wal-Mart to find their bluegrass music."

Ronnie Reno of the **Reno Brothers** says they recently appeared at a Wal-Mart near Louisville, Ky., signing autographs and performing a short set. "We had a nice crowd, and Wal-Mart did a beautiful job for us," **Reno** says. "They had a nice table set up, and they had printed up fliers that they circulated [as well as] small posters. I was very impressed with the way they handled it. We have a

tremendous amount of bluegrass and acoustic music fans that shop at Wal-Mart. I'm just thrilled to death that Wal-Mart is jumping on the wagon with us."

Riggs also says he's pleased that Wal-Mart is giving bluegrass more exposure. Does he feel bluegrass gets a lot of support from the major retail chains? "Frankly, we don't," he admits. "You are going to find **Alison Krauss** from Rounder . . . and some **Bill Monroe** albums probably from the MCA days. And you will see a smattering of others, but basically only the top names will be there . . . The customer has been trained [to believe] that he's not going to find a lot of bluegrass in most of the chain stores."

Dan Hays, executive director of the International Bluegrass Music Assn., admits that promoting bluegrass music does have its challenges. "There are 55 million people in the United States that enjoy bluegrass," he says. "Our record sales aren't nearly what they ought to be, but a lot of that is simply because we don't have the broadcast exposure that the music deserves, and we haven't had the record store space. We haven't had that exposure, so we have

to tie all those things together—radio, records, artists, their tour dates, and stores."

Hays says he does see retailers providing bluegrass with more shelf space. "I think the stores that are carrying the product consistently and are working with the industry will see and are seeing results," he says. "We are excited about the number of stores carrying the product. They are starting to pay attention to new releases, to what's hot on radio, to who are the exciting artists out there, and to who are some of the artists who have catalog product that are evergreens and will always sell well. They are stocking those things and finding they can be successful by devoting some space to them."

Deahl is unsure of the plans his successor may have for bluegrass promotion, but he's pleased with how this campaign has fared. "I think it did great," he says. "It's American music for the masses. I think for those 175 stores, the sales were good. Since I'm a blues fanatic, I'd love to do it with blues, but that's going to be a little bit tougher. Bluegrass is such a live thing. There are so many groups and so many festivals around, it's easier."

OPRY'S HAL DURHAM RETIRES

(Continued from page 32)

mond Rio, **Mila Mason**, **Marty Haggard**, **Buck Owens**, and **Hank Thompson**.

"One of the reasons the Grand Ole Opry has been successful for these 71 years," **Whittaker** says, "is that it has always been in evolution."

Durham says he's leaving the Opry with considerable optimism for its future. "We've had a very solid year, and the lineups have been very good," he says. "We're still selling out some shows here in October, after the tourist season."

Durham feels the transition to younger artists is under way. "The great pillars have passed away," he says. "And we're looking to the newer acts who will have to shoulder that burden in the future. We used to have **Bill Monroe**, **Roy Acuff**, **Minnie Pearl**, and **Marty Robbins** here on a regular basis."

Now, he says, the Opry looks to the likes of **Gill**, **Brooks**, **Alan Jackson**,

Ricky Skaggs, and **Marty Stuart** to assume leadership roles.

"The demands on them, especially on weekends, are tremendous," he says, "but they find a way. These young people are finding themselves engulfed in the mystique of the Opry, and the more they play here, the more they like it. There's something about the Opry that goes beyond just playing the show. And their fans are coming here now."

Country Music Foundation director **Bill Ivey** echoes **Durham's** sentiments. "The Opry has been quietly modernizing the show over the past few years," he says. "They're figuring out their relationships with new artists and new programming on the Opry's televised segment. The challenge is to find a real identity for the Opry now, when live radio doesn't mean that much anymore. I think that [modernizing] will continue. They are trying to find a new path."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
15 AIN'T GOT NOTHIN' ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/P.E. Robinson, ASCAP) WBM	42 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
60 ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Twang, ASCAP) WBM	22 GOODNIGHT SWEETHEART (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thianxamillion, BMI) HL
57 AMEN KIND OF LOVE (MCA, ASCAP) HL	73 HAVE WE FORGOTTEN WHAT LOVE IS (EMI Blackwood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI)
51 ANOTHER YU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM	33 HER MAN (Irving, BMI/Coller Bay, BMI) WBM
11 BELIEVE ME BABY (I LIED) (Mighty Nice, BMI/Walt No More, BMI/PolyGram Int'l, ASCAP/Julann, ASCAP) HL	62 HIGH LOW AND IN BETWEEN (Tom Collins, BMI) WBM
71 BETTER LOVE NEXT TIME (Howlin' Hits, ASCAP/Square West, ASCAP/EMI April, ASCAP) WBM	67 HOME AIN'T WHERE HIS HEART IS (ANYMORE) (Loon Echo, ASCAP/Zomba, ASCAP) WBM
65 BETTY'S GOT A BASS BOAT (Screen Gems-EMI, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	6 I CAN STILL MAKE CHEYENNE (O-Tex, BMI/Hit Street, BMI) HL
30 BIG LOVE (Warner-Tamerlane, BMI) WBM	47 I CAN'T DO THAT ANYMORE (Yee Haw, ASCAP/WB, ASCAP) WBM
26 BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowchese, ASCAP/Arms Songs, ASCAP) WBM	8 I DO (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
13 CHANGE MY MIND (Zomba, ASCAP/Bull's Creek, BMI) WBM	25 IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP) HL
52 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM	55 IS THAT A TEAR (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP)
16 EVERY LIGHT IN THE HOUSE (Irving, BMI/Coller Bay, BMI) WBM	50 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP) HL
10 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM	19 IT'S ALL IN YOUR HEAD (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM
64 FRIENDS (That's A Smash, BMI)	69 I WOULDN'T BE A MAN (BMG Songs, ASCAP/Poly-
	Gram Int'l, ASCAP/Songs De Burgo, ASCAP)
	66 JUST WHEN I NEEDED YOU MOST (Warner Bros., ASCAP/Fourth Floor, ASCAP/Terra Form, ASCAP) WBM
	59 KING OF THE WORLD (Warner-Tamerlane, BMI) WBM
	74 KISS THE GIRL (Walt Disney, ASCAP/Wonderland, BMI) HL
	37 LET ME INTO YOUR HEART (Why Walk, ASCAP)
	1 LIKE THE RAIN (Blackened, BMI) WBM
	24 LITTLE BITTY (Hallnote, BMI) WBM
	23 LIVING IN A MOMENT (Pat Price, BMI/Sydney Ern, BMI)
	4 LONELY TOO LONG (Bash, ASCAP/Coolermo, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL
	21 LOVE IS STRONGER THAN PRIDE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Sydney Ern, BMI) WBM
	12 LOVE REMAINS (Sony/ATV Tree, BMI) HL
	70 LOVE WORTH FIGHTING FOR (EMI April, ASCAP/K-Town, ASCAP/EMI Blackwood, BMI/Ticket to Ride, BMI/Warner-Tamerlane, BMI/Mac Truck, BMI) HL/WBM
	41 LOVE YOU BACK (Little Big Town, BMI/American Made, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
	9 THE MAKER SAID TAKE HER (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI) WBM/HL
	17 MAMA DON'T GET DRESSED UP FOR NOTHING (Sony/ATV LLC, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
	54 MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI) WBM
	31 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
	2 ME AND YOU (Acuff-Rose, BMI/Songs Of Rayman, BMI/EMI, BMI) WBM
	3 MORE THAN YOU'LL EVER KNOW (Post Oak, BMI) HL
	63 MY ANGEL IS HERE (Sony/ATV Songs, BMI/Sony Music UK, PRRS/Longitude, BMI/Windswept Pacific, BMI) HL/WBM
	43 NOBODY KNOWS (Hitco, BMI/Joe Shade, BMI/Longitude, BMI/D Jonsongs, BMI/EMI Blackwood, BMI) HL
	56 NO WAY OUT (Careers-BMG, BMI/EMI April, ASCAP/House Of Bram, ASCAP) HL
	39 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM
	20 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) WBM
	5 THE ROAD YOU LEAVE BEHIND (Old Desperados, ASCAP/N2 D, ASCAP)
	58 RUNNING OUT OF REASONS TO RUN (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
	32 SHE NEVER LETS IT GO TO HER HEART (Great Cumberland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM
	75 SHE WANTS TO BE WANTED AGAIN (BMG, ASCAP)
	29 SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Glen Campbell, BMI/New Court, BMI/Hayes Street, ASCAP) WBM
	14 STARS OVER TEXAS (Sony/ATV Cross Keys, ASCAP/SL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL
	7 STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM
	40 SWINGIN' DOORS (Sony/ATV Tree, BMI/Careers-BMG, BMI/Electric Mule, BMI) HL
	18 THAT OL' WIND (Feebilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM
	48 THAT'S ANOTHER SONG (High Steppe, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM
	28 THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Olivia, ASCAP/Famous, ASCAP) HL
	38 VIDALIA (EMI Blackwood, BMI/Iy Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
	53 WE ALL GET LUCKY SOMETIMES (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Chrysalis, ASCAP/Stone Angel, ASCAP) HL/WBM
	36 WHAT WILL YOU DO WITH M-E (Cro-Jo, BMI/Dennis Morgan, BMI) WBM
	46 WHEN COWBOYS DIDN'T DANCE (Music Genesis, ASCAP/Pepe Morchips, BMI)
	49 WHERE DO I GO TO START ALL OVER (Sony/ATV Tree, BMI) HL
	61 WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Oliverus, ASCAP/Cut-Write, BMI/C.S.A., BMI)
	35 A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/lokeco, BMI/Zomba, ASCAP) WBM/HL
	27 WORLDS APART (Benefit, BMI/Little Big Town, BMI/American Made, BMI) WBM
	45 WOULD I (Starstruck Writers Group, ASCAP) HL
	44 YOU CAN'T LOSE ME (Big Tractor, ASCAP/WB, ASCAP/Kicking Bird, BMI/Thomas Hawk, BMI) WBM
	68 YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of Polygram International, BMI/Seven Angels, BMI) WBM
	72 YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP)
	34 YOU'RE NOT IN KANSAS ANYMORE (Coburn, BMI/Bron 'N Sis, BMI)

Billboard **HOT COUNTRY** SINGLES & TRACKS

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.

NOVEMBER 2, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	3	9	LIKE THE RAIN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64663	1
2	6	14	16	ME AND YOU B.BECKETT (S.EWING,R.HERNDON)	KENNY CHESNEY (C) (V) BNA 64589	2
3	5	13	15	MORE THAN YOU'LL EVER KNOW D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	3
4	7	12	11	LONELY TOO LONG E.GORDY, JR. (M.LAWLER,B.RICE,S.RICE)	PATTY LOVELESS (V) EPIC 78371	4
5	9	9	14	THE ROAD YOU LEAVE BEHIND T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55205	5
6	8	16	11	I CAN STILL MAKE CHEYENNE T.BROWN,G.STRAIT (A.BARKER,E.WOOLSEY)	GEORGE STRAIT (V) RCA 645248	6
7	12	17	12	STRAWBERRY WINE C.FARREN (M.BERG,G.HARRISON)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	7
8	2	2	22	I DO J.LEO (P.BRANDT)	PAUL BRANDT (C) (D) (V) REPRIS 17616	2
9	4	8	16	THE MAKER SAID TAKE HER E.GORDY, JR. (M.LAWLER,B.RICE,S.RICE)	ALABAMA (V) RCA 64588	4
10	13	20	5	THE FEAR OF BEING ALONE R.MCINTIRE,J.GUESS (W.ALDRIE,B.MILLER)	REBA MCENTIRE (V) MCA 55249	10
11	3	1	17	BELIEVE ME BABY (I LIED) G.FUNDIS (K.RICHEY,ANGELO,L.GOTTLIEB)	TRISHA YEARWOOD (V) MCA 55211	1
12	14	15	17	LOVE REMAINS J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS,J.DADDARIO)	COLLIN RAYE (V) EPIC 78348	12
13	18	22	15	CHANGE MY MIND C.HOWARD (J.BLUME,A.J.MASTERS)	JOHN BERRY (C) (D) (V) CAPITOL NASHVILLE 58577	13
14	10	4	15	STARS OVER TEXAS T.LAWRENCE,F.ANDERSON (L.BOONE,P.NELSON,T.LAWRENCE)	TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	2
15	15	18	8	AIN'T GOT NOTHIN' ON US C.PETOCZ (W.MOBBLEY,J.ROBINSON)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87044	15
				*** AIRPOWER ***		
16	21	25	11	EVERY LIGHT IN THE HOUSE S.HENDRICKS (K.ROBBINS)	TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	16
				*** AIRPOWER ***		
17	20	21	8	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	17
18	26	35	6	THAT OL' WIND A.REYNOLDS (L.REYNOLDS,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	18
19	22	24	11	IT'S ALL IN YOUR HEAD M.D.CLUTE,T.DUBOIS,DIAMOND,RIO (T.MARTIN,V.STEPHENSON,R.WILSON)	DIAMOND RIO (V) ARISTA 13019	19
20	29	36	4	POOR, POOR PITIFUL ME K.STEGALL,C.WATERS (W.ZEVON)	TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	20
21	23	23	12	LOVE IS STRONGER THAN PRIDE R.CHANCEY,E.SEAY (R.BOWLES,D.JOHNSON)	RICOCHE (V) COLUMBIA 78098	21
22	28	34	14	GOODNIGHT SWEETHEART P.MCGRAW (K.WILLIAMS,L.D.LEWIS,R.ROUDREAU)	DAVID KERSH (C) (D) (V) CURB 76990	22
23	16	11	19	LIVING IN A MOMENT D.JOHNSON (P.BUNCH,D.JOHNSON)	TY HERNDON (C) (D) (V) EPIC 78334	1
24	41	—	2	LITTLE BITTY K.STEGALL (T.T.HALL)	ALAN JACKSON (C) (V) ARISTA 13048	24
25	27	29	13	IRRESISTIBLE YOU J.STROUD,B.GALLIMORE (B.LAWSON)	TY ENGLAND (C) (V) RCA 64598	25
26	30	37	6	BURY THE SHOVEL J.STROUD (C.JONES,C.ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	26
27	11	5	16	WORLDS APART T.BROWN (V.GILL,B.DIPIERO)	VINCE GILL (V) MCA 55213	5
28	31	33	12	THAT'S ENOUGH OF THAT B.MEVIS (M.D.SANDERS,R.ALBRIGHT,L.SILVER)	MILA MASON (C) (V) ATLANTIC 87047	28
29	25	19	19	SO MUCH FOR PRETENDING B.J.WALKER, JR., K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO)	BRYAN WHITE (C) (V) ASYLUM 64267	1
30	34	38	7	BIG LOVE T.BROWN (M.CLARK,J.STEVENS)	TRACY BYRD (C) (D) (V) MCA 55230	30
31	37	45	4	MAYBE WE SHOULD JUST SLEEP ON IT J.STROUD,B.GALLIMORE (J.LASER,K.K.PHILLIPS)	TIM MCGRAW CURB ALBUM CUT	31
32	32	26	20	SHE NEVER LETS IT GO TO HER HEART J.STROUD,B.GALLIMORE (T.SHAPIRO,C.WATERS)	TIM MCGRAW CURB ALBUM CUT	1
33	36	39	11	HER MAN M.WRIGHT,B.HILL (K.ROBBINS)	GARY ALLAN (V) DECCA 55227	33
34	19	7	18	YOU'RE NOT IN KANSAS ANYMORE B.GALLIMORE,T.MCGRAW (Z.TURNER,T.NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	7
35	24	6	17	A WOMAN'S TOUCH N.LARKIN,T.KEITH (T.KEITH,W.PERRY)	TOBY KEITH (V) MERCURY NASHVILLE 581714	6
36	33	32	14	WHAT WILL YOU DO WITH M-E R.PENNINGTON,WESTERN FLYER (C.MARTIN,R.TIGER)	WESTERN FLYER (C) STEP ONE 507	32
37	39	43	5	LET ME INTO YOUR HEART J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	37
38	17	10	15	VIDALIA K.STEGALL (T.NICHOLS,M.D.SANDERS)	SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	44	54	6	ONE WAY TICKET (BECAUSE I CAN) W.RIMES,C.HOWARD (J.RODMAN,K.HINTON)	LEANN RIMES CURB ALBUM CUT	39
40	40	41	10	SWINGIN' DOORS M.MCBRIDE,P.WORLEY,E.SEAY (C.HARTFORD,B.BOYD,J.FOSTER)	MARTINA MCBRIDE (C) (D) (V) RCA 64610	40
41	42	42	9	LOVE YOU BACK M.WRIGHT (B.DIPIERO,C.WISEMAN)	RHETT AKINS (V) DECCA 55223	41
42	45	44	6	GOING, GOING, GONE B.BECKETT (S.CROPPER,J.S.HERRILL,B.DIPIERO)	NEAL MCCOY (C) (V) ATLANTIC 87045	42
43	43	51	6	NOBODY KNOWS C.FARREN (J.RICHARDS,D.DUBBOSE)	KEVIN SHARP ASYLUM ALBUM CUT	43
44	35	27	17	YOU CAN'T LOSE ME S.HENDRICKS,F.HILL (T.BRUCE,T.MCHUGH)	FAITH HILL WARNER BROS. ALBUM CUT	6
45	47	48	5	WOULD I K.LEHNING (M.WINCHESTER)	RANDY TRAVIS (V) WARNER BROS. 17494	45
46	46	46	6	WHEN COWBOYS DIDN'T DANCE D.COOK,W.WILSON (R.MCDONALD,T.K.GREEN)	LONESTAR (D) (V) BNA 64638	46
47	58	66	3	I CAN'T DO THAT ANYMORE S.HENDRICKS,F.HILL (A.JACKSON)	FAITH HILL (V) WARNER BROS. 17531	47
48	54	60	3	THAT'S ANOTHER SONG B.J.WALKER, JR., K.LEHNING (J.P.DANIEL,M.POWELL,D.PINCOCK,J.MEDDERS)	BRYAN WHITE ASYLUM ALBUM CUT	48
49	48	49	5	WHERE DO I GO TO START ALL OVER D.COOK (W.HAYES,C.RAINS)	WADE HAYES (C) (V) COLUMBIA 78369	48
50	50	58	5	IT'S A LITTLE TOO LATE T.BROWN (M.CHESSNUTT,S.MORRISSETTE,R.SPRINGER)	MARK CHESSNUTT (V) DECCA 55231	50
51	49	52	9	ANOTHER YOU, ANOTHER ME R.CROWELL,B.SEALS (T.SEALS,W.JENNINGS)	BRADY SEALS (C) (D) (V) REPRIS 17615	49
52	53	55	7	CHEROKEE BOOGIE J.NUYENS,M.JANAS (M.MULLICAN,C.W.REDBIRD)	BR5-49 (V) ARISTA 13039	52
53	51	53	7	WE ALL GET LUCKY SOMETIMES S.HENDRICKS,L.PARNELL (G.NICHOLSON,J.SCOTT)	LEE ROY PARNELL (V) CARRIER 13044	51
54	60	61	4	MAYBE HE'LL NOTICE HER NOW D.MALLOY,N.WILSON (T.JOHNSON)	MINDY MCCREARY FEAT. RICHIE MCDONALD (V) BNA 64650	54
				*** Hot Shot Debut ***		
55	NEW		1	IS THAT A TEAR T.LAWRENCE,F.ANDERSON (J.JARRAD,K.BEARD)	TRACY LAWRENCE ATLANTIC ALBUM CUT	55
56	55	56	8	NO WAY OUT T.BRUCE,S.HENDRICKS (M.HUMMOND,D.SCOTT)	SUZIE BOGDUSS (C) (V) CAPITOL NASHVILLE 58590	53
57	59	63	4	AMEN KIND OF LOVE J.STROUD,D.MALLOY (T.BRUCE,W.TESTER)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	57
58	65	—	2	RUNNING OUT OF REASONS TO RUN S.BUCKINGHAM,D.JOHNSON (G.TEREN,B.REGAN)	RICK TREVINO (C) (V) COLUMBIA 78331	58
59	61	—	2	KING OF THE WORLD M.BRIGHT (J.BLACK)	BLACKHAWK (V) ARISTA 13049	59
60	66	—	2	ALL I DO IS LOVE HER D.JOHNSON (S.EWING,W.PATTON)	JAMES BONAMY (C) (V) EPIC 78396	60
61	57	50	20	WHOLE LOTTA GONE J.SLATE,J.DIFFIE (M.OLIVERIUS,B.BURNS)	JOE DIFFIE (V) EPIC 78333	23
62	68	—	3	HIGH LOW AND IN BETWEEN C.CHAMBERLAIN,K.STEGALL (D.KENT,H.CAMPBELL)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	62
63	52	47	10	MY ANGEL IS HERE T.BROWN (LULU,B.LAWRIE,M.S.CAWLEY)	WYNNONNA (V) CURB 55252/MCA	44
64	70	75	3	FRIENDS C.PETOCZ (J.HOLLAND)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87019	64
65	62	62	4	BETTY'S GOT A BASS BOAT P.TILLIS (B.NELSON,C.WISEMAN)	PAM TILLIS (V) ARISTA 13045	62
66	63	65	5	JUST WHEN I NEEDED YOU MOST S.BUCKINGHAM (R.VAN WARMER)	DOLLY PARTON (V) RISING TIDE 56041	63
67	56	40	13	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
68	69	—	2	YOU CAN'T STOP LOVE T.BROWN,J.NIEBANK (M.STUART,KOSTAS)	MARTY STUART (V) MCA 55270	68
69	NEW		1	I WOULDN'T BE A MAN T.SHAPIRO (M.REID,R.M.BOURKE)	BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	69
70	73	74	3	LOVE WORTH FIGHTING FOR M.BRIGHT (M.BEESON,S.LEMAIRE,K.HOWELL)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	70
71	67	—	2	BETTER LOVE NEXT TIME C.DINAPOLI,C.M.PARKER,S.PARKER (B.D.WILLIS,A.MARTIN (C.M.PARKER,K.PATTON)	CARYL MACK PARKER MAGNATONE ALBUM CUT	67
72	NEW		1	YOU JUST GET ONE M.BRIGHT (D.SCHLITZ,V.GILL)	JEFF WOOD IMPRINT ALBUM CUT	72
73	NEW		1	HAVE WE FORGOTTEN WHAT LOVE IS B.WATSON,D.RHYNE (B.DEAN,C.BERNARD)	CRYSTAL BERNARD RIVER NORTH ALBUM CUT	73
74	72	72	3	KISS THE GIRL G.BURR (A.MENKEN,H.ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	72
75	NEW		1	SHE WANTS TO BE WANTED AGAIN D.JOHNSON (S.D.JONES,B.HENDERSOIN)	TY HERNDON EPIC ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. 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®

NOVEMBER 2, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	20	BLUE CURB 76959 20 weeks at No. 1	LEANN RIMES
2	2	2	10	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
3	4	4	15	I DO REPRIS 17616/WARNER BROS.	PAUL BRANDT
4	3	3	14	GUYS DO IT ALL THE TIME BNA 64575/RCA	MINDY MCCREARY
5	5	6	8	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
6	6	5	12	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
7	7	8	11	ME AND YOU BNA 64589/RCA	KENNY CHESNEY
8	8	7	13	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
9	9	15	4	AIN'T GOT NOTHIN' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
10	12	10	20	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
11	10	11	16	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
12	15	16	8	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
13	16	20	10	THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563	BILLY DEAN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	14	13	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
15	NEW		1	LITTLE BITTY ARISTA 13048	ALAN JACKSON
16	11	9	30	MY MARIA ARISTA 12993	BROOKS & DUNN
17	NEW		1	POOR POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
18	14	12	19	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
19	18	19	7	ANOTHER YOU, ANOTHER ME REPRIS 17615/WARNER BROS.	BRADY SEALS
20	19	17	6	IRRESISTIBLE YOU RCA 64598	TY ENGLAND
21	20	24	3	MAMA DON'T GET DRESSED UP FOR NOTHING ARISTA 13043	BROOKS & DUNN
22	17	13	14	LIVING IN A MOMENT EPIC 78334/SONY	TY HERNDON
23	22	22	4	BIG LOVE MCA 55230	TRACY BYRD
24	21	18	17	JACOB'S LADDER MERCURY NASHVILLE 578004	MARK WILLS
25	24	—	4	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.

Oscar Lord Named Sony Discos VP/GM

FINALLY, LORD: After much shuffling and confusion, the executive smoke may be clearing at Sony Discos. As first reported in this column (Billboard, Aug. 24), Oscar Lord has been named VP/GM of Sony, effective immediately.

For the past month, Lord has served as the de facto head of Sony while the label worked out the details of his contract. As part of Lord's deal, Sony acquired his record company, Right Touch Productions, for an undisclosed sum. Lord, an industry veteran who most recently was president of Right Touch, declined to comment on his appointment, saying he wants to wait several weeks until he has assembled his executive team.

Lord replaces George Zamora, who is no longer with Sony. Zamora is in negotiations with Warner Music International. Another Sony staffer, Miguel Trujillo, has migrated from Sony to WEA Latina, where he becomes national promotion manager.

While saying that he has no comment regarding Zamora's employment situation, WEA Latina VP Sergio Rozenblat notes that he is in the process of hiring a branch manager in Puerto Rico. Rozenblat adds that he is looking for promoters for Chicago and California.

Meanwhile, Sony is seeking a replacement for Marco Antonio Rubí, who has resigned as Sony's A&R director.

Do not expect the dust to settle anytime soon in the executive chambers of the U.S. Latin labels. Another major, PolyGram Latino, will likely undergo staff convulsions with the arrival of Marcos Maynard, the former Poly-



by John Lannert

Gram Brasil president who is being brought to Miami to duplicate his first-place success in Brazil with PolyGram's U.S. and Mexican imprints (Billboard, July 13). Maynard has so far denied that seismic staff changes are afoot at either PolyGram Latino (U.S.) or PolyGram Mexico. Don't bet on it.

In any case, with all of the executive moves that have taken place in 1996, it is clear why EMI Latin and Fonovisa have prospered on the charts in the past several years. The Los Angeles-based record companies are the only ones whose executive leadership has remained intact since 1990.

WEA LATINA WITH CAFFEINE: And speaking of WEA Latina, Sergio Rozenblat says that Café Tacuba's album "Avalancha De Éxitos" is due Nov. 15. The set, by the way, was produced by Gustavo Santaolalla, not David Byrne, as was reported in last week's issue. Byrne, however, duets with the band on one track on the album, which is a scintillating, diverse set that contains the quartet's very cool, stylized covers of such hits as "Ojalá Que Lueva Café" and "Perfidia."

Other WEA Latina artists expected to release product in the first quarter

of 1997 are famed Spanish actor/singer Miguel Bosé and two new pop acts: Italian singer Paolo Meneguzzi and Mexican vocalist Sergio Facchelli.

Set to drop in the first trimester is a collection of greatest hits by Fito Páez that were recut by the Argentinian star. In the studio are regional Mexican act Lalo Y Los Descalzos, merengue veteran Toño Rosario, and pop diva Yolandita Monge, whose album is being produced by Sergio George and boasts guest appearances by famed salsero/actor Rubén Blades and Café Tacuba.

RMM REVVIN': In November, RMM and its affiliate imprints are putting out an interesting mix of jazz, dance, and tropical product. TropiJazz is dropping a bolero instrumental album by Humberto Ramirez titled "Canciones De Amor." Also due on TropiJazz is "Jamin' In The Bronx," a live tribute to renowned Afro-Cuban bandleader Frank "Machito" Grillo that features the last performance by Machito's orchestra.

"La Clave Latina," a concept disc that serves as the musical retrospective to an upcoming exhibit by noted Puerto Rican photographer Ricardo Betancourt, boasts hits from the past 15 years by a star-studded lineup that features Tito Puente, Celia Cruz, Eddie Palmieri, Willie Colón, and Marc Anthony. The exhibit is scheduled for Nov. 21 at Puerto Rico's Museum of Las Américas. A portion of the sales of "La Clave Latina" will be donated to the Raúl Juliá Ending Hunger Fund.

Soho Latino is putting out a dance

(Continued on page 38)

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LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
911 (Garnex, BMI)	
8 ADIOS, ADIOS AMOR (Warner Chappell)	
4 AMAME UNA VEZ MAS (Diam. BMI/Analit Magic, ASCAP)	
3 AMOR TOTAL (Copyright Control)	
37 AQUÍ, EL QUE MANDA SOY YO (Sony Music, ASCAP)	
12 ATADA A TU VOLCAN (Copyright Control)	
15 CHIQUITA BONITA (Zomba Golden Sands, ASCAP)	
9 CUANDO FUISTE MIA (ADG, SESAC)	
6 CUESTION OLVIDADA (TN Ediciones, BMI)	
29 DAME (MCA, ASCAP/The Fly, ASCAP/Bee, ASCAP/Warner-Tamerlane, BMI/Kokoman, BMI)	
31 DUELE EL AMOR (Vander, ASCAP)	
21 EL DISGUSTO (Copyright Control)	
2 EL PRINCIPE (Copyright Control)	
27 ENSENAME (Bobby Pulido, ASCAP/Sniper, ASCAP)	
16 ESPERANDOTE (Pilat Kat, BMI/Lone Iguala, BMI)	
13 INOLVIDABLE (Copyright Control)	
36 LLEVAME CONTIGO (Copyright Control)	
40 LOCO DE AMOR (Gemini Star Corp., ASCAP/P S O Limited, ASCAP)	
5 ME ESTA DOLIENDO DEJARTE (Paciric, BMI)	
34 ME GUSTA J. S. BACH (Fononmusic, SESAC)	
38 MI PRIMER AMOR (Copyright Control)	
33 MUJER TE SIGO AMANDO LOCAMENTE (EMI, BMI)	
11 NO LLORES POR MI (Fononmusic, SESAC/Unimusic, ASCAP)	
26 OBERTURA MEXICANA (BMG Songs, ASCAP)	
24 PALOMA TRISTE (Copyright Control)	
30 PERMITEME SER (M.A.M.P., ASCAP)	
17 POR AMAR SE DA TODO (EMI Blackwood, BMI)	
23 PURA DULZURA (Copyright Control)	
35 QUEDATE (Yami, BMI)	
1 RECUERDOS, TRISTEZA Y SOLEDAD (Crisma, SESAC)	
7 SIEMPRE HACE FRIJO (Sony Discos, ASCAP)	
39 SIEMPRE LO ESPERARE (Copyright Control)	
25 SIEMPRE TE AMARE (Vander, ASCAP)	
10 SOLAMENTE TU AMOR (Peermusic, ASCAP/NMB, ASCAP)	
18 TE FELICITO (Unimusic, ASCAP)	
32 TENGO QUE OLVIDARTE (Luedi, BMI)	
14 TU ETERNO ENAMORADO (Copyright Control)	
28 VOLVERAS (Telearte)	
22 YA NO TE CREO NADA (Fononmusic, SESAC)	
19 Y SE QUE VAS A LLORAR (Caribbean Waves, ASCAP)	

Hot Latin Tracks

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 96 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	5	MARCO ANTONIO SOLIS FONOVISA	*** No. 1 *** RECUERDOS, TRISTEZA Y SOLEDAD M.A. SOLIS (M.A. SOLIS)
2	2	7	4	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J. CARRILLO (ALAZANI)
3	8	9	8	EMMANUEL POLYGRAM LATINO	AMOR TOTAL M. ALEJANDRO (M. ALEJANDRO)
4	7	10	8	AMANDA MIGUEL KAREN POLYGRAM LATINO	AMAME UNA VEZ MAS D. VERDAGUER (D. VERDAGUER, ANAHI)
5	3	3	9	LOS MISMOS EMI LATIN	ME ESTA DOLIENDO DEJARTE LOS MISMOS (E. CORTES)
6	5	4	8	LOS TIGRES DEL NORTE FONOVISA	CUESTION OLVIDADA E. HERNANDEZ (G. VALDES)
7	12	12	4	SELENA EMI LATIN	SIEMPRE HACE FRIJO J. HERNANDEZ, Q. PRODUCTIONS (C. SANCHEZ)
8	6	6	8	BRONCO FONOVISA	ADIOS, ADIOS AMOR NOT LISTED (F. BRYANT, B. BRYANT)
9	10	8	5	LOS TEMERARIOS FONOVISA	CUANDO FUISTE MIA A. ANGEL ALBA (A. ANGEL ALBA)
10	11	13	5	CHAYANNE SONY	SOLAMENTE TU AMOR D. POVEDA, H.S. BATTI (D. POVEDA, H.S. BATTI)
11	4	2	14	ENRIQUE IGLESIAS FONOVISA	NO LLORES POR MI R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
12	9	11	9	EDNITA NAZARIO EMI LATIN	ATADA A TU VOLCAN K.C. PORTER (F. GEARA)
13	15	17	5	LAURA PAUSINI WEA LATINA	INOLVIDABLE A. CERRUTI, D. PARISINI (C. HOPE, G. CAVELLA, GDES.G. DESTEFANI)
14	14	14	12	BANDA MAGUEY FONOVISA	TU ETERNO ENAMORADO E. SOLANO (E. SOLANO)
15	16	16	3	BANDA MACHOS FONOVISA	CHIQUITA BONITA B. LOMELI (L. DIAZ)
16	17	—	2	CRISTIAN FONOVISA	*** AIRPOWER *** ESPERANDOTE D. FREIBERG (A.B. QUINTANILLA III, R. VELA)
17	22	20	5	MARC ANTHONY RMM	POR AMAR SE DA TODO S. GEORGE, M. ANTHONY (SALAKO)
18	NEW	—	1	JESSICA ARIOLA/BMG	TE FELICITO M. CORREA (F. BARRIENTOS)
19	30	—	2	MANNY MANUEL MERENGAZO/RMM	Y SE QUE VAS A LLORAR R. CAMILO, J. QUEROL (C. MARIA)
20	19	19	6	LOS HURACANES DEL NORTE FONOVISA	911 A. MITCHELL (M. RUBALCAVA)
21	20	18	10	EDDIE GONZALEZ SONY	EL DISGUSTO T. GONZALEZ, H. FLORES (C. REYNA)
22	21	39	3	ANA BARBARA FONOVISA	YA NO TE CREO NADA J. AVENDANO, LUHRS (M.E. CASTRO)
23	24	22	6	JENNIFER Y LOS JETZ EMI LATIN	PURA DULZURA A. QUINTANILLA, JR., B. MOORE (R. GARZA)
24	40	—	2	GRACIELA BELTRAN EMI LATIN	PALOMA TRISTE R. GUADARRAMA (M. MARROQUIN)
25	26	28	7	PEDRO FERNANDEZ POLYGRAM LATINO	SIEMPRE TE AMARE H. PATRON (J. GUADALUPE ESPARZA)
26	37	32	4	LAS TRES SENORAS EMI LATIN	OBERTURA MEXICANA J. GABRIEL (J. GABRIEL)
27	25	26	7	BOBBY PULIDO EMI LATIN	ENSENAME E. ELIZONDO (B. PULIDO)
28	34	38	3	VICTOR MANUELLE SONY	VOLVERAS S. GEORGE (M. DELGADO)
29	13	5	12	LUIS MIGUEL WEA LATINA	DAME L. MIGUEL, K. CIBRIAN (A. LERNER, K. CIBRIAN)
30	23	15	8	LOS FUGITIVOS POLYGRAM LATINO	PERMITEME SER P. MOTTA (C. DISCIANO)
31	27	21	9	LOS PALOMINOS SONY	DUELE EL AMOR M. LICHTENBERGER, JR. (J. SEBASTIAN)
32	NEW	—	1	LOS CAMINANTES LUNA/FONOVISA	TENGO QUE OLVIDARTE A. DE LUNA (R. BALDER)
33	NEW	—	1	EZEQUIEL PENA FONOVISA	MUJER TE SIGO AMANDO LOCAMENTE M.A. SOLIS (J.L. MORALES)
34	32	—	2	DANIELA ROMO FONOVISA	ME GUSTA J. S. BACH D. VAONA (D. ROMO)
35	33	29	4	SORAYA POLYGRAM LATINO	QUEDATE R. ARGENT, P. VAN HOOKE (SORAYA)
36	29	23	8	INTOCABLE EMI LATIN	LLEVAME CONTIGO J.L. AYALA (M.A. PEREZ)
37	28	25	9	VICENTE FERNANDEZ SONY	AQUÍ, EL QUE MANDA SOY YO P. RAMIREZ (V. FERNANDEZ)
38	39	—	5	DAVID FONOVISA	MI PRIMER AMOR A. ANGEL ALBA (A. ANGEL ALBA)
39	38	37	5	SHELLY LARES SONY	SIEMPRE LO ESPERARE S. LARES (S. LARES, J. REYES)
40	18	27	9	JERRY RIVERA SONY	LOCO DE AMOR S. GEORGE (M. LAURET)

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.

Carnegie Hall Makes Clint's Day

CLINT-A-THON: Lennie Niehaus helped bring a sizable chunk of the Hollywood vibe to New York's Carnegie Hall on Oct. 17. The composer/arranger put together a tribute to one of his main employers and good pals. "Eastwood After Hours" was the central piece of a program of the same name, commissioned by Carnegie Hall.

The nod to actor/director/jazz zealot **Clint Eastwood** was recorded by Eastwood's Malpasos label (which did quite well with the soundtrack to "The Bridges Of Madison County" in 1995) and videotaped by Warner Bros. for a TV special and video release. Eastwood was honored for his longstanding promotion of the art form, but during a pre-show interview he brushed off the praise, saying it was "a no-brainer" to support something you loved. Another comment from Clint the captive pundit: "One of the problems that jazz has is that a seriousness sometimes overwhelms the fun aspects of it."

Toward preserving that frolicsome angle, the evening's show united venerable improvisers **Jay McShann** and **Claude Williams** playing piano and fiddle, respectively, on "San Antonio



by Jim Macnie

Rose." Other participants included **Joshua Redman**, **Kenny Barron**, **Charles McPherson** (who played sax in Eastwood's 1988 production of "Bird"), **James Moody**, and **Flip Phillips**. Eastwood played a smidge of blues piano at the show, too.

DATA: Dianne Reeves' new Blue Note disc, "The Grand Encounter," unites her with a who's who of polished improvisers, with **James Moody**, **Clark Terry**, **Phil Woods**, **Toots Thielemans**, and **Joe Williams** lending a hand for particular tracks. It's sure to be a strong radio disc. Reeves' last disc, "Quiet After The Storm," sold 39,000 units, according to SoundScan. "The Grand Encounter" streets on Tuesday (29).

One of the year's most tantalizing jazz discs was released Sept. 23. Drummer/composer **Leon Parker's** "Belief" is a tour de force that relies on delicacy to get its point across. Here, in a percussion-filled soundscape, skill is equaled by ingenuity. "My thing is more of a concept these days," Parker says, and, indeed, the strategy of bending Cuban and African rhythms to fit the ever-widening parameters of American swing is utterly well conceived. **Joel Dorn** produced. Parker and company play the San Francisco Jazz Festival on Wednesday (30), sharing the bill with the solo percussion maneuvers of master drummer **Max Roach** (himself quite a conceptualist). Parker's debut as a leader was released in 1994 on a different part of the Sony family, the Epicure label, which has since folded. Columbia is his new home, and the label has got itself a winner.

A pair of saxophonists released discs two weeks ago, and both were immediately popular with their intended audiences. Indeed, each checked in at *numero uno* on Billboard's Top Jazz Albums and Top Contemporary Jazz Albums charts, respectively. But if you're looking for a gauge on the difference between audience shares in acoustic swing and pop-funk jazz, the numbers that placed **Joshua Redman's** Warner Bros. disc "Freedom In The Groove" and **Kenny G's** "The Moment" in their respective positions were 9,000 and 239,000, respectively, according to SoundScan.

While we're throwing numbers around, SoundScan tells us that 5,000 people have purchased the much-heralded "The Complete Columbia Studio Recordings" by **Miles Davis & Gil Evans**. That's not bad for a five-disc set, and the holiday gift season is still getting in gear.

Speaking of boxed sets, **Dexter Gordon's** "The Complete Blue Note Sixties Sessions"—a sumptuous six-disc affair—hits the racks Nov. 12, at a list price of \$95.88. The saxophonist recorded for many labels, but most fans feel his zenith was the work he did for Blue Note. The prolific and imaginative results are augmented by snips of Gordon's basso profundo, culled from interview tapes.

"Every boxed set tries to provide a little something that the others don't have," says Blue Note president **Bruce Lundvall**. "Beyond the greatness of Dexter's playing, we're offering a treat that will surely make a more complete picture of him. True Dexter fans are going to be thrilled when they hear his voice at the end of the discs." Here's Gordon on **Charlie Parker**. "Bird was a very sensitive, intelligent man... He had some kind of phenomenal memory recall, because I never heard him tumble on any tune—anything to be played, he could play it. Same thing in the big bands with playing parts. He was one of those people who could play something two or three times and throw me [sheet] music away—he got it."

In a recent conversation, **Sonny Tollins** sang Gordon's praises. "Dexter was very impressive. He's my senior and, though you don't hear it mentioned much, a progenitor of **John Coltrane**... He had a tremendous influence on **Lane**. That should be stressed more to enhance his position. He's first class; boy, he made so much music."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** NO. 1 ***	
1	1	2	VAN MORRISON/GEORGIE FAME/MOSE ALLISON/BEN SIDRAN VERVE 533215	TELL ME SOMETHING - THE SONGS OF MOSE ALLISON
2	NEW		PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN VERVE 533215	THE GUITAR TRIO
3	2	4	JOSHUA REDMAN WARNER BROS. 46330	FREEDOM IN THE GROOVE
4	4	73	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
5	3	50	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
6	5	32	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
7	7	5	MICHAEL BRECKER IMPULSE! 191/GRP	TALES FROM THE HUDSON
8	6	148	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
9	11	121	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
10	10	33	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
11	8	33	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL [S]	NEW MOON DAUGHTER
12	9	10	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
13	14	33	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
14	13	4	VARIOUS ARTISTS COLUMBIA 65008	THIS IS JAZZ SAMPLER 21
15	18	26	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
16	16	154	SOUNDTRACK HOLLYWOOD 161357	SWING KIDS
17	25	16	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
18	21	41	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
19	19	79	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
20	12	4	JOHN SCOFIELD VERVE 533185	QUIET
21	15	24	SOUNDTRACK VERVE 529554	KANSAS CITY
22	20	51	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
23	17	127	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
24	22	21	BOB JAMES TRIO WARNER BROS. 45956	STRAIGHT UP
25	24	7	MILES DAVIS & GIL EVANS LEGACY 67397/COLUMBIA	THE COMPLETE COLUMBIA STUDIO RECORDINGS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** NO. 1 ***	
1	1	3	KENNY G ARISTA 18935	THE MOMENT
2	2	203	KENNY G ▲ ¹¹ ARISTA 18646	BREATHLESS
3	3	5	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
4	5	4	DAVID SANBORN ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
5	4	12	GEORGE BENSON GRP 9823	THAT'S RIGHT
6	6	9	DAVE KOZ CAPITOL 32798 [S]	OFF THE BEATEN PATH
7	NEW		MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RYKODISC [S]	SHACK-MAN
8	8	4	KEIKO MATSUI COUNTDOWN 17750/ULG [S]	DREAM WALK
9	7	8	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
10	10	18	NORMAN BROWN MOJAZZ 530545/MOTOWN [S]	BETTER DAYS AHEAD
11	11	45	QUINCY JONES ▲ QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
12	9	13	PETER WHITE COLUMBIA 67730 [S]	CARAVAN OF DREAMS
13	12	6	BELA FLECK AND THE FLECKTONES WARNER BROS. 46247 [S]	LIVE ART
14	13	9	ART PORTER VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME
15	14	10	WAYMAN TISDALE MOJAZZ 530696/MOTOWN	IN THE ZONE
16	18	54	BONEY JAMES WARNER BROS. 45913 [S]	SEDUCTION
17	16	5	BOB JAMES & KIRK WHALUM WARNER BROS. 46318	JOINED AT THE HIP
18	15	32	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
19	19	18	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
20	17	50	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
21	22	9	RONNY JORDAN 4TH & B'WAY 531060/ISLAND	LIGHT TO DARK
22	20	48	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
23	RE-ENTRY		DOC POWELL DISCOVERY 77037	LAID BACK
24	NEW		ALFONZO BLACKWELL STREET LIFE/SCOTTI BROS. 75509/ALL AMERICAN	ALFONZO BLACKWELL
25	21	4	LARRY CARLTON GRP 9854	THE GIFT

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

Billboard®

NOVEMBER 2, 1996

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			*** NO. 1 ***	
1	1	5	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
2	2	46	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA
3	3	2	SHEPHERD MOONS ▲ ⁵	ENYA

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Classical KEEPING SCORE



by Heidi Waleson

PER TUTTI: Miami-based entrepreneur **Maurice Kreizer** is two years into his effort to capture the classical music market for women age 30-50 with "Tutti," an unusual magazine-CD combination. Each issue, undated and without advertising, focuses on an individual composer or performer, with text that includes colorfully packaged information on the subject, listening ideas, and related stories, along with a CD of music licensed from different record companies. "We're working hard to find a tone," says Kreizer, who pioneered the concept in his native Holland. "It has to be accessible, but not dumbed down."

Issues so far have covered **Mozart, Bernstein, Tchaikovsky, Gershwin, Beethoven, Ravel, and Liszt.** "Tutti" also puts out a series on more popular artists, **Tutti Legends**, which has profiled performers ranging from **Billie Holiday to the Monkees.** The classical issues, says Kreizer, require far more effort and sell fewer copies.

Now, Kreizer has set his sights on a living artist with "Pavarotti And Opera," which goes on sale in November. "Pavarotti is the only name we could come up with who is more a 'Legend' than a classical product," he says. The issue surrounds its coverage of **The Large One** with breezy stories about classical star couples, diva temper tantrums, the history of opera up to **Andrew Lloyd Webber**, and a chart detailing why opera tickets cost so much, plus explanations of each of the arias on the accompanying two discs and a clutch of record reviews. The aim is to interest the issue's audience in opera through star power.

Kreizer also plans to use the issue to jump-start a subscription effort. Results of attempts to sell the product at retail have been mixed, because, Kreizer says, it has to be explained. And if the salespeople don't explain, it doesn't move. For Pavarotti, the company will use direct-response television ads in what Kreizer describes as a "several-mil-

lion-dollar" national media buy, beginning in the third week of November.

"Tutti" sold its **Louis Armstrong** issue this way. "We're trying to create a new genre: the direct-response commercial that is not irritating," Kreizer says. "Our emphasis is on quality—we don't want to be confused with the type of Moonlight Classics product that offers hours of music recorded by a provincial Czech orchestra with one microphone for \$2.99. We're trying to treat people like adults."

The company hopes to sell at least 100,000 copies of the Pavarotti issue, at \$26.98 (it has two CDs), and aims to encourage buyers to subscribe and get the rest of the classical issues (back and future) for \$16.95 apiece. Of the classical issues, Mozart has sold best so far, with 50,000.

Kreizer (whose partner, chairman **Barry Gibbons**, used to be CEO of Burger King), says the company is on schedule financially and expects to break even next year, thanks to the Legends series, not the classical issues. He is starting to investigate the educational market further; now that teachers have been calling for the product; in two weeks, the company sold \$27,000 worth of "Tuttis" packaged for educators. He also points out that his readers—all those women who normally don't go to record stores or collect recordings—go out and buy more CDs after reading "Tutti," based on recommendations in the magazine.

IN MEMORIAM: **Berthold Goldschmidt**, composer and conductor, died Oct. 17 at his home in London. He was 93. Goldschmidt, who fled his native Germany in 1935, had in the last decade been rediscovered by musicians and record labels interested in exploring the music of composers suppressed, killed, or thwarted by the Third Reich. Recordings of his music, including his opera "Beatrice Cenci," have appeared on Decca/London, Sony, Largo, and CPO, and Decca has recently released (in Europe) "The Goldschmidt Album" on its Entartete Musik label, featuring performances by **Simon Rattle, Charles Dutoit, Yakov Kreizberg, Chantal Juillet**, and the composer himself.

NOTES: **Dawn Upshaw**, back from eight months in Europe, will sing numbers from her new Nonesuch release, "Dawn Upshaw Sings Rodgers And Hart," in a Nov. 3 benefit concert for WHY Philadelphia. The disc is a delectable successor to her award-winning and best-selling collection of theater songs, "I Wish It So" . . . **Cantus Cölln**, a vocal ensemble founded in 1987 by the German lutenist **Konrad Junghänel**, has signed an exclusive recording contract with Harmonia Mundi France. The group performs 17th-century German and Italian vocal music. Its first Harmonia Mundi recording will appear in January.

NOTAS

(Continued from page 36)

compendium titled "In Tha Kasa." The reggae/rap/Afro-Caribbean set was mixed by **DJ Karlos**. Finally, RMM will ship "El Topo' En Bellas Artes," a live disc staged in Puerto Rico, where folk master **Antonio Cabán Vale**, "El Topo," commemorated his 25th anniversary in the music biz.

MICKY TOPS IN ARGENTINA: According to Argentinian recording trade group Cámara Argentina de Productores de Fonogramas y Videogramas y Sus Reproducciones (CAPIF), **Luis Miguel's** "Nada Es Igual" (Warner) maintains its No. 1 spot on the list of best-selling albums in the country in August. Rounding out the top 10 (beginning with No. 2) are "La Historia Sigue," **Patricia Sosa** (EMI); "Historia Viva," **Sandro** (EMI); "En Clave De Amor," **José Luis Perales** (Sony); "Soda Stéreo Unplugged," **Soda Stéreo** (BMG); "Jagged Little Pill," **Alanis Morissette** (Warner); "Viva Tru La La," **Tru La La** (BMG); "Las Cosas Que Vives," **Laura Pausini** (Warner); "A Todo Corazón," **Alber Cortez** (PolyGram); and "Enrique Iglesias," **Enrique Iglesias** (Fonovisa). Also, CAPIF has released its gold

and platinum certifications for September. Gold discs are awarded for album sales of 30,000 units or more; platinum is handed out for album sales of 60,000 units or more. Following are the latest certified records:

PLATINUM

"Mi Vida Loca" (double platinum), **Los Auténticos Decadentes** (BMG).
"La Llamada Del Amor," **José Luis Rodríguez** (Sony).
"Con El Alma," **Los Nocheros** (EMI).
"En Extasis," **Thalia** (EMI).
"Back In Black," **AC/DC** (Warner).
"Live," **AC/DC** (Warner).

GOLD

"En Las Puertas Del Universo," **La Mona Jiménez** (BMG).
"Royas Del Alma," **Los Hermanos Mattar** (EMI).
"Como Yo Los Amo," **Jean Carlos** (BMG).
"Greatest Hits," **Take That** (BMG).
"Ball Breaker," **AC/DC** (Warner).
"The Razor's Edge," **AC/DC** (Warner).

REGIONAL ROUNDUP: The Recording Industry Assn. of America has

certified **Los Del Río's** "Macarena" (Bayside Boys Mix) at sales of 4 million units, making the RCA/BMG smash one of the best-selling singles of all time, according to the trade group. While much notice has been given the Bayside Boys' rendition of "Macarena," Los Del Río's full Spanish version of the song (Ariola/BMG) spent eight weeks in the top 40 of the Hot 100 . . . Odd Hot 100 stat of the week: **Ricky Martin's** slamming tribal pop number "María" (Columbia) logged 14 weeks on the chart without rising above No. 88. Tsk, tsk, tsk.

King Africa's pumping "E-O-E" (Ariola/BMG), remolded by the ultracabiente Rosabel remix team, is quietly cruising up Billboard's Hot Dance Music/Club Play chart . . . On Friday (1), Smithsonian Folkways Recordings drops "Puerto Rico In Washington," a live disc of traditional Puerto Rican music featuring esteemed guests **Marcial Reyes Y Sus Pleneros De Bayamón** and **Cuerdas De Borinquén**. Koch International is distributing the record, which can be purchased at stores as well as via telephone (800-410-9815) or the Internet (<http://www.si.edu/folkways>).

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
1	1	5	★ ★ NO. 1 ★ ★ MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ 4 weeks at No. 1
2	NEW		CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
3	2	23	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
4	3	5	TALLINN CHAMBER ORCHESTRA (KALJUSTE) ECM 21592 (10.98/15.98)	ARVO PART: LITANY
5	4	97	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
6	6	137	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT
7	7	5	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
8	5	319	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
9	8	112	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
10	9	3	SAINT PAUL CHAMBER ORCH. (MCFERRIN) SONY CLASSICAL 62601 (10.98 EQ/16.98)	THE MOZART SESSIONS
11	NEW		LONDON PHILHARMONIC (JENKINS) SONY CLASSICAL 62276 (10.98 EQ/16.98)	DIAMOND MUSIC
12	11	7	CECILIA BARTOLI ERATO 14074-2 (15.97)	MOZART ARIAS
13	10	53	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
14	RE-ENTRY		ANONYMOUS 4 SONY CLASSICAL 62006 (9.98 EQ/15.98)	EINHORN: VOICES OF LIGHT
15	NEW		MET. OPERA ORCH. (LEVINE) DG 449177 (10.98 EQ/16.98)	25TH ANNIV.: THE METROPOLITAN OPERA GALA

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	NEW		BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD 1 week at No. 1
2	NEW		DAWN UPSHAW NONESUCH 79406 (10.98/16.98)	SINGS RODGERS & HART
3	1	9	VARIOUS ARTISTS NONESUCH 79400 (10.98/16.98)	LEONARD BERNSTEIN'S NEW YORK
4	2	25	JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 62592 (9.98 EQ/16.98)	SUMMON THE HEROES
5	5	54	LONDON PHILHARMONIC (SCHOLE) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
6	4	12	MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)	SYMPHONIC ELVIS
7	9	29	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA LONDON 52100 (10.98 EQ/16.98)	
8	6	26	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
9	RE-ENTRY		VANESSA-MAE ANGEL 55089 (10.98/15.98) [S]	THE VIOLIN PLAYER
10	10	39	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
11	7	18	MARCUS ROBERTS SONY CLASSICAL 68488 (9.98 EQ/15.98)	PORTRAITS IN BLUE
12	11	48	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
13	NEW		VARIOUS ARTISTS AMERICAN GRAMAPHONE 296 (9.98/16.98)	CHIP DAVIS' HOLIDAY MUSIK
14	NEW		VARIOUS ARTISTS IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
15	13	143	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO

TOP OFF-PRICE CLASSICAL

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	16	VARIOUS ARTISTS PILZ RECORDS 49084 (5.99)	ROMANTIC PIANO MUSIC 8 weeks at No. 1
2	15	6	NEW YORK PHILHARMONIC (BERNSTEIN) SONY CLASSICAL 62617 (5.98 EQ/10.98)	NOCTURNE
3	NEW		VARIOUS ARTISTS INTERSOUND 3653 (4.98/6.98)	ENCORES (BEST OF THE POPS)
4	4	108	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
5	3	19	VARIOUS ARTISTS PILZ RECORDS 49050 (13.99)	BEETHOVEN: PIANO SONATAS (BOX SET)
6	11	27	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES
7	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 449063 (5.99)	HANDEL: MUSIC FOR FIREWORKS, WATER MUSIC
8	8	2	VARIOUS ARTISTS PHILIPS 46630 (5.98 EQ/10.98)	BACH FOR BREAKFAST
9	6	6	VARIOUS ARTISTS PILZ RECORDS 49065 (3.99)	MOZART: SYMPHONY NO. 38
10	RE-ENTRY		VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
11	5	15	VARIOUS ARTISTS PILZ RECORDS 449075 (5.99)	MOZART: ARIAS
12	7	10	VARIOUS ARTISTS PILZ RECORDS 449052 (5.99)	BEETHOVEN: SYMPHONY NO. 9
13	2	3	BIDU SAYAO SONY CLASSICAL 62355 (12.98 EQ)	OPERA ARIAS AND BRAZILIAN FOLK SONGS
14	12	6	VARIOUS ARTISTS PILZ RECORDS 49073 (3.99)	MOZART: VIOLIN CONCERTO NO. 5
15	10	15	VARIOUS ARTISTS PILZ RECORDS 449074 (5.99)	MOZART: REQUIEM

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

Songwriters & Publishers

ARTISTS & MUSIC

Livent Inc., RCA Victor Go Broadway Canada Firm, Label Make Deal For Cast Albums

BY IRV LICHTMAN

NEW YORK—RCA Victor Records, committed under a new four-year deal to make Broadway cast versions of shows initially put on in Canada by Garth Drabinsky's Livent Inc., is getting the ball rolling in an unusual manner.

It has produced an album of songs from "Ragtime, The Musical," a show based on the hugely successful 1975 novel by E.L. Doctorow, which is due to open in Canada in December.

"It's a cast album, but it's not a cast album," says Bill Rosenfield, VP of Broadway A&R at RCA Victor.

It is considered a "preview" album, although it features key performers from the original cast, employs the show's orchestrations (albeit with more musicians than will be in the pit), and is produced by Jay David Saks, one of the this era's most prominent Broadway cast-album producers. RCA Victor will make a "true" cast album when the show makes its Broadway debut about a year from now.

"The score is so strong and powerful," says Rosenfield, "that Garth said emphatically that there was a need for consumers to hear the score beforehand so as to get a buzz going for the show. I'm hearing this a lot these days from producers."



Rosenfield notes that the album, now available in Canada and due for U.S. release Nov. 12, will be sold in theaters where "Ragtime" plays in Canada, beginning with the Ford Centre for the

Performing Arts starting Dec. 8. The New York production is scheduled to open about a year later at Livent's new Broadway theater, which is being built within the existing framework of the Lyric and Apollo theaters on 42nd Street as part of the redevelopment of the area.

Another Livent production, a Broadway revival of "Candide" directed by Hal Prince, due in April, will also be recorded by RCA Victor. Rosenfield says two other major projects have been settled upon, but he was not able to be more specific. In addition, it is likely that two more Livent projects will be mounted on Broadway next year, including the tentatively titled "Steam Heat, The Musicals Of Bob Fosse" and "I Love A Parade," with a score by Jason Robert Brown and Alfred Uhry.

Livent has a previous link to the label. Before the new deal, RCA Victor released the Broadway cast version of Livent's hit production of "Kiss Of The Spider Woman." Livent also produced a Canadian cast revival of "Show Boat" that has been playing on Broadway for more than two years. Quality Records of Canada released the album there and in the U.S. No Broadway version of the show, directed by Prince, has been recorded.

"We're making a commitment with a producer who is a producer in the old-fashioned sense," says Rosenfield. "He's a part of the show from the word go. It's different than creating a show and then going out to find a producer. His lineup of people is first-class." Rosenfield says that RCA Victor, a unit of BMG Music, will provide the funds for producing the cast albums, which can easily surpass \$200,000 for full-scale projects.

With "Ragtime," RCA Victor is once again working with the songwriting team of Stephen Flaherty (music) and Lynn Ahrens (lyrics), who also wrote the score for the hit show "Once On This Island" and the less successful "My Favorite Year." RCA Victor's release of both albums, also produced by Saks, helped solidify the deal that begins with "Ragtime," says Rosenfield. "It's easier to get a writing team's great show when you show support with their earlier efforts."

The score is published by Warner/Chappell and Livent Music.

Rosenfield says that RCA Victor's catalog of new show recordings will be

Aggressive Sample Monitoring Safeguards Minder Copyrights

BY NIGEL HUNTER

LONDON—Small independent publishers are often confronted with expensive legal action in asserting their rights in situations involving new technology, as John Fogarty, managing director of Minder Music, can attest.

"One of our copyrights is 'The Laughing Policeman,' an old novelty song from the [vaudeville] era," he says. "A major food company used it in a nationwide TV commercial, and when we found out and brought the matter to their attention, there was a very negative response. The matter was eventually settled satisfactorily out of court, and we recovered our legal costs of 40,000 pounds, but a small company should not have to go to these lengths and that expense."

Minder is constantly vigilant with regard to sampling in order to safeguard its copyrights against unauthorized mixing. Fogarty's wife, Beth Clough, spends much of her time poring over U.K. and U.S. music magazines to check on releases, and the Minder staff of six listens to radio stations for the same reason. The company's foreign subpublishers are on the case to monitor what's happening in their territories.

"The Gap Band's 'Outstanding' is outstanding in having been sampled 35 times to our knowledge," says Fogarty. "Among those who have sampled it are Madonna, Oleta Adams, Tina Turner, and Soul For Real. Sampling is part of the problem in protecting our rights and those of our writers."

Fogarty is not hostile to the concept of sampling, which he is convinced is here to stay. But he believes the music industry, particularly record companies, could do more to educate employees and remixer as to the basic principles of copyright.

"The record-company people should be much better trained in copyright matters, and there should be a universally recognized and accepted standard form on which remixers list what they're sampling. A&R people must be more responsible about these things."

When a Minder title is found to have been sampled without permission, it's usually possible to reach an agreement with the record company and the copublisher, Fogarty says, based on a percentage of the entity that utilizes the sample.

"Generally speaking, people do approach us about sampling. We listen to their tapes and give them a deal, depending on the length and extent of the sample. It's much more orderly than it used to be, since the Biz Markie case, in which Gilbert O'Sullivan sued be-

(Continued on page 50)



FOGARTY



Keeping Bad Company. Bad Company has signed a worldwide deal with Disney Music Publishing. The veteran rocksters have a new album, "Stories Told And Untold," on Elektra Records. Shown, from left, are Stevens H. Weiss, the band's attorney; Brian Brinkerhoff, Disney Music attorney; Bad Company's Robert Hart, Simon Kirke, and David Colwell; and Brian Rawlings, Disney's creative director.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
MACARENA (BAYSIDE BOYS MIX)	A Romero Monge, R. Ruiz	SGAE/ASCAP, Rightsongs/BMI
HOT COUNTRY SINGLES & TRACKS		
LIKE THE RAIN	Clint Black, Hayden Nicholas	Blackened/ASCAP
HOT R&B SINGLES		
LAST NIGHT	Babyface, Keith Andes	Ecaf/BMI, Keiande/ASCAP
HOT RAP SINGLES		
BOW DOWN	Ice Cube, Mack 10, W.C. Bud'da	Gangsta Boogie/ASCAP, WB/ASCAP, Base Pipe/ASCAP, Real An Ruff/ASCAP, Golden Fingers/ASCAP
HOT LATIN TRACKS		
RECUERDOS, TRISTEZA Y SOLEDAD	Marco Antonio Solis	Crisma/SESAC

Paramount Film Music Restored; Ad On ASCAP Story Protested

CLEANED & PRESERVED: Having formed music publishing unit Famous Music in the late '20s, Paramount Pictures has an incentive to do public and corporate good by preserving movie music.

In cooperation with the Society for the Preservation of Film Music, Paramount has completed the task of cleaning, cataloging, and preserving orchestral scores and parts for about 1,500 feature films and shorts.

Many of the scores are from pre-1948 Paramount releases, which were all sold to MCA. However, Famous Music still has copyright ownership for this music, as well as for music in all other Paramount productions to the present day.

Among the composers whose works were part of the restoration process are **Elmer Bernstein, Danny Elfman, Jerry Goldsmith, Bernard Herrmann, James Horner, Maurice Jarre, Henry Mancini, Alfred Newman, Basil Poledouris, Nino Rota, Lalo Schifrin, Victor Young, and Hans Zimmer.** Paramount's vast TV holdings are also part of the restoration process, as are composers' sketches, notes, conductor books, etc.

The collection—which starts with productions made in 1929, only two years before sound film became a commercial success with Al Jolson's "The Jazz Singer"—is stored on the Paramount studio lot in Hollywood. Plans are to move it to a Los Angeles-area location, yet to be determined, that is accessible to scholars, musicians, and students.

The nonprofit Society for the Preservation of Film Music was established in 1984 to salvage and protect the film music legacy. It has 650 members in 18 countries.

ALL ABOUT ASCAP: Songwriter **Ervin Drake**, former president of the Songwriters Guild of America, takes umbrage at a full-page ad that appeared in The New York Times Sept. 27.

In the ad, The Wall Street Journal cited the impact of its Aug. 21 page 1 story concerning ASCAP and its demands that Girl Scout camps pay

for use of songs performed during the summer. The ad includes the original story and a follow-up story saying that ASCAP had backed down from its demands.

Drake, a writer of such hits as "I Believe," "It Was A Very Good Year," and "Good Morning Heartache," sent a letter to both The Wall Street Journal and The New York Times, but at press time he had not received a reply and the letter had not been printed.

Noting that he "subsist[s] largely on the continued play of only three of my hundreds of songs," Drake writes, "What truly mystifies me is,



by Irv Lichtman

What impelled an august, prudent, and revered publication like The Wall Street Journal to take out a full-page ad in The New York Times that denounced

by mockery the organization that tens of thousands of little songwriters look to for their daily bread? I can well understand why powerful users of music, such as radio and TV broadcasters or restaurant associations, would assail us—they want to buy us on the cheap, or gratis—which of course is the cheapest of all. But why The Wall Street Journal? It taints your image dreadfully."

Drake also notes that a brief musical notation, with a lyric that refers to "the story that made ASCAP sorry," is printed on top of the ad and includes a copyright line from Journal parent Dow Jones & Co. that states, "All rights waived." But the ad includes its own copyright line that states, "All rights reserved," Drake writes.

"So it seems," he continues, "that Dow Jones/The Wall Street Journal respects certain proprietary rights and not others."

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

1. **Alanis Morissette**, "Jagged Little Pill."
2. "Weezer."
3. "The Hunchback Of Notre Dame," soundtrack.
4. **Live**, "Throwing Copper."
5. **Mannheim Steamroller**, "Christmas In The Aire."



The Tower's Power Spot Turns 40

More than a pop-music hall of fame, Hollywood's hometown recording center is a vital workplace that is as vibrant today as it was when Frank Sinatra opened it in 1956.

BY PAUL VERNA

If the soundproof walls at the 40-year-old Capitol Recording Studios could speak, they would brag about witnessing the creation of masterpieces by Frank Sinatra, Judy Garland, Nat King Cole, Ella Fitzgerald, Benny Goodman and Peggy Lee. They would reveal the recording secrets of the Beach Boys, Gene Vincent, the Raspberries and the Lettermen. They would tell stories about how Bonnie Raitt, Barbra Streisand, Prince, Crowded House, Dwight Yoakam and Bruce Hornsby cut landmark hits there.

But the walls are too busy to talk, because Capitol—more than a pop-music hall of fame—is a vital, pulsating organism that is as vibrant today as it was when Sinatra opened it in 1956 with the sessions that led to his "Tone Poems Of Color" album.

PRESIDENTS AND MUPPETS

A quick glance at the studio log on a random day in September 1996 proves that the diversity upon which the studio has prided itself is still in evidence: producer/engineers Clive Lange and Alan Winstanley working with a band called the Drill Team; the Muppets collaborating with Coolio and Don Rickles; various studio pros completing the soundtracks to "Grace Of My Heart" and "Trainspotting"; renowned producer/engineer Al Schmitt working with jazz singer Diane Schuur; and Irish singer/songwriter Mary Black working with producer Larry Klein on an upcoming release.

GARY GERSH, President & CEO, Capitol Records: Capitol Studios is part of the legacy of Capitol Records—both beginning in 1956, when Johnny Mercer, Buddy DeSylva and Glenn Wallichs had a vision to begin a record label that would be home to the greatest artists of all time. These artists deserved a great sound—so Capitol Studios was built into the base of the Tower to be the first state-of-the-art, full-service facility dedicated to the craft of making records on the West Coast. During its 40 years, it has played host to the legends of contemporary music, from Nat King Cole and Frank Sinatra to Gene Vincent, Barbra Streisand, Bob Seger, Bonnie Raitt and more. Capitol Studios is poised on the cutting edge of both the technological and creative aspects of our industry and will remain a bright fixture on these fronts well into the 21st century and beyond.

Upstairs in Capitol's Tower Mastering rooms, engineers have been busy putting the finishing touches on records by the varied likes of Julio Iglesias, Soul Asylum, the Presidents Of The United States Of America and various Capitol label projects.

"We can do anything here," says Capitol Studios creative director Michael Frondelli, who joined the facility in late 1990 and has since turned it into one of the world's leading recording venues. "The engineering staff is so qualified. They never get thrown, whether they have to lock to picture or mix to a Sonic Solutions

digital workstation."

As if Capitol weren't busy enough being an independently oriented recording and mastering studio and an in-house creative haven for label artists, the facility is also a virtual research-and-development lab for new technologies (see separate story).

"We came out of the dark ages in the last five years, and we leapfrogged into the future," says Frondelli. "We didn't step on anybody's toes to get there—and we didn't step on our toes either."

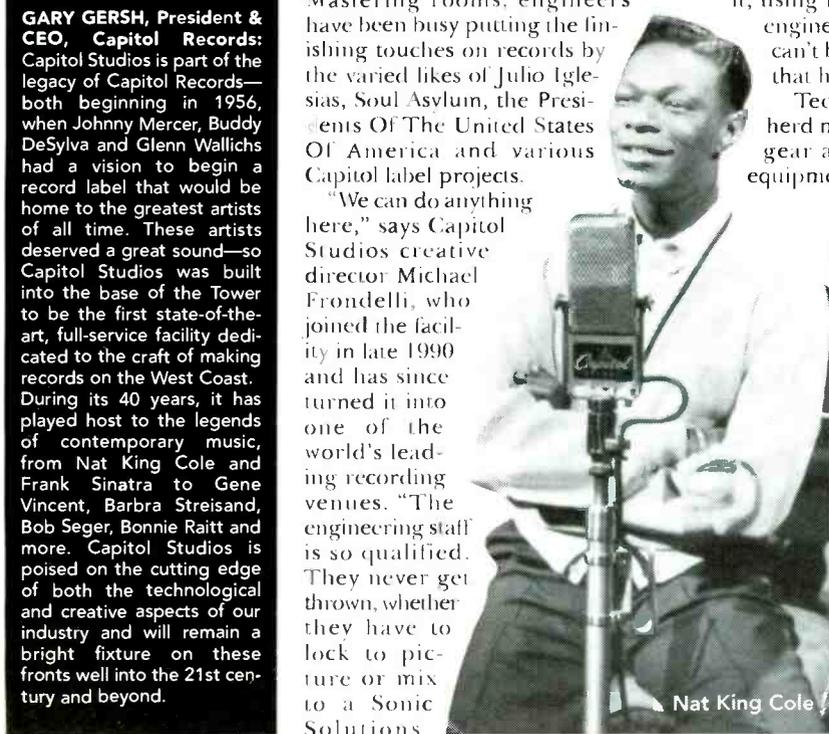
In the '70s and '80s, Capitol struggled with the same dilemma that dogged other label studios at the time, i.e., whether to continue to function as in-house facilities or try to attract other labels' clients.

"There was a time when Capitol Studios wasn't doing that well," admits Frondelli. "It started to stagnate in the late '70s because it needed such a heavy capital investment. It wasn't until later that they turned it into an independent kind of studio. Until they did, they were not going to be able to justify the cost and retool. When I got here in late 1990, Joe Smith, who hired me, said, 'These are such great studios; we need to revitalize them. What do we need to do?'"

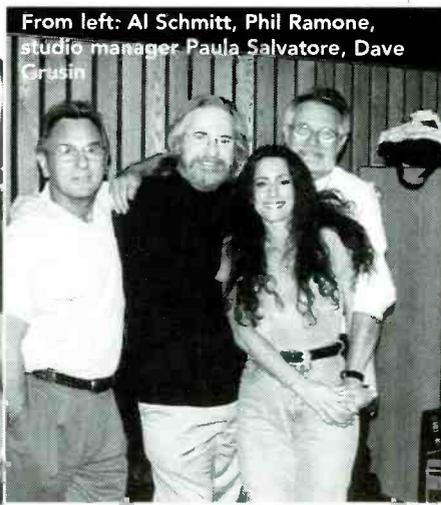
Frondelli decided to build on the studio's strengths and cut his losses where he saw flaws.

"I was careful about dealing with the human side of it, using the talent that was here. There were engineers who had been here 37 years. You can't buy that experience, and you can't buy that history."

Technologically, Frondelli avoided the herd mentality of buying flavor-of-the-month gear and allocated his resources toward equipment that made sense to him.



Nat King Cole



From left: Al Schmitt, Phil Ramone, studio manager Paula Salvatore, Dave Grusin

"Prior to my joining, the studio had fortunately made heavy investments in old Neve consoles and Sonic Solutions digital workstations, which were not the norm at the time," says Frondelli. "And, sure enough, there was a shift in our client base. We started to draw upscale engineers who didn't like Solid State Logic at the time—although SSL has since made dramatic improvements with the 9000J."

"I stayed away from trends and sat down and said, 'How are we going to make this business happen?'" continues Frondelli. "The fact is, audio studios are dinosaurs. You have to invest in multimedia and not monomedia. The studios have to have experience in a lot of different kinds of areas."

Accordingly, Capitol branched out into the film-scoring business, which was a natural fit, given the facility's Hollywood location and its large, acoustically excellent rooms, which can accommodate the large orchestras used to score most major films.

"We found out we couldn't make money just making records anymore, so we decided to diversify our strategy and get into the film business," Frondelli told *Billboard* in July 1994. Since then, the studio has not only catered to Hollywood's film clientele, but has fostered a meeting of cultures between the music and film communities.

"We have very unique combinations of people here," says Frondelli. "We are in Hollywood, so film has a significant presence here, but many of the composers we're working with came out of records."

The Capitol Studios are managed by Paula Salvatore, who joined the facility in 1990 after a nine-year stint at rock 'n' roll mainstay Sound City Studios.

"A lot of the musicians who regularly did records," Salvatore says, "are now doing TV and movie soundtracks, and they're comfortable coming into a place like this because it's record-friendly, but it also has the technical backup to do the TV and movie-scoring."

PRESERVING A HERITAGE

Pausing for a moment to reflect on the significance of the studio's 40th anniversary, Frondelli says, "What's happened as a result of the 40th-anniversary process is we've gone into the photo archive specifically looking for photos done in the studio. There are great shots of Louie Prima, the Steve Miller Band, Bob Seger, Crowded House—it goes on and on. There are photos of Stan Kenton, Tex Ritter, Benny Carter, Ella Fitzgerald, Judy Garland, Peggy Lee, Jack Jones, Al Martino and Wayne Newton and Bobby Darin together—just great people."

"Capitol Studios is a major part of music history, and it should have its rightful place," adds Frondelli. "It'll be here long after I'm gone and the executives are gone. I've had a great appreciation for the preservation of the American musical heritage in my time here." ■

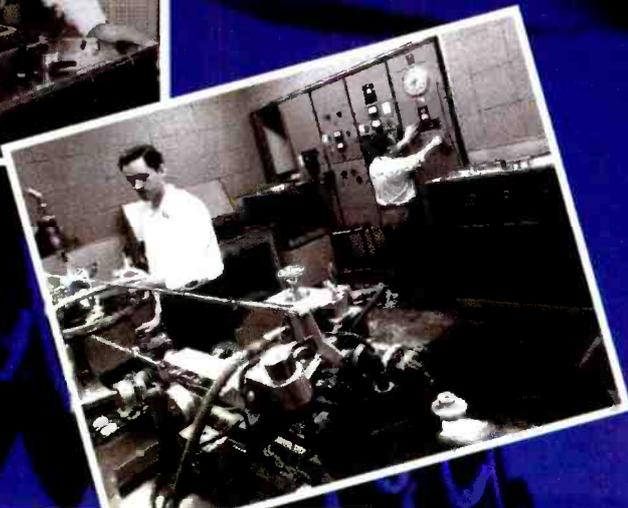
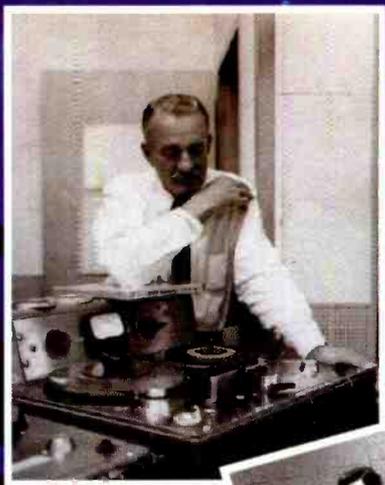


Ella Fitzgerald, Benny Goodman



Studio B in the 1950s

Tower Mastering



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Tower Mastering

This fall's opening of Capitol's state-of-the-art mastering room caps four decades of commitment to perfection in post-production and editing.

BY STEVE TRAIMAN

Post-production has been an integral part of Capitol Studios/Tower Mastering from day one, when the facility opened with the Capitol Tower building in Hollywood.

Back then, sessions were cut in live studios, and lacquer masters were generated the same day in the three cutting rooms. Three editing rooms also were part of that original second-floor operation, Tower Mastering manager Pete Papageorges recalls.

This fall, the industry's state-of-the-art mastering room is opening, designed by Capitol Studios/Tower mastering director Michael Frondelli, Vincent Van Haff and Jeff Minich. The new Edit Room 1 is outfitted with a custom-built console, incorporating discrete Jensen 990 technology throughout. It also features Sontec EQs and is equipped with a Sonic Solutions digital editing/mastering system with DVD 5.1 surround mastering.

The past four decades have seen a lot of changes—each change a significant step-up in the latest technology—and a lot of memorable mastering and editing sessions.

FrondeLLi and Papageorges have a dedicated 15-person staff, with several engineers going back almost to the studio's launch. Production coordinators are Rob Christie, Cassandra Spunbarg and Talin Avedikian. Engineers include Jason Arnold, Mark Chalecki, Evren Gokner, Scott Lechner, Dave McEwen, Ron McMaster, Odea Murphy, Bob Norberg, Jay Ranellucci, Kevin Reeves, Sean Schimmel and Wally Traugott.

Ranellucci looks back over more than 38 years to remember some of the more creative sessions. He is a veteran of Armed Forces Radio and Radio Recorders, at that time the state-of-the-art L.A. studio and training ground for many engineers. It was run by Art Partridge, who built much of Les Paul's electronics.

"In 1958, we did 'The Music Man,' the first soundtrack at the studio, as well as 'Judy Garland At Carnegie Hall,'" Ranellucci notes.

PHIL RAMONE: I've done quite a bit of work at Capitol Studios. Some of the most memorable projects were with Frank Sinatra and B.B. King. The attitude of the place is just sensational. There's so much history, and the staff really carries on its tradition—like a great Yankee team. I love being alone in the studio. The experience is a spiritual one that really turns me around.

"One of the first big mixing dates was Stan Kenton's 'The World We Know.' When we had separate mono and stereo rooms, we did the stereo mix on 'The Naked City,' with vocals by James Darren and Joann Greer. We did the first 'direct-to-disc' session for Great American Gramophone Co., with Benny Goodman in 1978. And our first digital session was an overdub of Placido Domingo's voice, about 1988. With our new DVD 5.1 surround system, once they get the royalties worked out, I

expect that DVD audio should be great."

Here's a rundown, by decade, of post-production advances and noteworthy projects at Capitol Studios/Tower Mastering:

1956-1960—Studios' first five years include Frank Sinatra's "Come Fly With Me" and Nat King Cole's "Unforgettable."

1961-1970—Studios expand from 2/3-track masters to 4-track, 8-track and then 16-track in the late '60s. The Beatles' "Sgt. Pepper's Lonely Hearts Club Band" and "Revolver," Billy May's "Sorta May."

1971-1980—Studios expand to 24-track mastering. Post-production facility expands and remodels new Mastering Rooms RR1 and RR2 on the first floor, with cutting-room technology still analog. Steve Miller Band's "The Joker"; Pink Floyd's "Dark Side Of The Moon"; Boston's "Boston"; Bob Seger's "Night Moves"; "Saturday Night Fever," the world's best-selling soundtrack.

1981-1989—Post-production department goes digital, and early editors were top-of-the-line for their time, but technology was developing rapidly. Second-floor rooms were rebuilt to facilitate the new technology with a limited budget, so little was done in terms of physical change to room acoustics. Remote digital editors were installed in most of the editing rooms. Live studio went from 24- to 32-track digital and then to 48-track recording. Steve Miller Band's "Abracadabra," Richard Marx's "Richard Marx" and "Repeat Offender," Julio Iglesias' "To All The Girls," Red Hot Chili Peppers' "Uplift Mofa Party Plan."

1990-1996—New director Michael Frondelli arrives, and Pete Papageorges becomes manager of Tower Mastering, the renamed Tower Studios post-production department. Sonic Solutions hard-disc editors are installed, starting with three systems and now expanded to a network with six rooms on-line. Mastering rooms RR1 and RR2 are upgraded with new EQs and room finishings. Cassette- and CD-duplication business is added. Administrative office is computerized and networked with Sonic Solutions systems. New technology of fiber-optic transmission lines (EDnet, EDnet "ZEROC," DG Systems) is installed in facility.

"Tower Mastering played an integral role in the making of the Frank Sinatra 'Duets' album, the first-ever live EDnet session," Papageorges notes. "Live vocal sessions were conducted around the world and transmitted via fiber-optics to Tower Mastering for the mixdowns."

Other noteworthy projects in the '90s have included Barbra Streisand's "The Concert," Soul Asylum's "Grave Dancers Union," Meat Loaf's "Bat Out Of Hell 2," The Three Tenors' "Encore," Tony Bennett's "Here's To The Ladies" and boxed sets for Les Paul and Nat King Cole. ■



Michael Frondelli



Pete Papageorges

Getting Technical

Frank's fiber-optic "Duets" was the first major project in which audio was transferred between far-apart studios. But Capitol Studios has long been a test-center for all manner of new technologies.

BY PAUL VERNA

A legendary complex whose interiors still buzz with the sounds recorded there generations ago, Capitol Studios in Hollywood also happens to be one of the most technologically advanced facilities in the world. Thanks to the forward-looking leadership of creative director Michael Frondelli, Capitol has served as a test center for all manner of new technologies—from audio and video networking via optic fiber to the nascent DVD.

Capitol was instrumental in the Frank Sinatra "Duets" projects, which broke ground by being the first major recording project in which audio was transferred between studios via fiber-optic links. The networking was provided by digital-entertainment specialist EDnet, for which Frondelli is a consultant.

More recently, Capitol participated in critical tests of uncompressed audio transmissions, which are seen as a precursor to electronic distribution of music.

Capitol has also pushed the envelope on multichannel audio-mixing for surround-sound applications. Currently, all three of its principal music-mixing rooms are capable of handling multichannel mixes, with studio C equipped for 7.1-channel sound.

RAPIDLY ERODING GOLDMINE

FrondeLLi's latest project is a DVD mastering suite that will also be fitted with surround-sound capacities. The DVD mastering system is linked to a Sonic Solutions digital workstation, which offers the tools to create programming in the multimedia format.

FrondeLLi has high expectations for DVD as both a consumer format and an archiving medium for Capitol's vast tape vaults. In fact, his motivation for keeping the studio on the cutting edge—apart from his natural curiosity for technology and his competitive position in the industry—is the knowledge that the Capitol archives are a rapidly eroding gold mine that can only be saved by expertly applied technological solutions.

If Frondelli fulfills his grand vision for the studio, by next century the Capitol library will be digitized, transferred to a durable, high-density storage medium and rapidly accessible via a robotized server. Furthermore, the archive will be customizable to the needs of the user. For instance, a publishing client might not need the level of audio resolution that would be necessary for production or distribution masters.

"The only way to justify the cost of digitizing an entire archive is through catalog reissues or publishing," explains Frondelli. "We need to have it available to specific parts of the entertainment industry so they can peruse the archive and be able to choose music for whatever their needs are."

SUBSCRIBE TO DIGITAL ARCHIVES

FrondeLLi would like to see the industry reach a point where customers will subscribe to the major labels' digital archives. "I hope that commercial model will show enough return on investment and sales where companies can invest in archives," he says. "We looked at copying the entire archive, and that would have cost something like \$70 million. How do you do that? It's got to make sense."

A digitized library would also enable Capitol to distribute music directly to consumers via fiber-optic cables, the Internet or whatever other medium is most suitable by then, according to Frondelli.

"The whole business of digital music distribution through fiber is going to take a while," says Frondelli. "We don't want to distribute compressed music, because that would shortchange the consumer. We have to make sure people are going to get their value."

Digitization of the tape vaults will allow the Capitol labels to better track sales and airplay of their material, since CDs can carry encrypted subcodes that act as a fingerprint of a particular song or album.

"We're at the end of the most-recorded millennium in history," says Frondelli, "and not only do we record history, but we have to preserve it for future generations. So how do we keep the material robust enough so that it'll last another hundred years? That's what we're focusing on here." ■



Newly remodeled Studio C, site of much mixing and video activity.

Photo by Peter Figen



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Great engineers are more than simply technicians. In addition to being an accomplished wirehead, an engineer is a mixture of ingenuity and musical acuity whose character helps define a studio's identity. The recording facility upon which the Capitol Tower is literally built comprises the first three studios expressly made for the purpose of high-fidelity music recording, plus a mastering lab and echo chambers buried beneath Capitol's parking lot. Much as the company's studios have defined the state of the art for the past four decades, the caliber of its engineering staff has done as much to attract and retain a loyal clientele. Recently, three of Capitol's sonic wizards—Wally Traugott, Bob Norberg and Jay Ranellucci—shared their memories of the sessions and the artists that helped shape the Capitol legend.



Veteran Engineers Norberg, Ranellucci and Traugott Have Heard It All: Beatles, Bachelor-Pad & Those Echoes Under The Parking Lot

BY RICHARD HENDERSON

FROM FIDDLING TO PINK FLOYD

At age 14, Wally Traugott was a country fiddler for barn dances and country bars in his native Canada, leading to several CBC radio and television shows, including a stint with Canadian country legend Tommy Hunter and an appearance at the Grand Ole Opry, "with time for a lot of bass fishing in between." Having just celebrated his 30th anniversary as mastering engineer this past August, Traugott surveyed the many highlights of his tenure in the Tower.

"When I came here, the Beatles had just made their debut at the Hollywood Bowl," he recalls. "When I mastered a Beatles record, we'd receive a mastered lacquer from England and a flat (no equalization) tape that George Martin had produced. It was my job to take the tape and match the EQ of the lacquer, duplicating by ear whatever the English mastering engineer had done—with different equipment. Today, you'd just get a production DAT. The mastering lab, when I started at Capitol, was like a doctor's office—antiseptic, parallel walls, no acoustic treatment at all.

"When I started, artists and producers didn't turn up for mastering. They'd get as far as the control room for mixing, and then the tape would be turned over to the company to master; we'd cut what were then called 'proof refs' so the A&R department could listen and make corrections. Now the producer and the artist come to the mastering session, and they take a reference copy home to examine; they're the ones who make the final decisions."

"Whether it's Barbra Streisand, Barry Manilow, Bob Seger or Tony Bennett, I never feel intimidated. Maybe it's because I was a musician for so long, that I'd spent time in studios and knew the sound that I wanted to get and what the equipment could do. I just feel that I can speak their language and pull a sound that they want out of the tape, exactly where they want it to happen. I can't recall anyone being particularly difficult."

"When I came on board, you cut Beatles lacquers all the time. What with the limited life of a lacquer, which would generate 50,000 pressings or so if everything went right, if I wasn't cutting a new lacquer, someone else was. It was a 'round-the-clock process. I cut the masters for RSO's 'Saturday Night Fever,' the four-sided album that was the first monster sales success from a movie soundtrack. Initially, I cut maybe six lacquers on each side, some for export to other markets, and I thought that I'd taken care of it. As it turned out, I was cutting for over a year, just on that album! I suppose what saved me on that project was that the music was melodic. I'm from the old school; I like to hear a melody. The Bee Gees, Tavares and the others on that album made music that I can still listen to. Of course I

don't have to—I know every measure on that album by heart." As for Traugott's shining moment in the cutting room, he cites Pink Floyd's "Dark Side Of The Moon." The mastering for that record-setting disc was, by his measure, "a memorable occasion." The session had been booked for a Saturday, with the producer due to fly over from the U.K. As it turned out, he was unable to make the flight and rescheduled for the following day. Traugott recalls, "I could have gone home, as our contract guaranteed the mastering engineers six-hours pay for the day, but I hated taking the money for doing nothing. I started listening to the album, and really got into it, what with the amazing special effects and all. I began making notes and trying different techniques to preserve the crisp presence of the effects without frying my system. Before I knew it, hours had passed. I had made notes and created a trial master of the entire album, which I ran by the producer when he turned up the next day. He listened to it—all the way through with great intensity, as though it were the final—and then told me that he thought that I'd nailed it. I felt he was being a little hasty and gave him the lacquer to listen to on another stereo upstairs in the Tower. He came back after a couple of hours and said, 'Whatever notes you made on how this should sound...that's exactly how I wanted it to sound. I'm going back to England.' And with that, he left and caught the return flight. My kids tell me it sounds great at the planetarium."

At this point in the conversation, Traugott pauses to field a call from Julio Iglesias, whose new album, "Tango," he had worked on the week before. "Julio does half-a-decibel changes with words on a song, and this after the mixing session. He knows that in mastering he has a window of opportunity to make final corrections to the expression of a word or to a sound within the word. He really pays microscopic attention to detail.

"I still think, for listening pleasure, that the vinyl disc outshines any CD. Now, I know that we're just a step away from high-definition CDs, but the vinyl disc can go up to a higher frequency—I'll talk to Julio about this and he'll tell me, 'Only dogs can hear that'—and what you hear is the breathing of the top end, the openness. The width of a mix is retained, which is precisely the quality that often gets lost in digital pressings, as they have a strident sound, very hard. When jazz clients, like the musicians on GRP Records, first took to digital mastering, we

Continued on page 49

The legacy of great sound continues...

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E M I L A T I N

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ENGINEERS

Continued from page 48

even went to the extent of bringing in digital consoles. It wasn't too long, though, before they all reverted to using 1/2-inch analog tape, often without noise reduction.

"At the end of the year, I'm retiring, though I've agreed to come back for some clients, especially for Julio. My boss [Michael Frondelli, creative director at Capitol] tells me, 'Wally, you can't go fishing every day, it just won't work.' So I guess it's nice to have the invitation open."

EXHAUSTIVE COCKTAIL CROONING

Bob Norberg began engineering at Capitol in 1967, with the Beach Boys among his early clients. Capitol's studios had assumed legendary status for Norberg, even before leaving his hometown of Buffalo, N.Y. "I'd heard about the echo chambers," he says. "Originally, there were four built under the parking lot. Other studios have utilized them over the years, patching into our chambers with Dolby-encoded telephone lines. Deane Jensen, of Quad Eight, fashioned his first digital-reverb units on the sound of Capitol's chambers. I still use live chamber No. 6."

As analog technology gave way to computer-assisted recording, Norberg moved into the specialized realm of digital mastering, utilizing speakers of his own design to monitor his Sonic Solutions sessions. Currently, he's remastering back catalog for CD, as with the multiple volumes of Capitol's "Ultra-Lounge" series, an exhaustive survey of exotic instrumentals and cocktail crooning recorded in the Tower. Norberg still marvels at one iconoclast from that era: "Dean Elliot spliced in typewriters and bells—decades in advance of sampling. He'd use tapes of cement mixers for his rhythm section. It's the most amazing stuff, all done in old studio B."

Norberg has a calm, professorial demeanor, which no doubt served him well through the rigorous classical dates that were his specialty, and which earned him a Grammy nomination for



Left to right: Bob Norberg, Jay Ranellucci, Wally Traugott

Best Classical Engineer in 1980. He has had his own brushes with perfectionism in the studio, in the person of classical guitarist Christopher Parkening, recording for Angel. "Christopher favored distant recording; you couldn't pull the mic boom far away enough to suit him. Very particular about microphones as well. We spent a year trying out various microphones with his producer and the representative for Neumann Microphones. Thankfully, he settled on a pair that he bought, which we then used."

FREBERG'S MARATHON

Physically imposing yet soft-spoken, Jay Ranellucci has been an engineer-in-residence at Capitol for 39 years, first arriving in 1957, a year after the studios were opened. Since that time, he's manned the control room for the likes of Tennessee Ernie Ford, Jo Stafford, Kay Starr, Bing Crosby, Nancy Wilson, Cannonball Adderly, Jackie DeShannon, Merle Haggard, Buck Owens, Placido Domingo and a host of others from nearly every genre of music. Everyone knows the Beatles cut their chops by playing eight days a week in Hamburg; similarly, Ranellucci honed his craft during marathon sessions such as those with Bobby Darin and satirist Stan Freberg, dates that could stretch continuous recording time to 24 hours and more. "I did one date that ran over 120 hours for a session in 1973," he says, "with 43 continuous hours as one 'day'. This was for a commercial that Stan Freberg was working on. We started the clock on a Tuesday and got out of the studio on a Thursday morning."

Of the pioneering spoken-word concept album, "Stan Freberg Presents The United States Of America," Ranellucci notes, "Stan Freberg was a great perfectionist. If you had a pause that was a quarter of a second too long between words, he'd know it. Classical artists were just as exacting. I was editing Rachmaninoff's Piano Concerto with Leonard Penario. He insisted that we edit on a 32nd note on the left hand, a bass note that you can't even hear when you rock the tape. Well, we did it somehow."

Among his favorite sessions, Ranellucci counts the last two Stan Kenton albums done for Capitol, "Hair" and "The World



We Know." His most memorable session, in every sense of the term, was Frank Sinatra's last for Capitol in 1961. As the Capitol studios were inaugurated with an orchestral date conducted by the Chairman of the Board, there is more than a little irony in Jay's account of Sinatra's final recordings in the building. "The tension was terrific," he recalls. "Sinatra's sessions were always tense, but in this case he was under contract and owed the label one more album. He clearly wanted to leave."

QUICKSILVER'S SMOKIN' GROOVES

As pop music evolved in the '60s, Ranellucci worked with the Beach Boys on their early recordings. He didn't mind Brian

Wilson's engineering input and exacting demands, but were there others who tried his patience? "Quicksilver Messenger Service. Oh boy. They spent 200 hours in the studio, threw it all out and started over. The poor engineer doesn't get a break, 'cause there's four of them in the band, with each guy showing up wanting to redo his part. The smoke got pretty thick, too. Some Quicksilver mixing sessions, you didn't dare walk into the room; you'd get a contact high immediately."

By contrast, efficiency was the watchword in the mid-'70s during tracking for Steve Miller's "The Joker." As Ranellucci describes the prelude to their first encounter, "Steve was looking for a good drum sound. He'd recorded all over the state, trying to find it. I just did my normal thing, he liked the sound, and we laid down 27 tracks in five days. In the next five days, we did the overdubs on seven songs, and the following five saw us remix those seven, plus two that he'd recorded elsewhere. In three weeks, we were done. [Steve] was responsible for remodelling the "B" studio; he had it in his contract when he renewed with Capitol. He asked me what I wanted for the studio, I suggested some new Dolby units, and the next thing he tells me that he's negotiated a new studio." ■

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GIL NORTON

(Continued from page 40)

chestral Manoeuvres In The Dark]. I've done a lot of different types of music."

Given Norton's stated preference for guitar-oriented rock bands, he was understandably enthusiastic when Counting Crows front man Adam Duritz contacted him to make a group-oriented album.

"I do bands," he explains. "I'm a band producer, and that's what Adam wanted to do on this album: make a really good band album."

Just as Black's take on songwriting changed Norton's understanding of pop

songs, the producer's work on Counting Crows' just-released "Recovering The Satellites" album gave him a deeper sense of dynamics.

"When we first started with some of the songs, it would be just so full on; everyone was doing something all the time," he says. "All of a sudden, it was like all this stuff was coming out of the speakers, and you couldn't hear anything. So, that took a little bit of time, organizing the parts."

In fact, one of the most challenging aspects of the Counting Crows project

was that every member of the band is such a strong player, it was difficult to pare down the arrangements.

The key to the album's success, according to Norton, was to bring the band up to the same level as that of Duritz during the performances. To accomplish that, and to get a more energetic album altogether, they holed up in a Hollywood Hills, Calif., house and tracked the whole thing live.

Norton admits that it took him three weeks to get used to the house's tones, but what really helped was his use of a

Digidesign Pro Tools digital audio workstation during the tracking. He says the computer was instrumental in editing, since he did not have access to a half-inch mixdown deck. While the Pro Tools system was useful for every facet of the recording, it was most helpful for Duritz's vocals and lead guitarist Dan Vickrey's parts.

"We did a lot of live takes, and now and again you'd get a guitar part that was stunning on take three," explains Norton. "By take nine, the guitar player might have just got bored, or he'd lost some of his earlier flourishes. To be able to go back and listen to all the guitar parts again and see where you'd gone, that was great and very fast to do as well."

Norton adds that Duritz's vocals were mostly recorded live. "Once Adam is in the song, anything can happen," he says. "Some of the most interesting and extraordinary vocal performances that we got were actually when the band was learning the songs and he was really going for things and pushing the songs along."

Despite his adroitness with digital formats, Norton is a fan of vintage analog gear. "I love old valve equipment, especially valve mikes and compressors," he says. "They're all just tools to me; they're all just things you use for various things. If they get in the way, you don't use them, and if they help, then you use them."

To wit, while Pro Tools was a major factor in the recording, guitarist Dave Bryson (who operates his own studio in the Bay Area) and engineer J. Bradley Cook brought along a handful of Neve sidecar modules and Neve preamps.

"We basically recorded straight through to tape," says Norton. "We used the Trident desk to monitor back from tape."

In retrospect, the Counting Crows

sessions were a little like returning to Norton's past, considering he got his start in the business as an engineer when he was 18 years old. His first gig? Well, getting tea, of course, but after that, he began to engineer sessions for a small 8-track studio in London.

In fact, he stumbled into his first producer credit and started building a reel almost by accident. "I really didn't know what a producer did. It was more that the bands couldn't tune the drum kit, so you'd tune the kit and kind of give them advice when they'd go wrong. Then you get a credit for producing as well," he says, laughing. "Most of it was because I just had to get the session finished, and the only way I could do that was to say, 'OK, this is the way we've got to do this.' So I sort of drifted into it."

Drift or no drift, his engineering background serves him well today. "I'm a producer/tape operator," he says. "I do lots of my own drop-ins, especially if I'm working the guitar parts out. I'd much rather get everyone out of the control room and just leave me with the guitarist in there—that way they don't get nervous and feel all embarrassed about a part."

Well before recording, however, Norton likes to spend as much time as possible in preproduction rehearsal. "That's where you organize your arrangements," he says. "Once the band knows what they're supposed to be doing, it makes life in the studio a lot easier."

A byproduct of post-production is that the band begins to feel comfortable with him and he learns its limitations.

In the end, the producer's main function is simple, according to Norton: "It should be a fun creative process in the studio where people learn and develop. You're trying to capture what's in the songwriter's imagination."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 26, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	MACARENA (Bayside Boys Mix) Los Del Rio/ C.De Yarza, M. Triay (RCA)	NO DIGGITY Blackstreet (Feat. Dr. Dre) / T. Riley, W. Stewart (Interscope)	LIKE THE RAIN Clint Black/ J. Stroud, C. Black (RCA)	WHAT I GOT Sublime/ David Kahne (Gasoline Alley/MCA)	I LOVE YOU ALWAYS FOREVER Donna Lewis/ D. Lewis, K. Killen (Atlantic)
RECORDING STUDIO(S) Engineer(s)	ESTUDIO BOLA/ BAYSIDE MUSIC (Seville, Spain/Miami) Jesus Bola/Mike Triay	FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea	LOUD RECORDING (Nashville) Kevin Beamish	TOTAL ACCESS STUDIOS (Redondo Beach, CA) Eddie Ashworth	SHELTER ISLAND (New York) Kevin Killen
RECORDING CONSOLE(S)	Sony MPX 3000/ Tascam 3500	SSL 4072	SSL 4000E with G Series Computer	Amek G2520	MCI 500 Series
RECORDER(S)	Sony PCM 3324A/ Spectral Digital Workstation	Studer 827/Dolby SR	Mitsubishi X850	ATR 124	Studer A80
MASTER TAPE	Sony Hard Disc	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	BAYSIDE MUSIC (Miami) Mike Triay	FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea	LOUD RECORDING (Nashville) Kevin Beamish	SCREAM STUDIOS (Studio City, CA) David Kahne	UNIQUE RECORDING (New York) Jimmy Bralower/ Tim Leitner
CONSOLE(S)	Tascam 3500	SSL 4072	SSL 4000E with G Series Computer	SSL 4056G	SSL 4000 with Ultimation
RECORDER(S)	Spectral Digital Workstation	Studer 827/Dolby SR	Mitsubishi X850	Studer A820	Studer A800 MKIII
MASTER TAPE	Hard Disc	Ampex 499	Panasonic 3700 DAT	BASF 911	Ampex 499
MASTERING Engineer	ABSOLUTE AUDIO Leon Zervos	HIT FACTORY Herb Powers	MASTERFONICS Glenn Meadows	BERNIE GRUNDMAN Big Bass Brian	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	BMG	MCA	BMG	MCA	WEA

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

MINDER COPYRIGHTS

(Continued from page 39)

cause his song 'Clair' had been sampled without permission. I don't think Gilbert gets the credit he deserves for that action."

Fogarty began his music career at GH Music and Gaff Management, with hits by Rod Stewart and the Small Faces. He then worked for an accounting firm, handling the affairs of the Bay City Rollers, and set up his own concert promotion company in Japan. He formed Cavalcade Music in 1979 and Minder Music in 1983; he owns Minder with Clough.

"The catalog is a varied bag," Fogarty remarks. "In recent years, we've acquired three R&B catalogs—all heavily sampled—and people tend to perceive us as being mostly R&B. But we also administer some important U.S. catalogs, such as American Broadcasting, with its film music; Gear Music, which owns Bob Seger's repertoire; Loaves & Fishes Music, which includes 'Let Your Love Flow' by the Bellamy Brothers; and George Karak Music, with Bon Jovi's first hit, 'Runaway,' included in its greatest-hits package. And then there's the music used in the long-running children's TV program 'Watch With Mother' [such as] 'Time To Go Home,' used in the movie 'Backbeat,' which was based on the Beatles' early career in Hamburg."

Fogarty is pleased by increasing

synchronization activity this year. Titles involved include the Gap Band's "Early In The Morning"—featured on the soundtrack to "Sleepers," which stars Dustin Hoffman and Robert De Niro—and Rod Stewart's "In A Broken Dream," used for a European film. "Breaking The Waves."

Minder actively pursues covers, such as "Zoom," written by Bobby Eli and Len Barry and recorded by Euro band Caught In The Act for an album that sold more than 500,000 units; "Native New Yorker," written by Denny Randell and Sandy Linzer and covered by Euro disco act Blackbox; "In A Broken Dream," the David Bentley song recently recorded by U.K. metal act Thunder; and Bob Seger's "We've Got Tonight," a cut on Shirley Bassey's new album.

Aside from his overseas subpublishing arrangements, Fogarty has two American companies, Minder Music U.S.A. (ASCAP) and Taking Care of Business (BMI), which he runs from London. Minder also has a company in South Africa, Minder Music Africa, supervised there by Fogarty's brother-in-law.

"When our income reaches a certain level, we'll open an American office," says Fogarty, "but that's an expensive operation fraught with possible pitfalls."

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

Don't laugh... it'll happen someday.



BASF

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Officials Meet To Discuss C'rights Call For Legislation To Curb Online Piracy

BY KEN STEWART

DUBLIN—Irish and international music leaders met here with senior government ministers Oct. 16 to press home the need for an urgent review of copyright laws.

Paul Keogh, chairman of the Irish Recorded Music Assn. (IRMA), and senior executives from the International Federation of the Phonographic

Industry (IFPI) called on Irish ministers to use the government's presidency of the European Union (EU) to secure strong copyright protection in crucial legislative reviews in Brussels and Geneva, Switzerland, where the World Intellectual Property Organisation (WIPO) will



meet in December.

IFPI director-general Nic Garnett added that reform of the laws would "help the industry go forward into this brave new age [of the Internet]."

At the meeting, commerce and technology minister Pat Rabbitte and minister for the arts and culture Michael D. Higgins were told that copyright revisions would unlock the massive growth potential of new online services and encourage investment in Irish music.

Keogh, who is also chief executive of PolyGram International, said that copyright-based industries account for 5% of the EU's gross domestic product. That makes the music industry a leading force in the community and a huge earner of foreign revenue. He warned, "A failure to regulate the online market will result in widespread piracy, and a significant portion of these revenues will flow out of the EU." According to the European Commission (EC), the European online services market will double in revenue between now and the year 2000, when

(Continued on next page)

EMI Spain Ups VP Miguel Angel Gomez To Managing Director

MADRID—EMI Spain VP Miguel Angel Gomez has been promoted to managing director following the move of his predecessor, Rafael Gil, to Miami to take over as president and regional managing director of EMI South America.

Gomez joined EMI in March 1995, when several changes were made in the company's A&R and marketing departments. "Because we made those changes then, there is no major restructuring planned at present," says Gomez.

"I am obviously very content with the appointment," he adds. "My priority will be to find new domestic talent."

Gomez was a major force in the Spanish independent scene in the '80s. In 1979 he was a founding member of Aviator DRO, which became the backbone of Spain's largest indie label, DRO-Gasa-Twins.

In 1980 he was appointed a partner at DRO Records, and in 1985 he became a founding partner of DRO Soft, a computer games company. DRO was bought by Warner Music Spain in 1993, and Gomez was appointed managing director of Warner's DRO East-West label until he joined EMI as VP in charge of marketing, A&R, and sales.

His appointment as managing director of EMI Spain took effect in August, but it was not made public until mid-October.

HOWELL LLEWELLYN



Attendance Accolades. Tina Turner smashed attendance records at the 12,000-capacity Flander Expo venue in Ghent, Belgium, with 11 concerts there recently. Her achievement was recognized with the presentation of an attendance award. Pictured, from left, are Herman Schueremans, promoter; Bea Goedhuys, product manager, U.S. repertoire, EMI Belgium; Turner; Dirk De Clippeleir, managing director, EMI Belgium; and Roger Davies, Turner's manager.

Hyperdisc Rises In Japan U.S. Indie Hits Both Sides Of Pacific

BY STEVE McCLURE

TOKYO—U.S.-based indie label Hyperdisc has been bridging the Pacific in more ways than one.

Since going into business earlier this year, the Santa Monica, Calif.-based imprint has enjoyed considerable success in Japan. And its bridge-building abilities were aptly demonstrated recently when Hyperdisc act Cagnet played an online concert, with half the band performing in Japan and the other half in the U.S.

Hyperdisc's Japanese connection stems from the fact that the label is a collaborative effort between Americans and Japanese, brought together by an interest in music. The impetus for the project came when longtime music fan and Santa Monica resident Jonathan Platt crossed paths with well-known Japanese producer Daisuke Hinata, formerly with Windham Hill act Interiors.

"Daisuke had a recording studio and production company in Santa Monica, and over the past two years we've become friends," says Platt. In November 1995, they formed a company called Hypergroup with Shonosuke Sorimachi and Satsuko Yamashiro.

"What we wanted to do was to create our own identity in Santa Monica," explains Platt. "We wanted to create our own record label and our own store, like how Virgin or Rhino started. We have a store, a coffeehouse, an art gallery, and a stage. We're promoting local artists. In L.A., there was no local music scene like [there is in] Seattle or San Francisco or [Tokyo's] Shibuya."

And the label has certainly gotten off to a promising start. Hyperdisc's first release, the soundtrack for the hit Japanese TV series "The Long Vacation," performed by Cagnet, has sold more than 1 million copies in Japan, according to the label. Another Hyperdisc release, "Love Is A Drug" by Japanese singer/songwriter Nanaco

Sato, received rave reviews from the U.K. music press after being distributed there by Pinnacle Distribution and has moved several thousand copies.

Cagnet is a key part of the Hyperdisc operation. It started as a producer-driven project with a changing lineup but has stabilized into a group comprising core members Hinata, producer/engineer Bud Rizzo, and lead vocalist Anna McMurphy. Four backup musicians round out Cagnet, whose music is best described as a pop-soul fusion.

(Continued on page 56)

EMI Music Signs Distribution Deal With AB Disques

BY EMMANUEL LEGRAND

PARIS—EMI Music here is signaling its increasing aggression in the market.

As part of its expansion, the company has signed a French distribution deal with leading indie label AB Disques. The new agreement became effective Oct. 1 and ends AB's involvement with BMG.

The new deal is part of EMI's development through both internal growth—exemplified by the signing in the past 18 months of major acts such as Charles Aznavour, Michel Jonasz, and Supertramp—and external growth—such as attracting indie labels like AB for distribution.

Jean-Michel Fava, managing director of AB Disques, says he chose EMI "because they have a very good distribution system." "Besides," he adds, "they are very aggressive, and I think their market share will grow in the coming years. There are also a lot of very efficient people at EMI I wanted to work with."

AB signed with BMG three years ago under the aegis of then BMG pres-

(Continued on next page)

newsline...

STUART McALLISTER, chief executive of the HMV Group, has been appointed an executive director on the EMI Group's board. Welcoming his appointment, EMI Group chairman Sir Colin Southgate comments, "Under his leadership, the HMV Group has grown from a small, U.K.-based business to one of the most successful international retailers. HMV is an important contributor to the EMI Group, and we look forward to Stuart's participation at board level."

ITALY'S ANTI-PIRACY UNIT FPM has commissioned new TV and cinema ads to convey the message about illegal home entertainment products. Produced by MTV Europe's Milan office, the commercials will be broadcast nationwide on network TV and use "MTV-style" editing in an attempt to appeal to a young audience. Italian stars Ligabue, Gianluca Grignani, Articolo 31, Luca Carboni, and Elio & Le Storie Tese are among those who will appear in the 30- and 60-second spots.

THE U.K.-BASED W H SMITH GROUP has blamed "weakness in market trends" for a drop in home entertainment sales across the company's retail chains in the U.K. and the U.S. for the four months ending in September. Group chairman Jeremy Hardie told the group's annual general meeting Oct. 16 that music and video sales were down at the U.K.'s market-leading Virgin Our Price and W H Smith retail chains. In the U.S., where the group operates the Wall chain, music and video sales were down 5%, according to Hardie.

A U.K. MAN WAS FINED 5,000 pounds (\$3,125) after being found guilty of nine charges under the Trade Marks Act 1994 and the Copyright, Designs & Patents Act 1988. The charges arose from a 1994 raid of Robert Alexander Johnstone's London home by police and customs officers, in which 17,000 bootleg CDs were seized. The judge also ordered the forfeiture of the illegal CDs from his home.

THE INTRODUCTION OF DVD to Europe will be among the issues discussed at the fifth European Video Perspective, to be held in Montpellier, France, Nov. 29-30. The conference, organized under the auspices of the European Commission's MEDIA II program, will also look at the latest European video statistics and the growth of alternative distribution channels, including new technologies.

ROCK THE VOTE, the U.K. organization formed to encourage young people to vote, is launching a compilation album to raise funds for the charity. Released Nov. 11 on the Laughing Stock label, the album will feature music and sketches from such acts as Radiohead, Menswear, the Boo Radleys, and Steve Coogan. The album also includes a simplified voter-registration form and will be followed next year by a tour with some of the featured artists.

U.K.-BASED multimedia conglomerate the Sanctuary Group recorded a tenfold leap in pretax profit in the past financial year. Results for the fiscal year ending in December 1995 showed that the group posted pretax profits of 1.02 million pounds (\$2.14 million), compared with 97,551 pounds (\$204,857) in 1994. Sanctuary's activities include music production, music services, book publishing, and TV production.

Deep Purple, Execs Celebrate First HMV Outlet In Germany

The musicians of Deep Purple helped HMV open its first store in Germany Sept. 18, cutting the ceremonial ribbon and signing autographs for fans. The 1,500-square-meter outlet is located in the CentrO shopping center and leisure complex in Oberhausen, near Düsseldorf (Billboard, Sept. 21). It is said to be the largest such mall in Europe, with approximately 15 million people living within one hour's drive. Britain's Stadium Group developed the site in conjunction with P&O. According to HMV Group chief executive Stuart McAllister, the company expected first-day store revenues of around \$50,000; actual sales topped \$150,000.



Stadium Group chief executive Eddie Healey, left, chats with HMV Germany managing director Steve Knott.



The front view of HMV's store in the CentrO shopping mall in Oberhausen.



Deep Purple's Jon Lord cuts the ceremonial ribbon to open the HMV outlet.



HMV Group chief executive Stuart McAllister welcomes guests to a post-opening reception.

EMI MUSIC, AB DISQUES SIGN DEAL

(Continued from preceding page)

ident Bernard Carbonez. Sources say that Fava also had a good relationship with former BMG VP Claude Amrane, who moved to EMI earlier this year and is now in charge of operations.

AB is the original home of Dorothee, Hélène, Lés Muscles, Carlos, Christophe Rippert, Anthony Dupray, Manuela, Les Jumelles, annette, and Alain Barrière. It has also recently established an artist-development label, Pàm (Pense à Moi).

AB Disques is part of a group owned by Claude Berda and Jean-Luc Azoulay that has interests in the music business and the TV industry; it is one of the main suppliers of youth programming

for leading commercial channel TF1 and is the operator of a satellite-distributed bouquet of programs, AB Sat.

AB's catalog contains some 600 recordings and, according to Fava, has grossed up to 120 million francs (\$22.5 million) "in good years." The best-selling acts are Dorothee, who hosts a children's show on TF1, and Hélène, who stars in a sitcom. Before the end of the year, AB will release new albums from Dorothee and Lés Muscles and a compilation of zouk music titled "Les Plus Grands Zouks," which will be tied in with a TV show and a live concert at the Bercy venue in Paris, in partnership with TV channel M6.

Music Shopping Comes Home Virgin Retail U.K. Targets Lapsed Buyers

BY JOHN FERGUSON

LONDON—Virgin Retail U.K. is carving a new niche by bringing the Megastore experience to the customer's home.

London-based Virgin Entertainment Direct (VED), the division charged with developing home shopping services, has just launched the third of its "magalogues," specifically targeted publications that allow customers to order a range of products by telephone.

The next step is the launch of a dedicated Virgin site on the Internet. Details regarding the service will be revealed closer to the mid-December launch date, but VED GM John Hinde says it will be a "virtual Megastore." He adds, "The initial aim will be to offer everything which is available at our flagship store on Oxford Street, London. It means people around the world will be able to tap into 140,000 titles through the service."

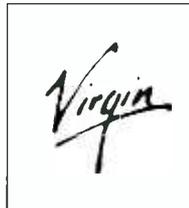
In addition to the Internet site, VED will continue to develop its range of magalogues. The publications are designed to be a cross between a magazine and a catalog and are aimed at people who cannot, or do not wish to, visit a Virgin store.

Potential customers are targeted through ads in newspapers and magazines. On receiving a copy of the magalogue, consumers can choose from a range of products traditionally available at Virgin stores—music, videos, games, books, T-shirts—and VED promises delivery free of charge within 72 hours. Hinde stresses that it is not a club

and that there is no obligation for customers to buy a set number of titles.

The first magalogue, *Compass*, debuted in June and was aimed at the 35-plus demo. It was followed by *Crash Bang Wallop*, targeted toward the young gay male sector; and most recently *V4ME*, which targets women over 25.

Hinde says, "When we launched VED, we realized that direct selling is a highly attractive channel for entertainment products. *V4ME* is particularly well-targeted, as we recognize that there are



many women who want to stay up to date with what's happening on the entertainment scene and who want hassle-free shopping."

All three magalogues will be published on a quarterly basis, and Hinde says they will continue to evolve. The second volumes of *Crash Bang Wallop* and *Compass* contain more features, are more new-release oriented, and feature "listening posts," in which customers can call to listen to some of the products on offer.

VED is now looking at other niche markets to target. "We are looking at doing a classical [music] one, which would be a bit of a change of direction, as it would be a specific genre rather than a lifestyle publication. We are also looking at a sports-themed one and one for the 'gray' [over 50] market," Hinde says.

OFFICIALS MEET TO DISCUSS C'RIGHTS

(Continued from preceding page)

it will generate \$6 million-\$7.5 million.

"The recording industry not only employs more than 10,000 people in Ireland, but it is also one of the country's greatest export success stories," Keogh continued. "In the information society, we have the chance to build on that success, with more repertoire reaching more consumers, backed by more investment. The key to whether that will happen is copyright protection, which is why the revisions being tabled now in Brussels and Geneva carry such high stakes for Irish music."

Garnett added, "Our message in Ireland is this: The recording industry in Europe is one of the key growth industries of the future and a vast investor in local culture across the continent. EC and national policies should reflect that, not with handouts and subsidies, but with tough action to promote investment, open markets, end discrimination with other cultural goods, and stamp out piracy."

Nonetheless, Keogh took the opportunity to underline the importance of state assistance. "The Irish music industry is receiving more international attention than ever before, and in different genres, from classical to Irish traditional," he said. "We now have to

compete on an equal basis with much larger countries. It costs as much for us to sign and develop a new artist as it does in London or New York: between 500,000 and 1 million pounds (\$800,000-\$1.6 million) before we can see any returns, with a less than one in 10 success ratio.

"We want the government to know that the industry needs help to develop, so that our size of market is not a [handicap] to us."

He cited the phenomenal success of *Boyzone*, No. 1 in the U.K. with the single "Words." The group was signed by Keogh and developed in Ireland. "Sadly, it had to be done without any form of state help. *Boyzone* now doesn't need the help; they needed it two years ago," Keogh said.

The IFPI has also called on the EC "to use its pan-European review of [value-added tax] rates to end the discriminatory system that excludes recordings from a long list of cultural products, from books to concert tickets, that enjoy a reduced rate."

The Dublin meetings were followed Oct. 18 by a joint EC/Irish conference in Ennis, County Clare, to discuss ways of promoting the European music industry; it was attended by politicians, artists, and record producers.

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EXCELSIOR: INDIE ROCK'S PRIME MOVER

(Continued from page 1)

them—record for an enterprising independent label here, Excelsior Recordings.

The catalyst for Excelsior and its roster was "Palomine," Bettie Serveert's 1993 debut album and a milestone in Dutch rock. Released by Brinkman in the Benelux, 4AD in the U.K., and Matador in the U.S., "Palomine" captured imaginations home and abroad with its soft-hearted, tough-minded spin on '70s folk-rock verities. The irresistible singles "Kid's Alright" and "Tom Boy" met universal acclaim, and the band played to packed houses in continental Europe, the U.K., and the States.

With Bettie Serveert as a role model, young Dutch bands and eager entrepreneurs saw that gaining an audience outside the Netherlands needn't be mere wishful thinking. "A lot of people who make music here look up to Bettie Serveert as an example of what can be—going to America, especially," says Daryll-Ann singer/guitarist Jelle Paulusma. Moreover, adds Johan front man Jacco de Greeuw, "since Bettie came out, Dutch bands have been trying harder to be original, to play from the heart."

For Frans Hagenaars, the producer of "Palomine" and co-founder of Excelsior, the response to "Palomine" was "a big 'yes' for how we thought about music," he says. "A whole new interest in alternative rock started after that."

Well-positioned to fan the flames of any alt-rock renaissance, Hagenaars owns and operates Studio Sound Enterprises, a recording studio converted from an old farmhouse in Weesp, just outside Amsterdam. He was behind the board not only for Bettie Serveert's first two albums but for several other projects on the Dutch Brinkman label, including records by Evil Superstars, Nemo, Gitbox, and the solo album from Joost Visser (singer for Bettie Serveert's predecessor de Artsen).

Hagenaars established Excelsior a couple of years ago with Ferry Roseboom, who runs the Amsterdam-based Skylge Sound Productions, manager of Daryll-Ann and Caesar. (A third partner is Mojo Management, an arm of Mojo, the largest concert promoter in the Netherlands. Mojo provides Excelsior with operating capital and booking expertise.)

With Hagenaars as staff producer/



JOHAN

A&R director and Roseboom as label manager, Excelsior has signed six bands: Simmer, Scram C Baby, and Benjamin B. join Daryll-Ann, Johan, and Caesar. (All sing in English, as do most rock groups in polyglot Holland.) In July, the label issued its first two albums: Daryll-Ann's sophomore effort, "Daryll-Ann Weeps," and Caesar's debut, "Clean." An EP from Benjamin B., "Cherry Blossom," followed in August. Nov. 4 sees the release of Johan's self-titled debut album as well as Scram C Baby's full-length bow, "Et Maintenant . . . Le Rock." Simmer's first album, "Mother Tongue," is due in December.

Excelsior markets its releases in

league with the Benelux division of MCA Music Entertainment. MCA's sales force solicits retailers and radio, with the physical distribution of the product contracted to Record Service Benelux, a nonprofit joint venture of Warner Bros., PolyGram, and BMG. (Excelsior is entertaining offers from distributors for the world beyond the Benelux.)

'DARYLL-ANN WEEPS'

Sharing Bettie Serveert's love of high-lonesome Americana, Daryll-Ann makes music with an aching, arching beauty. And it's this spirited romanticism, shepherded by co-writers Paulusma and guitarist Anne Soldaat, that has won the band a devoted following in the Benelux.

Daryll-Ann's initial EPs, "I Could Never Love You" and "Come Around," came out in 1994 via Hut/Virgin in the U.K. and Vernon Yard in the U.S. On the strength of those records, the band

landed a slot supporting the Smashing Pumpkins in London.

Hut/Virgin U.K. released Daryll-Ann's debut album, "Seaborne West," early last year. Co-produced and engineered by Hagenaars, "Seaborne West" was a sterling statement, with the band finding its true voice amid the melancholy mating call of "Sheila," pedal-steel blues of "Holidia Why," and a jangling take on "You're So Vain." Garnering glowing notices on both sides of the channel, the album also boasted the bittersweet hooks of "Stay," which was picked as a Single of the Week by the U.K.'s Melody Maker.

Turning to Excelsior for "Daryll-Ann Weeps" (the title plays off both the album's lamenting feel and its recording location in Weesp), the band upped the artistic ante considerably with its intricate, offbeat songcraft and newly ambitious ensemble interplay. Jelle Paulusma's vocals keen in tandem with those

(Continued on page 56)

UDS Uncovers Songcraft On Virgin Set

BY ROBBERT TILLI

AMSTERDAM—Urban Dance Squad emerged from Holland as a groundbreaking act with its 1989 album, "Mental Floss For The Globe," whose combination of rock guitar and drums with dance culture's sampling and rapping techniques influenced such acts as Rage Against The Machine.

On the album "Planet Ultra," the band's second release for Virgin, UDS has developed from its pioneering funk'n'roll to a more song-oriented style, with front man Rudeboy singing rather than rapping. Nevertheless, the band's grooves and kaleidoscopic musical character remain.

For UDS, each album has marked a new direction, broadening the band's scope. "Planet Ultra," released Sept. 9 by Virgin Benelux, reflects the jams that took place during soundchecks on the group's U.S. club tour last year in support of the '94 album "Persona Non Grata," as well as rehearsals held in the band's studio, Ultra Dynamic Shaft.

UDS refined and recorded the new material at the Brussels-based Jet Studios. The band—Rudeboy, guitarist Tres Manos, drummer Magic Stick, and bassist Sil—produced the album, which was mixed by Phil Nicolo of the Butcher Bros. Nicolo also produced "Persona Non Grata," the band's Virgin debut, which has sold 150,000 copies on both sides of the Atlantic, according to the label.

With keyboards added by Belgium's Wizards Of Ooze, "Planet Ultra" boasts a much richer sound than does its no-nonsense predecessor, which was UDS' first sample-free album. "Everything we do has always been a reaction to the period before," explains guitarist Rene van Barneveld, aka Tres Manos.

"Persona Non Grata" came about after a year without a recording deal,

Van Barneveld says. "Besides, DJ DNA [had] left the band, and we decided not to replace him and just see what would happen. Scratching can limit the rhythm section like a click track. However, the addition of keyboards to 'Planet Ultra' shouldn't be regarded as a belated substitute for the samples used on our first two albums [released by BMG Ariola in Holland and Arista in the U.S.]. Any other 'sonic extras' were welcome."

Virgin Holland press officer Flip van der Enden says he expects 30,000 copies of the new album to be sold in Holland alone, and early signs here are promising. The album has been well-received by the media; the band has been featured in three cover stories in the Dutch music press, and radio has reacted favorably.

Retailers, however, had some reser-



URBAN DANCE SQUAD

ervations. "In the beginning, we ordered half as many copies of the new album than [we had ordered of] its predecessor," says Rein Mos, senior account manager at retail chain Plato. "But after one week, already we had to adjust our mistake. We had misjudged the loyalty of the fan base completely. Also, a cover story in [leading] rock magazine Oor means something."

Recalling the UDS hit "Deeper Shade Of Soul," Mos surmises that the choice of singles will be key to break-out sales. From "Mental Floss For The Globe," "Deeper Shade Of Soul" reached No. 21 on the Billboard Hot

100 Singles chart in late 1990.

The first single from "Planet Ultra" is "Dresscode," which Van der Enden says was released "as an appetizer to the album," adding that the second single, "Temporarily Expandable," is meant to be "more than that. It will be issued in a jungle mix, too. That way, we [will be] able to reach a market segment we haven't covered yet."

Other good bets for future hits from the album are "Ego" and "Carbon Copy." All tracks are published by Upright Door Slam/Combustible Chaos Music and administered by Pennies from Heaven.

Airplay data in Holland compiled by Air Check shows that radio is playing the second single before its official release. Johan Vosmeyer, head of music at Holland's only alternative rock station, Kink FM, says he dedicates plenty of air time to the current single and to other tracks off the new album.

"The Urban Dance Squad are still one of Holland's most interesting bands," Vosmeyer says. "They never copy themselves, and they don't let themselves be dictated by what others do."

A national club tour of the Netherlands in December is seen as the major marketing tool for "Planet Ultra." Prior to that, UDS will tour Germany and France, which have proved to be the band's most receptive markets, as well as Switzerland and southern Europe. Also, UDS plans to visit Eastern Europe for the first time.

UDS is represented by Mojo Management, a division of concert promoter Mojo Concerts, which is also the parent company of the band's booking agency, Double You Concerts.

"Planet Ultra" has been released in all European territories except the U.K., where it is expected out at a later date. Although Virgin Records in the U.S. has the first option on an American release, a date for the U.S. has not been set.

REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard editors regard as being underappreciated at the time of their initial release.

Set with the task of following up 1993's "Palomine"—a debut album that won hearts from Amsterdam to Ypsilanti—Bettie Serveert faced more than the usual sophomore hurdle. After a honeymoon of critical acclaim and sold-out shows, the band soon found itself confronting great expectations, a looming deadline, and a songbook less than full.

With "Lamprey," Bettie Serveert rose to the challenge, crafting a remarkably evolved, exploratory work. Although possessed by less obvious charms than "Palomine," the album more than compensated with an exquisitely woven musical texture and uncommon emotional depth.

The soulful sing-along "Ray Ray Rain" was an ideal single, and the folksy "Something So Wild" and rockin' "Crutches" were

able counterparts. The ghostly feel of "Silent Spring" and rugged exuberance of "Re-Feel-It" helped round out an album that boasts a palpable, dramatic atmosphere, one borne on Carol van Dijk's introspective yet strong-willed writing and singing; Peter Visser's expressive and very electric guitar; and a subtle, sympathetic underpinning from bassist Herman Bunschoeke and drummer Berend Dubbe.

For all its artful accessibility, "Lamprey" didn't get its due in the marketplace. A confluence of unfortunate events conspired against the album in the States, including commercial radio's strict infatuation with nuevo punk à la the Offspring and Matador's less-than-fraternal relationship with Atlantic, its corporate partner at the time.

According to Matador co-president Gerard Cosloy, there probably couldn't have been a worse time for a Bettie Serveert album to come out than January '95, with the labels' release schedule packed and upheaval pending. "Danny Goldberg was the guy at Atlantic who was really into Bettie Serveert, and he left just after 'Lamprey' came out."

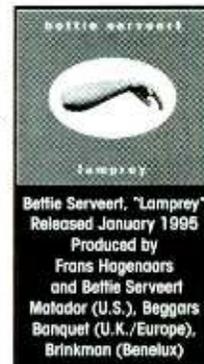
"But we try to remind people that 'Lamprey' didn't really sell that many fewer copies than 'Palomine,'" Cosloy says. "It's just that those records were sold through major-label distribution, and that's a whole different world. Selling 40,000 records through WEA doesn't have the same impact on people's consciousness as selling the same amount independently."

Bettie Serveert's attitude toward "Lamprey" is self-effacing, colored as it is by rueful distance and an enthusiasm for the upcoming album. "There definitely wasn't a lot of lightness or simplicity to the record," Visser says. "It had a lot of serious songs, and there are more sides to us than that."

Yet, as Bunschoeke points out, the album's gravity has its appeal. "'Lamprey' can be a bit too dark or long-winded in places, but it's a rich album," he says. "There's 'Crutches,' which is very powerful. And I love 'Ray Ray Rain.' It's pop, but it's not throwaway. It's saying something."

Commenting to the U.K. press around the release of "Lamprey," Van Dijk gave perhaps the best advice for those coming new to the album and its elusive yet enduring quality: "When something is super-catchy, it starts to fade after a while. Maybe these songs are more like paintings that you don't really get at first glance, but something about them makes you look again and again."

BRADLEY BAMBARGER



Bettie Serveert, "Lamprey" Released January 1995 Produced by Frans Hagenaars and Bettie Serveert Matador (U.S.), Beggars Banquet (U.K./Europe), Brinkman (Benelux)

HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 10/28/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	KOREGA WATASHINO IKIRUMICHI PUFFY EPIC SONY	
2	3	SAVE YOUR DREAM TOMOMI KAHARA PIONEER LDC	
3	2	KOIGOKORO NANASE AIKAWA CUTTING EDGE	
4	4	SWALLOWTAIL BUTTERFLY YEN TOWN BAND EPIC SONY	
5	NEW	FLOWER L'ARC-EN-CIEL KIVON SONY	
6	5	NAGISA SPITZ POLYDOR	
7	NEW	SAIGONOUSO YUMI MATSUYO TOSHIBA EMI	
8	8	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHIBA EMI	
9	7	KAGAMINO DORESS NORIKO SAKAI VICTOR	
10	NEW	DOUSHIYOMONAI BOKUNI TESHIGA ORITEKITA NORIYUKI MAKIHARA WEA JAPAN	
ALBUMS			
1	NEW	KENJI OZAWA KYUTAI NO KANADERU ONGAKU TOSHIBA EMI	
2	NEW	VAN HALEN GREATEST HITS WEA JAPAN	
3	2	YEN TOWN BAND MONTAGE EPIC SONY	
4	NEW	KOJI KIKAWA BEAT SPEED TOSHIBA EMI	
5	1	YUTAKA OZAKI YUTAKA OZAKI FOR ALL MY LOVES SONY	
6	NEW	JOURNEY TRIAL BY FIRE SONY	
7	4	KYOSUKE HIMURO MISSING PIECE POLYDOR	
8	NEW	Miyuki Nakajima Paradise Cafe PONY CANYON	
9	5	FIELD OF VIEW FIELD OF VIEW II ZAIN	
10	7	SPICE GIRLS SPICE TOSHIBA EMI	

EUROCHART HOT 100		10/16/96		MUSIC & MEDIA		
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	
1	1	WANNABE SPICE GIRLS VIRGIN		1	1	ZEHN KLEINE JAEGERMEISTER DIE TOTEN HOSEN EASTWEST
2	2	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE		2	NEW	QUIT PLAYING GAMES BACKSTREET BOYS ZOMBA JIVE
3	3	KILLING ME SOFTLY FUGEES COLUMBIA		3	2	HOW BIZARRE OMC POLYDOR
4	4	READY OR NOT FUGEES COLUMBIA		4	7	I'M RAVING SCOOTER EDEL
5	7	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA		5	4	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
6	5	WHERE DO YOU GO NO MERCY MCI		6	3	PRAY DJ BOBO EAMS
7	8	INSOMNIA FAITHLESS CHEEKY		7	5	SALVA MEA FAITHLESS INTERCORD
8	18	I CAN'T HELP MYSELF KELLY FAMILY EMI		8	18	WHAT'S LOVE GOT TO DO WITH IT WARREN G MCA
9	10	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC/COLUMBIA		9	12	A NEVERENDING DREAM X-PERIENCE WEA
10	9	HOW BIZARRE OMC POLYDOR		10	9	READY OR NOT FUGEES COLUMBIA
11	6	STRANGER IN MOSCOW MICHAEL JACKSON EPIC		11	6	WANNABE SPICE GIRLS VIRGIN
12	NEW	WORDS BOYZONE POLYDOR		12	8	I CAN'T HELP MYSELF KELLY FAMILY EMI
13	13	SETTING SUN CHEMICAL BROTHERS VIRGIN		13	11	REALLY RMB MOTOR MUSIC
14	14	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM		14	10	INSOMNIA FAITHLESS INTERCORD
15	17	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC		15	16	HARDCORE FEELINGS CHARLY LOWNOISE & MEN-TAL THEO MOTOR MUSIC
16	15	PRAY DJ BOBO METROVINYL		16	15	BORN SLIPPIY UNDERWORLD ARIOLA
17	NEW	SALVA MEA FAITHLESS CHEEKY		17	14	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
18	NEW	ZEHN KLEINE JAEGERMEISTER DIE TOTEN HOSEN EASTWEST		18	17	DU UND ICH BLUMCHEN EDEL
19	16	AICHA CHEB KHALED BARCLAY		19	13	SEVEN DAYS AND ONE WEEK B.B.E. MOTOR MUSIC
20	11	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE/MCA		20	NEW	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
ALBUMS						
1	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS./WEA		1	NEW	PHIL COLLINS DANCE INTO THE LIGHT WEA
2	2	FUGEES THE SCORE COLUMBIA		2	1	WOLFGANG PETRY ALLES ARIOLA
3	7	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN		3	7	D.J. BOBO WORLD IN MOTION EAMS
4	3	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2		4	6	SIMPLY RED GREATEST HITS EASTWEST
5	5	CELINE DION FALLING INTO YOU EPIC/COLUMBIA		5	2	R.E.M. NEW ADVENTURES IN HI-FI WEA
6	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK ICK/REPRISE		6	4	FUGEES THE SCORE COLUMBIA
7	NEW	SIMPLY RED GREATEST HITS EASTWEST		7	3	WESTERNHAGEN KEINE ZEIT WEA
8	8	EROS RAMAZZOTTI DOVE C'E MUSICA DDD		8	8	H-BLOCKX DISCOVER MY SOUL ARIOLA
9	9	LAURA PAUSINI LA COSE CHE VIVI CGD		9	5	PUR LIVE—DIE ZWEITE INTERCORD
10	10	GEORGE MICHAEL OLDER VIRGIN		10	NEW	JOE COCKER ORGANIC EMI
11	6	SHERYL CROW SHERYL CROW A&M		11	10	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC
12	16	DJ BOBO WORLD IN MOTION METROVINYL		12	9	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
13	17	WOLFGANG PETRY ALLES ARIOLA		13	12	DIE SCHLUMPFER ALLES BANANE! VOL. 3 EMI
14	12	BACKSTREET BOYS BACKSTREET BOYS ZOMBA JIVE		14	14	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
15	15	METALLICA LOAD VERTIGO/MERCURY		15	15	FETTES BROT AUSSEN TOP HITS, INNEN GESCHMA INTERCORD
16	NEW	WESTERNHAGEN KEINE ZEIT WARNER BROS		16	16	BACKSTREET BOYS BACKSTREET BOYS ZOMBA JIVE
17	13	NENEH CHERRY MAN HUT/VIRGIN		17	13	CELINE DION FALLING INTO YOU COLUMBIA
18	18	KULA SHAKER K COLUMBIA		18	11	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
19	NEW	RUNRIG LONG DISTANCE—THE BEST OF CHRYSALIS		19	18	FAITHLESS REVERENCE INTERCORD
20	NEW	LUCIO DALLA CANZONI PRESSING		20	17	SHERYL CROW SHERYL CROW POLYGRAM

GERMANY		10/22/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ZEHN KLEINE JAEGERMEISTER DIE TOTEN HOSEN EASTWEST	
2	NEW	QUIT PLAYING GAMES BACKSTREET BOYS ZOMBA JIVE	
3	2	HOW BIZARRE OMC POLYDOR	
4	7	I'M RAVING SCOOTER EDEL	
5	4	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA	
6	3	PRAY DJ BOBO EAMS	
7	5	SALVA MEA FAITHLESS INTERCORD	
8	18	WHAT'S LOVE GOT TO DO WITH IT WARREN G MCA	
9	12	A NEVERENDING DREAM X-PERIENCE WEA	
10	9	READY OR NOT FUGEES COLUMBIA	
11	6	WANNABE SPICE GIRLS VIRGIN	
12	8	I CAN'T HELP MYSELF KELLY FAMILY EMI	
13	11	REALLY RMB MOTOR MUSIC	
14	10	INSOMNIA FAITHLESS INTERCORD	
15	16	HARDCORE FEELINGS CHARLY LOWNOISE & MEN-TAL THEO MOTOR MUSIC	
16	15	BORN SLIPPIY UNDERWORLD ARIOLA	
17	14	BECAUSE YOU LOVED ME CELINE DION COLUMBIA	
18	17	DU UND ICH BLUMCHEN EDEL	
19	13	SEVEN DAYS AND ONE WEEK B.B.E. MOTOR MUSIC	
20	NEW	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST	
ALBUMS			
1	NEW	PHIL COLLINS DANCE INTO THE LIGHT WEA	
2	1	WOLFGANG PETRY ALLES ARIOLA	
3	7	D.J. BOBO WORLD IN MOTION EAMS	
4	6	SIMPLY RED GREATEST HITS EASTWEST	
5	2	R.E.M. NEW ADVENTURES IN HI-FI WEA	
6	4	FUGEES THE SCORE COLUMBIA	
7	3	WESTERNHAGEN KEINE ZEIT WEA	
8	8	H-BLOCKX DISCOVER MY SOUL ARIOLA	
9	5	PUR LIVE—DIE ZWEITE INTERCORD	
10	NEW	JOE COCKER ORGANIC EMI	
11	10	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC	
12	9	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA	
13	12	DIE SCHLUMPFER ALLES BANANE! VOL. 3 EMI	
14	14	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST	
15	15	FETTES BROT AUSSEN TOP HITS, INNEN GESCHMA INTERCORD	
16	16	BACKSTREET BOYS BACKSTREET BOYS ZOMBA JIVE	
17	13	CELINE DION FALLING INTO YOU COLUMBIA	
18	11	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
19	18	FAITHLESS REVERENCE INTERCORD	
20	17	SHERYL CROW SHERYL CROW POLYGRAM	

FRANCE		10/19/96	
THIS WEEK	LAST WEEK	SINGLES	
1	2	AICHA CHEB KHALED BARCLAY	
2	3	FREED FROM DESIRE GALA MASCOTTE	
3	1	WANNABE SPICE GIRLS VIRGIN	
4	4	KILLING ME SOFTLY FUGEES SONY	
5	5	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA	
6	11	ALL BY MYSELF CELINE DION COLUMBIA	
7	6	WHERE DO YOU GO NO MERCY BMG	
8	14	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA	
9	10	WHY 3T FEATURING MICHAEL JACKSON EPIC	
10	20	RAIDE DINGUE DE TOI G. SQUAD ARIOLA	
11	9	SEVEN DAYS AND ONE WEEK B.B.E. VIRGIN	
12	NEW	JE TE PRENDRAI NUE DANS LA SMICA 1550 CHEVAILLERS DU FIEL ARCADE	
13	13	SHAME ON U OPHELIE WINTER EASTWEST	
14	8	MACARENA LOS DEL RIO ARIOLA	
15	19	BAD BOYS DE MARSEILLE AKHENATON VIRGIN	
16	7	TIC, TIC, TAC CARRAPICHO RCA	
17	17	VOICES MEPHISTO POLYGRAM	
18	12	JE TE DONNE WORLDS APART EMI	
19	NEW	ABC POUR CASSER KITSH PETER STARRING OLIVIA BMG	
20	NEW	JUST SAY I SAID HELLO WORLDS APART EMI	
ALBUMS			
1	NEW	PHIL COLLINS DANCE INTO THE LIGHT WEA	
2	1	FUGEES THE SCORE SONY	
3	2	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN	
4	7	CELINE DION FALLING INTO YOU COLUMBIA	
5	3	EDDY MITCHELL MR. EDDY POLYDOR	
6	4	WORLDS APART EVERYBODY EMI	
7	8	LE FESTIVAL ROBLES BEN MON COCHON VER SAILES	
8	18	TRUST EUROPE ET HAINES WEA	
9	6	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY	
10	5	NAS IT WAS WRITTEN COLUMBIA	
11	NEW	JOE COCKER ORGANIC EMI	
12	9	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
13	NEW	CELINE DION D'EUX COLUMBIA	
14	NEW	JOHNNY HALLYDAY LORADA TOUR POLYGRAM	
15	10	ZAZIE ZEN MERCURY	
16	11	MAXIME LE FORESTIER 12 NOUVELLES DE BRASSES POLYDOR	
17	NEW	SYLVIE VARTAN TOUTES LES FEMMES ONT UN SECRET POLYGRAM	
18	NEW	KORN LIFE IS PEACHY EPIC	
19	14	DE LUCIA, DI MEOLA & MCLAUGHLIN THE GUIT-HART TRIO VERVE	
20	15	HUBERT-FELIX THIEFAINE LA TENTATION DU BONHEUR VERSAILLES	

CANADA		10/28/96	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH DGC	
2	2	CELINE DION FALLING INTO YOU COLUMBIA	
3	5	SHERYL CROW SHERYL CROW A&M	
4	4	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS	
5	3	TOOL AENIMA ZOO	
6	6	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
7	7	MOIST CREATURE EMI	
8	NEW	MARILYN MANSON ANTICHRIST SUPERSTAR INTERSCOPE	
9	8	ELTON JOHN LOVE SONGS MCA	
10	NEW	KENNY G THE MOMENT ARISTA	
11	14	NO DOUBT TRAGIC KINGDOM INTERSCOPE	
12	9	VARIOUS ARTISTS DANCE MIX '96 QUALITY	
13	20	VARIOUS ARTISTS TRAINSPOTTING O.S.T. PREMIER	
14	10	WEEZER PINKERTON DGC	
15	17	BLACKSTREET ANOTHER LEVEL INTERSCOPE	
16	13	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA	
17	11	NEW EDITION HOME AGAIN MCA	
18	12	PEARL JAM NO CODE EPIC	
19	16	TRACY CHAPMAN NEW BEGINNING ELEKTRA	
20	18	DONNA LEWIS NOW IN A MINUTE ATLANTIC	

HITS OF THE U.K.		10/21/96	
THIS WEEK	LAST WEEK	SINGLES	
1	5	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	
2	1	WORDS BOYZONE POLYDOR	
3	3	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC	
4	NEW	INSOMNIA FAITHLESS CHEEKY	
5	7	ROTTERDAM BEAUTIFUL SOUTH GO! DISCS	
6	6	YOU'RE GORGEOUS BABYBIRD ECHO	
7	NEW	MY KINGDOM FUTURE SOUND OF LONDON VIRGIN	
8	NEW	NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA	
9	NEW	FLYING CAST POLYDOR	
10	2	SETTING SUN CHEMICAL BROTHERS VIRGIN	
11	NEW	TRIPPIN' MARK MORRISON WEA	
12	4	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE/MCA	
13	8	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC/EASTWEST	
14	9	SEVEN DAYS AND ONE WEEK B.B.E. POSITIVA/EMI	
15	16	I'M RAVING SCOOTER CLUB TOOLS	
16	NEW	6 UNDERGROUND SNEAKER PIMPS CLEAN UP	
17	NEW	LAZY LOVER SUPERNATURALS FOOD	
18	NEW	SO IN LOVE WITH YOU DUKE PUKKA	
19	NEW	BEAUTIFUL ONES SUEDE NUDE	
20	10	READY OR NOT FUGEES COLUMBIA	
ALBUMS			
1	1	SIMPLY RED GREATEST HITS EASTWEST	
2	2	VARIOUS ARTISTS KISS IN IBIZA '96 POLYGRAM TV	
3	3	VARIOUS ARTISTS HEARTBEAT—NUMBER 1 LOVE SONGS OF THE 60'S GLOBAL TELEVISION	
4	NEW	COUNTING CROWS RECOVERING THE SATELLITES GEFEN	
5	NEW	DINA CARROLL ONLY HUMAN EPIC	
6	5	CELINE DION FALLING INTO YOU EPIC	
7	NEW	DANIEL O'DONNELL SONGS OF INSPIRATION RITZ	
8	NEW	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	
9	9	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2	
10	16	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS./WEA	
11	8	VARIOUS ARTISTS IN THE MIX '96 VOL. 3 VIRGIN	
12	14	FUGEES THE SCORE COLUMBIA	
13	6	KULA SHAKER K COLUMBIA	
14	NEW	BEAUTIFUL SOUTH BLUE IS THE COLOUR GO DISCS	
15	11	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN/MCA	
16	NEW	VARIOUS ARTISTS THE BEST... ALBUM IN THE WORLD... EVER! 4 VIRGIN	
17	NEW	KORN LIFE IS PEACHY EPIC	
18	12	SHERYL CROW SHERYL CROW A&M	
19	20	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE	
20	NEW	SLEEPER THE IT GIRL INDOLENT	

HITS OF THE U.K.		10/26/96	
THIS WEEK	LAST WEEK	AIRPLAY	
1	2	ROTTERDAM BEAUTIFUL SOUTH GO! DISCS	
2	1	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE/MCA	
3	3	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC/EASTWEST	
4	7	WORDS BOYZONE POLYDOR	
5	4	ESCAPING DINA CARROLL 1ST AVENUE/MERCURY	
6	8	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	
7	5	VIRTUAL INSANITY JAMIROQUAI SONY S2	
8	11	YOU'RE GORGEOUS BABYBIRD ECHO	
9	6	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN	
10	14	READY OR NOT FUGEES COLUMBIA	
11	9	DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/EASTWEST	
12	21	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC	
13	10	GOOD ENOUGH DODGY A&M	
14	17	FLYING CAST POLYDOR	
15	22	ALISHA RULES THE WORLD ALISHA'S ATTIC MERCURY	
16	25	TRIPPIN' MARK MORRISON WEA	
17	12	GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR	
18	28	WHAT IF... LIGHTNING SEEDS EPIC	
19	35	BEAUTIFUL ONES SUEDE NUDE	
20	34	LOVE II LOVE DAMAGE BIG LIFE	
21	13	MARBLEHEAD JOHNSON BLUETONES SUPERIOR QUALITY RECORDINGS/A&M	
22	15	HOW BIZARRE OMC POLYDOR	
23	16	I AM, I FEEL ALISHA'S ATTIC MERCURY	
24	19	KEVIN CARTER MANIC STREET PREACHERS EPIC	
25	29	LOUNGIN LL COOL J DEF JAM/MERCURY	
26	24	SEVEN DAYS AND ONE WEEK B.B.E. POSITIVA/EMI	
27	33	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON	
28	31	ANGEL SIMPLY RED EASTWEST	
29	NEW	NEIGHBOURHOOD SPACE GUT	
30	40	STAMP! JEREMY HEALY & AMOS POSITIVA/EMI	
31	NEW	FLAME FINE YOUNG CANNIBALS LONDON	
32	27	SETTING SUN CHEMICAL BROTHERS VIRGIN	
33	27	YOUR SECRET LOVE LUTHER VANDROSS EPIC	
34	NEW	UNBREAK MY HEART TONI BRAXTON LAFACE/ARISTA	
35	NEW	NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA	
36	NEW	BITTERSWEET ME R.E.M. WARNER BROS.	
37	NEW	6 UNDERGROUND SNEAKER PIMPS CLEAN UP	
38	NEW	FOLLOW THE RULES LIVIN' JOY UNDISCOVERED/MCA	
39	20	IF YOU REALLY CARED GABRIELLE GO BEAT/GO! DISCS	
40	23	FLAVA PETER ANDRE MUSHROOM	

ITALY		10/21/96	
THIS WEEK	LAST WEEK	SINGLES	
1	1	BORN SLIPPIY UNDERWORLD DO IT YOURSELF	
2	4	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE/DANCE FACTORY	
3	2	STRANGER IN MOSCOW MICHAEL JACKSON EPIC	
4	5	OCEAN WHISPERS R.A.F. BY PICOTTO MEDIA/GFD	
5	3	FOLLOW THE RULES LIVIN' JOY MCA	
6	7	WANNABE SPICE GIRLS VIRGIN	
7	6	PROFESSIONAL WIDOW TORI AMOS ATLANTIC/EASTWEST	
8	NEW	YOU MUST LOVE ME MADONNA WEA	
9	NEW	KILLING ME SOFTLY FUGEES SONY	
10	8	KILLING ME SOFTLY REGINA DO IT YOURSELF NITELITE	
ALBUMS			
1	1	LUCIO DALLA CANZONI PRESS	

HITS OF THE WORLD

CONTINUED

MALAYSIA (RIM) 10/15/96	
THIS WEEK	LAST WEEK
1	9
2	1
3	NEW
4	2
5	4
6	3
7	8
8	NEW
9	6
10	5

NETHERLANDS (Stichting Mega Top 50) 10/16/96	
THIS WEEK	LAST WEEK
1	1
2	2
3	10
4	3
5	9
6	8
7	4
8	6
9	5
10	NEW

BELGIUM (Promuvi) 10/25/96	
THIS WEEK	LAST WEEK
1	1
2	3
3	4
4	7
5	NEW
6	2
7	NEW
8	6
9	8
10	5

SWEDEN (GLF) 10/18/96	
THIS WEEK	LAST WEEK
1	1
2	2
3	4
4	8
5	9
6	NEW
7	6
8	5
9	NEW
10	7

PORTUGAL (Portugal/AFP) 10/22/96	
THIS WEEK	LAST WEEK
1	2
2	NEW
3	4
4	5
5	NEW
6	6
7	NEW
8	NEW
9	9
10	NEW

NEW ZEALAND (RIANZ) 10/16/96	
THIS WEEK	LAST WEEK
1	NEW
2	1
3	3
4	5
5	2
6	8
7	7
8	9
9	4
10	NEW

SWITZERLAND (Media Control Switzerland) 10/16/96	
THIS WEEK	LAST WEEK
1	3
2	1
3	2
4	NEW
5	4
6	NEW
7	NEW
8	7
9	6
10	5

FINLAND (Seura/IFPI Finland) 10/13/96	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	8
5	4
6	10
7	NEW
8	5
9	6
10	7

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GERMANY: Rosenstolz, the duo comprising singer AnNa R. and keyboard player Peter Plate, has signed with Hamburg-based Polydor; having previously released three albums on independent labels. The pair's latest album, "Objekt Der Begierde" (Object Of Desire), offers a selection of pop songs with diverse moods, from melancholic to explosive. Utilizing a vocal range that goes all the way from coloratura soprano to a sensual alto reminiscent of the young Marlene Dietrich, AnNa R. performs in a style that is both worldly and provocative. Her lyrics put a frivolous spin on topics, including the joys of having sex in a hotel ("Sex Im Hotel"), wanting only the finest material possessions ("Geld" [Money]), and flirting with the devil ("Mephisto"). Local heroes in their hometown of Berlin, where they can sell out 5,000-capacity venues,



Plate and AnNa write all their own material and co-produced the album with Tom Müller, former producer of punk star Nina Hagen. Now setting out to conquer the rest of the country, the duo is undertaking a 27-city tour October through December. The itinerary includes an appearance at the eighth Chanson Festival in Paris, which is scheduled for live broadcast Nov. 9 by French TV channel ARTE and German TV channel 3SAT.

ELLIE WEINERT

CAPE VERDE/U.K.: One tradition of world music that has so far eluded the British is morna, a style of music roughly equivalent to the blues, which has taken root in the Cape Verde islands off the coast of West Africa. The situation looks set to change, however, when Cesaria Evora, the 55-year-old "queen of morna," makes her U.K. debut at the Queen Elizabeth Hall Nov. 14, as part of the Oris London Jazz Festival. Morna music is slow and sultry, invariably played in a minor key, and combines the melancholy of Portuguese fado with the rhythmic bustle of samba. Sung in Creole Portuguese, a language that incorporates French and African dialects, morna has as typical themes longing (*sodade*), love, and aspiration. But what gives Evora's version its special emotional resonance is the singer's unique voice, with its texture somewhere between rich chocolate and crushed velvet. Raised in a poor district of Mindelo on the Cape Verde island of San Vicente, Evora has been singing to sailors and fishermen of this former Portuguese colony for almost four decades. In 1988, during a brief excursion to Lisbon, Portugal, she met Jose De Silva, her current manager, who took her to Paris to make her first album, "La Diva Aux Pieds Nus" (The Barefoot Diva), released on Lusafria in France. Then in 1992 came "Miss Perfumado," the album (also on Lusafria) that launched her international career; selling 200,000 copies in France alone. Today, Evora spends eight months a year on tour. Her only regret, she says, "is that I had to wait until I was a grandmother before anything happened to me. But I can tell you I'm making up for lost time." Evora's latest album, "Cesaria," currently available on Nonesuch in the U.S., will be released in Britain on RCA/BMG Nov. 4.

ROBERT TURNBULL

NETHERLANDS: The Dutch music industry trade fair, De Noorderslag, will again be held in the northern town of Groningen Jan. 10-11, 1997. Organized by Hilversum-based Conamus, the foundation for promotion of national music, the show will provide a platform for seminars and showcases for new talent, both local and international. The event, which in 1996 introduced Iceland's Jet Black Joe and Sweden's Skintrade to Dutch industry and media representatives, will this time feature Sony Music Holland's latest signing, Amsterdam-based rocker Bartel Bartels, among other acts. Known for his considerable stage presence, the likes of which has not been seen among local acts since the '70s heyday of Herman Brood & His Wild Romance, Bartels is believed to have signed one of the most favorable contracts ever secured by a new act in this country, although no details of the deal have been released. His home-recorded debut album, "The Bar Tales," which was co-produced by Wouter Planteyd of the group Sjako, echoes the idiosyncratic sounds associated with U.S. slacker star Beck and producer Mitchell Froom. It is a measure of the growing influence of De Noorderslag that the album will be launched at the trade fair. Meanwhile, Bartels and his band will tour the Netherlands during December, supporting a label-mate, Dutch-language rock band Van Dik Hout.



ROBERT TILLI

IRELAND: "Waltzin' An Angel" (Round Tower) is the debut album by Matt Manning, the Cork City-born, 43-year-old singer and guitarist who has been a professional musician for 25 years. When the title track, which was inspired by a group of '40s musicians from Co Clare, was released in July, it was playlisted by virtually every regional Irish radio station and became the most requested disc in the history of Cork's County Sound 103FM. Manning says that other songs on the album were inspired by the 150-year-old house in Ennistymon, Co Clare, where he and his wife, Patsy, live. Generations of singers, musicians, and dancers played there, and Manning feels that the spirit of their music remains. When American singer Peter Rowan played Whelan's in Dublin earlier this year, he said he was considering recording some of Manning's songs. In the '70s, Manning was a member of folk-rock group Spud, which was managed by Paul McGuinness before writer Bill Graham introduced him to U2. Spud, best known for its hit single "The Wind In The Willows," disbanded because it could not find further commercial success. Manning then toured with Jim McCann and Eamonn Campbell until, lacking a clear musical direction, he became alienated from the industry. But the '90s have found him rediscovering his love of music and working in U.K. and American clubs as a solo act. In recent years, he has been strongly influenced by the Native American Kumeyasay tribe, which he became introduced to when he visited its reservation in Southern California in 1990. He was attracted by the way "they are at peace with themselves and the earth. There is a spirituality about them that is very moving. In a way it is very Celtic, something that we can feel in the landscape of places like Clare and Donegal, but something we are in danger of losing." Manning and American singer/songwriter Kieran Kane play several dates here in November, including Ennis (Saturday [2]), Galway (Nov. 5), Belfast (Nov. 6), and Dublin (Nov. 7).

KEN STEWART

Net herlands

PROFILES

Continued from page 58

just a repertoire of torch songs up his sleeve.

Management: John van Katwijk
Booking Agent: Total Rocket/
Showtime **Labelmates To Watch:**
Country duo Grant & Forsyth,
House DJ Jaydee

TOPAZ

"The Door"
(Alabianca Benelux/BMG
Distribution)

Topaz is the alter ego of multitalented Vince Wehrend, whose music comes across as a party where the likes of Bon Jovi, Prince and Lenny Kravitz have been invited to jam together. The first single, "Intoxicated," perfectly set the tone for the album "The Door."

In Japan and Asia Pacific markets, Topaz has already gotten his foot in the door by having secured album releases on JVC Victor.

Publishing: Alabianca
Management: Winston G.
Organization **Labelmates To**

Watch: Euro-house chart buster T-Spoon; Farida Merville, ex-singer of Quasar and Atlantic Ocean

BACK TO BASIC
"No Mumbo Jumbo"
(Red Bullet/Arcade
Distribution)

Going retro, these veterans are firmly rooted in '70s-style funky rock. "I'll Give You The Moon," the first single from the group's second album, "No Mumbo Jumbo," captures the elementary sound of a



band with a reputation for great live performances. Blue-eyed soul singer Theo Braams could have been Joe Cocker's secret twin brother, while his mates come across as the Dutch equivalent to Tower Of Power. It's loud, funky and sweaty.

Publishing: Namada
Management: Live Music Andretti
Booking Agent: Live Music Andretti
Labelmates To Watch: the Anartones, Peruvian folkies Macondo.

THE PARTY ANIMALS
"Good Vibrations"
(Mokum/Edel/Roadrunner)
**Distributor: Sony Music for
CDs and Midtown for 12"**
singles

The Party Animals' music, once called happy hardcore and now dubbed pop core, is best-described as a cheerful variant of techno.



Having a right to party, these animals have shaken the Dutch chart upside-down with extremely hummable ditties such as "Have You Ever Been Mellow?" and "Hava Naquila." The third single, "Aquarius," is a cover of the song from the musical "Hair." However, the album title, "Good Vibrations," is not a reference to the Beach Boys classic.

Publishing: MCA/Euroduo
Management: Gain **Booking Agent:** Jan Vis **Labelmates To Watch:** Technohead, featured on a "Pop Core" compilation album

TEN SHARP
"Roots"
(Columbia/Sony)

Where so many continental bands copy their Anglo-American influences, the pop duo of Ten Sharp, consisting of Niels Hermes and Marcel Kapteijn, stays as loyal to its European roots as one can get. Its biggest hit to date, "You," which reached No. 2 in the



Eurochart Top Hot Singles published by Billboard's sister publication *Music & Media*, was a definitive European pop single. Now the road is cleared for the eagerly awaited fourth album.

Publishing: Sony/ATV
Management: Paul Wijker **Booking Agent:** Paul Wijker **Labelmates To Watch:** half Dutch/half Australian funkateers Boof; Blueville and Eddy Zoey, both vintage pop bands

DARYLL-ANN
"Daryll-Ann Weeps"
(Excelsior/MCA)

Having acquired the rights to market the newly founded alternative-rock label Excelsior Record-



ings in the Benelux, the Dutch affiliate of MCA is living up to the company's worldwide slogan, "The Major Alternative." Previously signed to Virgin's subsidiary Hut, Daryll-Ann now reappears with "Daryll-Ann Weeps," a pop record

with country-rock overtones and harmony vocals reminiscent of the Jayhawks. Credit is due to Excelsior co-principal/staff producer Frans Hagenaar for achieving the perfect balance between '60s influences and a '90s feel.

Publishing: EMI Music
Management: SSP **Booking Agent:** Boom! Agency **Labelmates To Watch:** Pop outfits Johan, Caesar, Benjamin B. and Scram C Baby

ROLLA ROCKA & DJ PRECISE
"Telepathic"
(Bluefunk/Dureco)

Formerly known as Shy Rock, Rolla Rocka contributed his raps to albums by P-Funkateers Gotcha!



and to "Feel The Draft," RCA's anti-racism project. Now on Dureco's R&B label, Bluefunk, he is taking on the entire international rap fraternity. He gets help from his peers in the Dutch scene on his solo debut, "Telepathic." "No Stress," the first single, is a mellow rhyme on top of a supple standing bass.

Publishing: Soul Relation/Dutchy
Management: None **Booking Agent:** None **Labelmates To Watch:** Robert Jan Stips, former keyboardist with pop band the Nits, presents his solo debut "Stips Ego Trip."

FAITH PILLOW
"Run In The Sunshine"
(Fantabulous/VAN
Records/BMG Distribution)

For her second album for Holland's Van Records, produced by Billy Dickens and Bill Preskill,



Faith Pillow, an American expatriate, returned to sweet home Chicago. Also, the soulful rock singer teamed up with Hooter Eric Bazilian, who wrote Joan Osborne's "One Of Us." On the title track, Bazilian plays mandolin, while he is Pillow's duet partner on a version of Stealers Wheel's "Stuck In The Middle With You." Another remake on the disc is "Rikki Don't Lose That Number" from Steely Dan.

Publishing: Arising Artists
Management: None **Booking Agent:** None **Labelmates To Watch:** Wild Onions, easy tune trippers with Hammond organ; Ad Visser, new age with a spoonful of Enigma

CUBY & THE BLIZZARDS
Album title to be announced
(Munich Records)

Probably the most legendary blues outfit to come out of the Lowlands, Cuby & The Blizzards have reunited after 20 years. Fronted by enigmatic singer Harry "Cuby" Muskee, yet missing founding guitarist Eelco Gelling, the band booked a national theater tour in the autumn under the billing "Cuby

Is DVD Future In Dutch?

Holland has a reputation for quickly embracing new format innovations, though the recent failure of Sony's MiniDisc (MD) and Philips' Digital Compact Cassette (DCC) to make an impact appears to have made the industry cautious in prematurely heralding the DVD.

The most optimistic scenario for the new format suggests that DVD—co-developed by the likes of Dutch electronics giant Philips, plus Toshiba, Sony, Hitachi, Matsushita, Mitsubishi, Pioneer, Thomson, JVC and Time Warner—could eventually make videocassettes, CDs and CD-ROMs obsolete. DVDs use new laser technology to store up to 4.7



PolyGram's Theo Roos

gigabytes of data on each side of the double-sided disc, enough to record 133 minutes of film and sound.

"There is a need for a new carrier," says Paul Hertog, managing director of Sony Music Holland. "People are seeking additions to the CD. But this said, I think DVD will take at least two years to make a significant impact."

PolyGram president Theo Roos says, "Lots of questions remain unanswered" about the new format. "However, I think it could certainly bring the audio and visual sides of the business closer together. But I'm looking very much to the long term." —CF



Is Back." A new live album on Munich, featuring old crowd-pleasers plus some fresh

material by American songwriters Tony Joe White and Eric Taylor, will coincide with the label's 50th anniversary.

Publishing: Munich/Various
Management: Mojo Theatre
Booking Agent: Mojo Theatre
Labelmates To Watch: Prodigal Sons, young retro rockers; blues man Michael De Jong; D'Wyse, a jazz-funk combo dominated by their namesake, keyboardist Carlo D'Wyse

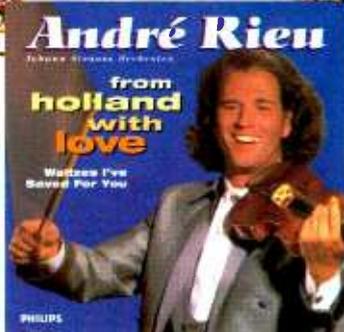
Artist profiles were compiled and written by Robert Tilli.

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Audiobook Marketing Gets Bolder Publishers' Campaigns Use Radio, Print Media

This is the first of two articles on alternative ways of marketing audiobooks. This installment focuses on radio and print media, while the second, which will appear in four weeks, will cover TV exposure and store-level promotions as well as retailer reaction to the format's increased publicity.

■ BY TERRI HORAK

NEW YORK—While their marketing budgets have not increased, some audio publishers are venturing into the world of national advertising and promotion campaigns and beginning to take advantage of the natural link with the spoken-word medium of radio.

"We've reached a level at which our base of business is good and wide, and people are now getting more creative. Anything you do to feed the fire is good, because it pays back now and in the future," says Seth Gershel, senior VP/publisher for Simon & Schuster. "It's interesting to see each of us doing our own little bit." One of the more spirited forays into advertising recently incorporated the tiny type at the bottom of the front page of The New York Times.

Simon & Schuster and Bantam Doubleday Dell (BDD) Audio Publishing have each sponsored one month's worth of the weekly ads. "We did it generically to infiltrate the consciousness a little bit. It's not cheap, but it's an effective way to grab someone's attention," explains Christine McNamara, marketing manager for BDD.

Ad copy has included teasers such as "Stick it in your ear. Audiobooks make every drive better. At bookstores" and "Ear candy. Will melt in your ears. Audiobooks make every drive sweeter. At bookstores."

So far, no other publisher has

stepped forward to continue the Times campaign, though Random House Audiobooks has been conducting quite a campaign of its own lately.

The company has taken quarter-page ads in USA Today and bought spots on the CBS Radio Network touting "Make The Connection," a health and fitness how-to written and recorded by Oprah Winfrey and personal trainer Bob Greene.

"As with any advertising, it's hard to measure results, especially with titles that are big for us anyway, but we have reason to think they are suc-

BIBLIOTECH

cessful. We think radio is a good venue for advertising audiobooks, because we can use clips, and it's likely to be the same listening audience," says Anne-Lise Spitzer, director of publicity, promotion, and advertising for Random House Audio Publishing.

The company has also run radio spots for other top-selling authors, such as Patricia Cornwell and Tom Clancy.

Publishers are getting involved in a variety of other types of radio promotions as well. Time Warner Audio Books has done product giveaway promotions with MJI Broadcasting, and NPR is providing a boost for the format in a number of ways.

Looming largest is the broadcast of the original radio drama "Return Of The Jedi," starring Anthony Daniels, Ed Asner, and John Lithgow, which is being underwritten by publisher HighBridge Audio. "It's a good way to create our own momentum," says HighBridge VP Jim Brannigan.

"Return Of The Jedi" will be broadcast as part of the network's fund-raising campaign over two weekends in October and again in November on "NPR Playhouse."

HighBridge is no stranger to public radio, as some of the company's best-

selling titles are from Garrison Keillor, host of NPR's "Prairie Home Companion." While the Keillor product is not plugged directly on NPR, "people make the connection" in stores, Brannigan says.

Meanwhile, Niagara Falls, N.Y.-based Durkin Hayes Publishing is also poised to receive a boost from NPR. The network is broadcasting select



Bantam Doubleday Dell Audio recently used 100,000 of these postcards in a campaign that hit restaurants, cafes, and bookstores in Chicago and Los Angeles. A strong seller for BDD since its release in the spring, Dennis Miller's "The Rants" is about to be released to the record store market through BMG Distribution.

titles from the Tales by American Masters series, which is part of Durkin Hayes' low-price Paperback Audio line.

The programs, including Edgar Allan Poe's "Masque Of The Red Death" and O. Henry's "The Gift Of The Magi," contain sound effects and are fully scored musically and will run on "NPR Playhouse."

But perhaps the most telling development in connection with NPR was an episode of the "Derek McGinty Show," which spotlighted the Audio Publishers Assn.'s (APA) Audie Awards and featured as guests actor/reader Richard Thomas, author Earl Hamner Jr., and Frank Johnson, president of the McLean, Va.-based catalog house Audio Diversions and chair-

(Continued on page 65)

Navarre's 2nd-Quarter Sales Up, Income Down

■ BY ED CHRISTMAN

NEW YORK—The Navarre Corp., bucking the industry downturn that has most publicly traded music accounts awash in red ink, reported net income of \$93,000 on sales of \$48.2 million in the second quarter of its fiscal year.

Eric Paulson, chairman/CEO of the Minneapolis-based company, says that music sales increased by 12%

over last year, while its computer product distribution grew by 32%. In addition to distributing computer games and other software for publishers, Navarre has its own CD-ROM publishing company, Digital Entertainment.

In talking about sales growth in the music division, Paulson cited new releases from Kenny Rogers, Katalina, and Kitaro, as well as a number of compilation packages.

The earnings, which work out to 1 cent per share, were down from the 4 cents per share the company generated in the second quarter last year, when it reported net income of \$226,000 on sales of \$38.5 million.

The downturn in profitability was attributed to a noncash charge related to a loss generated by NetRadio Network, the Internet-based radio-programming company that Navarre purchased a 50% stake in last April. NetRadio programs music for online stations, each featuring a different music genre (Billboard, April 27). Recently, Navarre and NetRadio have linked with the Sam Goody division of the Musicland Group in a marketing program that aims to bring cyberspace citizens into music stores (Billboard, Oct. 26).

On the other hand, cash flow (or earnings before interest, taxes, depreciation, and amortization) was \$1.5 million, up 102% from the

\$744,000 the company reported in the previous period. The stock closed at 6 3/4 Oct. 21, the day Navarre released its financial results. That quote was down 50 cents from the previous day's figure.

For the second quarter, the company reported that gross profit was \$6.1 million, or 12.7% of total revenue. In the same period last year, the company posted gross profit of \$4.7 million, or 12.2% of total revenue.

Meanwhile, operating expenses were 9.6% of revenue, compared with the 10.2% the company spent last year.

For the six-month period ending Sept. 30, the company reported sales of \$87.8 million, up 36% from the \$64.7 million it generated in the same period last year. Net income was \$294,000, up 465% from the \$52,000 in earnings the company posted in the previous period.

A key ingredient in the company's improved profitability was controlling expenses. Year-to-date, gross margin was 12.7%, while operating expenses consisted of 10% of revenue. In the same period last year, gross margin was 12.8% while operating expenses were 11.7% of revenue.

In music, Navarre is mainly a wholesaler, operating an independent distribution business and a one-stop and acting as a quasi-rackjobber in selling music to warehouse clubs.

The company also has an undisclosed equity stake in Vel Vel, the independent label started by former Sony Music head Walter Yetnikoff, and it owns a minority interest in Public Music, a budget label based in Toronto. Music makes up about 35% of the company's sales, while computer software accounts for the remainder.



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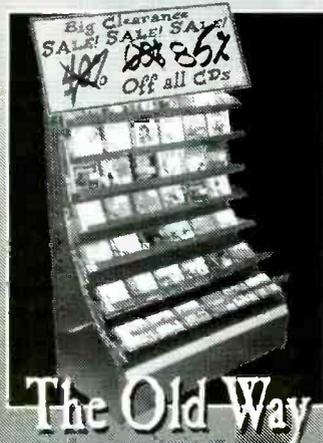
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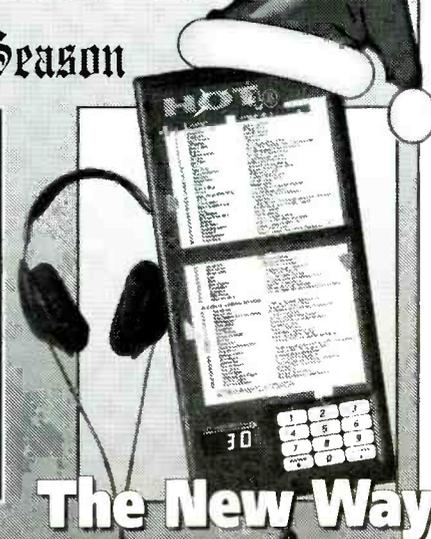
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Lechmere Skates On Thin MAP Ice With Promotion

GET MAPPED: Until this year, the minimum-advertised-price (MAP) policies implemented by the majors have been a joke. But over the last 12 months, the majors have been closing loopholes and putting some teeth into their policies. Of course, occasionally Retail Track questions the resolve of some of the majors in regard to enforcing their policies. And you can trust the discounters and loss-leader merchants to keep pushing the envelope when it comes to defying MAP. For example, I recently reported on Circuit City's efforts to circumvent the spirit of MAP even as it adhered to the letter of MAP (Billboard, July 27).

Today, let's look at an advertising campaign that Montgomery Ward/Lechmere ran from the Columbus Day weekend until Oct. 19. According to a Sunday circular and an ad that ran in the Oct. 18 Boston Herald, Lechmere advertised a "½ off" promotion.

Before describing that advertisement, let me remind you that from the get-go, Montgomery Ward/Lechmere has made it clear that it would ignore MAP policies. In fact, sources in the WEA camp say that the company spent the first seven months of 1996 ineligible for advertising funds, due to its violations of WEA's MAP policy.

Montgomery Ward/Lechmere executives didn't respond to Retail Track inquiries as to the company's current stance on MAP policies.

The ad copy for the Lechmere promotion said, "Buy 1 CD at the regular price and get the second ½ off or buy 2 pre-recorded cassettes and get the third free!" And in the spirit of trying to pull the wool over the eyes of the majors, the fine print says, among other things, that WEA and Sony product is excluded from the offer. But underneath that, it says "choose from over 20,000 titles" with a picture depicting 18 album covers. And lo and behold, those album covers include WEA product like R.E.M.'s new album and Sony product like the new albums from Pearl Jam and Alice In Chains.

Indeed, Lechmere receipts of purchases that were supplied to Retail Track show that if a customer bought two R.E.M. albums, they would cost \$19.48 before tax; \$20.45 with tax. In any event, both prices are less than \$23.76, which is what WEA's \$11.88 MAP adds up to for two \$16.98 equivalent list-price albums.

Other receipts supplied to Retail Track show two front-line albums from PolyGram Group Distribution (PGD), when their prices are added and then divided by two, being sold below cost on a per-unit basis.

In Retail Track's view, the Lechmere campaign is in clear violation of most MAP policies. Now, the only question is, Do the majors agree, and will they enforce their policies, or will they look the other way?

So far, Danny Yarbrough, president of Sony Music Distribution, says he considers the Lechmere campaign a violation of his company's policy.

In the case of PGD, sources say that the major will enforce its below-cost policy. For those of you who don't remember, PGD may currently have the weakest MAP policy, but it is the sole major with an ass-kicking below-cost policy. That policy cuts off the sale of front-line CDs for 90 days to any account in violation of it. According to Retail Track's information, this would be the third time that PGD has enforced its below-cost policy, although it would be the first time it has applied it to a major account.

Executives at the other major distributors either wouldn't comment or say they were unaware of the Lechmere campaign.

Stay tuned ...

LOOK FOR MCA MUSIC to become the third major this year to restructure its distribution company. Retail Track

hears that Uni Distribution will retain its three divisions but dramatically expand its sales offices, which will now be called regional offices.

When the smoke clears, the company will have 12 regional offices, each headed by a regional leader who in turn will report to the divisional VP, according to sources. Currently, the company has eight offices: In the Western division, in Los Angeles and San Francisco; in the Midwest, in Chicago, Minnesota, and Dallas; and in the East, in Boston, New York, and Atlanta.

The Western division will gain an office in Seattle; in the Midwest, the company will open an office in Detroit; and in the East, it will open offices in Miami and Washington, D.C.

The company also will dramatically expand its staff, although some staffers may lose their jobs, because they don't fit into the new setup, sources suggest.

Uni has long been considered a weak sister among the major distribution companies, due to, among other things, the fact that it has been outmaneuvered by the other distribution companies. But due to all the changes that have occurred since Seagram bought MCA, including the creation of the Universal label and bringing InterScope and DreamWorks under the MCA umbrella, it became clear that MCA would have to expand Uni's capabilities. The first step taken in that direction was the hiring of **Henry Droz** and **Jim Urie** to helm the company. They were given the mandate to reconfigure the company into one that would operate more competitively in the marketplace. It looks like their formula for success will be unveiled in the upcoming weeks. An MCA spokesman declined to comment.

MAKING TRACKS: Retail Track hears that **B.J. Lobermann**, formerly national director of sales at Virgin, has been named VP of sales to replace **Joyce Castagnola**, who is leaving the company to become senior VP of sales at Uni ... **George Meyer**, formerly a buyer at Nobody Beats the Wiz, will now head up the music and video area for the Cartaret, N.J.-based chain.

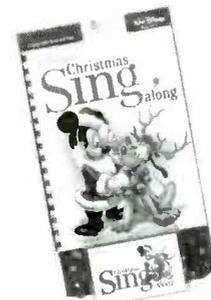
RETAIL TRACK

by Ed Christman



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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★★ NO. 1 ★★				
1	2	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE 1 week at No. 1	101
2	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	271
3	6	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	202
4	8	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	280
5	4	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	32
6	3	2PAC ▲ INTERSCOPE 50604*/PRIORITY (9.98/16.98)	STRICTLY 4 MY N.I.G.G.A.Z...	6
7	9	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	277
8	10	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	285
9	5	2PAC ● INTERSCOPE 50603*/PRIORITY (10.98/16.98)	2PACALYPSE NOW	6
10	7	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	278
11	11	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	282
12	14	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	265
13	12	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	48
14	15	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	70
15	16	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	74
16	13	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	265
17	39	ADAM SANDLER ▲ WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	13
18	17	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	30
19	32	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	22
20	27	VAN HALEN ▲ WARNER BROS. 3075 (7.98/11.98)	VAN HALEN	6
21	22	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	249
22	—	KENNY G ▲ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM	15
23	21	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	253
24	18	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	159
25	19	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	257
26	29	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	274
27	23	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	13
28	—	THE DOORS ▲ ELEKTRA 61996/EEG (10.98/16.98)	GREATEST HITS	21
29	25	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	27
30	20	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	37
31	24	THE CRANBERRIES ▲ ISLAND 514156 (10.98/17.98) HS	EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE?	12
32	30	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	172
33	26	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	128
34	28	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	184
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42	35	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	27
43	46	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	278
44	45	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	35
45	40	CELINE DION ▲ EPIC 52473 (10.98 EQ/16.98)	CELINE DION	7
46	36	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	159
47	—	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	231
48	43	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	113
49	42	THE BEATLES ▲ CAPITOL 97039* (15.98/30.98)	1967-1970	83
50	—	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1	5

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

Indies In Search Of Cost-Effective Confab

FINAL THOUGHTS ON NARM: We returned from this year's National Assn. of Recording Merchandisers (NARM) Independents Conference in Phoenix with much the same conclusions with which we

Arizona Biltmore, was a moribund affair. The grisly realities of the music business in 1996 were brought home by diminished activ-

ity at poolside label/distributor meetings and a waning presence by first-time label attendees. We noted (Continued on next page)



by Chris Morris

came home last year. As we noted here last week, the indie confab, held Oct. 11-13 at the



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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

a similar, albeit less dramatic, downturn during the '95 session; looking back on last year's coverage, Declarations of Independents was stunned to realize that virtually identical language was used to describe the scene.

This year, of course, the violent downswing in business led several regular conferees to opt out on the show altogether.

In '95, we offered up the considered opinion that fundamental changes were necessary if the Independents Conference were to continue as a viable venue for the trade and even ventured a guess that the sit-down would not return to the Biltmore in '96. Clearly, prophecy is not our strong suit. However, questions about the format linger.

This week, we had the opportunity to chat with one of our friends in the distribution community, a veteran who has attended the Independents Conference for many years running. He voiced the familiar complaint that the NARM session comes too late in the fourth quarter to provide a truly useful forum for fall label/distributor discussions.

Beyond that always legitimate concern, the ongoing consolidation of distribution (exemplified by the pending Alliance Entertainment/Distribution North America deal) will continue to have an impact on the size of the meet.

Maybe nobody's asked us, but we still believe that some rethinking is in order on NARM's part, even though a couple of the trade group's officials did not appear unduly concerned by the drop in attendance at the indie conference this year.

Shifting the meeting to an earlier month—say, August or September—could make the Independents Conference a more legitimate setting for planning by labels and wholesalers. Maybe a move to a less expensive location than the Biltmore would result in a boost in attendance by less-capitalized labels; though most conferees express a fondness for the luxury hotel, many would apparently plunk for a trip to less swanky digs if it resulted in a more meaningful business meeting.

Our friend on the distribution side also noted that the decline of the NARM indie session represents an opening for the National Assn. of Independent Record Distributors and Manufacturers (NAIRD). While the waning of the NARM show by no means indicates its obsolescence—rather, the need for a serious strategic reconsideration—NAIRD should at the same time heed the desire for another serious trade exchange.

During NAIRD's convention in

Baltimore last May, the trade group made a block of time available for label/distributor meetings on the first day of the confab. While these sessions could not be deemed an overwhelming success in the first go-round, we'd like to encourage NAIRD to vigorously pursue the same course in New Orleans next May. With indie labels shunning the fall conclave, there is a very evident yen for another, more cost-effective situation in which business can be accomplished. If you build it, they will come.

QUICK HITS: City of Tribes, the San Francisco-based ambient and world music label, has signed with Allegro Corp. in Portland, Ore., for exclusive U.S. distribution. The imprint formerly moved through Caroline and Bayside . . . Country vocalist **Joy Lynn White**, whose first two albums came via Columbia, has been signed to producer **Pete Anderson's** Burbank, Calif.-based Little Dog Records. White's debut for the indie, "The Lucky Few," is due in early 1997.

CyberOctave, a subsidiary of Malibu, Calif.-based Higher Octave Music, has signed all-star alternative band **BanYan**. The group includes drummer **Stephen Perkins** (*Jane's Addiction*, *Porno For Pyros*), bassist **Mike Watt** (*the Minutemen*, *FIREHOSE*), keyboardist **Money Mark Ramos-Nishita** (*the Beastie Boys*), and L.A. alt guitar hero **Nels Cline**. An album, which will include contributions by producers *the Dust Brothers*, will drop in the first quarter of '97.

FLAG WAVING: The evergreen compositions of the late **Henry Mancini** could not have a better bunch of interpreters than the members of **Oranj Symphonette**.

On the quartet's Gramavision/hifi debut, "Oranj Symphonette Plays Mancini," it runs down a baker's dozen of the composer/songwriter's tunes, working some refreshing wrinkles into several well-traveled tunes in the process.

Guitarist **Joe Gore** notes that Mancini's music is "definitely a great platform for improvisation . . .

His scores stepped more into the jazz music zone than most Hollywood composers'."

Oranj Symphonette had its genesis when Gore (a veteran of **Tom Waits'** band who was most recently featured in **PJ Harvey's** group), saxophonist **Ralph Carney** (Waits, **Tin Huey**, **Marc Ribot**, etc.), and cellist/bassist **Matt Brubeck** (pianist **Dave Brubeck's** youngest son and a member of **Club Foot Orchestra**) backed Waits on the soundtrack of director **Jim Jarmusch's** film "Night On Earth." The three gifted musicians enlisted drummer **Scott Amendola** (**Charlie Hunter**, **T.J. Kirk**) to round out the unit.

"We started about two years ago, and then we had about a year of downtime when I went off [on tour] with [Harvey]," Gore says. "We'd done a couple of performances and session things. It really came together when Matt's girlfriend, **Diarmid Campbell**, came up with the idea of doing a Mancini band."

Oranj Symphonette's freewheeling take on Mancini, first heard on a cut on Del-Fi Records' Mancini tribute album "Shots In The Dark," gets a full-blown treatment on the Gramavision/hifi collection. Such warhorses as "A Shot In The Dark," "Experiment In Terror," "The Days Of Wine And Roses," and "The Inspector Clouseau Theme" receive winningly skewed readings, enlivened by Carney's arsenal of horns, Brubeck's cello, guest **Pete Scaturro's** organ and samples, and Campbell's zither and (no kiddin') bird calls. The group also cleverly melds the "Hatari" hit "Baby Elephant Walk" and the "Peter Gunn" theme into "Baby Elephant Gunn."

Asked about the Symphonette's view of Mancini's compositions, Gore says, "Pliable is a good word. We do view it from some unusual angles, but we didn't want to do it from a shock-value perspective . . . Surprising but not gimmicky—that's a tricky path to walk."

Oranj Symphonette will play gigs Nov. 9 at Spaceland in Los Angeles and Nov. 15 at the OK Hotel in Seattle; on Nov. 18, it will celebrate the release of "Plays Mancini" with a show at the Great American Music Hall in San Francisco.

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THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

FROM HUMPERDINCK TO WHITE ZOMBIE: Melodramas, action flicks, romantic comedies... each has its unique musical lexicon, traditions from which new composers can beg, borrow, and steal. But occasionally, a film comes along that's truly one of a kind, all the better to give a score writer a challenge and more than a touch of *agita*.



FRIZZELL

Such was the case when **John Frizzell**—whose work has been heard in such 1996 releases as "The Rich Man's Wife" and the HBO film "Crime Of The Century"—began work on the score for "Beavis & Butt-head Do America," the cartoon duo's big-screen introduction, to be released nationwide Dec. 20. "On one hand, it was a really silly idea, so it's easy to go really over the top with your music," says the 30-year-old Frizzell. "But on the other, you have to be careful with using certain elements, because, for the most part, funny music isn't funny."

Frizzell, who is recording the score in London with a full orchestra, did deviate from that viewpoint when it came time to work on what could come to be dubbed the love theme from "Beavis & Butt-head Do America"—the Engelbert Humperdinck-sung "Fly High Lesbian Seagull."

"That was a real pleasure to work on, because we all went into it with the same attitude and just had fun—particularly Engelbert, who was just a joy to work with," says Frizzell. That song will be featured prominently on the soundtrack album, due Nov. 5 on Geffen and loaded with B&B favorites as varied as **Isaac Hayes** and **White Zombie**. Frizzell, whose training includes a stint at the University of Southern California, as well as work with legendary jazz guitarist **Joe Pass**, says keeping that kind of company helped him maintain a fresh attitude while composing the music for the soundtrack.

"After a while, I realized that not only was I the only one who got to score," he says, lapsing into a pretty fair Butt-head guffaw, "but I was getting paid for it, too."

CLASSICS OF THE CENTURY: Shifting gears just a bit, we'd like to pass along news of the first film buff stocking-stuffer we've gotten wind of this fall—although it admittedly requires a fairly sizeable stocking. Silva Treasury is readying the release of "Cinema Century," a four-CD, midline-priced collection of nearly 60 classic movie themes that span the first century of the moving picture.

The exquisitely compiled set, which will be extensively promoted through television and consumer advertising throughout the holiday season, kicks off, appropriately enough, with the immediately recognizable 20th Century Fox fanfare and wends through such well-known themes as "Gone With The Wind," "The Pink Panther," and "Doctor Zhivago," not to mention lesser-known gems like those from "The Big Country" and Charlie Chaplin's "City Lights." The set is due in stores Nov. 18.

ANYONE WHO HAS FALLEN under the moody pop spell woven by the **Tindersticks** can attest that the band's lush, bittersweet music, incredibly cinematic in its own right, would prove a perfect complement for a film with noir flair. That perception plays out well on the soundtrack created by the British sextet for **Claire Denis'** "Nenette Et Boni." The album, laden with **Angelo Badalamenti**-styled instrumental pieces, hasn't been slated for a stateside release by London, but enterprising folks should try to unearth a copy of the This Way Up/Island import.

As long as we're on that end of the musical palette, let's take note of the soundtrack for "To Have And To Hold," a new film from Australian director **John Hillcoat** (the man behind the 1988 cult classic "Ghosts Of The Civil Dead"). Like that previous effort, "To Have And To Hold" is buoyed by a passel of songs written and performed by **Nick Cave & the Bad Seeds**. But this time around, first-generation moodist **Scott Walker** joins in, providing a somber closer in the form of "I Threw It All Away." The soundtrack is due for release Nov. 18 on Mute.

THIS JUST IN: According to sources in Chicago, **John Hughes**, who recently launched his Supreme Recordings imprint through Island Records, will be working with the Windy City-based Hefty label on the early-spring release of the soundtrack to his next film, "Reach The Rock." The film is being scored by **John McEntire**, who plays with Chicago-based bands **Tortoise** and **the Sea & Cake**. It will also feature performances by a number of local bands, including the aforementioned combos, as well as the eerily atmospheric **Dionagah**. **Bob Weston** will produce the set.

Please send material for *Nothin' Like the Reel Thing* to David Sprague, Contributor, Billboard, 1515 Broadway, New York, N.Y. 10036; phone 718-626-3028; fax 718-626-1609; E-mail Spizzbo@aol.com.



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The Enter*Active File

MERCHANTS & MARKETING

Music Fans Explore Sight, Sound With Riff

BY CATHERINE APPLEFELD OLSON

REDMOND, Wash.—Computer giant Microsoft is recruiting several well-known artists to develop exclusive



music content for its newly revamped Microsoft Network (MSN) (Billboard, Oct. 19).

Herbie Hancock, Yes drummer Alan White, Devo's Mark Mothersbaugh, and Keith Emerson of Emerson, Lake & Palmer are among the first artists to contribute original

material to Riff, an online recording studio designed to provide an interactive music experience for artists and their fans. Sir Mix-A-Lot, the Dirt Band, and Robyn Hitchcock are scheduled to contribute to the World Wide Web music site, which is located in MSN's On Stage online area.

Riff, which is due to debut in November, aims to reshape linear music content into an interactive Internet audio and visual experience.

The multilevel program begins with an artist providing a piece of music to MSN via a MIDI file or an analog recording. The Riff team collaborates with the artist to design animated visuals and then marries together the sounds and images using newly developed multimedia controls. Computer users can interact with the music by clicking on the onscreen visuals, which alter the sound of the composition.

A different artist will be featured

each week, and although the initial roster is rife with what Riff producer Andrea Weatherhead calls "pioneers in instrumentation," it is open to artists of any genre.

Perhaps one of the most intriguing elements behind Riff is a piece of



technology called the Microsoft Synthesizer, which aims to bridge the gap between high-fidelity and pedestrian sound.

"We realized that for this service to be successful, it would be necessary to create something that equalizes the state of audio on the PC, whether you have an expensive soundcard or a basic soundcard," says Melissa Jordan Grey, program manager of Riff and creative direc-

tor for interactive music at Microsoft, who joined the fold when Microsoft bought her Atlanta-based technology company the Blue Ribbon Sound-Works last year.

Riff users can play with the Dr. Seuss-like "Faloopinhymer," an animated onscreen music machine that enables participants to manipulate a piece of music by changing its tempo and selecting instruments. In the case of Hancock's "Jazz Dance," the composition can be interpreted in many musical styles, such as with an orchestral sound, country, or with heavy reverberation, according to Weatherhead.

The device should help draw Riff's intended target audience, which is, according to Weatherhead, "yuppies with multimedia computers and their kids." Although most of the MSN programs were designed for use with a 486 computer and 14.4-kbps modem, she acknowledges that Riff plays best with a technology upgrade.

Riff's "Achievements And Obsessions" online area contains related graphics, articles, and interview pieces written primarily by music writer Joyce Thompson. Archives from this area will be accessible no matter whose music is on display in a given week.

"Employees Only" simulates a backstage hang-out area complete with a recurring cast of hangers-on, including roadies, caterers, and even a friendly dog. This is the place where users can send and receive E-mail, participate in chats, and catch the Thursday chats with the artist of the week.

Microsoft is hoping to use the interactive project to beef up its MSN subscription base, which recently shifted from a proprietary online service to a premium Web-based subscription service.

Artists are paid a stipend for their contributions. "We are not paying a ton of money, but at the same time, we do not want Riff to be perceived as charity work," says Bob Bejan, executive producer of MSN. Bejan estimates the cost of Riff's development and production at \$2 million.

Although it is attracting a cascade of musicians, Microsoft is wary of concerns by labels and managers who are skeptical about losing control of the music, says Weatherhead.

"Some people are more control-freaky than others, but we can tailor the degree of tweaking around with the music that can be done," she says.

As for copyright issues, she says, the artists and studios really have nothing to fear.

"All we ask is that we have exclusive rights to that song in an interactive, online context," says Weatherhead.

With Riff set to debut, Grey notes that the interactive studio is only the beginning of a new dimension of music. "I predict that in 10 to 15 years, kids are going to say, 'You mean you used to listen to music the same way all the time?' We are expanding music beyond the linear dimension."

Queen On 'The Eye'; PBS To Air Datacasts

DIGITAL QUEEN: The music of Queen will be featured in EMI's forthcoming five-disc CD-ROM game "The Eye." The action/adventure game, which was developed by Destination Design, is scheduled for U.K. release on Dec. 1, with an international release to follow.

"The Eye" will feature 50 hours of playing time and the music of Queen, remixed for the game, as well as artwork from the band's albums.

The three remaining members of Queen (Roger Taylor, Brian May, and John Deacon) have been "very directly involved" in the project, according to Jeremy Silver, VP of interactive media for EMI International.

Silver is upbeat about the company's developments in the CD-ROM marketplace, noting that the Rolling Stones' "Voodoo Lounge" has sold 100,000 copies worldwide.

Also coming from EMI, probably for U.K. release in the first quarter of 1997, is "The Guinness CD-ROM Of Hit Singles," an interactive version of the best-selling chart reference book.

NO-PHONE INTERNET: Wavephore and PBS National Datacast are teaming for a new national datacasting news and information network. Rather than using the Internet to deliver data to computers, however, the service will use the Vertical Blanking Interval (VBI) portion of conventional TV broadcasts. VBI is currently used to deliver closed-captioning to TV programs and for Intel Intericast data transmission. More than 250 PBS stations will participate in the service, which should debut in 1997.

PASSPORT TO THE WEB: Foster City, Calif.-based Passport Designs has released music@passport, music software that allows musicians to record and publish their work on the Internet.

The software uses PitchWrite technology, which enables singers and instrumentalists to use a microphone to record music and vocals as MIDI data. The music is then instantly transcribed and displayed as standard musical notation on the computer screen. Users do not need a MIDI-equipped keyboard to access PitchWrite recording technology.

A World Wide Web site for music@passport (<http://www.passport.com>) contains a publishing area where users can download music by others, according to Brent Silveria, director of marketing for Passport.

The software, which hit retail on Oct. 24, sells for approximately \$129.

BITS'N'BYTES: Worlds Inc. has formally launched the 3D multi-user chat community AlphaWorld. The software can be downloaded free of charge at <http://www.worlds.net>. The company has also entered into an alliance with Voxware Inc. to bring real-time voice capabilities to its 3D chat environments, including AlphaWorld and World Chat. . . Prodigy has unveiled its Internet-based online service, Prodigy Internet 1.0. The service offers a monthly rate of \$19.95 for unlimited Internet access. Some industry analysts are reporting that America Online is likely to introduce its own unlimited-access pricing structure soon.

Hip-Hop Culture Comes To The Internet Lifestyle, Music Show Had Its Start On The Radio

BY SHAWNEE SMITH

NEW YORK—After finding the doors closed at traditional media outlets, urban talk radio show "88 HIP-HOP" has managed to reach the ears of listeners from around the world through the use of alternative media, such as the Internet. Creator and executive producer Randy Nkonoki-Ward found a niche audience for the hip-hop lifestyle show by teaming with Pseudo Online Networks, which netcasts more than 20 original shows to an Internet audience.

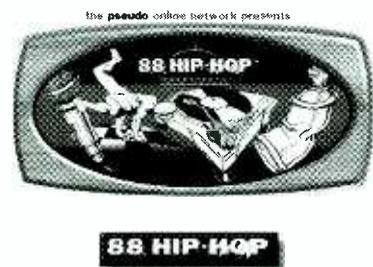
The show signifies a growing trend in which specialty programmers find homes for their narrow-cast shows on the Internet. Computer users who have Progressive Networks' Internet audio software RealAudio can tune in to "88 HIP-HOP" at <http://www.pseudo.com>.

Online guests have included rap acts De La Soul (interviewed by the Jungle Bros.), OutKast, and Goodie Mob; pioneer DJs Grand Wizard Theodore and the Original Jazzy Jeff; graffiti artists Ket and Vulcan; and filmmakers the Hudlin Brothers.

"We just want people to know what hip-hop really is," says Nkonoki-Ward. "It's not just rhyming or rapping, it's a culture."

The hourlong show consists of 10-minute segments, including "Up Close Interviews," which features hip-hop and rap artists; "2 Minutes Of Fame," a talent showcase for unsigned and new artists; "Updates & Current Events," which discusses the latest events in hip-hop, including record releases; "Hip-Hop History: Past, Present & Future," a primer on hip-hop pioneers; and "In The Mix," a mix-show segment that plays the latest underground hip-hop tracks, with DJs Mecca, Dummy, and A. Vee.

The show aims to provide a soundtrack to surfers of the Internet, or users can stay on Pseudo's site to take advantage of interactive programming features. For example, the Pseudo site allows users to peek in on the DJs, via the video streaming software CuSeeMe, when the show airs live on Wednesdays from 10-11 p.m. EST. The site



includes a bulletin board, E-mail, and a chat line so listeners can speak to one another or ask questions to featured guests.

Archived episodes of the show can also be heard at the site.

Nkonoki-Ward hopes that "88 HIP-HOP" will get more people of color interested in the Internet. "I'm trying to bring people of color to the reality of the Internet, by way of entertainment," he says.

Robert Galinsky, executive producer of Pseudo Online Network, says the show is an introduction to the Internet for many urban listeners.

"It gives urban kids a floodgate to have experiences with the whole multimedia industry," says Galinsky. "They get about 100 people up [to the studio] at every show, and 60% look at the Internet for the first time. It's a great way to get them to understand how accessible the Internet is. . . We're hoping that if you're into hip-hop and don't

know about the Web, you'll do some research and get on the Web to check it out."

Before discovering the global audience on the Internet, Nkonoki-Ward took his show straight to the phone lines, at 900-88 HIP-HOP. The cost is \$1.99 per minute.

"I wanted to do a national hip-hop radio show, and I knew everybody in America has a phone line, so I decided to establish it that way," he says.

What materialized was an hour-long radio show broadcast from his basement with co-hosts Rocafella and Flye Rye. The show is updated every Monday.

"We just passed the mike and discussed hip-hop," says Nkonoki-Ward of the show's early days. "People like Group Home and Junior M.A.F.I.A. were coming by just out of love for hip-hop."

By May 1996, five months after its inception, "88 HIP-HOP" expanded its broadcast to the Internet.

"I'm not really sure who it was that told Randy about us," says Galinsky. "But when he came to us, he was already running his thing off the phone, and it matched what we were doing perfectly. We had about two other hip-hop shows then, and after a while, Randy's proved to be the best, so we backed his show."

Among the other programs that can be found at the Pseudo Web site are the daily morning comedy show "Pseudo Morning Clique," the online metaphysical/meditation talk program "WellNet," the interactive improvisation show "IMPROVE," the modern rock program "Sucker," the rap and hip-hop program "Music & Life," and the urban folk music performance show "J'Open Mike."

Home Video

MERCHANTS & MARKETING



And The Winner Was . . . Blockbuster Entertainment chairman Bill Fields presents the company's annual franchisees award to executives from New York/New England Video. Pictured, from left, are Chris Brundage, district manager; Michele Kaufman, district manager; Fields; Holly Hodge, operations director; Tim Nolan, COO; actress Mimi Rogers, co-host of the ceremony; Hank Huth, CFO; Dana Lentner, marketing director; and Anthony Vinci, corporate finance director.

Labels Make A Killing With Mysteries British Whodunits Among Best Sellers

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—For some special-interest video labels, determining which genres will bring big returns is a mystery. For others, the answer is clear-cut: Mysteries do very nicely.

And the more British they are, the better. Taking a cue from U.K.-produced television programming that seeks to answer the timeless question of whodunit, a growing number of vendors are donning mystery's favorite color: black, for profits.

MPI Home Video reports healthy sales of its exhaustive, 42-tape Sher-

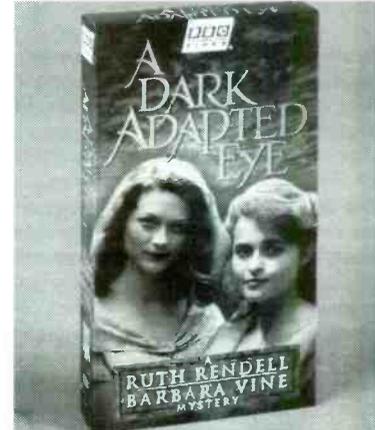
lock Holmes series. A&E Home Video's "Cracker Mysteries" is making a splash among the sleuth set. CBS/Fox Video rolled out a trio of Ruth Rendell mysteries, and Anchor Bay Entertainment offers a three-tape set of "Prime Suspect."

Representing the minority American interest, MCA/Universal Home Video has the "Columbo" and "Rockford Files" series.

What these and other suppliers have discovered is that in the fickle video marketplace, the dark and mysterious shines year-round. When Sherlock Holmes is involved, the allure lasts through the years.

For fans of those puzzling murders pieced together at the famous residence on London's Baker Street, MPI has offered a steady diet of Holmes since it purchased the rights to the long-running British series from Great Britain's Granada Television almost a decade ago. Retailers have ample choices.

Available are five two-hour features, 13 "Adventures Of Sherlock Holmes"



CBS/Fox Video includes "A Dark Adapted Eye" among the three Ruth Rendell mysteries it is offering this year.

episodes, 11 "The Return Of Sherlock Holmes" tapes, six "Casebook Of Sherlock Holmes" episodes, and six "Memoirs Of Sherlock Holmes," which debuted last year just before the death
(Continued on page 75)

WarnerVision Pumps Up Fitness Sales; Wallace & Gromit Big Cheese At BBC

THE RACE, TO DATE: Though it lacks the swagger of the **Stuart Hersch** era, WarnerVision is still the fitness leader. The Warner Home Video label racked up sales of nearly 917,000 units through the end of September. Warner itself sold about 104,000 exercise cassettes, pushing the grand total past 1 million, according to data gleaned from VideoScan reports made available to Billboard. VideoScan collects point-of-sale data from key retailers, including several mass merchants, and is estimated to account for 35%-40% of total volume.

Second to the Warner group was PPI Entertainment, whose sales of mostly **Denise Austin** tapes topped 767,000 units. Austin owned the No. 1 fitness release, an abs-strengthening title that has moved 237,000 units. It has been on VideoScan's top 50 chart for 54 weeks. BMG Video took third place, thanks to the popularity of the **Firm** series, which delivered nearly 580,000 cassettes through the third quarter.

Further back were PolyGram Video's Reebok line, at 274,000 units; Sony Music Video's Grind series, 230,000; CBS/Fox Video, 217,000; Anchor Bay Entertainment, 160,000; UAV's Kathy Ireland tapes, 77,000; and Healing Arts, 74,000. Last and certainly least, given its past performance, was GoodTimes, a tad below 34,000 units. GoodTimes has downgraded fitness since the days when **Cindy Crawford** ruled the charts.

The genre was probably worth \$125 million-\$150 million wholesale in the first nine months. Because the final quarter is noted more for partying than for exercising, the year-end tally should be less than \$200 million. Such flabby results suggest that vendors need to tone up their wares.

OSCAR WONDERS: BBC Video's three Wallace & Gromit titles can be enjoyed on two levels—as smashing good entertainment, worthy of two Academy Awards, and as an industry in the making.

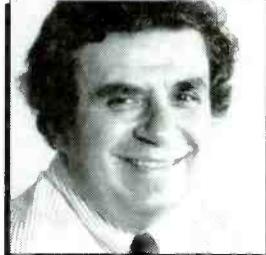
The clay animation series, created and directed by **Nick Park** for Aardman Animations, has spawned 10 licensees, including CBS/Fox, which has the cassette business. Anagram International does Mylar balloons; Andrews & McNeel, greeting cards, T-shirts, and mugs; Bantam Doubleday Dell, books; Hanover Accessories, teen and adult jewelry; Harry N. Abrams, wall calendars; OmniTech Designs, refrigerator magnets—you get the idea.

CBS/Fox in particular benefited from Park's appearance in New

York Oct. 22, during which he (1) got big-city media coverage when he lost and then recovered the Wallace & Gromit models used in the latest release, "A Close Shave," (2) talked to the press and posed with sheep (the animals are closely shorn in the 30-minute short) at Tavern on the Green, and (3) autographed purchases at the Virgin Megastore in Times Square.

BBC and CBS/Fox weren't able to get the sheep to the Megastore scene, but Park was enough of a draw. There was a long line of buyers clutching copies of "A Close Shave" and/or the three-title Wallace & Gromit gift set.

Park, who decided against driving to Virgin in a motorcycle sidecar (another "Close Shave" motif), is riding a marketing juggernaut. He's also writing the script for a full-length feature that will be out in 2000; a fourth Wallace & Gromit episode will follow.



by Seth Goldstein

ELEVENTH HOUR: Newcomer Plaza Video was facing a preorder disaster for its first sell-through title, "Legend Of The North Wind," until two cross-promotional partners blew into its life.

Originally due Nov. 5, the movie looked to generate less than 100,000 units in a losing shelf-space battle against "Toy Story" and "Independence Day." In contrast, Malo Films had moved 33,000 copies in Canada, which represents 8%-10% of the U.S. market. Plaza CEO **Eric Parkinson**, formerly with Hemdale Home Video, says major retailers were placing token orders "out of respect."

But Parkinson and Plaza president **Tom Schon** have postponed release until January to improve their chances of reaching their goal of 450,000-500,000 cassettes, thanks to last-minute letters Parkinson wrote to Binney & Smith and Busch Garden Theme Parks about participating in future Plaza promotions. Both wanted to be part of a "Legend" program, Parkinson says.

Come 1997, Plaza will give away a package of four Binney & Smith Crayola crayons and a coloring book with the purchase of the movie. The grand prize in a "Legend" sweepstakes is a college scholarship, which Parkinson hopes to offer in conjunction with the Video Software Dealers Assn.; Busch Gardens donates the first prize, a vacation at any of its 16 parks. Retailers perked up when they learned of the change. Nonetheless, Parkinson says, he would have gone ahead without partners: "Poor initial orders isn't enough [reason] to cancel a street date."

Meanwhile, Plaza has turned down "a significant advance" from Rentrak for a pay-per-transaction exclusive involving future rental titles, he adds. "I really feel bad about it. The concept is growing, but it doesn't fit into our immediate needs."

Campaign For Election-Year Video Titles Is Heating Up

■ BY DREW WHEELER

NEW YORK—In a largely uneventful election year like this one, can home video entrepreneurs successfully tap into Americans' quadrennially awakened political awareness?

Several companies are betting that they can sway consumers to hop on the political bandwagon. Kultur Video's White Star division appeals to Republicans and Democrats alike with its "America's Political Parties" tapes. Each title (one for the GOP, one for the Dems) retails for \$19.95.

The twin documentaries—with bipartisan hosts David Gergen and Ben

Wattenberg—recount recent electoral history from 1960 to 1992 with commentary, convention, and campaign speeches; news footage; and political ads. "We geared them toward the baby



"CARTOONGATE!"

boomers, the people that mainly got interested in politics when Kennedy ran for president in 1960," says Dennis Hedlund, Kultur president.

Hedlund says the parties have expressed interest in using the videos as a promotional gift for contributors.

The animated perspective on electoral politics is presented by Kino on Video's "Cartoongate!" (\$14.95). Com
(Continued on page 75)

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MovieCD Takes Aim At Existing CD-ROM Market

NEXT BEST THING? It's not the DVD, but the newly announced MovieCD from Sirius Publishing could bridge the gap until DVD gets its act together.

Unlike other disc formats, MovieCD provides full-screen, full-motion video that can be played on CD-ROM drives. MovieCD also eliminates the need to upgrade home systems with expensive digital MPEG equipment. What is required is a 486/66 processor with 8 megabytes of random-access memory (RAM) and a double-speed CD-ROM drive.

Sirius VP of marketing Michael

Weiss says that playback quality is comparable to VHS, without the jerky-jerky movements associated with CD-ROM.

"Until now, people would look at that small box of video [on a CD-ROM] and ask why the picture is so jerky. With this, they don't make that comment," says Weiss, a veteran marketing executive who briefly headed a trade group that competed with the Video Software Dealers Assn.

Another advantage is that the picture is full screen instead of the partial screen consumers usually get when they watch video on a computer.

Scottsdale, Ariz.-based Sirius, which made its name distributing multititle packs of budget CD-ROMs, has signed a three-year licensing agreement with New Line Cinema. Plans call for the release of 50 MovieCD titles on Nov. 15, priced from \$9.95 to \$24.95.

Included are "Seven," "The Mask," "Dumb And Dumber," "Mortal Kombat," "Teenage Mutant Ninja Turtles," "Wes Craven's New Nightmare," "A Nightmare On Elm Street IV: The Dream Master," "The Player," "Menace II Society," and a slew of catalog selections.

Weiss says the company also has signed Miramar Entertainment and will release its "The Mind's Eye" series on the format. He's talking to other studios and suppliers, with the exception of Warner Bros., which remains focused on DVD.

Sirius hopes to release 500 additional titles in 1997, so licensing agreements will have to be reached quickly. The format makes sense, Weiss adds, because 25 million-30 million households own computers with a CD-ROM drive. "CD-ROM already exists, and DVD won't take over until three to five years from now."

Weiss fully expects DVD to replace MovieCD, but the uncertain launch of the full-screen format makes Sirius' format viable. For those with lap-top computers, MovieCD offers options out of the reach of at least the first generation of DVD players.

In addition to market penetration of CD-ROM drives, Weiss says, MovieCD works for a variety of genres. "For movies, we're concentrating on horror, sci-fi, and comedy. But

music video, computer animation, and kids' titles will also work well." The MovieCD screen image can also be resized, enabling consumers to perform multiple tasks on the computer while watching a movie.

Although Sirius made a killing with its multititle CD-ROM packs, Weiss says MovieCD titles won't be following a similar marketing path. "We see this as a stand-alone product."

Targeted for MovieCD are computer and music/video outlets and mass merchants. Weiss says MovieCD titles won't be released day-and-date with rental titles. It's possible,

however, that select sell-through titles will arrive simultaneously on tape and MovieCD.

"The format is more genre-driven than hit-driven," says Weiss. "There aren't any windows issues here."

'ICE' SWEEPSTAKES: CBS/Fox Video will conduct a consumer sweepstakes awarding a trip to the 1997 NHL Stanley Cup Championship.

It will kick off the supplier's second NHL Video title, "Ice Hot: The Best Of The 1995-96 Season," which streets Nov. 5 at \$14.98 suggested list. The hockey line debuted in September with "NHL Overtime."

Players highlighted on "Ice Hot" include New York Ranger **Mark Messier**, Pittsburgh Penguin **Mario Lemieux**, Philadelphia Flyer **Dale Hawerchuk**, and Detroit Red Wing **Steve Yzerman**. All are shown scoring the goals that elevated them to the 500 Goal Club. The tape also features Colorado Avalanche goaltender **Patrick Roy** winning his 300th game.

Consumers enter the contest by mailing in the entry forms inside each cassette. The grand-prize winner will be picked March 31.

Five first-place winners will get a selection of NHL videos. Ten in second place will get a free subscription to NHL PowerPlay magazine.

DIAMOND PERFORMANCE: The Good Guys! and Tower Records/Video/Books have inked Neil Diamond to perform at the grand opening of WOW! Multimedia Superstore in Long Beach, Calif. Also on the bill is **Royal Crown Revue**.

The gala party for the 55,000-square-foot store is scheduled for Wednesday (30). Opening day is Thursday (31). WOW!, a joint venture of the Good Guys! and Tower, has two other outlets. The first, in Las Vegas, opened in August 1995.

PRETTY IN PINK: Hollywood's worst director, **Ed Wood**, loved angora, so it seems fitting to package his videos in the alluring rabbit fur.

Rhino Home Video has put together a boxed set of three of his classics, "Plan 9 From Outer Space," "Glen Or Glenda?," and "Bride Of The Monster," wrapped in the fuzzy stuff. Suggested list is \$34.95.



Top Video Sales™

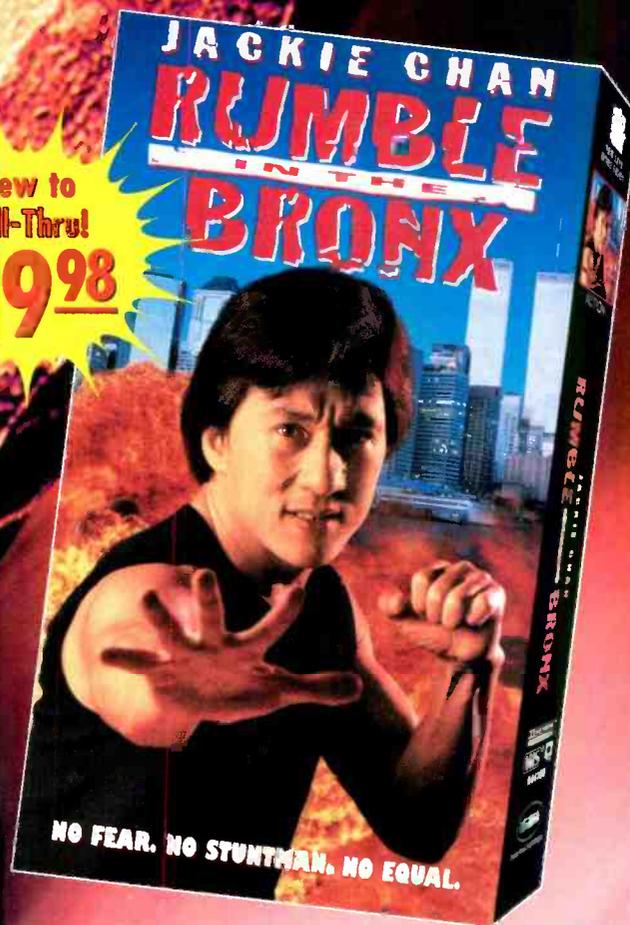
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	3	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
2	4	72	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
3	2	4	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
4	7	2	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
5	5	8	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
6	3	185	THE WIZARD OF OZ ♦	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
7	6	13	COPS: TOO HOT FOR TV! ◇	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
8	9	295	THE SOUND OF MUSIC ♦	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
9	10	4	PLAYBOY'S CHEERLEADERS	Playboy Home Video Uni Dist. Corp. PBV0796	Various Artists	1996	NR	19.98
10	8	7	COPS: CAUGHT IN THE ACT	MVP Home Entertainment 1004	Various Artists	1996	NR	19.98
11	11	2	LES MISERABLES: 10TH ANNIVERSARY CONCERT	Columbia TriStar Home Video 88703	Royal Philharmonic Orchestra	1996	NR	24.95
12	NEW ▶		FLIPPER	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
13	13	4	COPS: IN HOT PURSUIT	MVP Home Entertainment 1003	Various Artists	1996	NR	19.98
14	12	10	ALADDIN AND THE KING OF THIEVES	Walt Disney Home Video Buena Vista Home Video 4609	Animated	1996	NR	24.99
15	21	21	RIVERDANCE-THE SHOW	Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
16	15	8	PLAYBOY: WET & WILD-BOTTOMS UP	Playboy Home Video Uni Dist. Corp. PBV0794	Various Artists	1996	NR	19.98
17	16	49	MY FAIR LADY ♦	FoxVideo 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
18	24	3	THE X-FILES: SQUEEZE/TOOMS	FoxVideo 8991	David Duchovny Gillian Anderson	1993	NR	14.98
19	29	3	THE AMERICAN PRESIDENT	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening	1995	PG-13	19.95
20	17	6	MUPPET TREASURE ISLAND	Jim Henson Video Buena Vista Home Video 7076	The Muppets Tim Curry	1996	G	22.99
21	14	6	THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	159.95
22	19	5	THE USUAL SUSPECTS	PolyGram Video 8006302273	Stephen Baldwin Kevin Spacey	1995	R	19.95
23	23	20	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
24	22	3	THE X-FILES: DARKNESS FALLS/ THE ERLENMEYER FLASK	FoxVideo 8993	David Duchovny Gillian Anderson	1994	NR	14.98
25	NEW ▶		DANCE THE MACARENA	Quality Video, Inc. 26033	Wil Deloz	1996	NR	19.95
26	20	3	THE X-FILES: BEYOND THE SEA/E.B.E.	FoxVideo 8992	David Duchovny Gillian Anderson	1994	NR	14.98
27	25	24	NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment 6398	Woody Harrelson Juliette Lewis	1994	R	29.99
28	18	5	SEVEN (DIRECTOR'S LETTERBOX EDITION)	New Line Home Video Turner Home Entertainment N4485V	Brad Pitt Morgan Freeman	1995	R	19.98
29	RE-ENTRY		PENTHOUSE: ALL ACCESS	Penthouse Video WarnerVision Entertainment 57004-3	Various Artists	1996	NR	19.95
30	27	20	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
31	NEW ▶		JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
32	RE-ENTRY		ALL DOGS GO TO HEAVEN 2	MGM/UA Home Video Warner Home Video M505541	Animated	1996	G	22.98
33	NEW ▶		PENTHOUSE: PET OF THE YEAR PLAY-OFF 1996	Penthouse Video WarnerVision Entertainment 57003-3	Various Artists	1996	NR	19.95
34	NEW ▶		PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98
35	NEW ▶		R.E.M.: ROAD MOVIE	Warner Reprise Video 3-38443	R.E.M.	1996	NR	19.98
36	NEW ▶		PENTHOUSE: AMATEUR VIDEO 2-SEXIEST CENTERFOLDS	Penthouse Video WarnerVision Entertainment 50792-3	Various Artists	1996	NR	19.95
37	40	26	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
38	NEW ▶		ROLLING STONES: ROCK & ROLL CIRCUS	PolyGram Video 87710001003	Rolling Stones	1996	NR	24.98
39	32	2	GRATEFUL DEAD: TICKET TO NEW YEAR'S	Monterey Home Video 31988	Grateful Dead	1996	PG	29.95
40	26	13	PLAYBOY'S HARD BODIES	Playboy Home Video Uni Dist. Corp. PBV0793	Various Artists	1996	NR	19.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ 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.

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VHS# N4384E \$9.98 R EP

SISTER STREET FIGHTER

VHS# N4302E \$9.98 R EP

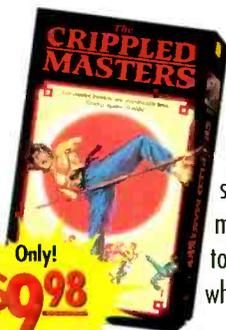
Also available:

THE STREET FIGHTER

VHS# N4431E \$9.98 R EP

THE STREET FIGHTER

VHS# N4383E \$9.98 Unrated EP

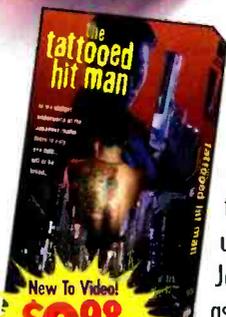


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THE CRIPPLED MASTERS

Left to die, two warriors show unrelenting determination and courage to avenge the warlord who disfigured them.

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VHS# N44761

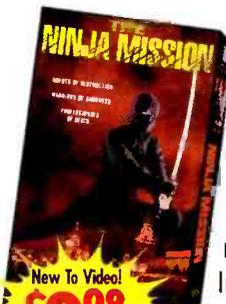


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A renegade assassin takes on the violent underworld of the Japanese mafia known as the Yakuza.

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Martial artists at the First World Open Karate Tournament punch and kick their way toward the ultimate showdown.

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VHS# N4187V

STREET DATE: 12/3/96

Available on LaserDisc
image
ENTERTAINMENT

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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			*** No. 1 ***		
1	1	4	THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
2	5	3	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
3	2	5	THE TRUTH ABOUT CATS & DOGS (PG-13)	FoxVideo 0899585	Uma Thurman Janeane Garofalo
4	10	2	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
5	3	5	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
6	4	11	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
7	NEW		THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney
8	8	3	BEFORE AND AFTER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7047	Meryl Streep Liam Neeson
9	12	3	A THIN LINE BETWEEN LOVE & HATE (R)	New Line Home Video Turner Home Entertainment N4442	Martin Lawrence Lynn Whitfield
10	11	5	SGT. BILKO (PG)	MCA/Universal Home Video Uni Dist. Corp. 82596	Steve Martin Dan Aykroyd
11	6	9	FROM DUSK TILL DAWN (R)	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino
12	15	2	THE GREAT WHITE HYPE (R)	FoxVideo 8994	Samuel L. Jackson Damon Wayans
13	7	4	THE QUEST (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82869	Jean-Claude van Damme Roger Moore
14	9	7	MULHOLLAND FALLS (R)	MGM/UA Home Video M905534	Nick Nolte Melanie Griffith
15	19	3	OLIVER & COMPANY (G)	Walt Disney Home Video Buena Vista Home Video 6022	Animated
16	17	8	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
17	13	8	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
18	18	13	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
19	14	15	12 MONKEYS ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
20	NEW		FLIPPER (PG)	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood
21	20	3	IF LUCY FELL (R)	Columbia TriStar Home Video 11683	Sarah Jessica Parker Eric Schaeffer
22	22	17	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
23	16	9	WHITE SQUALL (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 6698	Jeff Bridges
24	23	17	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
25	29	3	CARRIED AWAY (R)	New Line Home Video Turner Home Entertainment N4407V	Dennis Hopper Amy Irving
26	31	7	MARY REILLY (R)	Columbia TriStar Home Video 11053	Julia Roberts John Malkovich
27	30	11	DIABOLIQUE (R)	Warner Home Video 14204	Sharon Stone Chazz Palminteri
28	26	2	TWO MUCH (PG-13)	Touchstone Home Video Buena Vista Home Video 8018	Melanie Griffith Antonio Banderas
29	40	20	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
30	24	14	THE JUROR (R)	Columbia TriStar Home Video 11603	Demi Moore Alec Baldwin
31	25	12	CITY HALL (R)	Columbia TriStar Home Video 77333	Al Pacino John Cusack
32	27	10	DOWN PERISCOPE (PG-13)	FoxVideo 8979	Kelsey Grammer Lauren Holly
33	32	21	CASINO ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
34	28	17	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
35	34	2	BOTTLE ROCKET (R)	Columbia TriStar Home Video 11626	Owen Wilson James Caan
36	21	15	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
37	36	2	MYSTERY SCIENCE THEATER 3000: THE MOVIE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82897	Michael J. Nelson Trace Beaulieu
38	NEW		I SHOT ANDY WARHOL (R)	Evergreen Entertainment 3322	Lili Taylor Jared Harris
39	NEW		PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
40	38	2	FRENCH TWIST (R)	Miramax Home Entertainment Buena Vista Home Video 7983	Victoria Abril Alain Chabat

◆ 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

Olsen Twin Vids A Day At The Beach

JUST THE TWO OF THEM: Dualstar/WarnerVision has launched a sizable retail and broadcast sweepstakes promotion to support the latest pair of Mary-Kate and Ashley Olsen videos.

"The Case Of The Hotel Who-Done-It" (the ninth episode in the twins' sleuth series the Adventures of Mary-Kate and Ashley) and "Hawaiian Beach Party" (the second installment in the new series You're Invited to Mary-Kate and Ashley's) streeted Oct. 22. Each is \$12.95 suggested list.

The two were filmed on location at Hilton Hawaiian Village on Waikiki's Best Beach in Honolulu. Not surprisingly, the grand prize in the sweepstakes promoting the releases is a four-day vacation for a family of four at the Hilton Hawaiian. Winners are also invited to an event to meet the Olsens.

The retail and broadcast promotion is heralded on header cards and point-of-purchase displays. Contributors can enter using the inserts in each of the videos. Meanwhile, a separate TV and radio sweepstakes kicks off this month. Combined, there are 10 grand prizes offered in both contests.

WE WISH YOU A SCARRY CHRISTMAS: On Nov. 5, PolyGram Video will launch the latest installment in its animated preschool series the Busy World of Richard Scarry, "The Best Christmas Present Ever." In it, Scarry regulars Huckle and Sally Cat and Lowly Worm are presented with a baby sister on Dec. 25.

At \$9.95 suggested list, the title will benefit from a national print ad campaign in Parents magazine, which targets mothers of preschoolers. As a bonus, each box will contain a free Richard Scarry Christmas ornament.

"The Busy World Of Richard Scarry" is produced by Canadian animator Cinar Films and airs twice daily in Nickelodeon's preschool programming block Nick Jr. It's based on the enduringly popular books by the late author/illustrator. An estimated 100 million Scarry volumes have sold worldwide.

Other Scarry video titles include "The Best Babysitter Ever," "A Trip To The Moon," and "Sally's First Day At School."

BEARZAPOPPIN: Another popular children's book line, the Don Freeman-penned series Corduroy (about an engaging teddy bear and his owner, Lisa), has made its small-screen debut, courtesy of Paramount Home Video.

"The Adventures Of Corduroy" kicked off last month with the release of "The Puppy" and "The Circus." The programs, priced at \$11.95, feature music performed by Linda Ronstadt.

Paramount Home Video is pushing the titles through on-pack bonuses—vinyl "Corduroy" stickers that can be reused—as well as via a \$2 consumer mail-in rebate with the purchase of two videos. The rebate is available from Oct. 1, 1996, to April 1, 1997.

Further marketing plans include promotional spots airing on Fox Kids' Club television stations and consumer advertising in various children's publications and Canada's Today's Parent. The series will be cross-trailered on other Paramount family and kid-vid titles. A 24-piece prepacked self-shipper and floor display are also available.

THE WHOLE TRUTH: Dennis



by Moira McCormick

Quid guest-stars in Sony Wonder/Sesame Street's "Kid's Guide To Life: Telling The Truth," which arrives in stores Jan. 28. The hunky actor plays the uncle of Muppet character Telly, who falsely tells his pals that his relative is a circus ringmaster.

Another Sesame Street title streeting on that day is "Get Up And Dance," in which Big Bird stages a birthday

party for his teddy bear Radar, and party guests dance to tunes like "Hot Hot Hot," "Do The Benny Hop," and, of course, "Macarena." Each 30-minute title is \$12.98.

A national marketing campaign includes advertisements in the March issues of parenting publications. Bonus items packed in each cassette will be a "Sesame Street" Muppet collector card and a \$2 rebate coupon good with the purchase of any two Sony Wonder/Street Sesame products. Also included is a "mini-catalog" featuring video, audio, and book product.

Sony theaters will be showing slides from "Kid's Guide" and "Dance," along with the slides on the new audio release "Kid's Guide To Life: The Emperor's New Face."

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			*** No. 1 ***		
1	1	3	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
2	3	27	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
3	2	9	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
4	6	33	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
5	4	7	ALL DOGS GO TO HEAVEN 2 MGM/UA Home Video/Warner Home Video M505541	1996	22.98
6	9	5	GOOSEBUMPS: A NIGHT IN TERROR TOWER FoxVideo 4463	1996	14.98
7	15	31	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
8	13	39	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
9	20	43	THE LAND BEFORE TIME III ◇ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
10	RE-ENTRY		IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 83718	1994	12.95
11	10	63	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
12	14	25	BARNEY SONGS Barney Home Video/The Lyons Group 2008	1995	14.95
13	21	3	BEAVIS & BUTT-HEAD: DO CHRISTMAS MTV Music Television/Sony Music Video 49807	1996	14.98
14	12	5	WINNIE THE POOH: SPOOKABLE POOH Buena Vista Home Video H196	1996	14.99
15	7	87	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
16	17	29	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
17	11	31	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
18	5	5	GOOSEBUMPS: STAY OUT OF THE BASEMENT FoxVideo 4464	1996	14.98
19	25	27	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
20	18	219	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
21	8	3	SUPERMAN Warner Home Video 14652	1996	14.98
22	NEW		JONNY QUEST: THE DARKEST FATHOMS Cartoon Network Video/Turner Home Entertainment H1262V	1996	12.98
23	NEW		JONNY QUEST: THE ALCHEMIST Cartoon Network Video/Turner Home Entertainment H1260V	1996	12.98
24	NEW		JONNY QUEST: ESCAPE TO QUESTWORLD Cartoon Network Video/Turner Home Entertainment H1259V	1996	12.98
25	19	25	BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49814	1996	14.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

LABELS MAKE A KILLING WITH MYSTERIES

(Continued from page 71)

of longtime Holmes portrayer Jeremy Brett. Each tape carries a \$19.98 suggested retail price, except for the \$9.98 "Best Of Sherlock Holmes," a half-hour clip compilation which serves to promote the real thing.

The cassettes have had a respectable run at retail. However, the bulk of MPI's sales are generated through direct-marketing channels. Holmes received a hefty promotional push last year, when MPI teamed with mail-order specialist Rivertown Trading, which is offering the tapes separately at full price and at a slight discount for volume purchases. The target audience is the true mystery mavens who want the entire collection, says Nasser Zegar, MPI director of operations.

"It has been doing incredibly well; the public loves it," says Zegar of the series, pointing in particular to the number of consumers who have purchased all 41 tapes. "I frankly am surprised that there are so many people who are willing to put out this kind of money."

Based on the continued success of the series, he thinks MPI may re-promote it at retail beginning early next year. MPI is also recording steady sales of its "Dark Shadows" mystery series, which originally aired on ABC. The company will keep releasing four-tape sets, with five episodes per cassette, until all 1,200 have made their way to the market.

Another rider on the mystery train is CBS/Fox Video in New York. This

summer, CBS/Fox released three haunting titles based on novels by mystery author Ruth Rendell: "Fatal Inversion," "Gallowglass," and "A Dark Adapted Eye," starring Helena Bonham-Carter. Each title first saw small-screen life as part of PBS' long-running "Mystery!" series.

To increase awareness for the titles, available for \$19.98 suggested list, CBS/Fox created a whodunit sweepstakes in conjunction with *Movieline* magazine. Winners were flown to California to participate in a Hollywood mystery tour.

While she declines to break out specific numbers, CBS/Fox marketing director Megan Branigan, who is responsible for the BBC line, says the

label is "very pleased" with results thus far and would consider releasing other Rendell titles if they become available.

However, CBS/Fox doesn't plan to build a full-fledged "Mystery!" line as a separate brand. "It makes sense to keep them under the BBC brand, which is associated with a very highbrow, very high-quality brand of products," Branigan says.

With a strong track record built on such programming as the "Miss Marple" mysteries and a P.D. James "Devices And Desires" six-tape boxed set, A&E Home Video is no newcomer to murder and mayhem. But the release of its latest detective stories—the dark, psychological Cracker mysteries—is providing A&E with the opportunity to market a series that has already amassed a cult TV audience, first in the U.K. and then in the U.S.

"The television audience has been building steadily since the premiere [on A&E]," says David Walmsley, A&E Television Networks director of home video. "We get more calls on the viewer information line asking about Cracker and when it is going to come out on video."

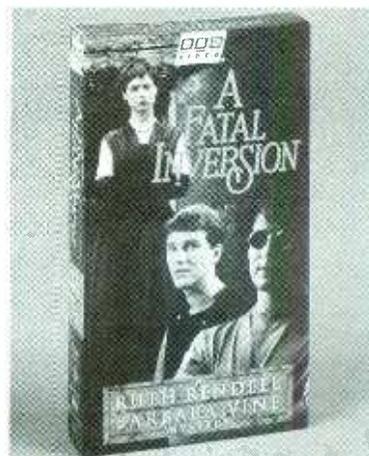
In June, to whet consumers' appetites, A&E released a single Cracker title that was sell-through priced but dressed in a highbrow, theatrical-looking cover. Then, last month, it trotted out a three-tape, \$59.95 boxed set that includes "The Mad Woman In The Attic," "To Say I Love You," and "One Day A Lemming Will Fly." All star veteran actor Robbie Coltrane as the brilliant but self-destructive forensic psychologist who has an uncanny way of getting into the criminal mind.

"The interest is growing in mysteries that are innovative and gritty and have an element of the unexpected," says Walmsley, who notes that A&E is preparing additional Cracker titles for release in 1997.

Retailers, always eager to uncover consistent sellers, are fans of the genre. At Borders Books & Music, TV mys-



Thanks to television, the series Cracker, now available from A&E, had a cult following before it was released at retail.



The BBC image is used to draw consumers to the CBS/Fox line, now limited to Ruth Rendell titles.

teries perform about as well as their theatrical-based counterparts, notes video buyer Patti Russo.

"For us, probably the only thing that would rival mysteries in the television-based video category is science fiction," she says.

ELECTION-YEAR TITLES

(Continued from page 71)

piled by animation archivist Greg Ford, who also curated the label's Cartoons That Time Forgot series, "Cartoon-gate!" includes caricatures of Jimmy Carter, satirical shorts about Richard Nixon and Ronald Reagan, an animated Eisenhower ad, and a surreal mini-movie about a cartoon character running for president. (He wins.)

The lost gem in Ford's collection is the Chuck Jones-directed 1944 cartoon "Hell-Bent For Election." Commissioned by a labor union, it's essentially a pro-Roosevelt editorial cartoon

brought to life and features a turn-out-the-vote song by tunesmiths Earl Robinson and E. Y. Harburg.

"It was kind of a last-minute release for us," says Kino director of video sales Lance Schwulst. "Greg came to us with the idea. He was able to pull it together in a short enough time that we were able to get the word out and actually do a nice job with it. It was something that we wouldn't necessarily do had it not been the election year. It had a strong enough hook in it, with the

(Continued on next page)

Billboard®

NOVEMBER 2, 1996

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	10	3	TWISTER	Warner Home Video 20103	Helen Hunt Bill Paxton	1996	PG-13	34.98
2	3	3	THE BIRD CAGE	MGM/UA Home Video Image Entertainment ML105536	Robin Williams Nathan Lane	1996	R	49.98
3	17	3	FARGO	PolyGram Video Image Entertainment 8006386931	Frances McDormand William H. Macy	1996	R	34.95
4	1	9	HEAT	Warner Home Video 14192	Al Pacino Robert De Niro	1995	R	39.98
5	2	7	EXECUTIVE DECISION	Warner Home Video 14211	Kurt Russell Steven Seagal	1995	R	39.98
6	RE-ENTRY		BRAZIL	The Criterion Collection Image Entertainment 13481	Jonathan Pryce Robert De Niro	1985	NR	124.95
7	6	13	12 MONKEYS	MCA/Universal Home Video Uni Dist. Corp. 42785	Bruce Willis Brad Pitt	1995	R	39.98
8	11	31	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
9	4	11	BROKEN ARROW	FoxVideo Image Entertainment 0896385	John Travolta Christian Slater	1996	R	39.98
10	5	5	THE BEATLES ANTHOLOGY	Capitol Video Pioneer Entertainment (USA) L.P. 96-570	The Beatles	1996	NR	229.98
11	NEW ▶		CITY HALL	Columbia TriStar Home Video 77336	Al Pacino John Cusack	1996	R	34.95
12	8	21	GOLDENEYE	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
13	24	3	UP CLOSE AND PERSONAL	Touchstone Home Video Image Entertainment 7892	Robert Redford Michelle Pfeiffer	1996	PG-13	39.99
14	12	21	CASINO	MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
15	14	9	MR. HOLLAND'S OPUS	Hollywood Pictures Home Video Image Entertainment 5779	Richard Dreyfuss	1995	PG	39.99
16	NEW ▶		THE TRUTH ABOUT CATS & DOGS	FoxVideo Image Entertainment 0899585	Uma Thurman Janeane Garofalo	1996	PG-13	39.98
17	NEW ▶		EL CID	The Criterion Collection Image Entertainment 1456	Charlton Heston Sophia Loren	1961	NR	99.95
18	16	19	JUMANJI	Columbia TriStar Home Video 11746	Robin Williams	1995	PG	39.95
19	NEW ▶		A THIN LINE BETWEEN LOVE AND HATE	New Line Home Video Image Entertainment 3450	Martin Lawrence Lynn Whitfield	1996	R	39.99
20	19	3	THINGS TO DO IN DENVER WHEN YOU'RE DEAD	Miramax Home Entertainment Image Entertainment 6181	Andy Garcia Christopher Walken	1996	R	39.99
21	7	5	WHITE SQUALL	Hollywood Pictures Home Video Image Entertainment 6698	Jeff Bridges	1996	PG-13	39.99
22	9	7	HIGHLANDER	Republic Pictures Home Video Image Entertainment 25895	Christopher Lambert Sean Connery	1986	R	69.98
23	RE-ENTRY		E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 42734	Henry Thomas Dee Wallace	1982	PG	149.98
24	22	13	RUMBLE IN THE BRONX	New Line Home Video Image Entertainment 3378	Jackie Chan	1996	R	39.99
25	18	3	MULHOLLAND FALLS	MGM/UA Home Video Image Entertainment ML105534	Nick Nolte Melanie Griffith	1995	R	34.98

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Film & TV Music/MIDEM Special Issue: January 15, 1997

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ELECTION-YEAR TITLES

(Continued from preceding page)

elections, that we knew we could get the press that we needed to pull it off. And we have."

Schwulst cites coverage of the title by Time, U.S. News & World Report, USA Today, CNN, and NPR. The tape is being stocked by such chains as Tower, Borders Books & Music, and Best Buy. Schwulst adds, "Our consumer response has been quite nice. We've had a lot of independent stores that have picked it up. Every time we get another piece in a major publication, we feel it immediately."

The ultimate destination of presidential contenders is scrutinized in Columbia TriStar's National Geographic special "Inside The White House." Narrated by Morgan Freeman, the \$19.95 cassette combines a historical overview with behind-the-scenes footage of the Clinton White House.

Another campaign-season favorite is Michael Ritchie's 1972 satire "The Candidate," now available for \$19.98 from Warner Home Video. It stars Robert Redford as a mediagenic young Senate challenger whose ideals get twisted in electoral machinery.

"The Candidate" we have merchandised on counters," says Rosemary Ruley Atkins, VP of sales and operations in Boston for Philadelphia-based West Coast Entertainment. "In some of our more esoteric stores, we've done 'A Face In The Crowd' and 'Nashville.'"

This fall, two Boston-area outlets of West Coast-owned Videosmith created window displays of politically oriented movies, but not Robert Altman's once-popular "Tanner '88," no longer available from HBO Home Video.

Atkins says interest levels may vary. "There's a ton of stuff out there, and in some areas, doing political merchandising makes more sense than others. In our stores in Boston—it's a really political city—it works real well. In other areas, people simply aren't interested . . . I expect that the next few weeks [before Election Day] is when we'll really see the sales on that stuff."

Bill Holt, head of purchasing for TLA Video, knew that the time was right to stock "Cartoogate!" for the Philadelphia-based chain. "I knew it was time to have it, so I got it," he says.

Kim's Video in New York's Greenwich Village didn't, thanks to a politically bored clientele. "Probably more disinterest than interest," says a store manager known simply as Riva. "People are so tired of seeing it on the TV."

As for fringe candidates, episodes of Bill Maher's offbeat chat show "Politically Incorrect" have been released by Rhino Home Video for \$12.95, and White Star offers "The History Of Talk Radio" for \$14.95. The latter features politically conscious microphone heads, from pioneers Joe Pyne, Long John Nebel, and Barry Gray to present-day practitioners Howard Stern, Ruth Westheimer, and Rush Limbaugh.

Conservative icon Limbaugh is the sole star of two tapes from New Video: "Sometimes You Just Gotta Laugh," an A-to-Z primer on liberal-lashing, and "The American Dream," a serious set of political prescriptions.

As if to demand equal access, Fox Lorber Home Video has recently brought out two new titles. "Ballot Measure 9" documents the fight against Oregon's anti-gay initiative of 1992, and "Coming Out Under Fire" tells the first-person experiences of gays and lesbians in the military.

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► RED HOT CHILI PEPPERS Love Rollercoaster (3:55)

PRODUCERS: Sylvia Massy, Red Hot Chili Peppers
WRITERS: J. Williams, C. Satchell, W. Jones, R. Middlebrook, M. Perce, W. Beck
PUBLISHERS: Rick's Music/Rightsong, BMI
REMIXERS: David Donnelly, Gary Brandt
Geffen 1048 (c/o Uni) (cassette single)

The soundtrack to "Beavis And Butt-head Do America" is previewed by a cute cover of the Ohio Players' funk chestnut. The Peppers stay fairly close to the original arrangement, shrouding singer Anthony Kiedis' heavily distorted vocal in falsetto background vocals. The real fun begins during the Rock Rollercoaster mix, which has some nice guitar doo-ling and improvised rapping that loops with the band's quirky sense of humor. Regardless of the version, this a multi-format smash waiting to happen. Can't wait to see the accompanying video.

► ROD STEWART If We Fall In Love Tonight (3:58)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis
PUBLISHERS: EMI/Flyte Tyme Tunes, ASCAP
Warner Bros. 8515 (cassette single)
The latest trend in holiday gift-giving appears to be love-song retrospectives. Stewart climbs aboard the train with a set of familiar songs that is offset by this new tune—a lovely pop/R&B chugger that teams the sage rocker with Jimmy Jam and Terry Lewis. It's an unlikely collaboration that works extraordinarily well. The producers tone down the funk, opting instead for languid acoustic R&B rhythms, while Stewart convincingly gets down and soulful. In all, one of the best singles from Stewart in ages... and it will likely be among his biggest in a while, too.

★ GLORIA ESTEFAN I'm Not Giving You Up (3:58)

PRODUCERS: Emilio Estefan Jr., Kike Santander
WRITERS: G. Estefan, K. Santander
PUBLISHER: Foreign Imported, BMI
REMIXER: Tony Moran
Epic 8868 (c/o Sony) (cassette single)
La Glo's brilliant "Destiny" collection spawns yet another gem of a single. This time, the pace drops to a seductive and percussive shuffle, allowing her to stretch her lovely voice and perform with affecting emotion. Swathed in fragile acoustic guitars and caressing strings, the chorus is impossible to shake from the mind after one listen. Although radio programmers really should stick with the refreshing and unique album version, Tony Moran provides a swirling, flamenco-flavored disco remix that has a pleasant charm similar to the No Mercy hit "Where Do You Go."

ALISHA Wherever The Rhythm Takes Me (4:27)

PRODUCER: Chris Barbosa
WRITER: M. Jay
PUBLISHER: Letter Box, BMI
Fever/Critique 15587 (c/o BMG) (cassette single)
Singer who made crossover radio waves during the late '80s returns with a jumpy pop/hi-NRG jam. Following all the musical rules that have resulted in hits for Real McCoy and La Bouche, this single certainly has a shot. Alisha still has a lot of vocal bounce, and Michael Jay's song certainly has a hook that sticks to the brain. Although a potpourri of trendy remixes is offered, stick with Chris Barbosa's album version. It's concise and direct—just like a good pop record should be.

R & B

► FAITH EVANS I Just Can't (3:34)

PRODUCERS: Sean "Puffy" Combs, Stevie J.
WRITERS: S. Combs, S. Jordan, M. Scandrick, Q. Parker, M. Keith, D. Jones
PUBLISHERS: EMI-April/Amani/K. Wales, ASCAP

Big Beat 2327 (c/o Atlantic) (cassette single)
Evans fans who are dying for a new album by the jeep-soul princess will find consolation while they wait in this ditty from the soundtrack to "High School High." The groove is familiar to anyone who subscribes to the sound of her mentor, Sean "Puffy" Combs, and the tune has the kind of laid-back, sing-along chorus that has become Evans' trademark. She is in fine voice here, tempering her fluid vamps with quiet verses that provide promises of maturity on future recordings. A sure thing for fast and furious R&B radio airplay.

► QUEEN LATIFAH, FREE & SHADES Mr. Big Stuff (4:13)

PRODUCER: DJ Clark Kent
WRITERS: J. Broussard, R. Williams, C. Washington
PUBLISHERS: Malaco/Caraljo, BMI

Motown Soundtracks 54323 (cassette single)
The first single from the soundtrack to "The Associate" is a female collaborative effort on the soul classic "Mr. Big Stuff" that should spark audience anticipation for the movie. Newcomers Free and Shades hold their own against seasoned veteran Queen Latifah's tried-and-true lyrics and Producer DJ Clark Kent's authentic hip-hop track. The verbal exchange that ensues between Free and Latifah is hard enough to break the corporate glass ceiling holding back Whoopi Goldberg's character in the film. The track makes you pray the movie will be just as dope.

CECE PENISTON Before I Lay (You Drive Me Crazy) (4:47)

PRODUCERS: Manny Lehman, Damon Jones, JoJo Hailey, Darryl Pearson
WRITER: J. Hailey
PUBLISHER: not listed
A&M 00338 (c/o PGD) (cassette single)
Peniston croons and wails her way through this JoJo Hailey-penned track like a female equivalent to K-Ci Hailey, which is unbecoming of her hard-fought diva status. But "Before" should grow on listeners with its Jodeci-esque production. While the lyrics rely too heavily on trendy lingo to make their point and the chorus is too complex to be catchy, this track has enough star association to gain airplay.

COUNTRY

► JOHN MICHAEL MONTGOMERY Friends (3:52)

PRODUCER: Csaba Petocz
WRITER: J. Holland
PUBLISHER: That's A Smash, BMI
Atlantic 6950 (7-inch single)

Country radio programmers quickly fell in love with this cut from Montgomery's "What I Do The Best" album, and it has already stormed onto Billboard's Hot Country Singles & Tracks chart as an album cut. Acting quickly, Atlantic has released it as the follow-up to the artist's recent top 15 hit, "Ain't Got Nothin' On Us." This is an affecting ballad that everyone who has ever been dumped with the parting line "We can still be friends" can relate to. Montgomery's performance is solid, and the song is incredibly poignant. Early signs indicate that this could very well be one of the biggest smashes of Montgomery's career.

► TRISHA YEARWOOD Everybody Knows (3:14)

PRODUCER: Garth Fundis
WRITERS: M. Berg, G. Harrison
PUBLISHERS: August Wind/Great Broad/Georgian Hill/Longitude, ASCAP

MCA 55250 (c/o Uni) (7-inch single)
The title cut from Yearwood's current album is a sassy heartbreak anthem about a woman trying to get over a lost love, declaring, "Everybody knows what to do about my misery, everybody but me." Yearwood's vocal performance is out-

standing. She slithers through the blues, admitting that all she wants is "some chocolate and a magazine," and when she cuts loose and wails on the chorus, it's obvious that she will survive. A fine single that radio should readily embrace.

► VINCE GILL Pretty Little Adriana (3:30)

PRODUCER: Tony Brown
WRITER: V. Gill
PUBLISHER: Benefit, BMI
MCA 55251 (c/o Uni) (7-inch single)
Not every song can be an "I Still Believe In You" or "Go Rest High On That Mountain." When stacked up against some of his previous singles, this outing is lovely, but a little lackluster. Even so, an average Gill song still stands above most of the pack, and this one boasts tasty guitar work, a pretty melody, and, of course, Gill's signature vocals.

► JAMES BONAMY All I Do Is Love Her (3:56)

PRODUCER: Doug Johnson
WRITERS: S. Ewing, W. Patton
PUBLISHERS: Acuff-Rose, BMI; MCA/Delta Kappa Twang, ASCAP

Epic 78396 (c/o Sony) (7-inch single)
A strong follow-up to Bonamy's last single and breakthrough hit, "I Don't Think I Will," this warm ballad has an impressive lyric penned by two of Music Row's finest tunesmiths, Skip Ewing and Wayland Patton. Bonamy turns in a heartfelt performance about a man who knows that when his woman is having a bad day, all she really needs is his "time and attention, not my answers or my interventions." The song echoes the philosophies of Michael Gray's "Men Are From Mars, Women Are From Venus" book and lectures, and it should strike a chord with country radio audiences.

JEFF WOOD You Just Get One (2:54)

PRODUCERS: Mark Bright, Kevin Beamish
WRITERS: V. Gill, D. Schlitz
PUBLISHERS: Benefit, BMI; New Don Songs/New Hayes, ASCAP
Imprint 19012 (7-inch single)
An immensely likable single from Wood's upcoming Imprint debut, "Between The Earth And The Stars." Penned by Vince Gill and Don Schlitz, the chorus has a radio-friendly, sing-along quality, and Wood lopes through the tune with a warm and winning vocal performance.

DANCE

► THE CHEMICAL BROTHERS Setting Sun (no timing listed)

PRODUCERS: the Chemical Brothers
WRITERS: Rowlands, Simons, Gallagher
PUBLISHERS: MCA/Creation Songs/Sony, ASCAP
REMIXERS: the Chemical Brothers
Astralwerks 6187 (CD single)
The masters of U.K. left-leaning club music team up with Noel Gallagher of Oasis for a lesson in shrewdly combining the rambunctious vigor of rock with the rhythmic intensity of dance. Factor in a barrel of techno-sweetened keyboard licks

NEW & NOTEWORTHY

THE NEW YORK BOYS CHOIR Without Wings (3:40)

PRODUCER: Alvin Fields
WRITERS: A. Fields, F. Facano
PUBLISHER: EMI, ASCAP
Estelle 001 (CD single)
It was inevitable that records in memory of the victims of the TWA Flight 800 tragedy would begin to materialize. Of those that are circulating, this is easily the strongest. Lyrically heartfelt without becoming clichéd or hand-wrenching, this song from the members of the New York Boys Choir is particularly touching. The singers' delicate harmonies flutter atop a simple, string-lined ballad arrangement that should prove accessible to pop and AC formats. Contact: 212-289-3255.

and a slew of jittery guitars, and you end up with one of the more inventive and cathartically satisfying singles to hit turntables in recent months. This is an excellent way of enticing music fans from both sides of the stylistic fence to have a taste of something different. Open your mind and dive in.

► ORBITAL The Box (4:12)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
London/frr 423 (c/o PLG) (CD single)
Another of clubland's leading alternative acts comes forward with a well-crafted single worthy of mainstream acceptance. This instrumental foray into drum'n'bass territory is coated with approachable acoustic guitar riffs and a plush faux-classical keyboard hook that could connect with the same audience that found Robert Miles' "Children" so appealing. Give it a chance.

TZANT FEATURING VERNA FRANCIS Hot And Wet (Believe It) (7:46)

PRODUCER: Jamie White
WRITERS: J. White, R. Henderson, D. Morelli, I. Shipley, J.F.K.
PUBLISHER: not listed
REMIXERS: Jamie White, J.F.K.
Logic 59055 (c/o BMG) (12-inch single)
Anglo-dance aficionados will likely already know this handbag-swingin' anthem. Everyone else in clubland should soon be twitching uncontrollably to the rumbling percussion and rollicking piano of producer/composer Jamie White. Meanwhile, diva enthusiasts are likely to be worshipping at the feet of Francis within seconds. Her performance is sassy good fun, with an ample dose of note-scaling. Album buyers can find this on Logic's fab new compilation "Killer Diva Collection. Volume One."

GEORGE MOREL FEATURING HEATHER WILDMAN Let's Groove (5:40)

PRODUCER: George Morel
WRITER: G. Morel
PUBLISHERS: Jessica Michael/Groove On, ASCAP
REMIXERS: George Morel, the Rhythm Master, Joey Musaphia
Strictly Rhythm 12485 (12-inch single)
The producer/DJ's ever-inspired "Morel's Grooves" EP series spawns a potential smash in the form of this hearty house jam that features sultry vocals by newcomer Wildman. She nicely complements Morel's wriggling percussion and tight hook. For added pleasure, indulge in fine remixes from the Rhythm Master and Joey Musaphia. Contact: 212-254-2400.

AC

★ MARTI JONES It's Not What I Want (3:01)

PRODUCER: Don Dixon
WRITERS: D. Dixon, M. Jones
PUBLISHERS: Lava Head/Bug/Pigknuckle/Warner-Tamerlane, BMI
Sugar Hill 5503 (CD cut)
It has been way too long since the sorely underrated Jones offered her saucy brand of acoustic rock. She dips into her fine new album, "My Long-Haired Life," with an instantly infectious toe-tapper that cruises on the fuel of her clever and intelligent lyrics and partner Don Dixon's taut instrumental arrangement. For the uninformed, this song is perfect for moods normally suited to the fodder of Jewel and Jann Arden. Contact: 919-489-4349.

JAZZ CRUSADERS When You're So Far Away (4:30)

PRODUCER: Wayne Henderson
WRITER: not listed
PUBLISHER: not listed
Sin-Drome 1209 (CD single)
The band lets listeners peek into its new "Louisiana Hot Sauce" album with this soul-spiced ballad featuring guest vocals by Dionne Warwick. Her presence gives the single the muscle needed to move past the seemingly endless array of power ballads vying for AC radio exposure. Producer Wayne Henderson weaves an arrangement that is fondly reminiscent of

Warwick's classic recordings with Burt Bacharach and Hal David—another solid selling point for the single during these retro-conscious times. Contact: 818-344-8880.

LOUETTE When I Think Of You (4:17)

PRODUCER: Ian Prince
WRITERS: Louvette, I. Prince
PUBLISHER: Lace and Metal, ASCAP
Butterfly 1002 (CD single)
Oh-so-charming ingénue continues her bid for entry into the pop mainstream with a warm and easy-paced shuffler. Her voice has a girlish vocal quality that could attract kids, but Ian Prince has wrapped it in a type of polished and mature soul that first connects with more sophisticated listeners. Ultimately, Louvette is an artist who deserves a wide-spanning audience. Programmers of top 40 and AC formats, take heed.

ROCK TRACKS

► RUSH Half The World (3:43)

PRODUCERS: Peter Collins, Rush
WRITERS: Lee, Peart, Lifeson
PUBLISHER: Core, SOCAN
Atlantic 6930 (CD promo)
Here is more of the familiar and rousing arena-styled rock that Rush fans have come to know and love. Geddy Lee makes a valiant attempt at restraining his signature howl, but he is never better than when he cuts loose, which he does before this track's end. A steady stream of acoustic guitars soften the bite of the song's electric undercurrent, while its meditative lyrics aim to give pensive rock listeners' food for thought. From the album "Test For Echo."

SUPER FURRY ANIMALS Something 4 The Weekend (2:51)

PRODUCERS: Gorwel Owen, Super Furry Animals
WRITERS: Super Furry Animals
PUBLISHER: Songs of PolyGram International, BMI
Epic 8486 (c/o Sony) (cassette single)
Try to count the influences that can be heard on this deliciously offbeat ditty. There are elements of Sweet, the Beatles, Boomtown Rats, and even Elvis Costello. Not bad for a single that clocks in at just under three minutes, eh? In the midst of such flavor lies an amusing, cleverly phrased song with a chorus that immediately brings a smile to your face. Fluffy and cute enough for youth-driven top 40 stations, this will need to be heralded first by modern rock and college kids. From the band's equally appealing debut, "Fuzzy Logic."

RAP

RICHIE RICH Let's Ride (no timing listed)

PRODUCERS: Ali Malik, Richie Rich
WRITERS: A. Malik, R. Serrell, G. Clinton, P. Wynn
PUBLISHER: not listed
Def Jam 156 (cassette single)
Def Jam is finally dealing its West Coast hand like a pro with Oakland, Calif.'s Richie Rich. A former member of the Bay Area's 415, Rich embodies the flavor that's given his progenitors Too Short and E-40 mass underground and commercial appeal: player lyrics sprinkled with a pinch of materialism, a drop of that "G" thang, and plenty of Funkadelic-inspired beats.

LUKE Bounce To Da Beat (3:27)

PRODUCER: Luther Campbell
WRITER: L. Campbell
PUBLISHER: not listed
Luther Campbell Music 7310 (c/o Alliance) (CD single)
In these times of debate over gangsta lyrics, the libidinous ramblings of the once-controversial Luke seem so soft. Yeah, he still has a way with a hook and his tongue appears to be always firmly placed in cheek. But this booty-bass anthem featuring the 69 Boyz and Jay "Ski" does not make the most of his talent. Still, there's a large audience for such lip-smacking fare, and Luke will likely reap the benefits. From his new album, "Uncle Luke."

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► JOURNEY

Trial By Fire
 PRODUCER: Kevin Shirley
 Columbia 67514
 Time stands still for no one. Except for Journey, which has turned back the clock to 1981 on its long-awaited reunion album. Although the retro approach has doomed many a comeback pretender, Journey pulls off the feat with flying colors, managing to make a record that sounds simultaneously like the Journey of yore and a present-day mainstream rock act. Led by highly charged rock hit "Message Of Love," "Trial By Fire" is rich with the other type of song at which Journey excelled in its heyday: the dramatic power ballad, best exemplified here by "When You Love A Woman." An album that will raise some eyebrows, invite some cynicism, and inspire more than a few 30-something music fans to get out their lighters.

► PHISH

Billy Breathes
 PRODUCERS: Steve Lillywhite & Phish
 Elektra 61971
 Rock'n'roll journeymen's latest album is a typically diverse excursion into the edges of rock, jazz, and blues, highlighted by Trey Anastasio's adventurous writing and the band's improvisational talents. From the exuberance of lead single "Free" to the vulnerability of piano ballad "Waste" to the intensity of instrumental jam "Cars Trucks Buses," the album paints a colorful stylistic palette that will no doubt appeal to the group's large and loyal fan base, despite the absence of a clear radio hit. A band that continues to build its following the old-fashioned way: by performing tirelessly and challenging itself to make records that break new ground.

★ JASON & THE SCORCHERS

Clear Impetuous Morning
 PRODUCERS: Warner Hodges & Jeff Johnson
 Mammoth 92730
 Label debut from these high-octane southern rock survivors reclaims their glory days, with Jason Ringenberg's vocals as wild and Warner Hodges' guitar tone as blistering as ever. Highlights of a rowdy set include the pounding yet sweetly arching melody of "Cappuccino Rosie," the relentless punkoid intensity of "Uncertain Girl," and the metalloid waltz of "I'm Sticking With You." Their folkier side surfaces in the reedy, harmonica-tinged "Jeremy's Glory" and the austere tonalities of "Everything Has A Cost" (which features guest vocalist Emmylou Harris). Also includes a version of Roger McGuinn and Gram Parsons' sarcastic '60s classic "Drug Store Truck Drivin' Man."

TOMMY JAMES

Greatest Hits Live!!
 PRODUCER: Tommy James
 Aura 5050
 Although he has not experienced the kind of retrospective-mania that has been bestowed on too many other old-school rockers, Tommy James has been lucky enough to retain his crystal-clear voice and a performance intensity that continues to draw big crowds. Live album taped

SPOTLIGHT



THE BEATLES

Anthology 3
 PRODUCER: George Martin
 Capitol 34451
 The third and final volume of the phenomenally popular "Anthology" series captures the Beatles' winding-down years, when they recorded their most fragmented and arguably most brilliant work. Two-CD set covers the "White Album," "Let It Be," and "Abbey Road" sessions, offering fans such oft-bootlegged cuts as George Harrison's home-taped demo of "While My Guitar Gently Weeps" and rarer material, including a bluesy variation of "Helter Skelter," a complete but substantially different version of "Ob-La-Di, Ob-La-Da," a goofy performance of "Rocky Raccoon," and McCartney's hasty but fully realized demo of "Come And Get It," which he gave to Badfinger. A package that caps the most successful archival release series in the CD era and does justice to the greatest rock band of all time.

at the Bitter End in New York features stellar versions of James' best-known original compositions ("Crimson And Clover," "Mony Mony," "Crystal Blue Persuasion") and other songs he made famous, like "Hanky Panky" and "I Think We're Alone Now." A lively showcase for one of rock's forgotten heroes.

SPOTLIGHT



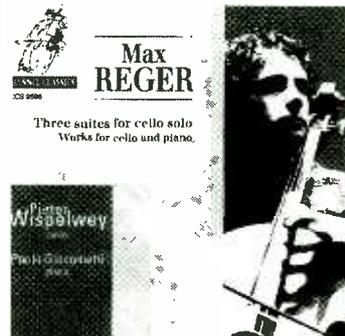
KULA SHAKER

K
 PRODUCERS: John Leckie, Crispian Mills, Alonza Bevan
 Columbia 67822
 British rock band fronted by prodigious guitarist/vocalist Crispian Mills delivers an enlightened mixture of blues-soaked rock'n'roll, Eastern exotica, and modern rock psychedelia. From retro rockers "Hey Dude" (which quotes David Bowie's "Suffragette City") and "Grateful When You're Dead/Jerry Was There" to Sanskrit-sung "Tattva" (the first single) and "Govinda," the album seethes with vitality. Other highlights include cosmic pop tune "Smart Dogs," lyrically insightful "Knight On The Town," horn-spiked "Start All Over," and seductive instrumental "Sleeping Jiva." Modern rock radio has already responded to the band's Hare Krishna-induced rock, and other formats are likely to follow. The most refreshing meeting of East and West since the Beatles' Indian music excursions.

VARIOUS ARTISTS

Overtures Of Broadway
 PRODUCER: John Yop
 Jay 1230
 Yes, 30—count them, 30—Broadway overtures. And what is essential to this collection of overtures to (mostly) hit musicals is that they employ the original orchestrations, which give the selections the zip and

SPOTLIGHT



PIETER WISPELWEY

Max Reger: Three Suites For Cello Solo
 PRODUCER: T.A. Diehl
 Channel Classics/Allegro 9596
 The first cellist to win the Netherlands Music Prize, Pieter Wispelwey has been coursing his way through the literature for his instrument—from Bach to Haydn, from Hindemith to Ligeti—with a scholar's dedication and a poet's grace. As always, the Dutchman employs a period instrument, and his playing is ideally attuned to the compelling, Bach-inspired idiom of Max Reger's solo suites. With pianist Paolo Giacometti, Wispelwey essays here three Reger works for cello and keyboard in a lyrical, late Romantic manner. This set marks the cellist's 11th release for the fine Dutch Channel Classics label, including an intriguing compilation disc, "Styles," and a recent, beautifully done album of Schubert's Arpeggione Sonata and Op. 137 Sonatinas in transcription.

flavor of sitting front row and center. There is little argument with most of the show choices—though the ones that didn't set the world on fire are a little odd, such as the theater versions of film classics "Seven Brides For Seven Brothers" and "Singin' In The Rain."

R & B

► FOR REAL

Free
 PRODUCERS: Various
 Rowdy/Arista 37013
 Act's sophomore album presents a versatile collection of gentle, sparkling songs, beginning with quartet's retro-sounding first single, "Like I Do." Other tracks, such as the Dallas Austin-produced "Hold Me" and "So In Love," reveal sentiment and easy charm. "Will You Love Me" offers a cozy hook warmed by stirring romantic vocals, while writer/producer Daryl Simmons puts his endearing trademark on the dreamy track "The Saddest Song I Ever Heard." Set also features "Love Will Be Waiting At Home," which was featured on the platinum-selling "Waiting To Exhale" soundtrack and was written and produced by Kenny "Babyface" Edmonds. Other highlights include the delicate, string-filled "For All Of My Life" and the feel-good title track.

► 702

No Doubt
 PRODUCERS: Various
 Biv Ten/Motown 31453
 Group composed of three attractive women delivers consistent but ultimately routine collection of hip-hop/R&B tracks.

VITAL REISSUES

BOB DOROUGH

Devil May Care
 REISSUE PRODUCER: Tom Moulton
 Bethlehem 4004
 Recorded 40 years ago, this album was the enchanting debut from oddball Arkansan vocalist/pianist/songwriter Bob Dorough, whom many would discover through his Miles Davis association. This quintet date sharply spotlights Dorough's sweet, almost childlike sound—simultaneously hip and naive, but with a distinct sense of humor. Best of a satisfying set includes a scat-embellished "Old Devil Moon," a blues-recitatif "Baltimore Oriole," and a rapid-fire, scatter-patter "Johnny One Note." Bop masters are honored with his sinuous scat version of Dizzy Gillespie's "Ow," and a vocalese rendition of Charlie Parker's "Yardbird Suite," which predates by a couple of years the style's supposed invention by Lambert, Hendricks & Ross. Dorough originals include the breezy, uptempo vocal melody of "You're The Dangerous Type" and breathless, breakneck hard-

bop title cut, later to be rivetingly covered by Davis.

ROSE ROYCE, THE POINTER SISTERS,

RICHARD PRYOR
Original Motion Picture Soundtrack Car Wash
 ORIGINAL PRODUCER: Norman Whitfield
 REISSUE PRODUCER: Andy McKaie
 MCA 11502
 Written and produced by Motown studio guru Norman Whitfield, the soundtrack to the 1976 comedy "Car Wash" was a gold album that spawned two hits, the No. 1 title track and the R&B ballad "I Wanna Get Next To You." It was also the first major project of its kind to feature a band assembled especially for the film (Rose Royce, which would go on to greater success in the late '70s). And more than just a showpiece for Whitfield's genius as a total music man, "Car Wash" was a stepping stone for the Pointer Sisters and Richard Pryor. Released for the first time on CD, this soundtrack is a blast from the past that sounds great in the present.

Hearty rhythmic beats should spell bouncy fun with teen dance addicts and young jeep-drivers. However, older demos will be pressed for melodic satisfaction. Standout tracks include the cute and catchy "All I Want"; "Round & Round," with its get-your-swerve-on vibe and wispy percussive groove; and "Finding My Way," which delivers set's most heartfelt lead vocals and tender backing harmonies.

RAP

► DA BRAT

Another Tantrum
 PRODUCER: Jermaine Dupri
 So So Def/Columbia 67813
 Riddled with a lyrical illness that was self-diagnosed and later confirmed by her best-selling debut "Funkdafied," Chi-town artist comes back to record racks with an album that follows closely in the footsteps of its predecessor. Producer Jermaine Dupri's Southern-fried grooves again were marinated in melodic soul and then dipped in crunchy funk coating. And the artist is still using her buttah-smooth gutter mouth to discuss some her favorite subjects, including weed, herself (she provides many colorful descriptions), and her new maturity. The development isn't quite apparent, but because Da Brat always sounds like she's having a great time doing what she does, it's all a party.

COUNTRY

► ALAN JACKSON

Everything I Love
 PRODUCER: Keith Stegall
 Arista 18813
 Country music Jeremiahs can stop their weeping and wailing: Alan Jackson is back on the job, and country music remains in very capable hands. There's enough fiddle, steel guitar, and mandolin here to fuel any 10 modern country albums. Jackson wrote or co-wrote half of the album's material, and the remainder of the songs are as strong as his own compositions. The first single, "Little Bitty," is one of Tom T. Hall's lesser-known wordplays. Jackson's co-written "Buicks To The Moon" is a continuation of the "Tall Tall Trees" genre of love songs, and "A House With No Curtains" is a gem of a country-gothic composition. Jackson covers all his country bases: His "Must've Had A Ball" will find a rousing welcome in honky tonks, "Walk On The Rocks" is a father/son weeper, and the other cuts deal with the eternal country tension between men and women.

JAZZ

★ B SHARP JAZZ QUARTET

Searching For The One
 PRODUCER: Herb Graham Jr.
 MAMA Foundation 1015
 Third album from Los Angeles-based B Sharp Jazz Quartet is a hard-swinging showcase for the ensemble's fresh, progressive style. Apparently led by drummer/producer Herb Graham Jr.—in a band where all members write—this set is highlighted by the intense, Wayne Shorter-like saxwork of Randall Willis. Graham penned some of the stronger themes, including seductive, edgy "Faranal" and bracing, percussive compositions "The Call" and "Church Bells." Other standout tracks are marked by the bewitching keyboard trills of Willis' "Double Standard"; the wistful lyricism of "Nami"; and the loosely structured, free-ish ambience of "How Dare You" and "After."
 (Continued on page 79)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

(Continued from page 77)

★ BOP CITY

Hip Strut

PRODUCER: Milan Simich

Hip Bop 8013

Rappers Lord Jamar and C.L. Smooth, team with saxman David McMurray to re-shape acid jazz by saving its tasty jazz nuggets from complete deconstruction and artfully combining hip-hop elements. The jazz themes are well coordinated with the raps, and rock/R&B player McMurray displays his estimable jazz chops. Standout tracks in an enjoyably crafted set include a bluesy remake of Hank Mobley's "Funk In Deep Freeze," a cleverly conceived revision of Ahmad Jamal's classic "New Rhumba," and the ultracool bluesy take on "Another Kind Of Soul." Includes some straight-ahead interludes, like intro track "No Problem," whose soulful syncopation recalls the '60s heyday of Verve or Blue Note.

VARIOUS ARTISTS

TropiJazz All-Stars

PRODUCER: Ralph Mercado

TropiJazz/RMM 82028

When TropiJazz assembles an all-star Latin jazz crew for a live recording date, it doesn't mess around. Featuring Tito Puente, Eddie Palmieri, Dave Valentin, Michel Camilo, David Sanchez, Hilton Ruiz, Giovanni Hidalgo, Charlie Sepulveda, and many others, this sizzling, salsa-fied set is sure to satisfy, (despite the pervasive hosting of Felipe Luciano). Standouts from an electrifying concert include the red-hot Camilo/Hidalgo duet on show opener "On Fire," Ruiz's delightful arrangement of Coltrane's "Straight Street," Puente's raging rhythms on extended percussion theme "Five Beat Manbo," and Palmieri's thunderous piano solos in the brilliant, elaborate "Suite 925-2828."

LATIN

▶ PEDRO INFANTE Y MIJARES

Querido Amigo

PRODUCER: José Luis Espinoza Valdivia

EMI Latin 54332

Checked recording career of Mexico's Manuel Mijares should receive a giant boost courtesy of this plush concept album of ballad duet classics initially made famous as solo hits by his deceased legendary partner Pedro Infante. Indeed, Infante's fans might wonder why his rangy, sonically embellished voice would require any vocal accompaniment. Still, Mijares does flash a breezy baritone that offers a pleasant harmonic complement to Infante's deeper singing range and full-throated delivery, particularly on little-known nugget "El Jardinero."

VARIOUS ARTISTS

Music From The Miramax Motion Picture Curdled

PRODUCERS: Various

Geffen 25103

Though this solid set contains likable entries from such well-known names as Slash, Rosana, and Café Tacuba, free-wheeling package also offers solid introduction to Colombian roots sounds through La Sonora Dinamita, Latin Brothers, and Tulio Zuloaga. If the film catches fire, Slash's tuneful, midtempo acoustic instrumental "Obsession Confession" could become a multiformat smash.

DEE Y GRUPO VALIENTE

PRODUCER: none listed

RCA/BMG 42245

Dee M. Burlison, former lead vocalist of Tejano act Culturitas, resurfaces on a new label backed by a new band that provides a muscular backdrop to an infectious batch of cumbias ("Pajarito Colorado," "Un Poquito Más") and polkas ("Dos Almas," "Mira Nada Más"). Monster track, however, is a Seal-type bilingual power ballad titled "Angel From Heaven (Angel Divino)."

NEW AGE

KITARO

Peace On Earth

PRODUCERS: Kitaro & Gary Barlow

Domo 71014

You wouldn't think that new age star Kitaro would have an affinity for Christmas, but after "Peace On Earth," he should become acquainted with the old holiday tradition of getting a lump of coal in his stocking. The Japanese synthesist selects the most mall-shopper-worn Christmas carols and renders them with one-fingered readings as if he'd just unwrapped his first toy keyboard. Draped in cliché arrangements that include ample strings and the treacly Children's International Peace Choir, Kitaro's Hallmark-safe version of Christmas will leave you yearning for a truly silent night.

CONTEMPORARY CHRISTIAN

▶ SUSAN ASHTON

A Distant Call

PRODUCERS: Wayne Kirkpatrick, Michael Omartian,

Brown Bannister

Sparrow 1548

Opting to work not only with longtime producer Wayne Kirkpatrick but with Brown Bannister and Michael Omartian, Susan Ashton has come up with her most expansive and expressive project to date. Three years since her last solo album, fans who have been eagerly anticipating this release won't be disappointed. The songs are a strong and varied collection. In addition to co-writing three tunes, Ashton gathered material from the cream of the Christian songwriting community, including Gordon Kennedy, Pierce Pettis, Jeff and Gayla Borders, Amy Grant, Billy Sprague, and Michael W. Smith. She even tackles two Sheryl Crow songs, "Hundreds Of Tears" and "All Kinds Of People," with admirable results. Her delicately evocative voice shines on such cuts as the uplifting "Send A Message," the groove-oriented "Crooked Man," and the beautifully introspective "You Move Me."



MUSIC

VAN HALEN: VIDEO HITS, VOLUME 1

Warner Reprise Video

64 minutes, \$19.98

This compilation is the video complement to the upcoming greatest-hits package that documents the influence of David Lee Roth and Sammy Hagar on the veteran rock band's repertoire—with a heavy lean on the more recent years. The anticipation for the album is due to Roth's vocals on two new tracks, one of which—"Me Wise Magic"—is featured here. But there's plenty of vintage Van Halen as well: "Jump," "Panama," "When It's Love," "Finish What You Started," "Right Now," "Dreams," and "Poundcake" are among the songs that grace a truly colorful pastiche of videos.

SPORTS

ENDLESS WINTER

Orion Home Video

90 minutes, \$24.95

While some of us crave the warmth of the sun and already are counting the days until next summer, there are others who pine for the time when the world was a frozen wasteland during the Ice Age. This feature-length film, which grossed \$3 million during a brief theatrical run, follows expert skiers and snowboarders as they brave the elements in a variety of competitions around the world. The centerpiece is the Nissan Freestyle Exhibition in Breckenridge, Colo., but the action also takes place in the mountains of Argentina, British Columbia, and Japan and other

winter wonderlands. The program was written and narrated by Warren Miller and is accompanied by a pumping soundtrack.

SUPER SLUGGERS, THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS

Orion Home Video

approximately 50 minutes each, \$14.95 each
Baseball fever is in the air, and this double shot of hardball courtesy of Major League Baseball is meant to keep fans on the couch for even more hours. "Sluggers" takes the offensive, looking at the sheer power of such heavy hitters as Ken Griffey Jr., Gary Sheffield, Mark McGwire, and Sammy Sosa. "20 Years" rests on the laurels of two decades of TV's "This Week In Baseball." The clip collage includes such unforgettable moments as Steve Lyon dropping his pants at first base and Randy Johnson throwing such a bomb that he lost a tooth.

CHILDREN'S

TODDLER TAKES

Tow Truck Productions

25 minutes, \$12.95

The mother who produced this live-action video (one of whom is TV journalist Mary Richardson) believe that exposure to all play and no real-life emotionally volatile situations is not necessarily the blueprint for the healthy development of a child. Enter "Toddler Takes," which showcases real-life situations: tumbles that turn out OK; children sharing turns on the playground; and toddlers expressing anger, fear, and, yes, joy. The goal is to provide youngsters with a sense of self-confidence, achievement, and community, and the proceedings make for a more diverse viewing experience than can be found with the gurgling and giggling faces that dominate the genre. (Contact: 888-TOTS-999)

I LOVE MY DAY SCHOOL

Tapeworm Video Distributors

30 minutes, \$12.95

Whether they love their school or are still getting used to the routine, preschoolers are likely to applaud this video, which celebrates the joys of discovery via live-action footage packaged in 13 clever music videos. With titles such as "Be My Friend," "Playground," "Warm Water, Slippery Soap," and "Snack Time," the program leaves no part of a preschool day untapped as the camera follows children waking up in the morning, arriving at school, frolicking on the playground, interacting with the teacher, and engaging in lots of cooperative projects with classmates.

DOCUMENTARY

COMPUTER VISIONS

MPI Home Video

58 minutes, \$14.95

A far cry from free-form, psychedelic computer animation tapes, "Visions" takes viewers inside the computer for a first-hand look at how a keystroke comes to virtual life. A collage of computer-generated landscapes ranging from a "living" Edward Hopper painting to a computer singer onstage to a gathering of dancing robotic mermaids is enhanced by narration by an animated host named Ray Tracy, as well as by some actual human beings. The detailed, lifelike creations will seem even more fascinating after viewers watch interviews with animators who take them step-by-step through their creative and scientific processes.

CENTURY OF WARFARE

Time-Life Video & Television

approximately 260 minutes each, \$79.99 each

This exhaustive series, which examines the business and politics of war beginning at the dawn of the 20th century, has been available for some time through direct sales. For the series' retail release, Time-Life created three shelf-friendly, five-tape boxed sets—"World War I," "World War II," and "Modern Warfare"—each of

which is sold separately. The breadth and depth of content is enormous, bringing to light rare archival battlefield footage, probing interviews, and enough information to fill a library. A true delight for history buffs and a noteworthy addition to the holiday gift-set shelves. (Contact: 703-838-7007)

INSTRUCTIONAL

WORKING IT OUT: A SURVIVAL GUIDE FOR KIDS

PSI Productions

30 minutes, \$14.95

The second program in the highly informative "Personal Safety Series" for children and teens picks up where the debut title left off, featuring advice on a variety of real-life situations. With a focus on developing decision-making skills and self-confidence, the program—presented by a crime prevention educator—communicates most of its points via demonstration. Among the topics covered are managing and channeling anger, dealing with bullies, reacting to sexual harassment, and playing it safe when at home alone. In addition to audio-visual lessons, the tape comes with a 32-page pamphlet chock full of supplemental information that parents and children can review together. (Contact: 800-684-6818)



ENTER*ACTIVE

VIRTUA SQUAD

Sega Entertainment

PC CD-ROM

The PC version of arcade hit "Virtua Cop" may have a new name, but little else has changed from the game that has gobbled many quarters from would-be crime-fighters. The action begins outside a shipping warehouse, where gun-toting criminals await your raid. The rules are simple: shoot or be shot. Gameplay can be pretty tricky. Each polygon-rendered enemy pops up to attack when you least expect it, and players must periodically stop to reload their weapons—though it may not be convenient to do so. Sharp-shooting gamers get to advance through more complex gaming environments. "Virtua Squad" isn't the most politically correct game, but those who like the thrill of the digital kill will not be disappointed.

GAMES SAMPLER 2 FOR WINDOWS 95

Microsoft

PC CD-ROM

Microsoft continues to promote Windows 95 as a viable platform for cutting-edge computer games. Its second game sampler will be bundled free with many new hardware systems. Samples of 20 games are included on this disc, including "Road Rash," "You Don't Know Jack," "The Neverhood," and "Flight Unlimited." Microsoft is also using the disc to distribute its World Wide Web browser Internet Explorer 3.0.

SLAMSCAPE

MTV Interactive/Viacom New Media

PC CD-ROM/Sony PlayStation

Gamers who like to do more destroying than deep thinking will eat up this 3D shooter. Beautiful graphics and wacky enemies characterize what might otherwise be a run-of-the-mill action game. The strongest feature of "Slamscape" is its cheeky sense of humor. For example, some players may confuse the Shreddy Bear for a cute and cuddly sidekick—that is, until they realize that this teddy bear has sharp claws and vicious teeth. The Power Leech, Queen Snagger, and Brainfish Bowls aren't any kinder. One of the strongest features of this game is its interactive, synthesizer-charged soundtrack, which changes according to what is happening

on-screen. Music is by American modern rock act God Lives Underwater, which has three full-screen music videos included on this disc as a bonus.



GLADLY THE CROSS-EYED BEAR

By Ed McBain

Read by Anthony Heald

Durkin Hayes Audio

3 hours (abridged), \$16.99

Veteran mystery writer Ed McBain, author of the best seller "There Was A Little Girl," offers an entertaining little mystery. Toy designer Lainie Cummins creates a cross-eyed teddy bear that she claims was copied by her former employer, Toyland. The company in turn says that Cummins designed the bear while working there and that therefore the design belongs to the firm. The next day, Toyland president Brett Toland is found dead, and Cummins is arrested for the crime. Enter attorney Matthew Hope, who is convinced that Cummins is innocent even though she continually changes her story, and he uncovers secrets that appear to give her even more motive for the murder. The story is fast-paced, with lots of unexpected twists and a satisfying, airtight conclusion. Reader Anthony Heald does a characteristically superb job, acting out each role and bringing the characters to life with distinctive voices.

CHRISTMAS EVERY DAY

By William Dean Howells

Read by Richard Paul Evans

Simon & Schuster Audio

30 minutes (unabridged), \$5.95

In Richard Paul Evans' best seller "The Christmas Box," a father reads an old story, "Christmas Every Day," to his daughter. Now Evans reads William Dean Howells' charming 1892 tale in its entirety. A feisty little girl wants her father to tell her a story, and he tells her about another little girl who wished for it to be Christmas every day, with disastrous results—everyone becomes a pauper from having to buy presents constantly, and the presents are so numerous that they block the streets. Children will love the absurd comic elements, and adults will recognize their own kids in the story, with the little girl constantly interrupting, challenging her dad on various points of the story, and making him change it to suit her. The moral, of course, is that it's possible to have too much of a good thing, but the story also celebrates the special relationship between fathers and daughters. Evans also gives an introduction in which he talks about Howells' life and his love for his own daughter, who died at age 25. Filling out the tape is a short program of Christmas carols.

TALL AND SMALL TALES

By June Foray

Read by the author

Helion Audio Books

1 hour (unabridged), no price given

Veteran voice artist June Foray has provided the voices for dozens of cartoon characters, the best known of which is Rocky the Squirrel. She brings all her talents to this delightful tape of her own stories, giving her characters goofy, fun voices. The stories are aimed at toddlers, and they're cute and funny: a boy visits the land of Mother Goose and meets characters from nursery rhymes; another boy has an adventure with a leprechaun; a flea leaves his junkyard dog for swankier digs (a French poodle) but learns there's no place like home; and a turtle's life changes when he gets eyeglasses. Older kids might find the stories too sweet and innocent, but they're perfect for the Barney-and-Lamb Chop set.

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Update

LIFELINES

BIRTHS

Girl, Chloe Kimiko, to **Randy and Pam Hiuga**, Sept. 23 in Sacramento, Calif. Father is the Fantasy label manager for Bayside Distribution.

Boy, Henry Owen, to **Stephen and Kristen Stills**, Oct. 14 in Los Angeles. Father is a founding member of Buffalo Springfield and Atlantic Records act Crosby, Stills & Nash. He is a 1997 inductee into the Rock and Roll Hall of Fame for his work with both bands.

DEATHS

Don Hunter, 44, of cancer, Oct. 9 in Los Angeles. He was national director of sales, club promotions, and gospel radio for Bellmark Records. He is survived by two sisters and a brother.

Chris Acland, 30, by suicide, Oct. 17 in England. Acland was a founding member and drummer for 4AD/Reprise band Lush. Most recently, the British band has had U.S. success with "Ladykillers," a track off its latest album, "Loveline" (Billboard, Oct. 26). The album's third single, "Ciao!," is a duet with Pulp lead singer Jarvis Cocker and has just shipped to alternative radio. The band is featured on an Elvis Costello CD-maxi single, at his request, performing a cover of "All This Useless Beauty," the title track off Costello's recent album. Acland is survived by his parents. Donations in his memory can be sent to Sue Rawlinson, head of music, Lake School, Troutbeck Bridge, Windermere, Cumbria, England. LA23 1HW.

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. 28-Nov. 8, **Museum Of Television & Radio's Second Radio Festival**, New York. 212-621-6735.

Oct. 29, "Understanding Copyright Law & Contracts," Ramada Inn, Berkeley, Calif. 415-257-6111.

Oct. 30-Nov. 2, **Philadelphia Music Conference**, Doubletree Hotel and assorted venues, Philadelphia. 215-426-4109.

Oct. 30-Nov. 3, **16th Annual Black Entertainment And Sports Lawyers Assn. Conference**, Marriott CasaMagna Resort, Puerto Vallarta, Mexico. 609-753-1221.

Oct. 31-Nov. 1, **Magnetic & Optical Media Seminar**, Mark Hopkins Hotel, San Francisco. 609-279-1700.

NOVEMBER

Nov. 7-9, **Billboard Music Video Conference**, Crowne Plaza, San Francisco. 212-536-5002.

Nov. 7-9, **Mickey Mantle Foundation/Del**

Webb Sun Cities Celebrity Golf Invitational, Highland Falls Golf Course, Las Vegas. 619-771-1262.

Nov. 9, **12th Annual Technical Excellence & Creativity Awards**, honoring Brian Wilson and Willi Studer, Regal Biltmore Hotel, Los Angeles. 510-939-6149.

Nov. 11, **1996 Broadcasting & Cable Hall Of Fame Awards**, honoring Mel Karmazin, among others, Marriott Marquis, New York. 212-843-8005.

Nov. 12, "Breaking Down The First Door," presented by NARAS/Los Angeles, A&M Chaplin Soundstage, Hollywood, Calif. 310-392-3777.

Nov. 13, **Silver Clef Award Dinner And Auction**, honoring Bill Curbishley, to benefit the Nordoff-Robbins Music Therapy Foundation, Roseland, New York. 212-541-7948.

Nov. 13, "Getting Records To Radio," presented by the L.A. Music Network, Hotel Sofitel, Los Angeles. 818-769-6095.

Nov. 13, **Music Video: Art That Rocks The Box**, presented by NARAS/New York, Museum of Radio & Television, New York. 212-245-5440.

DECEMBER

Dec. 4, **Billboard Music Awards**, Hard Rock Cafe, Las Vegas. 310-451-7111.

GOOD WORKS

ADDING UP TO FIGHT AIDS: The Video Industry AIDS Action Committee (VIAAC) has launched its fourth annual A Penny for AIDS campaign, which raised more than \$100,000 last year and is slated to run during World AIDS Awareness Week (Nov. 4-Dec. 1). All video-related businesses are asked to donate a penny for every transaction made during that week. Also, retailers are encouraged to develop in-store campaigns that allow their customers and employees to participate. Point-of-purchase materials are available from VIAAC, with details offered in retail display kits. Retailers can register for participation through ads in major distributor bulletins and in upcoming issues of Billboard, Video Business, Video Store, and The VSDA Voice. In addition, retailers can call 800-84-PENNY to register and receive the kits. VIAAC is a volunteer group of

video-industry professionals and has contributed more than \$1 million to more than 100 agencies in North America since its founding in 1989. Contact: **Sue Procko** or **Bjarni Brown** at 818-227-0677.

A GOOD-WORKS JOINER: Singer **Aaliyah** has joined **Maya Angelou**, **Shari Belafonte**, **Cindy Crawford**, and others on the American Cancer Society's public-awareness council. After a current international tour, she will return to the U.S. to headline and speak at the American Cancer Society's Great American Smokescream Nov. 21 at Giants Stadium in East Rutherford, N.J. The event will bring together 25,000 fifth- to eighth-grade New York students to educate them about the American Cancer Society's antismoking platform. Contact: **Rachel Noerdlinger** at 212-220-4333, extension 224.

EXCELSIOR: INDIE ROCK'S PRIME MOVER

(Continued from page 56)

so much bigger," he says. "But I think any of our bands could find an audience there. England is another story. It's closer, of course, but England is, well, it's very English. The audience there is protective of its own; the only thing going on there is Britpop. There are better opportunities in Germany."

One tool that should help generate interest in Excelsior here and elsewhere is "Excelsior United," a 12-track CD sampler spotlighting each of the label's bands. In October, the label sent out 500 of the samplers to retail and media in Europe and the U.S.

From the hopped-up guitars of Daryll-Ann's "Always Share" to the pure power pop of Simmer's "Sulphur," "Excelsior United" reflects the consistent quality of the label's offerings. The disc also provides a taste of the cathartic fuzz rock of Caesar, skewed garage art of Scram C Baby, and infectious mosh pop of Benjamin B. In particular, though, it's the state-of-the-art modern rock of Johan's "Everybody Knows" and "Swing" that should turn heads on both sides of the Atlantic.

In fact, the Johan tracks have already caught the ear of someone in the Cranberries. Roseboom sent a copy of "Excelsior United" to the band's management, offering the services of any of the label's groups as a support act. The Cranberries liked what they heard in Johan, hand-picking the band to open its Nov. 9-10 shows at the 6,000-seat Ahoy hall in Rotterdam.

Named after the Netherlands' most famous soccer player, Johan Cruyff, the trio Johan hails from Hoorn, a small town not far from Amsterdam. Vocalist/guitarist De Greeuw is joined by guitarist Remco Krull, bassist Niels de Wit, and drummer Wim Kwakman in fashioning the band's robust, hook-filled rock, which is often redolent of a more reflective Foo Fighters.

Johan reminds Hagensaars of Bettie Serveert in that the band strives for its music to have "its own face, to be special," he says. "That's what I love. And like Bettie, I think Johan would be especially well-received in America." Indeed, it is extremely easy to imagine "Everybody Knows"—with its jangling, easygoing verses leading into a supercharged chorus—topping Modern Rock Tracks tomorrow.

Proud to be on a label "with all the best guitar bands in Holland," De Greeuw says his goal is to "just make pop songs, but ones with feeling. Songs that move people like the Beatles did, like Guided By Voices does."

Johan is managed and booked by Jan Ten Boom of the Boom! Agency; its songs are published by Skylge Sound Pool/EMI Music. The band plays shows with its various labelmates next month, including a Dec. 20 date at the Paard in the Hague with Benjamin B., Simmer, and Caesar.

'DUST BUNNIES'

Bettie Serveert has just returned to Amsterdam after completing "Dust Bunnies," its third album and the follow-up to last year's "Lamprey" (see ReDISCUSSION, page 53). Scheduled for a late March release, "Dust Bunnies" will come out on Brinkman in the Benelux and Beggars Banquet in the U.K. and central Europe. Matador will issue the album in the U.S. as part of the label's deal with Capitol.

Bettie Serveert recorded "Dust Bunnies" in Bearsville, N.Y., with hot alt-rock producer Bryce Goggin, who has helmed recent efforts by Pavement, the Lemonheads, and Spacehog. Such standout new tracks as "Musher,"

"Pork & Beans," and "Misery Galore" find the band distilling its dynamic melancholy, having broken in the new material on a late-summer mini-tour of the East Coast.

Later this month, Brinkman will release in the Benelux a new, limited-edition Bettie Serveert 7-inch single, an alternate mix of "Misery Galore" backed with "All The Other Fish." The single is especially for fans, says Bettie singer Carol van Dijk, joking that it will help reassure everyone "who wonders if we're still alive."

Bettie Serveert hasn't been totally remote since "Lamprey," though. The band's cover of Bob Dylan's "I'll Keep It With Mine" was a highlight of the soundtrack to "I Shot Andy Warhol," released by TAG/Atlantic in the spring. Also, the band's dramatic take on the Carpenters' "For All We Know," originally from the '94 A&M tribute album "If I Were A Carpenter," showed up on the "Holland Hits Hot" compilation circulated this year by Radio Netherlands International (as did Daryll-Ann's "Come Around").

To further reacquaint itself at home, Bettie Serveert plans to play a few late-January and February shows here and in other parts of Europe, with U.S. dates following the release of "Dust Bunnies." The band is managed in the U.S. by Boston-based Tom Johnston Management and in Europe by Dorothy Krielen at Bettie Serveert Management, based in Vlietberg, the Netherlands. The band is booked in the U.S. by Twin Tower/ICM and in Europe by Double You. Its songs are published by Sander Blom/EMI Music.

Considering the prospect of a new Golden Age of Dutch rock, Bettie's bassist Herman Bunscoeke points out the benefits and drawbacks of the Netherlands' tradition of subsidizing rock clubs. To foster popular culture and help keep kids off the street, the government assists the presentation of music by such venues as the Milky Way and Tivoli, so that young bands that might not have a place to perform were they in America are not only able to play in well-outfitted clubs, they're paid well to do it.

"There's not this drive here as in America, like you gotta 'make it,'" Bunscoeke says. "The system has made bands lazy at times, but it also allows all this cool, original music to happen."

Optimistic yet patient, Roseboom compares the current development of Dutch alternative rock to the mid-'80s scene in America. "If you consider all the good bands around and the quality of the records being made, we're at the Hüsker Dü level," he says. "We're waiting for the Nirvana stage."

LIVENT INC.

(Continued from page 39)

enhanced in the near future with the upcoming revivals of "Once Upon A Mattress" and, in concert form, "Chicago." The label is also recording "Howard Crabtree's "When Pigs Fly," a musical revue playing on 42nd Street.

Earlier this year, the label released a multi-artist album from a new Cy Coleman musical, "The Life," with an option by the label to record the original cast album when the show opens on Broadway.

In recent years, under the direction of Rosenfield, RCA Victor has transferred much of its original cast catalog to CD, drawing from one of the industry's most extensive cast catalogs.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

Merle Haggard Hits The Radio Syndication 'Road'

BY CARRIE BORZILLO
and DOUG REECE

LOS ANGELES—Living legend Merle Haggard is sharing a lifetime of musical inspirations with the rest of the country in his new two-hour weekly country radio show, "The Road I Traveled."

Produced by Oceanside, Calif.-based Nelson Creative Radio Network (NCRN), the show has already landed 40 affiliates, including WWYN Jackson, Tenn.; KASH Anchorage, Alaska; and

WOW Omaha, Neb.

Though the show is now available only on CD or tape, Nelson plans to offer a satellite feed in the near future.

Haggard's name and reputation alone have made "The Road I Traveled" an attractive concept for many stations, and the artist says he hopes to create shows that defy current programming standards and deliver a seldom-heard balance between music and talk.

"I'm not trying to be vindictive, but I have a difference of opinion

with [programmers] on what should be getting airplay," says Haggard. "I think most of America would agree with me."

Seldom-heard is right. Haggard says, "We're going to play everything from Bing Crosby to Bill Monroe. My taste in music is wide-ranging, and regardless of who is singing the song or who wrote the song, the quality of the music is going to be the only determination for what gets on."

Musical selections by featured artists such as Hank Williams,

Roger Miller, and what Haggard calls "raw country" artists will remain the focus of the show, while archival and current sound bites and interviews with select musicians will pepper the presentation.

Reba McEntire, Vince Gill, Tracy Lawrence, Willie Nelson, and John Anderson are slated to be guests on upcoming shows.

As the program's title suggests, the country journeyman will draw upon a wealth of material collected during his extensive travels.

Future episodes of "The Road I Traveled" will feature 'the Hag' telling stories about artists who influenced his musical path, such as Jimmie Rogers and Bob Wills.

Denny Nelson, president of NCRN, which also syndicates the five-hour nostalgia show "Wax Works," "Trout Talk," and "Let's Talk Fishing," says Haggard's show has gained instant appeal with programmers.

"What's amazing is that all we did was send a fax, and those contracts just came in without our having to call and sell them on it," he says.

"I had been looking for seven months to find a host to do a show on legendary country music," says Nelson, who intends to create more country music specials in the near future.

"I was watching 'Crooks And Chase' one night and saw [Haggard] talking about Jimmie Rodgers, and I said, 'There's my man.' The show will feature the artists that influenced him and the artists that he in turn has influenced."

WOW PD Ken Brooks says he was immediately impressed with Haggard's hosting technique.

"He has a very laid-back, matter-of-fact approach," Brooks says. "He has probably lived three lifetimes compared to [most people], and he's able to throw in stories about the artists that he looks up to and the artists that look up to



HAGGARD

him."

Brooks says listener response to the show, which airs on the AM station Tuesday nights, has been favorable.

One of the vehicles (literally) that Nelson plans to use to introduce the show to the public and to potential affiliates is a billboard to be placed on the back of 500 18-wheel trucks that will travel across the country.

Though Haggard underwent surgery in July to have a blood clot removed from his heart, the artist says he is feeling fit. In fact, the road-ready musician/singer began a 13-city tour Oct. 17.

Haggard is taking the ordeal in stride, quipping, "I'd been brushing my teeth with salt, and I guess some of that got stuck in my system. A lot of my friends are just saying that I had too many hits built up inside of me."

Still, plans are under way to build a radio/television studio that would allow the artist to record "The Road I Traveled" and various live performances in his home.

Haggard imagines a worldwide noontime broadcast reminiscent of early variety shows.

"It would be something that would fit in following Paul Harvey," he says, "similar to what was going on in the '30s with semiperformance, semitalk shows."

Peoria Stations Meld In The Morning Show Experiments With Mix Of Radio, TV

BY DOUG REECE

When CBS-TV decided to return 35 minutes of morning airtime to its local affiliates in an effort to boost the sagging ratings of "This Morning," the network suggested that regional broadcasters look to local a.m. radio for fresh programming ideas.

Midwest Television, which owns WWBD-TV and top 40 WMXP-FM (Mix 93.3) Peoria, Ill., took the idea a giant step further.

According to WWBD station manager Bill Lamb, the affiliate meeting created a launching pad for "The Morning Mix," a morning TV/radio simulcast with sister Mix 93.3.

"For several years, I have wanted to do a morning radio show on television," Lamb says. "We're in the fortunate situation of having two radio stations in our building, and this was the perfect opportunity to build a killer morning program that would also look great on television."

"This show is not like the Don Imus or Howard Stern [television shows], where the cameras aren't really

PROMOTIONS & MARKETING

acknowledged," he adds. "We are going to play to the camera, use TelePromPters, and provide a better, more entertaining alternative to last night's warmed-over news."

The show is taped in the station on an open warehouse soundstage decked out with kitschy accouterments.

"The Morning Mix," hosted by former WXXR Toledo, Ohio, personalities Jeff Lamb (Bill Lamb's brother) and Doc Watson, debuted Oct. 21. It simulcasts weekdays at 6-8 a.m., followed by "This Morning." In its entirety, "The Morning Mix" runs at 5:30-9 a.m.

The hosts take E-mail on-air and run a "security camera show-and-tell" bit in which listeners bring unusual items to the station and hold them up to the building security camera for a chance to get on the program.

Jeff Lamb says he is excited to be working on the mixed-media program, calling the TV aspect of the

show "the secret fantasy of most people in radio."

According to Jeff Lamb, who is known for his 60-plus characters and impersonations, a special effort will be made to balance the visual and aural aspects of the show.

"We're writing things that are eye candy and ear candy at the same time," Jeff Lamb says. "If we're showing objects, we describe them. If I'm in character, I'll do a quick costume change."

He adds that the show's content will be strictly entertainment-related. In the event of urgent, breaking news, "The Morning Mix" will be preempted by WWBD's news reporters.

Mike Wild, station manager of WMXP, says the show came about when he was attempting to improve the station's morning program.

"Our previous morning show was very warm and fuzzy, and I was looking to fine-tune our FM by developing [something new]," he says. "Besides, what radio station would not want a two-hour daily television commercial?"

Wild adds that though the station will continue its regular format during the rest of the day, the move to the

(Continued on page 85)

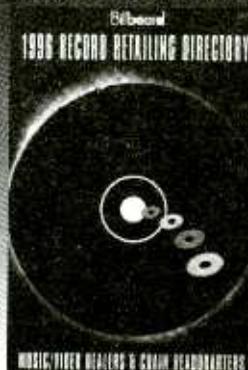


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Adult Contemporary

Table with columns: T WK, L WK, 2 WKS, WKS ON, TITLE, ARTIST. Contains chart data for Adult Contemporary from week 1 to 25.

Adult Top 40

Table with columns: T WK, L WK, 2 WKS, WKS ON, TITLE, ARTIST. Contains chart data for Adult Top 40 from week 1 to 25.

Compiled from a national sample of airplay supplied by Broadcast Data Systems Radio track service. 48 adult contemporary stations and 36 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week.

Radio

PROGRAMMING

SUMMER '96 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Large table of radio station data across various cities including Dallas, Houston, Tampa, Portland, Cincinnati, Kansas City, Milwaukee, Sacramento, San Jose, Columbus, Norfolk, San Antonio, and Salt Lake City. Columns include Call, Format, Su '95, Fa '95, W '96, Sp '96, Su '96, and Share percentages.

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	4	3	ME WISE MAGIC VAN HALEN BEST OF VOLUME 1	VAN HALEN WARNER BROS.
2	3	2	17	OPEN UP YOUR EYES LEMON PARADE	◆ TONIC POLYDOR/A&M
3	4	5	7	HERO OF THE DAY LOAD	◆ METALLICA ELEKTRA/VEEG
4	2	1	9	TEST FOR ECHO TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
5	9	11	4	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
6	7	8	6	BLACKBERRY THREE SNAKES AND ONE CHARM	◆ THE BLACK CROWES AMERICAN/REPRISE
7	5	3	21	BURDEN IN MY HAND DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
8	6	7	8	WHAT'S UP WITH THAT RHYTHMEEN	ZZ TOP RCA
9	10	10	8	HAIL HAIL NO CODE	PEARL JAM EPIC
10	8	6	14	OVER NOW UNPLUGGED	◆ ALICE IN CHAINS COLUMBIA
11	11	9	16	SHAME WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
12	14	19	4	CLIMB THAT HILL MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
13	12	21	4	BITTERSWEET ME NEW ADVENTURES IN HI-FI	◆ R.E.M. WARNER BROS.
14	13	15	7	LIE ON LIE NOTWITHSTANDING	◆ CHALK FARM COLUMBIA
				★★★ AIRPOWER ★★★	
15	28	—	2	LADY PICTURE SHOW TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
				★★★ AIRPOWER ★★★	
16	21	28	3	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
17	18	16	7	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	◆ SOCIAL DISTORTION 550 MUSIC
				★★★ AIRPOWER ★★★	
18	NEW ▶	1		SWALLOWED RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
19	16	22	5	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
20	15	14	6	ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH	◆ NIRVANA DGC/GEFFEN
21	19	18	5	MESSAGE OF LOVE TRIAL BY FIRE	JOURNEY COLUMBIA
22	22	23	6	STINKFIST AENIMA	◆ TOOL ZOO
23	27	30	3	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
24	20	13	26	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
25	17	12	13	KING OF NEW ORLEANS FRICTION, BABY	◆ BETTER THAN EZRA SWELL/ELEKTRA/VEEG
26	30	31	3	FREE BILLY BREATHEES	PHISH ELEKTRA/VEEG
27	29	29	6	BOUND FOR THE FLOOR AS GOOD AS DEAD	◆ LOCAL H ISLAND
28	23	24	8	DOWNLOAD HEAD TO THE GROUND	EXPANDING MAN Q DIVISION/WORK/COLUMBIA
29	25	20	23	UNTIL IT SLEEPS LOAD	◆ METALLICA ELEKTRA/VEEG
30	31	33	4	CHARLIE BROWN'S PARENTS PET YOUR FRIENDS	◆ DISHWALLA A&M
31	24	17	12	KEY WEST INTERMEZZO (I SAW YOU FIRST) MR. HAPPY GO LUCKY	◆ JOHN MELLENCAMP MERCURY
32	26	26	11	DOWN 311	◆ 311 CAPRICORN/MERCURY
33	36	—	2	WHAT I GOT SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
34	32	25	20	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
35	37	—	2	GROW YOUR OWN BIG FINE THING	DARLAHOOD REPRISE
36	34	35	4	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	◆ MARILYN MANSON NOTHING/INTERSCOPE
37	33	27	25	VANISHING CREAM DEVIL THUMBS A RIDE	◆ THE HUNGER UNIVERSAL
38	40	—	2	SWEET THISTLE PIE THE GOLDEN AGE	CRACKER VIRGIN
39	NEW ▶	1		CAN'T GET THIS STUFF NO MORE VAN HALEN BEST OF VOLUME 1	VAN HALEN WARNER BROS.
40	RE-ENTRY	9		WOULD? UNPLUGGED	◆ ALICE IN CHAINS COLUMBIA

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.

PEORIA STATIONS MELD IN THE MORNING

(Continued from page 83)

small screen is a refreshing change from what he sees as a staid and sometimes aggravating radio market. "I'm tired of competing on the same playing field as everyone who wants to play Hootie & the Blowfish and Tracy Chapman. 'The Morning Mix,' being on television, is on an entirely separate field."

Meanwhile, Jim MacFarlane, VP/GM of crosstown mainstream rock WGLO and country WFYR, says that based on the performance of similar programs in other markets, he is not

overly concerned with the show's entry into Peoria. "I don't think it will have any impact on morning radio in the Peoria market," he says.

Still, Lee Abrams, president of Dallas-based radio consultancy Lee Abrams Inc., believes that radio/TV simulcasts have not been sufficiently tested to make a definitive argument for or against the concept.

"I think the first [time] I saw this idea was in the mid-'70s with a show by WLRS Louisville [Ky.], but it's been done so infrequently that it's

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	2	11	WHAT I GOT SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
2	2	1	12	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	◆ EELS DREAMWORKS/GEFFEN
3	4	6	4	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
4	5	4	8	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	◆ SOCIAL DISTORTION 550 MUSIC
5	3	3	18	DOWN 311	◆ 311 CAPRICORN/MERCURY
				★★★ AIRPOWER ★★★	
6	NEW ▶	1		SWALLOWED RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
7	6	7	10	IF IT MAKES YOU HAPPY SHERYL CROW	◆ SHERYL CROW A&M
8	9	25	4	BITTERSWEET ME NEW ADVENTURES IN HI-FI	◆ R.E.M. WARNER BROS.
9	17	31	3	DON'T SPEAK TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
10	12	24	5	THE DISTANCE FASHION NUGGET	◆ CAKE CAPRICORN/MERCURY
11	7	10	15	READY TO GO REPUBLICA	◆ REPUBLICA DECONSTRUCTION/RCA
12	8	11	8	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
13	13	17	5	HAIL HAIL NO CODE	PEARL JAM EPIC
14	14	13	6	ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH	◆ NIRVANA DGC/GEFFEN
15	10	5	19	BURDEN IN MY HAND DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
16	11	8	14	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
17	18	22	9	SCOOBY SNACKS COME FIND YOURSELF	◆ FUN LOVIN' CRIMINALS EMI
18	19	21	6	BOUND FOR THE FLOOR AS GOOD AS DEAD	◆ LOCAL H ISLAND
19	16	16	10	WHOEVER YOU ARE SACRED COW	◆ GEGGY TAH LUAKA BOP/WARNER BROS.
20	23	28	4	IF I COULD TALK I'D TELL YOU CAR BUTTON CLOTH	◆ THE LEMONHEADS TAG/ATLANTIC
21	15	9	14	KING OF NEW ORLEANS FRICTION, BABY	◆ BETTER THAN EZRA SWELL/ELEKTRA/VEEG
22	22	19	7	EL SCORCHO PINKERTON	◆ WEEZER DGC/GEFFEN
23	35	—	2	LADY PICTURE SHOW TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
24	20	15	16	ANGRY JOHNNY HELLO	◆ POE MODERN/ATLANTIC
25	27	27	6	DEVIL'S HAIRCUT ODELAY	◆ BECK DGC/GEFFEN
26	24	18	25	PEPPER ELECTRIC/LARRYLAND	◆ BUTTHOLE SURFERS CAPITOL
27	21	14	14	SHAME WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
28	26	29	6	HEAD OVER FEET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
29	25	20	25	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
30	34	—	2	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
31	29	33	5	STINKFIST AENIMA	◆ TOOL ZOO
32	36	40	3	OPEN UP YOUR EYES LEMON PARADE	◆ TONIC POLYDOR/A&M
33	33	37	5	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	◆ MARILYN MANSON NOTHING/INTERSCOPE
34	30	30	22	STUPID GIRL GARBAGE	◆ GARBAGE ALMO SOUNDS/GEFFEN
35	NEW ▶	1		TATTVVA K	KULA SHAKER COLUMBIA
36	38	—	2	LIE ON LIE NOTWITHSTANDING	◆ CHALK FARM COLUMBIA
37	31	32	11	OVER NOW UNPLUGGED	◆ ALICE IN CHAINS COLUMBIA
38	RE-ENTRY	2		ALL MIXED UP 311	◆ 311 CAPRICORN
39	NEW ▶	1		FREE BILLY BREATHEES	PHISH ELEKTRA/VEEG
40	NEW ▶	1		NAKED EYE FEVER IN FEVER OUT	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL



HITS! IN TOKIO

Week of October 13, 1996

- Virtual Insanity / Jamiroquai
- If It Makes You Happy / Sheryl Crow
- Lovefool / Cardigans
- Se A Vida E (That's The Way Life Is) / Pet Shop Boys
- Grateful When You're Dead - Jerry Was There / Kula Shaker
- Slow Flow / The Braxtons
- Swallowtail Butterfly-Aino Uta- / Yen Town Band
- Hit Me Off / New Edition
- I Love You Always Forever / Donna Lewis
- Out Of The Storm / Incognito
- Macarena (Bayside Boys Mix) / Los Del Rio
- Rizumu / UA
- Boy / Marcella Detroit
- The Wake - Up Bomb / R.E.M.
- Lemon Tree / Fool's Garden
- Escaping / Dina Carroll
- Now You're Not Here / Swing Out Sister
- Dub-I-Dub / The Axle Boys Quartet
- Change The World / Eric Clapton
- You Gave Me Love / Mona Lisa
- Breathing Space / Linda Lewis
- Kiss Lonely Good Bye / Stevie Wonder
- If Your Girl Only Knew / Aaliyah
- Good Enough / Dodgy
- Dance Into The Light / Phil Collins
- No Cheap Thrill / Suzanne Vega
- Say You'll Be There / Spice Girls
- Smoky / Psychedelix
- Otonani Nareba / Kenji Ozawa
- Wishing From The Top / Dana Bryant
- When I Fall In Love / Natalie Cole And Nat King Cole
- Who You Are / Pearl Jam
- When You Love A Woman / Journey
- You Can't Hide Love / Devox Featuring Angie B. Stone
- Better Late Than Never / Tupahn
- Trash / Suede
- Use Your Heart / SWV
- Carry On Wayward Son / Yngwie Malmsteen
- Gotta Get You Into My Life / Ruback
- Let It Rain / Amanda Marshall
- It's Alright / Deni Hines
- Nagisa / Spitz
- Boom Boom Boogie / Snow
- Angels Of The Silences / Counting Crows
- By Myself / Hitomi
- I May Be Single / Elisha La Verne
- Woman / Neneh Cherry
- Children / Robert Miles
- Sleep To Dream / Fiona Apple
- Runaway Train / Cara Jones

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

Justice Gets Involved In FCC Clearances; Political Ad Spending At An All-Time High

BIG BROTHER IS LISTENING: As the U.S. Department of Justice continues to look over the FCC's shoulder regarding this year's constant, complex radio-ownership sales, swaps, and switches, the department has announced that it will begin studying format concentration when clearing new deals. The Justice Department also announced that despite discouraging new local marketing agreement-to-buy deals, it will not investigate pre-existing ones.

Just to keep them on their toes, here's what the Justice Department gets to unravel from this week's dealings: Entercom has "fulfilled a long-time desire" by purchasing three FMs in Sacramento, Calif.: Jacor's **KSEG/KRXQ** and American Radio Systems' **KXOA** (which ARS had to unload to meet FCC ownership limits). Along with selling off its Sacramento properties, Jacor tossed \$27 million in the pot and bought Par's four outlets in San Diego: **KKLQ/KOGO/KIOZ/KCBQ**. This sale marks the end of Par as a radio player.

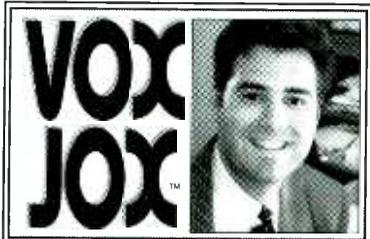
So Who Really Wins? In the four weeks before the presidential election Nov. 5, political advertising over the airwaves has shifted into quite a race, with observers predicting that 1996 will probably be a record year for campaign spending on broadcasting.

According to an analysis conducted by the Interop Radio Store, spending for political candidates has hovered at \$20 million in the past two election years. As of July, radio spending was already approaching the \$10 million mark.

Who are the candidates targeting? At this point in the campaign, **Bob Dole** has switched from his traditional 35-plus demographic to women 25-49, with a secondary demo of women 35-plus, the Interop study says. **President Clinton's** demo targets via radio have evolved, but he is currently going after females, followed by adults 35-plus.

Oddly, FCC Chairman **Reed**

Hundt, not often cited for his depth of knowledge of radio issues, complained at an Oct. 18 luncheon before the International Radio and Television Society in New York that broadcasters should be giving away the advertising time to candidates,



by Chuck Taylor

opening up inventory for other advertisers. He failed to address from where that inventory is supposed to appear.

Internet Update: According to iRadio, a cyberspace newsletter published by **Howard Freedman** out of San Diego, the number of radio station World Wide Web sites on the Internet has tripled over the past year. In '95, there were 500 U.S. station sites, out of 650 worldwide. Now, 1,569 U.S. stations have hopped on the bandwagon, of 2,132 worldwide. The figures represent a mighty growth rate of 300%.

FORMATS: HOT GETS HOTTER

WHTA (Hot 97.5) Atlanta plans to have its second frequency, 107.5 FM, signed on by year-end. The station will simulcast and be known as Hot 107.5.

After a brief period of playing '70s and '80s gold, **KXL-FM** Portland, Ore., segues to hot AC as "the best hits of the '80s and '90s."

Calling itself "hip but not hard," **Great Sky Broadcasting** country **WPCX** Syracuse, N.Y., flips to a rock/AC hybrid as the Breeze. **GM Rick Ducayne** says that he noted a

"huge body of music abandoned" by rock-formatted stations and that the Breeze targets a core 30-50 audience, offering soft rock "with an attitude and a feel, programmed for listeners, not other PDs."

WICO Ocean City, Md., has made some slight musical adjustments, picked up the handle **Cat Country** and the positioner "today's best country and your all-time favorites," and begun simulcasting on local sister station **WXJN**, which had been running a live, local country format. **WICO** assistant PD/midday host **E.J. Foxx** is upped to PD. **Joe Edwards** remains group PD for parent company **Prettyman Broadcasting**.

Adult R&B **WMSU** Columbus, Miss., moves its format from 92.1 FM to 106.1, which was previously occupied by classic rock **WMXU**. The 92.1 frequency goes N/T.

FOLKS: APPLE BITES

Steve Williams is named PD at smooth jazz **WQCD** (CD101.9) New York. He had been acting PD since the departure of **Fleetwood Gruver**. And leaving the Big Apple: **WPLJ** New York swing guy **Tony Banks** is the new PD at **WKRZ** Wilkes-Barre, Pa., replacing **Ken Medek**, while former **WAXQ** (Q104.3) New York APD **Vinnie Marino** joins new modern AC **WLUP-FM** Chicago as APD/music director.

KYCW (Young Country) Seattle PD **Matt Bruno** resigns to start his own production business; **KYCW** will be his first client. And longtime **WPOC** Baltimore PD **Bob Moody** exits Dec. 31 to open a programming consultancy in Nashville. Also on Orioles turf: At **WXYV** (V103), MD **Lorenzo Thomas** is upped to APD and comes off the air.

WKSS (Kiss 95.7) Hartford, Conn., operations manager/p.m. driver **Jeremy Savage** is upped to OM of the SFX Hartford Radio Group, including **WKSS**, **WHCN**, **WMRQ**, and **WPOP-AM**.

Former **WKKV** (V100) Milwaukee **GM Connie Balthrop** joins the **Regina Henry**-led Allur Communications Group. V100 was owned by the **Ragan Henry**-related **UNC Media** before its sale to Clear Channel.

At crosstown **WMCS**, morning host **Cassandra Nelson** is named MD/afternoons. P/T **Tyrene Jackson** becomes mornings/assistant MD. **Chris Levy** is now interim PD, replacing **Darren DeWalt**.

Magic Jackson, previously PD of **WQKQ** (92Q) Nashville, is named interim PD of a R&B FM at 106.7, which was to sign on around Oct. 25. Jackson will also do mornings until the end of the year, when **Tom Joynner's** syndicated morning show finishes its run at crosstown **WJCE-FM** (the Juice).

Paco Lopez relinquishes PD duties at R&B **WJBT** (the Beat) Jacksonville, Fla., to concentrate on mornings. Jacor-Jacksonville's **Kevin Metheny** will oversee programming for now.

Airplay Monitor editor Sean Ross and Airplay Monitor managing editors Kevin Carter, Phyllis Stark, Janine McAdams, and Marc Schiffman contributed to this column.

Johnson's WAXQ Mission: Put The Fun Back In Rock

SOFT AC **WLTW** (LITE-FM) New York PD **Kurt Johnson** was an impartial observer of New York's rock radio battle until earlier this year, when Lite-FM owner **Viacom** bought local hard-edged album rocker **WAXQ**, and he "got the job of doing the research and examining the market for format possibilities," he says. Now, **WAXQ** is Classic Q104.3, and Johnson is a rock PD again.

Johnson started in Madison, Wis., in the '70s at country **WTSO**, then moved to top 40 sister **WZEE** (Z104) and later became PD at AC **WFYR** Chicago. That station changed hands in '91, and Johnson wound up at **WLTW**.

One of the first things his research on **WAXQ** told him was that New Yorkers missed classic rock even before **WXRK** went modern. "K-Rock [before its flip] had become in effect the **Howard Stern** station and not the classic rock station,"

says Johnson. Having **Stern** and, for a while, the **Grease** meant that K-Rock "was playing only six or seven hours of classic rock per day," Johnson says.

While **WAXQ's** change took place at a time when classic rock experienced some heavily publicized defections, Johnson saw the format as not only viable, but ripe for evolution. Early on, Johnson says, he adopted the phrase "son of classic rock." What we're doing is not what you heard on K-Rock. It's classic rock for 1996."

Musically, says Johnson, that means "there's a stronger '80s influence in the mix, whereas the traditional classic rock would be very much '60s-'70s." It also means playing "some of the pop side of rock'n'roll '70s and '80s songs that crossed from AOR into top 40," Johnson adds. Those songs, he says, "open [the station] up to a lot of audience that didn't have access to rock radio and still [is] something that the rock audience likes."

Here's a recent 5 p.m. hour on Q104.3: Crosby, Stills & Nash, "Suite: Judy Blue Eyes"; Steve Miller Band, "Jet Airliner"; Talking Heads, "And She Was"; Cars, "My Best Friend's Girl"; Bachman Turner Overdrive, "Takin' Care Of Business"; Bryan Adams, "Cuts Like A Knife"; Spencer Davis Group, "Gimme Some Lovin'"; Led Zeppelin, "All My Love"; Pretenders, "Middle Of The Road"; Elton John, "Harmony"; Bob Dylan, "Rainy Day Women #12 & 35"; and Boston, "Peace Of Mind."

Beyond the music, Johnson was looking for jocks with "a fresh sound that was not strongly associated with any other station. My stated mission at the launch was to put the fun back in rock'n'roll, because it occurred to

us that a lot of stations in New York were quite angry [sounding] and seemed genuinely upset. We've gotten a lot of feedback already that these people sound like they like being here."

One factor in building and maintaining that relatability is Johnson's desire to have the jocks talk between songs about things that happened to them that day and things that they've

read, showing that "each of the personalities is in tune with what's going on," Johnson says.

Being part of the **Viacom** family means that Johnson could tap **MTV's** creative-services department for his TV campaign. They created "a spot that takes vintage New York footage and basically satirizes it into a plug for classic rock being back in New York."

That spot is a cross between "Zelig" and the original **MTV** IDs, in which an astronaut has planted

an **MTV** flag on the moon. The latest ad "spoofs all the hoopla around the elections," says Johnson. "Again, it's designed to promote the station as a fun place to hear rock'n'roll."

In keeping with that spirit, when Q104.3 recently gave away **Deep Purple** tickets, "we did a thing called 'Deep Thoughts By Deep Purple,' taking off on the 'Saturday Night Live' bit. **Jack Handey** voiced a bunch of **Deep Purple** song lyrics, and whenever you heard them, you called in to win tickets."

In the summer Arbitrons, Q104.3 was up 1.7-2.0 12-plus. In 25-54, the station went from a tie for 20th place to a tie for No. 13. Johnson notes that in keeping with the intended wide appeal of the format, his listenership was 60% male/40% female. Those listeners "could be coming from all over the place," Johnson notes.

Despite a growing trend in album radio, Johnson opted away from Q104.3's current-intensive foundation. He says, "Q104.3 started with too hard a rock edge and never lost that image. A lot of people who initially checked them out thought that they were a hard rock station, too hard for their tastes."

Despite those perceptions, Johnson kept the Q104.3 moniker and logo, "largely because it carried virtually no baggage with anyone over 25 years old, because they weren't listening to the old station."

Even though **WNEW** has returned to a more traditional mainstream rock position, Johnson doesn't fear that station's heritage either. "Listeners want to know what you've done for them this week," he says. Regardless of what **WNEW** weaned them on, "if listeners find that Q104.3 plays their favorite songs, this is where they'll spend their time." **MARC SCHIFFMAN**



newsline...

METRO NETWORKS has named three independent directors: James Arcara, former president of Cap Cities/ABC and current chairman of Radio Enterprises Inc.; Dennis Holt, president/CEO of Western International Media Corp.; and Robert Miggins, former VP/Western region manager for TeleRep.

DICK MARSH, former VP of marketing and syndication at Morningstar Radio Network—which was recently bought by Salem Broadcasting—joins Mortenson Broadcasting as executive VP.

JUDY GILLIARD is appointed Midwest regional manager of affiliate relations for Westwood One Radio Networks. She was most recently VP/GM/general sales manager of **KPSO** Palm Springs, Calif. She has also written five cookbooks.

STATION SALES: Capstar Broadcasting has picked up five stations in Florida: **WYMY/WLRQ** Cocoa, from **EZY** Communications; **WHKR** Rockledge, from **Roper Broadcasting**; and **WMMB/WGGD** Melbourne.

KFAB/KGOR Omaha, Neb., from **American Radio Systems** to **Triathlon** for \$39 million; **WOUR-AM** from **Nelson Broadcasting** to **Children's Broadcasting** for \$3.9 million; **WAKX** Grand Rapids, Mich., from **Pathfinder Communications** to **Clear Channel Communications**; **KTWO/KMGW** Casper, Wyo., from **Clear Channel Radio** (not **Clear Channel Communications**) to **Jacor**.

Starting Your Day At The Music Video Conference

CONFERENCE UPDATE: Billboard has packed in plenty of panels and parties at this year's Billboard Music Video Conference and Awards, set for Nov. 7-9 at the Crowne Plaza Pare Fifty Five Hotel in San Francisco.

In addition to 13 panels, early risers on Nov. 9 will be able to choose from several breakfast round-table sessions beginning at 8:30 a.m.

Following are some of the breakfast round-table topics on tap:

- "Music Video And Multimedia: Will I Still Have A Job In Five Years?": ETV's **Larry Guzy** and OnlineTV's **Rick Siegel** will discuss the changes that lurk in the future of the music video industry. Internet video streaming and personal computer-created music videos are among the developments that will be discussed during this session.

- "Good Works: EarthShare": EarthShare president **Kal Stein** will brief industry executives on plans to establish a public service announcement (PSA) campaign for music video programmers.

- "Music Video Production: Art Vs. Commerce": Music video producer **Joseph Uliano** will lead a discussion on the fine line between creative expression and the commercial viability of music video production.

- "The CVC Report Roundtable": This panel will allow attendees to get up to speed

on what it takes to be a reporter for music video trade magazine the CVC Report. Editor in chief **Mitch Rowen** will be available to answer questions about the publication.

Other breakfast round-table topics and additional events are still being finalized at press time.

The conference kicks off with the opening night party, sponsored by San Francisco-based California Music Channel.

For registration, contact **Maureen Ryan** at 212-536-5002 or **Michele Jacangelo** at 212-536-5088.

SECOND CAREER FOR SYKES? VH1 president **John Sykes** stunned audience members of the City of Hope's annual Spirit of Life dinner, held Oct. 16 in Los Angeles, with his

(surprisingly good) drumming skills. The programming executive playfully performed onstage with the charity event's All-Star Garage Band (whose members included **Don Henley**, **Sheryl Crow**, **Bryan Adams**, **Tony Rich**, **Melissa Etheridge**, **Bobby Keys**, **John Mellencamp**, **Me'Shell Ndegeocello**, **Paul Shaffer**, **Eddie Van Halen**, and **Steve Winwood**).

Sykes was honored for his work with raising awareness and funds for City of Hope and its efforts to research and combat cancer and other life-threatening diseases.

TCI MUSIC UPDATE: Don't look for an official announcement about TCI Music's planned eight-channel music video multiplex until next year. A source tells the Eye that TCI isn't likely to reveal any concrete plans for the

service any time soon. TCI is still determining strategies for distribution and programming for the new channels, says the source.

QUICK CUTS: New York-based programmer "Video Music Box" has returned to the airwaves following a two-month hiatus. The R&B and rap clip show can now be seen on WNYE Fridays at 5:30 p.m. . . . Denver-based programmer Music Link recently revamped its World Wide Web site at <http://themusielink.com> . . . Australian clip service

RED has debuted its Web site at <http://www.redtv.com.au> . . . San Francisco-based R&B programmer "Flava 1 Video Magazine" will have its broadcast premiere Nov. 9 at midnight on local ABC affiliate KGO. The show will continue to air on the cable-access channel on several Bay Area cable systems . . . Capitol is releasing the **Blind Melon** documentary home video "Letters From A Porcupine" Nov. 12 . . . Scene Three has inked producer/director **Corinne Vallis** . . . Capitol artist **Suzy Bogguss** and video director **Roger Pistole** have collaborated on a series of PSAs that promote child safety. Three 30-second spots were created for the Tennessee Department of Transportation's "Protect The One You Love" campaign.

PRODUCTION NOTES

LOS ANGELES

Joseph Kahn directed **Shaquille O'Neal's** video "You Can't Stop The Reign" for Bedford Falls. Kahn was also director of photography; **Peter Marcucci** produced.

Terry Heller and **Chuck Ozeas** directed "The Love Song" by the **Bush Babees** for Clever Films. **Taylor Lawrence** produced.

NASHVILLE

Planet Pictures director **Jim Shea** was the eye behind **Paul Jefferson's** "I Might Just Make It"; Shea also directed photography. **Robin Beresford** and **Betsy Browning** co-produced.

NEW YORK

The video for "Rise" by **Sandra St. Victor** was the work of director **Daniela Federici** for Bedford Falls. **James Bradley** produced, and **Joe De Salvo** directed photography.

FOR WEEK ENDING OCTOBER 20, 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

- 2Pac, I Ain't Mad At Cha
- Bone Thugs-N-Harmony, Days Of Our Lives
- Do Or Die, Po Pimp
- 702, Steelo
- Keith Sweat, Nobody
- Dru Hill, Tell Me
- Montell Jordan, Falling
- Da Brat, Sittin' On Top Of The World
- Ginuwine, Pony
- Az Yet, Last Night
- Alfonzo Hunter, Just The Way
- Salt-N-Pepa, Champagne
- Lost Boyz, Music Makes Me High
- 112, Come See Me
- Mint Condition, What Kind Of Man Would I
- Luther Vandross, Your Secret Love
- Total, Do You Think About Us?
- CeCe Peniston, Movin' On
- A Tribe Called Quest, Stressed Out
- Dr. Dre, Been There Done That
- 112, Only You
- Blackstreet (Feat. Dr. Dre), No Diggity
- Babyface, This Is For The Lover In You
- De La Soul, Itzsowezee
- 25 Jay-Z, Can't Knock The Hustle
- Westside Connection, Bow Down
- Keith Murray, The Rhyme
- Outkast, ATLiens
- Organized Noize, Set It Off
- SWV, It's All About U

NEW ONS

En Vogue, Don't Let Go (Love)
Monifah, You Don't Have To Love Me
Simply Red Feat. Wyclef, Angel
Jeru, Ya' Playin' Yasef
Tracy Chapman, New Beginning



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Kenny Chesney, Me And You
- Brooks & Dunn, Mama Don't Get Dressed Up
- David Lee Murphy, The Road You Leave Behind
- Deana Carter, Strawberry Wine
- Bryan White, That's Another Song
- Patty Loveless, Lonely Too Long
- John Berry, Change My Mind
- Travis Tritt, More Than You'll Ever Know
- John Michael Montgomery, Ain't Got Nothing On Us
- Reba McEntire, The Fear Of Being Alone
- Billy Ray Cyrus, Trail Of Tears
- Vince Gill, Worlds Apart
- Trisha Yearwood, Everybody Knows
- Trace Adkins, Every Light In The House
- Ricochet, Love Is Stronger Than Pride

- David Kersh, Goodnight Sweetheart
- Sammy Kershaw, Politics, Religion And He
- Tim McGraw, Maybe We Should Just Sleep Over
- Rick Trevino, Running Out Of Seasons To Run
- LeAnn Rimes, One Way Ticket
- Mary Chapin Carpenter, Let Me Into Your Heart
- Cledus T. Judd, (She's Got A Butt) Bigger Than...
- Terri Clark, Poor, Poor Pitiful Me
- Randy Travis, Would I
- Daryle Singletary, Amen Kind Of Love
- Shania Twain, Home Ain't Where His Heart
- Paul Brandt, I Do
- James Bonamy, All I Do Is Love Her
- Lisa Brokop, West Of Crazy
- Wade Hayes, Where Do I Go To Start All Over
- Dolly Parton, Just When I Needed You Most
- Helen Darling, Full Deck Of Cards
- Tracy Byrd, Big Love
- Mark Willis, High Low And In Between
- K.T. Oslin, Silver Tongue And Goldplated Lies
- Mark Chesnut, It's A Little Too Late
- Pam Tillis, Betty's Got A Bass Boat
- Diamond Rio, It's All In Your Head
- Paul Jefferson, I Might Just Make It
- Lonestar, When Cowboys Didn't Dance
- Faith Hill, I Can't Do That Anymore
- Gary Allan, Her Man
- Mila Mason, That's Enough Of That
- Suzy Bogguss, No Way Out
- BR5-49, Cherokee Boogie
- Brady Seals, Another You, Another Me
- The Beach Boys & Doug Supernaw, Long Tall Texan
- Kevin Sharp, Nobody Knows
- Caryl Mack Parker, Better Love Next Time
- 9 Rhett Akins, Love You Back

† Indicates Hot Shots

NEW ONS

Alan Jackson, Little Bitty
Billy Dean, I Wouldn't Be A Man
Deryl Dodd, That's How I Got To Memphis
Mindy McCready, Maybe He'll Notice Her Now



Continuous programming
1515 Broadway, NY, NY 10036

- Counting Crows, Angels Of The Silences
- Dr. Dre, Been There Done That
- Metallica, Hero Of The Day
- Madonna, You Must Love Me
- 311, All Mixed Up
- Rage Against The Machine, People Of The...
- Fugees, Ready Or Not
- Sublime, What I Got
- Marilyn Manson, The Beautiful People
- Hootie & The Blowfish, Sad Caper
- John Mellencamp, Key West Intermezzo (I Saw You First)
- Bone Thugs-N-Harmony, Days Of Our Lives
- Beck, Devil's Haircut
- No Doubt, Don't Speak
- Sheryl Crow, If It Makes You Happy
- Blackstreet, No Diggity
- R.E.M., Bittersweet Me
- Fiona Apple, Shadowboxer
- Social Distortion, I Was Wrong

- Alanis Morissette, Head Over Feet
- Madonna, Like A Virgin
- Nas, Street Dreams
- 2Pac, I Ain't Mad At Cha
- Ghost Town DJ's, My Boo
- Eels, Novocaine For The Soul
- Cake, The Distance
- Weezer, El Scorcho
- Madonna, Lucky Star
- Republica, Ready To Go
- Filter, Jurassitol
- Toni Braxton, Un-Break My Heart
- Keith Sweat, Twisted
- New Edition, I'm Still In Love With You
- Poe, Angry Johnny
- Madonna, Express Yourself
- Madonna, Cherish
- Madonna, Papa Don't Preach
- Madonna, Take A Bow
- Maxwell, Ascension
- Celine Dion, It's All Coming Back To Me Now
- Madonna, Like A Prayer
- Madonna, Vogue
- Madonna, Borderline
- Madonna, Crazy For You
- Madonna, Bedtime Story
- No Mercy, Where Do You Go
- The Black Crowes, Blackberry
- Madonna, Dress You Up
- Madonna, Burning Up
- Wild Orchid, At Night I Pray

** Indicates MTV Exclusive

NEW ONS

Bush, Swallowed
Red Hot Chili Peppers, Love Rollercoaster
Fugees, No Woman, No Cry
En Vogue, Don't Let Go (Love)
Merril Bainbridge, Mouth
The Cranberries, When You're Gone
Allen Ginsburg/Paul McCartney, The Ballad Of The Skeletons
Keith Sweat, Nobody
Crash Test Dummies, He Liked To Feel It
The Spirits, Drive



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Deana Carter, Strawberry Wine
- Daryle Singletary, Amen Kind Of Love
- Vince Gill, Worlds Apart
- Trace Adkins, Every Light In The House
- Brooks & Dunn, Mama Don't Get Dressed Up
- David Lee Murphy, The Road You Leave Behind
- Travis Tritt, More Than You'll Ever Know
- Mark Chesnut, It's A Little Too Late
- Neal McCoy, Going, Going, Gone
- Kenny Chesney, Me And You
- Patty Loveless, Lonely Too Long
- John Berry, Change My Mind
- John Michael Montgomery, Ain't Got Nothing On Us
- Tracy Byrd, Big Love
- Mary Chapin Carpenter, Let Me Into Your
- BR5-49, Cherokee Boogie
- Dolly Parton, Just When I Needed You Most

- Tim McGraw, Maybe We Should Just Sleep Over
- Pam Tillis, Betty's Got A Bass Boat
- Lonestar, When Cowboys Didn't Dance
- Rhett Akins, Love You Back
- Gary Allan, Her Man
- Suzy Bogguss, No Way Out
- Billy Ray Cyrus, Trail Of Tears
- Martina McBride, Swingin' The Doors
- The Beach Boys & Doug Supernaw, Long Tall Texan
- Randy Travis, Would I
- Bryan White, That's Another Song
- Paul Jefferson, I Might Just Make It
- Mila Mason, That's Enough Of That

NEW ONS

Ty Hemdon, She Wants To Be Wanted Again
Alan Jackson, Little Bitty
Sammy Kershaw, Politics, Religion, And Her
Mindy McCready, Maybe He'll Notice Her Now
Kevin Sharp, Nobody Knows
Rick Trevino, Running Out Of Seasons To Run
Trisha Yearwood, Everybody Knows



Continuous programming
1515 Broadway, NY, NY 10036

- Toni Braxton, Un-Break My Heart
- Eric Clapton, Change The World
- John Mellencamp, Key West Intermezzo (I Saw You First)
- Celine Dion, It's All Coming Back To Me Now
- Alanis Morissette, Head Over Feet
- Madonna, You Must Love Me
- Dishwalla, Counting Blue Cars
- Sheryl Crow, If It Makes You Happy
- Sting, I'm So Happy I Can't Stop Crying
- The Wallflowers, 6th Avenue Heartache
- Melissa Etheridge, Nowhere To Go
- Garbage, Stupid Girl
- Bryan Adams, Let's Make A Night To Remember
- Counting Crows, Angels Of The Silences
- Donna Lewis, I Love You Always Forever
- Amanda Marshall, Birmingham
- Orion Amos, I'm On Fire
- George Michael, Fastlove
- Elton John, You Can Make History (Young Again)
- Oasis, Champagne Supernova
- Hootie & The Blowfish, Sad Caper
- Merril Bainbridge, Mouth
- Bryan Adams, The Only Thing That Looks Good..
- The Black Crowes, Blackberry
- Phil Collins, Dance Into The Light
- Madonna, Express Yourself
- TLC, Waterfalls
- The Tony Rich Project, Nobody Knows
- Collective Soul, The World I Know
- Tracy Chapman, Give Me One Reason

NEW ONS

Leah Andreone, It's Alright It's OK
Az Yet, Last Night
Tracy Chapman, New Beginning
Natalie Cole, When I Fall In Love
En Vogue, Don't Let Go (Love)
Susanna Hoffs, All I Want
The Spirits, Drive
Wild Orchid, At Night I Pray

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 2, 1996.

THE BOX
MUSIC TELEVISION
YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

2Pac, Toss It Up

BOX TOPS

2Pac, I Ain't Mad At Cha
Bones Thugs-N-Harmony, The Dayz Of Our Lives
Westside Connection, Bow Down
Keith Sweat, Nobody
702, Steelo
New Edition, I'm Still In Love With You
Alfonzo Hunter, Just The Way
Blackstreet (Feat. Dr. Dre), No Diggity
Nate Dogg, Never Leave Me Alone
Marilyn Manson, The Beautiful People
Silkk, The Shocker
Brandy, Tania, G. Knight & C. Khan, Missing You
No Mercy, Where Do You Go
Johnny Gill, Let's Get The Mood
Toni Braxton, Un-Break My Heart
Tevin Campbell, I Got It Bad
A Tribe Called Quest, Stressed Out
Mr. Ill & Devon, Can You Swing It
Da Brat, Sittin' On Top Of The World
No Doubt, Don't Speak
Heltah Skeltah, Therapy
Do Or Die, Do You Wanna Ride
E-40, Rappers Ball
Salt-N-Pepa, Champagne
Ginuwine, Pony
K-Ci & JoJo, How Could You
SWV, It's All About You
Me'Shell Ndegeocello, Who Is He And What Is He...

MOR
MUSIC TELEVISION
The Music Shopping Network

Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

Phil Collins, Dance Into The Light
Nirvana, Aneurysm
Squirrel Nut Zippers, Put A Lid On It
Toni Braxton, Un-Break My Heart
Mariah Carey, Forever
Harry Connick Jr., Hear Me In The Hamony
Sheryl Crow, If It Makes You Happy
Dave Matthews Band, So Much To Say
Celine Dion, It's All Coming Back To Me Now
Dog's Eye View, Small Wonders
Gloria Estefan, You'll Be Mine
Hootie & The Blowfish, Sad Caper
Jewel, You Were Meant For Me
Jesse, Shout It Out Loud
Dave Koz, Don't Look Back
John Mellencamp, Key West Intermezzo (I Saw You First)
Keb' Mo', More Than One Way Home
Oasis, Don't Look Back In Anger
R.E.M., E-Bow The Letter
Gil Shaham & Orpheus, Dvorak's Romance

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Ash, Girl From Mars
Chalk Farm, Lie On Lie
The Chemical Brothers, Setting Sun
Dave Matthews Band, Two Step
For Real, Like I Do
House Of Pain, Fed Up
Nearly God, Poems
Outkast, ATLiens
Porno For Pyros, 100 Ways
The Presidents Of The United States Of America, Mach 5
Pure, Anna
Jon Spencer Blues Explosion, 2 Kinds Love
Spin Doctors, She Used To Be Mine

The Spirits, Drive
The Wallflowers, One Headlight
Robert Bradley's Blackwater Surprise, California
Failure, Stuck On You
The Heads, The Damage I've Done
Republica, Drop Dead Gorgeous
Sebadob, Willing To Wait

EUROPE

Continuous programming
Hawley Crescent
London NW18T

Fugees, Ready Or Not
Spice Girls, Wannabe
NAS, If I Ruled The World
OMC, How Bizarre
Michael Jackson, Stranger In Moscow
B.B.E., Seven Days And One Week
Underworld, Born Slippy
3T Featuring Michael Jackson, Why
Bone Thugs-N-Harmony, The Crossroads
Fugees, Killing Me Softly
Jamiroquai, Virtual Insanity
Peter Andre, Flava
Metallica, Hero Of The Day
Peter Andre, Mysterious Girl
Neneh Cherry, Woman
Pet Shop Boys, Se a Vida e
LL Cool J, Loungin' (Remix)
R.E.M., E-Bow The Letter
Phil Collins, Dance Into The Light
Donna Lewis, I Love You Always Forever

Andre Crouch/Various, My Tribute
Mid South, Definition Of Love
First Call, Will I Find Love
Soul Food 76, Huggy Bear
Jaci Velasquez, Un Lugar Celestial (new)
Charlie Daniels, Somebody Was Prayin' For Me (new)
Allen & Allen, Trouble Don't Last Always (new)

JBTV

One hour weekly
216 W Ohio
Chicago, IL 60610

Ash, Girl From Mars
Pure, Anna
New Bomb Turks, Hammerless Nail
P.J. Harvey, Is That All There Is
Superdrag, Ursula Major
The Loud Family, Don't Respond, She Can't Tell
Descenders, Punk Rock Girls
Descenders, I'm The One
Filter, Jurassitol
Chalk Farm, Lie On Lie
Versus, Yeah You
Jon Spencer Blues Explosion, 2 Kinds Love
Allen Ginsburg, The Ballad Of The Skeletons
Gas Huffer, Smile No More
Sleeper, Nice Guy Eddie

RAGE
TV FOR U-NOT THEM -38

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Gravity Kills, Enough
House Of Pain, Fed Up
Fun Lovin' Criminals, Scooby Snacks
6L6, I Can't Wait
Wild Colonials, Charm
Filter, Jurassitol
D Generation, No Way Out
Muzzle, What A Bore
Zoe, Hammer
Cake, Go The Distance
The Cardigans, Lovefool
Red 5, Space
Sponge, Have You Seen Mary
Versus, Yeah You

TEEN ACTS IN THE '90S PRESENT MANY FACES

(Continued from page 1)

This year has seen a renewed interest in "pure pop" here, with the list of best-selling singles dominated by home-grown and overseas pop acts, including Gina G, Peter Andre, Boyzone, Spice Girls, East 17, Take That, and two former members of the latter, Gary Barlow and Robbie Williams.

Now acts with a strong teen following appear to be getting more of a hearing from A&R executives than they might have earlier in the decade. Code Red (Polydor) and 911 (Ginga/Virgin) are among the pop acts signed this year.

All-male lineups such as Boyzone, Let Loose, and East 17 are selling significant numbers of singles and albums, showing that the market for such bands is as strong as ever.

Female acts are also finding an audience; however, they feature a wide variety of images, such as Eurovision mini-diva Gina G, sultry girl-next-door Louise, the mature duo Alisha's Attic, the girl gang of Spice Girls, or teenage tearaways Shampoo.

The market for pop acts that appeal to younger buyers in the '90s is certainly becoming more diverse, although those involved in signing, selling, and



EAST 17

The group's A&R representative is the first to agree. Ashley Newton, co-deputy managing director of Virgin Records U.K., says, "I don't think Spice Girls is opening up a new trend of pop. Pop music is always there lurking beneath the surface, it just needs the trick of bringing it back above ground once in a while."

Most observers agree that pure pop has been lying low for the past five years, while the more accessible faces of R&B, techno, and indie rock have been in the ascendant.

Colin Barlow, A&R director for Polydor U.K. and its Wildcard label, says, "The industry has attached a stigma to pop music. People are afraid of it."

In the '80s, British labels perfected the art of creating pop stars. Bros and copycat acts such as Brother Beyond were the emblems of the decade, with good-looking, squeaky-clean boys who could dance and sing well-produced but unadventurous songs about love and heartbreak. Backed by saturation marketing techniques involving slick videos and merchandising, a formula evolved for making and breaking a pop act.

The Stock/Aitken/Waterman production trio and the PWL label took the formula to its limits, unleashing Jason Donovan, Kylie Minogue, Rick Astley, Dead Or Alive, and Bananarama on Britain and the world.

In the trend-conscious '90s, the formula appeared to founder.

Acid house and rave culture changed the singles business. House and techno revolved around studio production, with an emphasis on samples, beats, and basslines rather than melodies.

Pop marketers complained that dance hits had no public persona to slot into the image-driven marketing machine, and those involved in dance seemed to revel in the music's facelessness.

Pundits declared pop to be dead and heralded dance as the new pop. To some degree, A&R executives turned their backs on pure pop music at the start of the '90s and looked to dance to provide singles sales.

Major labels sought credibility, either buying into dance labels or setting up their own imprints (Warner with Perfecto, EMI with Positiva, and BMG with deConstruction), which would build dance hits at the club and DJ level with white-label releases and dance distribution.

Simon Fuller of Spice Girls' management company, 19 Management, observes, "We definitely did get sidetracked by credibility. People thought that we could hit on the next big thing in Britain and that everyone would take notice."

As a result, pop acts rarely got a chance at a deal.

Louis Walsh, manager of the Irish five-man group Boyzone, relates his experiences in trying to arouse interest among British A&R executives. "We had no help when we were starting out," he says. "None of the A&R reps wanted to know. I had to go to Paul Keogh at PolyGram Ireland. He was prepared to take a chance. Now I take great pleasure in reminding all these [A&R] guys when I see them."

A strong critic of the signing habits of major labels is Tilly Rutherford, former GM of PWL and now an independent consultant. "There were bands who have got what little girls like, but they rarely get the opportunity," Rutherford says. "I know of a lot of kids going 'round record companies, and they don't get 10 seconds of the A&R rep's time."

Rutherford criticizes A&R execs for signing what is in vogue among their peers rather than what would be commercially successful: "The object of A&R is to give people what they want to have, not what you think they might like to hear. I'd like to think we make records to sell records."

Polydor has always been more of a pop company than some other major labels, and Polydor's Barlow, whose signings include Lighthouse Family and China Black, says, "I'm not afraid of pop music. There's still a place for an A&R rep who wants to get involved in great songs."

Polydor signed Code Red this year, Barlow says, because "they could sing, and we felt the song was a hit. With Nicky Graham, they also had a manager who could bring something to the party." Graham's previous creations have included Bros, teen TV stars PJ & Duncan, and Let Loose.

Even before the newly resurgent interest in pop, acts found ways around the inflexibility of A&R reps. Scottish three-man band 911 and its Glasgow-based label, Ginga, have just landed a production deal with Virgin U.K. after a grass-roots start, according to Steve



SHAMPOO

Gilmour, head of Ginga and the group's management Backlash.

Unlike many other hopefuls, 911 was building a strong fan base in Scotland through shows and public appearances. "I could see the fan base building, but when I tried to get a deal they were blind to it," Gilmour says of his major-label pursuit. He and the band decided to go the indie route, and they put out the first single, "Night To Remember" on Ginga through Total/BMG at the end of April. It reached No. 38 on the U.K. singles chart, and the act continued to tour during the summer. They started writing songs with Glasgow writer John McLaughlin, and after the first hit, they started working with producer Eliot Kennedy.

After "Love Sensation" went to No. 21 in August, Ginga started getting calls for licensing deals from Europe and Japan. "It was then we realized we need a major behind us," says Gilmour.

Paul Conroy, managing director of Virgin, signed the deal, which gives Ginga creative control over production, while Virgin handles U.K. and international marketing. The third single, "Don't Make Me Wait," is out Monday (28). An album is also being produced.

RETURN TO SONGS

The route to pure pop's rehabilitation has been a circuitous one. In 1995 the indie scene, which for years had nurtured quirky if poorly produced guitar pop bands, suddenly found favor with the mainstream media. Britpop was born, and money poured into producing and marketing the likes of Supergrass, Blur, and Oasis.

Song-driven music came back in vogue, even if the lyrics were Anglo-centric and the acts' sounds and styles were poached wholesale from the late '60s and early '70s.

Crucially, these acts had credibility in the pop and rock worlds. Their songs were at home on daytime commercial radio, as well as the more college-oriented evening portion of Radio 1. Current Brit-rock darlings Kula Shaker are as at home on the cover of the New Musical Express (NME) as they are in Smash Hits.

"We still need pop stars," says Kate Thornton, editor of Smash Hits. "Until six months ago, we had a real problem finding acts for the cover. Now we're spoiled for choice."

In the later part of the '90s, there appears to be a return to pop, with some sobering lessons learned from the last decade's excesses.

The pure pop acts that are making it now are the ones that can pull off the trick of singing pop tunes but retain some kind of "credibility" or those that appeal to an audience young enough not to be bothered by the dreaded C-word.

Happily, the current market is wide enough to accommodate them both.

"People have this thing about being credible," notes Thornton. "Supergrass were trying to walk away from what they had done because it was popular. But that's exactly what pop should be about—popularity."

FEMALE ACTS MUSCLE IN

Virgin believes it has gotten the balance right with Spice Girls. Melodies, strong personalities, and a "take-no-shit" gang image have hit the right chord with teenage buyers.

"They're not ashamed of what they stand for, so they have credibility," says Smash Hits' Thornton. "They're as credible as Oasis in their own field. I call them 'Oasis with a Wonderbra.'"

Mercury has also seen that strong, individual, independent women singing strong songs can succeed if the demographic they appeal to is slightly older. Alisha's Attic was signed by managing director Howard Berman and has had success with "I Am, I Feel" (Billboard, June 29). The band's album, "Alisha Rules The World," will be released Nov. 4.

Gina G is Australian by birth, but she made a big dent in the singles charts earlier this year when Eternal/WEA U.K. released the British entry to the Eurovision Song Contest, "Ooh Aah... Just A Little Bit." The song, a synth-driven sing-along teen classic, hit No. 1 and hovered in the top five for nearly two months, selling 700,000 copies, according to WEA, and has since become a top 10 hit in Australia. Her next single, "I Belong To You," bows Monday (28). Warner Bros. is due to release "Ooh Aah" in the U.S. Nov. 18.

In its earlier incarnation, Eternal was a four-piece girl group with a sweet and safe, if not quite innocent image. Louise Nurdling left in July 1995, and the remaining trio has ventured further into the R&B style with a raunchier image in the vein of TLC, while Louise embarked on a solo pop career.

Signed to 1st Avenue and licensed to EMI Records U.K., Louise has developed a strong teen following here and abroad.

"Louise is aspirational," observes Aaron Moore, product manager for EMI, which handles marketing and distribution for Louise. "Girls want to be her."

Louise's album, "Naked," has sold 150,000 copies at home and an additional 150,000 in Japan, according to 1st Avenue.

Aspirational is a term that ill befits Shampoo, a punk-pop twosome. Its sec-

ond album, "Girl Power," was released Sept. 23.

Originally championed by the weekly music papers rather than the teen press, Shampoo has a mainly teenage fan base. Three-minute guitar pop songs like "Girl Power" and "I Know What Boys Like" fuel the impression of the two hard girls at the back of the class interested in boys, booze, and the odd cigarette.

Shampoo has also caused a stir in Japan (Billboard July 8, 1995), and its success has spread to Southeast Asia with the help of promotional tours.

BOY BANDS STILL SELL

While the market for female teen stars is changing, there seems to be an insatiable appetite for "manufactured" boy bands.

Take That showed that the market for good-looking lads with well-crafted pop tunes was potentially vast. Their cumulative U.K. and Irish album sales were more than 4 million albums for four titles and worldwide sales were more than 11 million albums, according to RCA. While their members pursue solo careers, the vacuum they created is being filled.



BOYZONE

The current king of the heap is Boyzone. The five members were picked from a talent contest in late 1993 and soon became a phenomenon in Ireland and later in the U.K. Their current single, "Words," a cover of the Bee Gees song, topped the singles chart for the week ending Oct. 19, and their album, "A Different Beat," is due for release Monday (28).

Greg Sombrook, senior product manager for Boyzone's label Polydor, says that despite the current vogue for female acts, the market for boy bands is still strong.

The target audience for Boyzone is where it has always been, says Sombrook. "I'd say the market is mainly made up of girls at school, and that's historically true from Bros back to the Osmonds, though with a band like Take That the audience does cross over to an older demo."

"Pop's not very trendy; it's not very 'cred' with the A&Rs," says Boyzone manager Walsh. "But if the act's got great looks and great songs, [the audience will] buy it. They're kids, for God's sake." Walsh is also enthusiastic about his new protégés, Brother 2 Brother, whom he compares to Bros.

Take That's main rival is East 17. Despite tabloid rumors of its split, the band is still together and recording an album due next year. A greatest-hits package, "Around The World—The Journey So Far," will be released Nov. 4. The group's current single with Gabrielle, "If You Ever," was released Oct. 21. East 17 has sold 3 million singles and 2 million albums in the U.K., according to its label, London.

After four years of selling to a mostly teen audience, London is trying to mature East 17's image, according to Cokell.

(Continued on next page)

VIRGIN'S SPICE GIRLS SPREAD FLAVOR GLOBALLY

(Continued from page 1)

country's "official" chart here last week.

Virgin Records U.K.'s first "pure-pop" signing had already won over teen audiences here and abroad with sales of 2.5 million units of its debut single, "Wannabe."

A hook-laden slice of radio-friendly pop, "Wannabe" topped the singles chart here for seven weeks this summer, and a meticulously planned international campaign has achieved the feat of turning a British pop success into a European and Asian hit, with No. 1 positions on 11 singles sales charts around the world.

The group, its management, and its record company are all acutely aware that the U.K. singles chart has thrown up many acts in the last two years that have not been able to translate top five singles into albums sales or international success.

But, says band member Melanie Chisholm, "we don't really fear that. As far as we're concerned, it's nothing ventured, nothing gained. We really don't want to be one-hit wonders, though—we're all determined about that."

It does not appear as if this will be the case, says Andy Powell, singles buyer for the 98-store HMV chain. "There's every indication that ['Say You'll Be There'] is selling as well as the last one. I think it's the radio and video that are driving this. It's got a mature, almost R&B sound to it, and there's still a huge buzz on the act from the last single." Virgin reports a shipping of more than 400,000 singles on that title in the U.K.

Meanwhile, solid sales of the album "Spice," released in Japan Sept. 19, are being taken as a taste of things to come for the Nov. 4 U.K. album release, while Virgin International is gearing up for a three-month assault on the U.S. starting in January.

Spice Girls' assertive, positive, and streetwise aura has given a new twist to the pop market (see story, page 1). They write their own material, created their own image of five independent characters who want to hang with the girls, and had a clear vision of what they wanted from the business from day one.

The band members—Geri Halliwell, Melanie Brown, Emma Bunton, Victoria Addams, and Melanie Chisholm—were assembled as one manager's teen dream band. But Spice Girls broke away to do their own thing, which involved singing about binning your boyfriend if he's no good, how good a friend your mother can be, and getting what you want out of life.

Chisholm says it is about time for teen acts to face up to giving their teenage audiences what they need in the '90s: "We're in a fantastic position. A lot of people in the industry don't take their responsibility seriously. We wouldn't ram things down people's throats, but we certainly would sing about safe sex if we thought it was right."

Chisholm says the band's "girl gang" spirit, which comes across in its members' looks and in interviews, is not contrived for the media: "We never had an idea of an image. We always wanted to be ourselves."

Virgin signed Spice Girls to plug an obvious gap in the company's left-field roster. Ashley Newton, Virgin U.K.'s deputy managing director with responsibility for A&R, says, "At the beginning of last year, we saw that we had nothing that was out-and-out contemporary pop. We were offered a tremendous amount of music, but they were all basically copycat acts."

Spice Girls are managed by Simon Fuller of 19 Management, whose clients include Annie Lennox and Cathy Dennis. Fuller took on managing Spice Girls even though he was not looking for new acts. "What clinched it for me was that they had written their own material, and it was very strong. Coupled with the fact that they all had really strong individual characters, it was irresistible," he says.

Last year, Fuller took Spice Girls to the major labels, and they performed in the offices either a cappella or with a backing tape. Most labels expressed strong interest in them, but Fuller narrowed the choice down to RCA (with which he worked on Lennox) and Virgin.

"It was very exciting and very competitive," says Newton, whose signings include Virgin's moodier dance acts, such as Massive Attack, Chemical Brothers, Neneh Cherry, and Everything But The Girl in its current clubby incarnation. "[Spice Girls] brought something fresh, and we had a fresh perspective on pop music, as we don't have a history of it."

After arousing such a strong bidding war last spring, everything went quiet until early this summer. Spice Girls worked with production teams Absolute (Paul Wilson and Andy Watkins) and Matt & Biff (Richard Stannard and Matt Rowe) to complete "Spice" before the promotional duties began. Says Newton, "It was our belief that we should nail the album before releasing the first single. Then we're not going back to the studio to record tracks once the promotional work has begun."

Once the promo work began, Spice Girls found that their freshness and individuality paid dividends. Liz Lakowski, PD of interactive cable TV station the Box, was enthused after seeing the group at a Virgin conference last year, but their visit to the station's

offices was a deciding factor. "When they came in, it was clear they had something, this bunch of girls singing a cappella. They were five unique personalities," Lakowski says.

Independent promoter Brilliant! gave the station an exclusive on the video of "Wannabe," and, says Lakowski, "the audience went berserk. At first, we thought there was a phoning posse at work out there, but when we contacted [deputy managing director] Ray Cooper at Virgin, we found out that the calls were coming from the same areas as the orders."

The Box managing director Vincent Monsey adds, "There was a clear cause and effect [between seeing the video and sales]. Within two hours of it going on-air, it was No. 1 on the viewers' chart. That meant it was more popular than 500 other videos." Monsey says that initially, 10%-15% of the 250,000 weekly telephone requests to the Box were for "Wannabe," and the video stayed at No. 1 on the viewers' chart for 13 weeks, until it was replaced by "Say You'll Be There."

Radio seized "Wannabe" across the board, with independent local stations and national Radio One going for the hooky single. Press coverage followed in its wake, says Virgin director of press Robert Sandall. "At first, the music press blanked them, particularly the teen press, such as Top Of The Pops magazine. They did not think that people would go for them. As soon as the record started happening, then they were on top of them," Sandall says.

Spice Girls' assertive feminine attitude; a rare (among teen acts) proclivity for discussing sex, bodily functions, and booze in public; and the image as a gang of individuals have had media falling over themselves, from the respectable Guardian newspaper to "new lads" monthly Loaded to the classic teen-pop fortnightly Smash Hits.

Smash Hits, the archetypal teen magazine, has Spice Girls on the cover of its relaunch issue for Oct. 9-22. Editor Kate Thornton comments, "We're glad to have them around. Otherwise, the cover would have gone to a safe bet, such as Boyzone."

"Loads of bands come into the office; we get about three a week, but [Spice Girls] were different. They went to great lengths to explain that they had a lot to say for themselves. What's great about the girls is that they're new. I think they appeal to girls more than boys. Every girl has a dream, and they've made it happen. For me, 'Wannabe' is the best pop record of 1996."

INTERNATIONAL APPEAL

Unbeknownst to the British pop public, Spice Girls debuted in Japan and Southeast Asia before making their British bow. Says Virgin International head of international marketing Lorraine Barry, "People [in the U.K.] think they're an overnight success, but a lot of planning went into the timing of the releases."

Band member Chisholm says, "We always wanted to be an international act, not just big in the U.K." Fuller adds, "For me, the clincher with Virgin was that international was a priority from day one."

With this being Virgin's first exposure as a global company in the pop arena, much was at stake, and the international planning began six months before the release.

"We thought this was something we could give to Japan and Asia first and still not let other territories suffer," says Barry. Japanese releases of international repertoire often suffer from an onslaught of cheap imports from other territories, and this fact allowed the record company to work the single and album safe in the knowledge that,

for a limited period, Virgin would have an exclusive. "Spice" has sold 202,000 copies in Japan, according to Virgin.

In Japan, "Wannabe" came out on the Virgin label through Toshiba-EMI June 26. So far it has sold 100,000 units—amazing for a foreign single without a "tie-up" (i.e., use as a TV drama or commercial theme).

The Sept. 19 release of "Spice" made Japan the first territory in the world to receive the album.

Virgin A&R staffer Takeshi Kawamura says the act's success began with heavy rotation of "Wannabe" on Japan's FM stations. Also, Spice Girls did three promo tours of the country this year: in May, July, and September.

On the May jaunt, the group concentrated on small media outlets, but since then, it has received major press and TV exposure. On Sept. 25, Spice Girls made a special appearance at Toshiba-EMI's annual "Music Talks" foreign-music promotion event.

"Wannabe" has sold 2.5 million copies worldwide, according to Virgin, including 1 million in the U.K. In Europe, it has topped the charts in Belgium (both the Flemish and French charts), Denmark, Finland, France, Germany, the Netherlands, Ireland, Norway, and the U.K. It has also topped charts in Hong Kong and Israel.

The third single, "Two Becomes One," a ballad, will be released in the U.K. before Christmas.

Regarding Spice Girls' January U.S. launch, Barry says, "Radio has been the key wherever we've been, but it's vital that the girls are available."

Fuller observes, "America is the big prize, but it's as foreign as Japan or Germany. You either need great fortune or a good story to tell. We think we've got at least one of those two."

Assistance in preparing this story was provided by Steve McClure in Tokyo.

TEEN ACTS IN THE '90S PRESENT MANY FACES

(Continued from preceding page)

"We feel our audience has moved on and grown older," Cokell says. "They don't necessarily feel that the band has grown with them."

In addition to such moves as the single with Gabrielle and a different press slant involving more mature publications such as Q and NME, the band's look is a significant factor in shifting its image, says Cokell. "When we started out, they were wearing street clothes and were very natural. . . . Now they're wearing more expensive suits."

Though it was the most successful teen band of the '90s, Take That, split earlier this year, and three former members are plotting different paths for themselves.

Gary Barlow, still signed to RCA, is trying to move onto the same ground as the band's audience, which is obviously growing more mature. A new look and grainy black-and-white pictures by Norman Watson are part of the repositioning of Barlow—always seen as the band's main musical contributor—as a mature songwriter.

Dave Joseph, head of artist development at RCA U.K., says, "We think people have moved on. The new music reflects that. This is how you move out of pop without staying on the treadmill."

Mark Owen, also signed to RCA, is currently writing with John Leckie, and his album, "Green Man," is due here Dec. 2.

Robbie Williams, who split from Take That in 1995, is shaking himself

free of Take That's "good as gold" image. Uncomfortable with not being able to hang out with Oasis and smoke the occasional spliff, Williams nailed his colors to the mast with his version of George Michael's "Freedom" in August. Signed to Chrysalis here, he is recording material in the U.S.

The attempts to reposition acts such as Louise or Gary Barlow say much about the confines of the pop audience. While the teen market can be very profitable when the right act hits the right note, loyalties can suddenly vanish as the fans grow and wish to distance themselves from their embarrassing pasts.

The question is whether to keep an act appealing to a set age range or to try to grow along with them.

The transition to mature artist usually carries with it a shift from singles to album sales. Teen pop acts thrive on the publicity that the singles chart gives them here, but the structure of the majors demands albums.

One problem facing these acts is the lack of suitable pop songs being written for such acts. "There's a shortage of songs in the U.K.," says 1st Avenue's Smallman.

Adds Boyzone manager Walsh, "I am getting a lot of songs, but they are all trying to be American R&B. There's no big chorus."

That shortage contrasts with the reality of the retail and radio markets, says Smallman. "Songs are back driving records both here and in the U.S."

Indeed, many observers suggest that the changing radio landscape in the U.K. has had much to do with the return to pop. The BBC's national Radio 1 has stepped back from its mandate to provide the largest possible audience with the most popular music during the daytime. Its move to a more "college-friendly" style has opened the field for commercial Independent Local Radio (ILR) broadcasters to cater to pop.

Observes 1st Avenue's Smallman, "The growth of commercial radio has helped the growth of pop. I'm not saying that advertising drives the programming, but the advertiser needs to know that the station is delivering the audience."

The downside of this development, though, says Rutherford, is that "commercial radio only plays pop when it's on the chart, and they don't break acts."

Polydor's Colin Barlow says Radio 1 has fallen into the credibility trap. "They want to be perceived as credible. ILR is a breath of fresh air by contrast. Capital Radio is very music friendly and will take a risk with new acts like Lighthouse Family."

With radio on both sides of the Atlantic becoming closer in sync, labels and managers here are more confident that pop acts can be exported to the U.S.

Lessons have been learned from the mistakes of the first half of the decade. Lorraine Barry, head of international

marketing for Virgin International, says, "People have lived by the fact that they would break [acts] in the U.K., and then everyone else would pick up on it around the world. People won't do that anymore."

Polydor's Barlow concurs. "We fell into the trap of wanting the U.K. company to be a hip label. We signed acts which were cool but didn't travel."

Spice Girls manager Fuller adds, "British acts haven't traveled because of the lack of knowledge of international markets," he says. "I believe we've retained the arrogance that people want to know what's going on here. We've forgotten that we have to fight tooth and nail with everyone else."

"Stories about the death of pop a few years ago were obviously utter claptrap," says Virgin's Newton. "But you need a new spin on things from time to time. Pop is not dead, but if people get the same formula time and time again, they are bound to get cynical about it."

A glance at the singles charts in any given week shows that pure pop records continue to sell well, but they have to jostle for position with the left-field dance of Underworld and the Chemical Brothers, the guitar pop of Kula Shaker and the Boo Radleys, or the home-grown R&B of Mark Morrison and Gabrielle.

And as Virgin has shown with Spice Girls, British pop can be successfully exported, provided that labels meet the practical demands of those who have the job of selling it abroad.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 305 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	19	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC) 1.1 wks at No. 1
2	2	12	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)
3	3	13	HEAD OVER FEET	ALANIS MORISSETTE (MAVERICK/REPRISE)
4	5	21	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
5	4	17	WHERE DO YOU GO	NO MERCY (ARISTA)
6	6	22	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJS (QUADRASOUND/BIG BEAT/ATLANTIC)
7	11	9	MOUTH	MERRIL BAINBRIDGE (UNIVERSAL)
8	7	19	TWISTED	KEITH SWEAT (ELEKTRA/EEG)
9	8	29	COUNTING BLUE CARS	DISHWALLA (A&M)
10	9	26	YOU LEARN	ALANIS MORISSETTE (MAVERICK/REPRISE)
11	12	5	WHEN YOU LOVE A WOMAN	JOURNEY (COLUMBIA)
12	10	24	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)
13	16	10	IF IT MAKES YOU HAPPY	SHERYL CROW (A&M)
14	15	18	MY BOO	GHOST TOWN DJS (SO SO DEF/COLUMBIA)
15	18	12	KEY WEST INTERMEZZO (I SAW YOU FIRST)	JOHN MELLENCAMP (MERCURY)
16	14	15	THIS IS YOUR NIGHT	AMBER (TOMMY BOY)
17	13	28	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)
18	17	31	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)
19	42	3	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
20	19	25	SPIDERWEBS	NO DOUBT (TRAUMA/INTERSCOPE)
21	20	34	INSENSITIVE	JANN ARDEN (A&M)
22	21	9	NO DIGGITY	BLACKSTREET (FEATURING DR. DRE) (INTERSCOPE)
23	24	9	I GO BLIND	HOOTIE & THE BLOWFISH (REPRISE)
24	31	3	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
25	56	2	YOU MUST LOVE ME	MADONNA (WARNER BROS.)
26	23	39	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
27	25	22	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
28	35	4	DON'T LET GO (LOVE)	EN VOGUE (EASTWEST/EEG)
29	26	10	LET'S MAKE A NIGHT TO REMEMBER	BRYAN ADAMS (A&M)
30	28	6	BIRMINGHAM	AMANDA MARSHALL (EPIC)
31	30	47	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
32	22	22	STANDING OUTSIDE A BROKEN PHONE...	PRIMITIVE RADIO GODS (ERGO/COLUMBIA)
33	29	9	WHAT I GOT	SUBLIME (GASOLINE ALLEY/MCA)
34	36	15	LOUNGIN	LL COOL J (DEF JAM/MERCURY)
35	34	14	NOWHERE TO GO	MELISSA ETHERIDGE (ISLAND)
36	—	1	SWALLOWED	BUSH (TRAUMA/INTERSCOPE)
37	62	2	JUST BETWEEN YOU AND ME	DC TALK (VIRGIN)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
38	32	30	SWEET DREAMS	LA BOUCHE (RCA)
39	41	10	NOVOCAINE FOR THE SOUL	EELS (DREAMWORKS/GEFFEN)
40	33	11	6TH AVENUE HEARTACHE	THE WALLFLOWERS (INTERSCOPE)
41	43	6	I'M STILL IN LOVE WITH YOU	NEW EDITION (MCA)
42	39	6	DANCE INTO THE LIGHT	PHIL COLLINS (FACE VALUE/ATLANTIC)
43	51	8	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)
44	48	29	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)
45	54	3	FALLIN' IN LOVE	LA BOUCHE (RCA)
46	52	3	THAT THING YOU DO!	THE WONDERS (PLAY TONE/EPIC SOUNDTRAX/EPIC)
47	40	16	DOWN	311 (CAPRICORN/MERCURY)
48	50	3	NOBODY	KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
49	57	3	BITTERSWEET ME	R.E.M. (WARNER BROS.)
50	44	9	DAYS OF OUR LIVES	BONE THUGS-N-HARMONY (RUThLESS/EASTWEST/EEG)
51	—	1	FLY LIKE AN EAGLE	SEAL (WARNER SUNSET/ATLANTIC)
52	47	40	FOLLOW YOU DOWN	GIN BLOSSOMS (A&M)
53	46	35	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
54	38	19	FOREVER	MARIAH CAREY (COLUMBIA)
55	45	4	ANGELS OF THE SILENCES	COUNTING CROWS (DGC/GEFFEN)
56	37	18	FREE TO DECIDE	THE CRANBERRIES (ISLAND)
57	60	11	DO YOU MISS ME	JOCELYN ENRIQUEZ (CLASSIFIED/TIMBER/TOMMY BOY)
58	49	9	LAST NIGHT	AZ YET (LAFACE/ARISTA)
59	65	3	PONY	GINUWINE (550 MUSIC)
60	53	5	THIS IS FOR THE LOVER IN YOU	BABYFACE (EPIC)
61	58	14	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
62	59	9	READY TO GO	REPUBLICA (DECONSTRUCTION/RCA)
63	61	16	TUCKER'S TOWN	HOOTIE & THE BLOWFISH (ATLANTIC)
64	—	1	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
65	64	7	I WAS WRONG	SOCIAL DISTORTION (550 MUSIC)
66	63	16	BUT ANYWAY	BLUES TRAVELER (A&M)
67	55	5	BOHEMIAN RHAPSODY	THE BRAIDS (BIG BEAT/ATLANTIC)
68	73	2	THE DISTANCE	CAKE (CAPRICORN/MERCURY)
69	66	6	MUZZLE	THE SMASHING PUMPKINS (VIRGIN)
70	68	5	YOU CAN MAKE HISTORY (YOUNG AGAIN)	ELTON JOHN (MCA)
71	71	6	ANEURYSM	NIRVANA (DGC/GEFFEN)
72	75	65	TIL I HEAR IT FROM YOU	GIN BLOSSOMS (A&M)
73	—	1	LADY PICTURE SHOW	STONE TEMPLE PILOTS (ATLANTIC)
74	69	20	STUPID GIRL	GARBAGE (ALMO SOUNDS/GEFFEN)
75	72	3	HAIL, HAIL	PEARL JAM (EPIC)

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 86 ALL I SEE (Shantav. BMI/EMI, ASCAP/Born First. BMI/Second Cometh. BMI) HL
 - 44 ALWAYS BE MY BABY (Sony/ATV Songs. BMI/ATV. BMI/Rye. BMI/So So Def. ASCAP/EMI April. ASCAP/Full Keel. ASCAP/Air Control. ASCAP) WBM/HL
 - 40 ASCENSION (DON'T EVER WONDER) (Sony/ATV Tunes. ASCAP/Muszewell. ASCAP/Itali Shur. BMI) HL
 - 63 AT NIGHT I PRAY (Sony/ATV Tunes. ASCAP/Wild Orchid. ASCAP/Bobby Sandstrom. ASCAP/BMG. ASCAP) HL
 - 43 BIRMINGHAM (Down in Front. SOCAN/EMI April. ASCAP/EMI April Canada. ASCAP/Into Wisini. ASCAP/MCA. ASCAP/Sold For A Song. ASCAP/O'Brien. ASCAP) HL
 - 74 BLUE (Tro. BMI/Fort Knox. BMI) WBM/HL
 - 53 BOHEMIAN RHAPSODY (FROM HIGH SCHOOL HIGH) (B. Feldman & Co./Glenwood. ASCAP) WBM
 - 25 BOW DOWN (Gangsta Boogie. ASCAP/WB. ASCAP/Base Pipe. ASCAP/Real An Ruff. ASCAP/Golden Fingaz. ASCAP) WBM
 - 76 CAN'T KNOCK THE HUSTLE (Lil Lu Lu. BMI/Sounds Of The Red Drum. ASCAP/Thriller Miller. ASCAP/MCA. ASCAP) HL
 - 10 CHANGE THE WORLD (FROM PHENOMENON) (WB. ASCAP/Interscope. ASCAP/EMI Christian. ASCAP/Bases Loaded. ASCAP/PolyGram Int'l. ASCAP/Careers-BMG. BMI) WBM/HL
 - 71 THE CHILD (INSIDE) (Little Monster/David Gresham. ASCAP)
 - 16 C'MON N' RIDE IT (THE TRAIN) (Ceejay. BMI/Sa-vette. BMI/Unichappel. BMI/Warner-Tamerlane. BMI) WBM
 - 21 COUNTING BLUE CARS (Mono Rat. ASCAP/Bigger Than Peanut Butter. ASCAP) HL
 - 45 DANCE INTO THE LIGHT (Phil Collins. PRS/Hit & Run. PRS/WB. ASCAP) WBM
 - 87 DJ GIRL (Bug. BMI/Lo-Walk. BMI)
 - 93 DON'T GO AWAY (Hansatic. GEMA/L.R., GEMA/Warner-Tamerlane. BMI)
 - 81 DON'T LOOK BACK IN ANGER (Sony/ATV Songs. BMI) HL
 - 57 DO YOU MISS ME (Rhythm Vision. BMI)
 - 68 DO YOU THINK ABOUT US (Trey III. BMI)
 - 98 E-BOW THE LETTER (Night Garden. BMI/Warner-Tamerlane. BMI)
 - 60 ELEVATORS (ME & YOU) (Chrysalis. ASCAP/Gnal Booby. ASCAP) WBM
 - 83 EVERYTHING FALLS APART/SMALL WONDERS (Dog's Eye. BMI/EMI Virgin. BMI) HL
 - 35 FALLING (Driveby. BMI/X-Men. BMI/New Line. BMI/Sony/ATV LLC. BMI) HL
 - 47 FLOATIN' ON YOUR LOVE (True Blue Rose. ASCAP/WB. ASCAP/Griffit. BMI/Key-R-Go. BMI) WBM
 - 42 FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU (Bonnieville Salt Flats. ASCAP/Ruffe Corp. ASCAP/Warner Bros. ASCAP/Amalgamated Consolidated. ASCAP/Bug. BMI/New Regency. BMI/New Enterprises. BMI/You Sound Bitter. BMI) WBM
 - 29 GIVE ME ONE REASON (EMI April. ASCAP/Purple Rabbit. ASCAP) HL
 - 52 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
 - 30 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
 - 32 I CAN'T SLEEP BABY (IF I) (Zomba. BMI/R. Kelly. BMI/Sony/ATV LLC. BMI/Ecaf. BMI) WBM/HL
 - 82 I DON'T NEED YOUR LOVE (Upstairs. ASCAP/Led Sted. ASCAP/Saucedo. ASCAP/Angelina. ASCAP)
 - 92 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
 - 12 IF IT MAKES YOU HAPPY (Warner-Tamerlane. BMI/Old Crow. BMI/Trottsky. BMI/Wixen. BMI) WBM
 - 17 IF YOUR GIRL ONLY KNEW (Virginia Beach. ASCAP/Mass Confusion. ASCAP/WB. ASCAP) WBM
 - 88 I LIKE (FROM THE NUTTY PROFESSOR) (Chrysalis. ASCAP/Mo' Swang. ASCAP/Baj. ASCAP/Longitude. BMI) WBM
 - 4 I LOVE YOU ALWAYS FOREVER (Donna Lewis. ASCAP/WB. ASCAP) WBM
 - 80 I LUV U BABY (MCA. ASCAP) HL
 - 94 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic. PRS/Reggatta. BMI/Irving. BMI)
 - 39 INSENSITIVE (FROM BED OF ROSES) (PolyGram. BMI/Frankly Shirley. BMI/PolyGram Int'l. BMI) HL
 - 2 IT'S ALL COMING BACK TO ME NOW (Lost Boys. BMI/Songs Of Polygram International. BMI) HL
 - 79 JELLYHEAD (Copyright Control/Momentum. ASCAP)
 - 90 JUST THE WAY (PLAYAS PLAY) (Erick Sermon. ASCAP/Zomba. BMI/Copyright Control. BMI/Organized Noise. BMI/Still Shirt. BMI/Goodie Mob. BMI)
 - 18 KEY WEST INTERMEZZO (I SAW YOU FIRST) (Full Keel. ASCAP/EMI April. ASCAP/Katsback. ASCAP) HL/WBM
 - 89 KNOCKS ME OFF MY FEET (Black Bull. ASCAP/Jobete. ASCAP)
 - 13 LAST NIGHT (FROM THE NUTTY PROFESSOR) (Ecaf. BMI/Keliane. ASCAP) HL
 - 62 LET'S GET THE MOOD RIGHT (Ecaf. BMI/Sony/ATV Songs. BMI) HL
 - 24 LET'S MAKE A NIGHT TO REMEMBER (Badams. ASCAP/Zomba. ASCAP) HL/WBM
 - 100 LIKE A WOMAN (1995 Otha Ounds. BMI/Still Shirt. BMI)
 - 73 LIKE I DO (EMI April. ASCAP/D.A.R.P. ASCAP/Screen Agate. BMI) HL
 - 22 LOUNGIN (Bernard Wright. BMI/Screen Gems-EMI. BMI/Mohoma. BMI/LL Cool J. ASCAP) HL

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	61	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA) 1.3 wks at No. 1
2	2	3	NO DIGGITY	BLACKSTREET (FEATURING DR. DRE) (INTERSCOPE)
3	5	2	THIS IS FOR THE LOVER IN YOU	BABYFACE (EPIC)
4	4	12	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)
5	7	5	NOBODY	KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
6	3	20	TWISTED	KEITH SWEAT (ELEKTRA/EEG)
7	6	11	LAST NIGHT	AZ YET (LAFACE/ARISTA)
8	18	2	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
9	9	9	PONY	GINUWINE (550 MUSIC)
10	8	10	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)
11	14	10	TELL ME	DRU HILL (ISLAND)
12	10	17	WHERE DO YOU GO	NO MERCY (ARISTA)
13	12	14	PO PIMP	DR. DRE (FEAT. TWISTA) (R&B-A LOT/NOO TRYBE/VIRGIN)
14	13	6	BOW DOWN	WESTSIDE CONNECTION (LENCHE MOB/PRIORITY)
15	21	9	WHAT KIND OF MAN WOULD I BE	MINT CONDITION (PERSPECTIVE/A&M)
16	24	6	MOUTH	MERRIL BAINBRIDGE (UNIVERSAL)
17	20	4	SITTIN' ON TOP OF THE WORLD	DA BRAT (SO SO DEF/COLUMBIA)
18	11	17	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
19	17	7	IF IT MAKES YOU HAPPY	SHERYL CROW (A&M)
20	15	20	HOW DO U WANT IT/CALIFORNIA LOVE	2 PAC (FEAT. KC AND JOJO) (DEATH ROW/INTERSCOPE)
21	22	18	MACARENA	LOS DEL RIO (ARIOLA/BMG LATIN)
22	16	17	LOUNGIN	LL COOL J (DEF JAM/MERCURY)
23	19	23	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
24	26	5	FALLING	MONTELL JORDAN (DEF JAM/MERCURY)
25	33	2	WHEN YOU LOVE A WOMAN	JOURNEY (COLUMBIA)
26	25	10	KEY WEST INTERMEZZO (I SAW YOU FIRST)	JOHN MELLENCAMP (MERCURY)
27	23	11	MISSING YOU	BRANDY. TAMIA. G. KNIGHT & C. KHAN (EASTWEST/EEG)
28	30	9	LET'S MAKE A NIGHT TO REMEMBER	BRYAN ADAMS (A&M)
29	28	7	WHAT'S LOVE GOT TO DO WITH IT	WARREN G FEAT. ADINA HOWARD (INTERSCOPE)
30	38	6	FLOATIN' ON YOUR LOVE	THE ISLEY BROTHERS FEAT. ANGELA WUBSHU (T. NEOW/ISLAND)
31	34	16	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
32	32	22	YOU'RE MAKIN' ME HIGH/LET IT FLOW	TONI BRAXTON (LAFACE/ARISTA)
33	35	12	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
34	27	12	USE YOUR HEART	SWV (RCA)
35	36	10	HIT ME OFF	NEW EDITION (MCA)
36	40	5	MUSIC MAKES ME HIGH	LOST BOYZ (UNIVERSAL)
37	31	17	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
38	29	31	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJS (QUADRASOUND/BIG BEAT/ATLANTIC)
39	45	14	THE THINGS THAT YOU DO	GINA THOMPSON (MERCURY)
40	37	7	LET'S GET THE MOOD RIGHT	JOHNNY GILL (MOTOWN)
41	43	8	STEELO	702 (BIV 10/MOTOWN)
42	39	15	ELEVATORS (ME & YOU)	OUTKAST (LAFACE/ARISTA)
43	51	2	DO YOU THINK ABOUT US	TOTAL (BAD BOY/ARISTA)
44	42	7	YOUR SECRET LOVE	LUTHER VANDROSS (LVE/EPIC)
45	41	30	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)
46	44	20	BLUE	LEANN RIMES (CURB)
47	48	4	ONE AND ONE	ROBERT MILES (DECONSTRUCTION/ARISTA)
48	46	6	STRAWBERRY WINE	DEANA CARTER (CAPITOL NASHVILLE)
49	49	22	WHY I LOVE YOU SO MUCH/AINT NOBODY	MONICA (ROWDY/ARISTA)
50	60	4	LIKE I DO	FOR REAL (ROWDY/ARISTA)
51	50	13	TOUCH MYSELF	T-BOWZ (ROWDY/LAFACE/ARISTA)
52	47	14	WHY DOES IT HURT SO BAD	WHITNEY HOUSTON (ARISTA)
53	62	2	BOHEMIAN RHAPSODY	THE BRAIDS (BIG BEAT/ATLANTIC)
54	52	17	THAT GIRL	MAXI PRIEST FEATURING SHAGGY (VIRGIN)
55	53	21	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)
56	—	1	KNOCKS ME OFF MY FEET	DONELL JONES (LAFACE/ARISTA)
57	61	4	JUST THE WAY (PLAYAS PLAY)	ALFONZO HUNTER (DEF SQUAD/EMI)
58	55	14	STUPID GIRL	GARBAGE (ALMO SOUNDS/GEFFEN)
59	59	12	WU-WEAR: THE GARMENT RENAISSANCE	RZA FEAT. METHOD MAN & CAPPADONNA (BIG BEAT/ATLANTIC)
60	56	11	TELL ME (I'LL BE AROUND)	SHADES (MOTOWN)
61	54	27	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
62	69	2	AT NIGHT I PRAY	WILD ORCHID (RCA)
63	63	4	I DO	PAUL BRANT (REPRISE)
64	57	18	BLACKBERRY MOLASSES	MISTA (EASTWEST/EEG)
65	68	7	THIS IS YOUR NIGHT	AMBER (TOMMY BOY)
66	66	5	YOU'LL BE MINE (PARTY TIME)	GLORIA ESTEFAN (EPIC)
67	—	6	CAN'T KNOCK THE HUSTLE	JAY-Z (FLEEZE/ROC-A-FELLA/PRIORITY)
68	67	4	GET READY, HERE IT COMES (IT'S THE CHOO-CHOO)	SOUTHSIDE B.O.B. (LAFACE/ARISTA)
69	—	1	THE CHILD (INSIDE)	OKUMBA ZOO (ARISTA)
70	58	11	GUYS DO IT ALL THE TIME	MINDY MCCREARY (BNA/RCA)
71	64	19	I LIKE	MONTELL JORDAN FEAT. SLICK RICK (DEF JAM/MERCURY)
72	—	1	EVERY LIGHT IN THE HOUSE	TRACE ADKINS (CAPITOL NASHVILLE)
73	65	2	NOWHERE TO GO	MELISSA ETHERIDGE (ISLAND)
74	—	1	DJ GIRL	KATALINA (THUMP)
75	73	2	MISSING YOU	TINA TURNER (VIRGIN)

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

HOT 100 RECURRENT AIRPLAY

1	1	10	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
2	—	1	JEALOUSY	NATALIE MERCHANT (ELEKTRA/EEG)
3	2	2	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC)
4	5	20	NAME	GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
5	4	2	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)
6	6	36	RUN-AROUND	BLUES TRAVELER (A&M)
7	7	10	WONDER	NATALIE MERCHANT (ELEKTRA/EEG)
8	8	14	BE MY LOVER	LA BOUCHE

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

CLOSE, BUT NO CIGAR: If the Hot 100 were a horse race, we'd have to review the instant replay to determine who crossed the finish line first. The difference between Nos. 1 and 3 is a mere 140 chart points. Look for a new No. 1 Hot 100 single next week, but meanwhile, let's "Macarena" like we did last summer.

PLAYLIST PICKS: In only its third week at radio, No Doubt's "Don't Speak" (Trauma/Interscope) is zipping up station playlists. This week, the song improves 42-19 on Hot 100 Airplay as a result of a 59% gain in spins. The song received 2,779 detections, for 27 million audience impressions. "Don't Speak" is top five at 13 of the 149 monitored stations that are on it, including WKQW Chicago (52 detections) and KKLQ San Diego (80 detections).

With Madonna's media profile at an all-time high, the 56-25 jump of "You Must Love Me" on the Hot 100 Airplay chart isn't surprising. Airplay at 135 monitored stations accounts for 21.5 million audience impressions. Incidentally, did anyone else notice how many Madonna videos came back on MTV after the birth of daughter Lourdes? "You Must Love Me" jumped from six to 15 plays on MadonnaTV, "Like A Virgin" returned for 10 plays, and 10 of her other videos resurfaced, all receiving six or more plays.

Last year, contemporary Christian rock act dc Talk (Virgin) earned national recognition for casting religion as "cool" with its song "Jesus Freak." Now, the band's "Just Between You And Me" is gaining radio exposure. The song leaps 62-37 on Hot 100 Airplay due to a 40% gain in audience impressions (18.5 million) from spins at 111 monitored stations. "Just Between You And Me" is the first song by dc Talk to chart on Hot 100 Airplay. In addition, the song is No. 26 on Top 40 Airplay Monitor's Mainstream chart this week.

REMIX REVELATION: It would not be an exaggeration to say that virtually all R&B and pop/dance singles have multiple remixes released to radio and retail, tailored to regional tastes. Many believe that as top 40 radio grows increasingly rhythmic, the trend will proliferate.

Two titles on the Hot 100 Singles Sales list post modest unit gains as a result of remixes made available to radio and retail. "Floatin' On Your Love" by the Isley Brothers (T-Neck/Island) rebounds 38-30 after picking up a 10% gain at retail. The album and radio edit features Angela Winbush; the remix adds Lil' Kim, Puff Daddy, and 112. "The Things You Do" by Gina Thompson (Mercury) improves 25% and moves 45-39 on Hot 100 Singles Sales. The "Darkchild" remix features Rackwon The Chef, Mr. Mike Nitty, and Craig Mack.

Dance/pop titles that have multiple mixes in the market include Los Del Rio's "Macarena" (RCA), Jocelyn Enriquez's "Do You Miss Me" (Classified/Timber!/Tommy Boy), and Robert Miles' "One And One" (deConstruction/Arista). There is also a house mix of Celine Dion's "It's All Coming Back To Me Now" (550 Music), not to mention dance mixes of rock titles, such as Garbage's "Stupid Girl" (Almo Sounds/Geffen) and Beck's "Where It's At" (DGC/Geffen); mixes helped broaden the appeal of both songs.

A Spanish version of Toni Braxton's "Un-break My Heart" (LaFace/Arista) is commercially available, while a Spanish version of No Mercy's "Where Do You Go" (Arista) is forthcoming.

BUBBLING UNDER ^{HOT 100} SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	6	2	DEVIL'S HAIRCUT	BECK (DGC/GEFFEN)	14	20	7	THE FUNK PHENOMENA	ARMAND VAN HELDEN (HENRY STREET/THUGRAGING BULL)
2	4	13	I DO	PAUL BRANDT (REPRISE)	15	19	3	THE RHYME	KEITH MURRAY (JIVE)
3	23	2	I FELL IN LOVE	ROCKELL (ROBBINS)	16	25	4	MORE TO LOVE	CASE (SPOILED ROTTEN/DEF JAM/MERCURY)
4	10	3	NAKED EYE	LUSCIOUS JACKSON (GRAND ROYAL/CAPITOL)	17	15	4	ITZSOWEEZEE (HOT)	DE LA SOUL (TOMMY BOY)
5	7	8	SET IT OFF	ORGANIZED NOIZE (EASTWEST/EEG)	18	21	2	ME AND YOU	KENNY CHESNEY (BNA/RCA)
6	16	3	EVERY LIGHT IN THE HOUSE	TRACE ADKINS (CAPITOL NASHVILLE)	19	13	4	NEW BEGINNING	TRACY CHAPMAN (ELEKTRA/EEG)
7	—	1	THE MOMENT	KENNY G (ARISTA)	20	9	5	YA PLAYIN' YASELF	JERU THE DAMAJA (PAYDAY/LONDON/ISLAND)
8	17	8	CHANGE MY MIND	JOHN BERRY (CAPITOL NASHVILLE)	21	—	1	STREET DREAMS	NAS (COLUMBIA)
9	—	5	LATIN SWING	JOHNNY Z (QUALITY/WARLOCK)	22	22	7	MORE THAN YOU'LL EVER KNOW	TRAVIS TRITT (WARNER BROS.)
10	12	3	NO TIME	LIL' KIM FEAT. PUFF DADDY (UNDEAS/BIG BEAT/ATLANTIC)	23	18	2	OVER AND OVER	PUFF JOHNSON (WORK)
11	5	12	ORDINARY GIRL	LIONEL RICHIE (MERCURY)	24	—	2	THE LOVE SONG	BUSH BABES FEATURING MOS DEF (WARNER BROS.)
12	11	6	LOVER'S GROOVE	IMMATURE (MCA)	25	—	1	AIN'T GOT NOTHIN' ON US	JOHN MICHAEL MONTGOMERY (ATLANTIC)
13	14	12	GOOD LOVE	JOHNNIE TAYLOR (MALACO)					

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



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4. AUTOMATIC LOVER - Real McCoy
5. JELLYHEAD - Crush
6. DON'T STOP (WIGGLE, WIGGLE) - Outere Brothers
7. WE'VE GOT IT GOIN' ON - The Backstreet Boys
8. FEEL THE MUSIC - Planet Soul (feat. Brenda Dee)
9. DREAMER - Livin' Joy
10. YOU GOT TO PRAY - Joi Cardwell
11. NEW YEARS DAY - Route 401
12. INSIDE OUT - Culture Beat
13. I DON'T KNOW - Escapade
14. MACARENA - Los Del Mar



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



NOVEMBER 2, 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
1	NEW		1	*** No. 1/Hot Shot Debut *** COUNTING CROWS DGC 24975/GEFFEN (10.98/17.98) 1 week at No. 1	RECOVERING THE SATELLITES	1
2	1	3	32	CELINE DION ▲ ⁵ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	1
3	NEW		1	KORN IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
4	2	4	3	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	2
5	6	8	71	ALANIS MORISSETTE ▲ ¹⁷ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
6	7	16	42	*** Greatest Gainer *** NO DOUBT ▲ ⁷ TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	4
7	NEW		1	PHISH ELEKTRA 61971/EEG (10.98/16.98)	BILLY BREATHE	7
8	5	5	15	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
9	9	11	17	KEITH SWEAT ▲ ELEKTRA 61707/EEG (10.98/16.98)	KEITH SWEAT	5
10	4	1	3	NIRVANA DGC 25105/GEFFEN (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISKAH	1
11	3	—	2	MARILYN MANSON NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
12	12	14	18	TONI BRAXTON ▲ ² LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
13	10	7	4	SOUNDTRACK EASTWEST 61951/EEG (11.98/17.98)	SET IT OFF	4
14	11	10	6	BLACKSTREET INTERSCOPE 90071 (10.98/16.98)	ANOTHER LEVEL	3
15	8	6	6	NEW EDITION MCA 11480* (10.98/16.98)	HOME AGAIN	1
16	13	13	4	SHERYL CROW A&M 540587 (10.98/16.98)	SHERYL CROW	6
17	15	12	4	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
18	14	9	3	LUTHER VANDROSS LV 67553/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
19	16	2	3	TOOL ZOO 31087* (10.98/16.98)	AENIMA	2
20	17	15	36	2PAC ▲ ⁶ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
21	18	21	9	VARIOUS ARTISTS TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
22	22	18	33	311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
23	21	41	4	SOUNDTRACK PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
24	24	19	8	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
25	23	22	65	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
26	19	17	6	R.E.M. WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
27	27	25	20	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
28	20	26	26	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
29	25	20	8	PEARL JAM EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
30	30	27	7	DO OR DIE RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
31	37	56	6	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	31
32	26	24	4	ELTON JOHN MCA 11481 (10.98/16.98)	LOVE SONGS	24
33	29	23	4	NATALIE COLE ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
34	31	28	36	FUGEES ▲ ³ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
35	NEW		1	JERU THE DAMAJA PAYDAY/LONDON 124119*/ISLAND (10.98/16.98)	WRATH OF THE MATH	35
36	28	31	27	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
37	32	—	2	JOHNNY GILL MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
38	34	35	86	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
39	42	47	12	SUBLIME GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	39
40	33	—	2	CHRIS ISAAK REPRISE 46325/WARNER BROS. (10.98/16.98)	BAJA SESSIONS	33
41	40	38	15	DONNA LEWIS ● ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
42	35	32	49	TRACY CHAPMAN ▲ ³ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
43	38	33	6	SOUNDTRACK ● BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	20
44	36	29	6	JOHN MELLENCAMP MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
45	39	34	18	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
46	41	30	16	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
47	43	42	17	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
48	47	44	24	MAXWELL ● COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	43
49	45	40	25	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
50	49	43	12	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
51	58	58	8	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	37
52	46	37	4	WEEZER DGC 25007/GEFFEN (10.98/16.98)	PINKERTON	19
53	44	36	4	THE ROOTS DGC 24972*/GEFFEN (10.98/16.98)	ILLADELPH HALFLIFE	21
54	53	52	52	THE SMASHING PUMPKINS ▲ ⁷ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
55	70	63	55	OASIS ▲ ³ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
56	50	49	27	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
57	69	61	16	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	56
58	52	54	8	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	21
59	51	48	4	JOHN MICHAEL MONTGOMERY ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
60	62	55	25	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
61	63	53	36	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
62	68	72	8	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
63	60	57	5	GEORGE WINSTON DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55
64	55	46	6	RUSH ● ANTHEM 82925/AG (10.98/16.98)	TEST FOR ECHO	5
65	66	60	54	GARBAGE ▲ ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	20
66	48	39	3	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
67	64	62	25	MINDY MCCREADY ● BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
68	67	51	8	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	20
69	61	50	12	SOUNDTRACK MIRAMAX 162047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
70	74	67	11	LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98) HS	MACARENA NON STOP	41
71	72	64	55	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
72	56	82	30	BRYAN WHITE ● ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
73	57	45	3	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	45
74	NEW		1	XZIBIT LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	74
75	73	79	52	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
76	90	109	5	CAKE CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS	FASHION NUGGET	76
77	77	76	93	BUSH ▲ ³ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
78	80	80	26	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
79	65	59	47	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
80	76	69	22	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
81	54	81	6	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
82	79	71	18	BECK ● DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
83	84	113	6	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98) HS	TIDAL	83
84	88	93	65	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
85	87	96	20	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
86	82	87	25	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
87	59	65	21	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
88	102	137	3	MICHAEL BOLTON COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	88
89	78	70	48	LL COOL J ▲ ² DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
90	75	68	5	ZZ TOP RCA 66956 (10.98/15.98)	RHYTHMEEN	29
91	71	66	7	STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
92	NEW		1	VARIOUS ARTISTS ABKCO 1268 (17.98 CD)	THE ROLLING STONES ROCK & ROLL CIRCUS	92
93	95	101	9	COUNTDOWN DANCE MASTERS MADACY 0346 (3.98/7.98)	MACARENA TROPICAL DISCO	93
94	97	77	4	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76
95	NEW		1	GRATEFUL DEAD ARISTA 18934 (15.98/24.98)	THE ARISTA YEARS	95
96	86	108	23	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
97	91	86	12	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
98	94	89	5	SOCIAL DISTORTION 550 MUSIC 64380*/EPIC (10.98 EQ/16.98)	WHITE LIGHT WHITE HEAT WHITE TRASH	27
99	83	74	23	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
				*** Pacesetter ***		
100	131	131	36	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
101	127	—	2	VARIOUS ARTISTS QUALITY 6750/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 5	101
102	109	—	2	GINUWINE 550 MUSIC 67685/EPIC (10.98/16.98) HS	GINUWINE... THE BACHELOR	102
103	96	88	12	ROBERT MILES DECONSTRUCTION 18930/ARISTA (10.98/15.98)	DREAMLAND	54
104	NEW		1	CORROSION OF CONFORMITY COLUMBIA 67583* (10.98 EQ/16.98) HS	WISEBLOOD	104
105	112	120	44	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
106	113	112	271	METALLICA ▲ ³ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
107	111	111	97	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
108	92	98	8	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53

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

TON KOOPMAN MAKES BACH HIS LIFE'S WORK

(Continued from page 1)

ing and performing such a staggering body of work, but Dutch conductor/keyboardist Ton Koopman is on a mission to do just that. By the turn of the century, Koopman—as a soloist and as leader of the Amsterdam Baroque Orchestra & Choir—intends to have recorded Bach's nearly complete *oeuvre* for the Atlantic Classics labels Erato Disques and Teldec International.

Although Koopman has already issued award-winning versions of Bach vocal, orchestral, and keyboard works, he is in the midst of two mammoth projects under the umbrella of his ultimate goal. For Teldec's Das Alte Werk imprint, Koopman is recording Bach's complete organ works; for Erato, he is documenting all the composer's cantatas.

Koopman's complete cantata series is one of the most ambitious recording projects ever undertaken by a single artist: Bach's surviving cantatas number nearly 200, and Koopman's take on these sacred and secular vocal works involves some of the most scrupulous performance and documentation of the music ever.

According to Koopman, the advantages of current Baroque albums over discs cut in the initial years of the early-music revival aren't limited to advanced recording techniques and new scholarship into authentic pitch and tempi. He says singers and instrumentalists have also mastered the idiom to a far greater degree as the period-performance movement has evolved, and that has given them the confidence to fully inhabit the music and bring it alive.

"You want to get as close to the aesthetic of the time as you can, but there should be room for interpretation, for improvisation," Koopman says. "It's that



Ton Koopman at the harpsichord in the study of his home in Bussum, the Netherlands. (Photo: Bradley Bam-barger)

freedom of rhythm and ornamentation that still makes Baroque music exciting to us today. As a musician, you just hope that if you were playing for Bach, he wouldn't stop you after 10 seconds and send you home."

In addition to the international musicians of the Amsterdam Baroque Orchestra and the young Dutch singers of the choir, the cantata series features such prominent Baroque vocal specialists as soprano Barbara Schlick, tenor Christoph Prégardien, and countertenor Andreas Scholl.

The Bach cantata series is organized into three groups of 20 volumes and 60 discs. The first group comprises Bach's sacred and secular cantatas from his Arnstadt, Mühlhausen, Weimar, and Cöthen periods (1706-1723), spread across three three-CD sets. The first two sets were released last year; the third came out in August. Each of the sets has been warmly praised by a host of international publications, including the all-important Gramophone.

The second group in the series is composed of Bach's secular cantatas from his Leipzig period (1723-1750) in two volumes, the first of which is due in January. Consisting of 14 volumes, the third and most momentous group contains Bach's church cantatas from Leipzig.

On the question of whether you must believe in the programs of the cantatas as devoutly as Bach in order to "get" the music, Koopman is of two minds. "Bach's music is so eloquent that it can move you without an understanding of the biblical texts," he says. "Even if you don't normally believe, when you're playing or listening to a Bach passion or cantata, the expression is so clear that you're able to believe for that moment. It's the same as not needing to know anything about fugues to know that his 'Art Of Fugue' is a beautiful thing.

"But I also think that it's best to not isolate a piece of art," Koopman adds. "The context of its time, its surroundings, helps impart a greater understanding of the music. As an interpreter of Baroque music—which was directed orally for the most part—you are like a restorer of paintings. To do that, you must immerse yourself in that world: the paintings, furniture, and architecture that go with the music. That's why, if given the chance, I always love to record sacred music in an old church."

A 17th-century city with 42 grand church organs (more than any other city of its size), Amsterdam is a world capital of early music. The Netherlands' most famous composer, J.P. Sweelinck (1562-1621), played the organ at Amsterdam's Oude Kerk ("old church") for more than 40 years.

Great amateur and professional musicians alike have carried on the Baroque tradition here, most notably Dutch master keyboardist Gustav Leonhardt.

Born in 1944 in Zwolle, the Netherlands, Koopman was a church organist by the age of 15. He went on to study at the Sweelinck Conservatory here with Leonhardt, eventually winning the Prix d'Excellence for both organ and harpsichord. He came of age in the nascent early-music scene of the '60s and '70s, collaborating with such notable artists in the field as Belgian conductor Philippe Herreweghe and Spanish viola da gamba virtuoso Jordi Savall.

Koopman founded the Amsterdam Baroque Orchestra & Choir in 1979. He has been the principal conductor of the Dutch Radio Chamber Orchestra since 1994, and he has guest-conducted the Royal Concertgebouw Orchestra. He is also professor of harpsichord at the Royal Conservatory in the Hague, the Netherlands, as well as an honorary member of the Royal Academy of Music in London. Koopman's many awards include the prestigious, lucrative 3M prize, which he earned in 1989 for his contribution to early-music performance.

Koopman's discography is deep, with scores of recordings spread across several major and independent labels (although a vast majority of the titles are available only in Europe). He began recording for Erato in the '80s, signing an exclusive contract with Atlantic Classics in 1993. His recordings for the label include period-instrument performances of repertoire from Biber to Mozart.

Prominent among Koopman's Bach recordings for Erato are the newly released Christmas Oratorio, a critically lauded B-Minor Mass, and a poetic, deeply moving St. Matthew Passion that has been certified gold in the Netherlands for sales of more than 15,000 units.

Koopman's survey of Bach's organ works is currently at three volumes, each recorded on Baroque organs in Dutch and German churches. The first disc, of various fantasias and fugues, includes the great Passacaglia in C Minor; the second volume is a two-disc set of the Schübler and Leipzig chorales, uniquely alternating the organ chorales with sung versions; and volume three comprises the trio sonatas BWV 525-530. Volumes four and five are scheduled for release early next year.

Koopman has seen the audience for Baroque music expand greatly since the pioneering days of his predecessors Leonhardt and Nikolaus Harnoncourt, who recorded a groundbreaking complete Bach cantata series from 1972-90 for Teldec. "When I first started out, 50 people might have attended a harpsichord recital," he says. "Now 1,000 attend. And you can fill the Concertgebouw with early-music concerts."

This month, Koopman crosses the Atlantic for a rare U.S. tour. Performing Bach's B-Minor Mass with the Amsterdam Baroque Orchestra & Choir, Koopman plays Nov. 9 at Bucknell University in Lewisburg, Pa.; Nov. 10 at Avery Fisher Hall in New York; Nov. 12 at the Ed Landreth Hall of Texas Christian University in Fort Worth, Texas (also the location of a Nov. 11 Koopman solo harpsichord recital); Nov. 14 at Laurie Hall in San Antonio, Texas; Nov. 15 at the Folly Theater in Kansas City, Mo.; and Nov. 16 at Davies Symphony Hall in San Francisco. Koopman is managed in the U.S. by San Francisco-based California Artists Management, which arranged the tour.

Before recording each volume of

cantatas, Koopman has honed the material in front of homeland audiences. Held variously in Amsterdam, Rotterdam, the Hague, and Utrecht, these concerts have been broadcast nationally by NVR0 and ARVO via public Radio 4. The next set of broadcasts includes performances from the Hague and Rotterdam recorded in September. The first concert, of cantatas BWV 205 and 213, will air Dec. 3 on NVR0; the second, of BWV 202, 206, and 207, will run Dec. 21 on ARVO. The next set of concerts is scheduled for spring '97. (In Europe, Koopman is managed and booked by the office of the Amsterdam Baroque Orchestra, in Bussum.)

In September, Koopman was chosen as France Musique Radio's soloist of the month, which entailed the airing of various features and performances. Koopman has also been spotlighted on German radio, including substantial airplay for his recordings on Norddeutscher Rundfunk and a live concert broadcast on Deutschlandradio Berlin.

Koopman's intellectual partner for the Bach cantata series is Christoph Wolff, a William Powell Mason professor of music at Harvard for nearly 20 years. Wolff is the musicological adviser to the project, researching the scores and helping Koopman plot out the most authentic yet most musical methods.

In addition to penning the liner notes to the albums, Wolff is writing three books on the cantatas that correspond to the groups of recordings. The first volume has been published in Dutch by Uniepers, which is based in Abcoude, near Amsterdam. The book has sold well in such print and music shops as Amsterdam's Broekmans & Van Poppel (see story, page 1). An English translation of the book is due in the spring.

The biggest challenge of the Bach cantata project has been "the sheer mass of material," Wolff says, adding that a unique feature of the Koopman cycle is the appendices on the CDs that allow listeners to program alternate versions of certain cantatas for the first time. "Bach revised his works throughout his career, making changes for new instruments and musicians," he says. "So we're trying to present the cantatas as fluid, as music that had an interesting life under the hand of the composer."

Another feature of the Koopman cycle that sets it apart from the Leonhardt/Harnoncourt (or the recent Helmuth Rilling series on Hänssler Classic) is that the Koopman goes in roughly chronological order, rather than following the arbitrary BWV catalog numbers. "Doing them chronologically enables performers and listeners to experience Bach's growing sophistication with the cantata genre over several decades," Wolff says.

But perhaps the salient difference between Leonhardt/Harnoncourt and Koopman is sonic, with the recording not only in digital but taking place with a more uniform cast of performers and acoustics. Also, in a diversion from the strict period methods of Harnoncourt, Koopman employs women for the soprano vocal parts rather than young (and less accurate) boys.

A notable proponent of Koopman's approach is Joseph Spencer, an early-music renaissance man. He not only owns the Musical Offering classical retail shop in Berkeley, Calif., he operates the Baroque specialist Wildboar label and has hosted the weekly "Chapel, Court & Countryside" show on KDFC San Francisco since 1969. Later, Spencer has emphasized the second volume in Koopman's Bach organ series

on the air, and he says the Musical Offering has sold more than 25 copies of the two-disc set.

At WBJC Baltimore, PD Jonathan Palevsky has been playing Koopman's Mozart symphonies and Bach violin concerti, as well as the St. Matthew Passion. He has listened to each volume of the cantata series and says he looks forward to eventually programming the works according to the religious calendar. "We played the old Leonhardt/Harnoncourt cycle on Sundays for years," he says. "But the thing with the Harnoncourt is that it's really great in places, and in others, it's not so great. A fresh, more even cycle is really welcome."

Didier Durand-Bancel, president of Paris-based Erato, served as deputy managing director of Teldec in 1993-94, overseeing the reissue of the Leonhardt/Harnoncourt cycle. "I discovered while working on the Harnoncourt that there's a special communication between the record buyer and record company with a Bach cantata cycle, one that I've never seen with any other series of works," he says. "I'm always amazed with the knowledge and enthusiasm of these customers."

A newsletter detailing the progress of Koopman's cantata series, published in Dutch by the Amsterdam Baroque Orchestra, is distributed at various concert venues around the Netherlands. The newsletter provides information on upcoming performances and recordings, as well as a set of bounce-back cards for ordering tickets, CDs, and books. The group's World Wide Web address is listed, too: <http://www.rem.nl/abo>.

Durand-Bancel says the cantata series was envisioned as a long-term multimedia package, including not only recordings, concerts, books, and radio broadcasts, but eventual video and CD-ROM products, as well as a devoted Web site. And Koopman predicts that in five to 10 years, there will be a feature film produced on Bach's life that will include music by the Amsterdam Baroque Orchestra & Choir.

Koopman's future recording projects include a set of Schubert symphonies, as well as albums of organ works by Buxtehude and Sweelinck. But of course, the schedule also features Bach and more Bach, including the toccatas and English Suites for harpsichord.

Even though his performing and recording of Bach consumes much of his life and should continue to well past the millennium, Koopman says the work never exhausts him: "Bach is the most important composer who ever lived. To be able to spend so much time with him is an honor."

BMG ACQUIRES 50%

(Continued from page 5)

One key to working bands that have already built a reputation is to maintain "artistic credibility," Lasky says, and he considers for his label only artists who were originators in their niche and that have personnel representative of the group's definitive era.

This edict has been more than accomplished with "Keys To Ascension," which reunites the classic Yes lineup of Jon Anderson, Steve Howe, Chris Squire, Alan White, and Rick Wakeman. The album features live material, recorded during a March 1996 concert, and two new studio tracks.

Other upcoming label releases include L.A. Guns and an acoustic album and companion home video from Dokken. The 1997 schedule thus far includes studio albums from Dokken and Slaughter.

Selected Koopman Discography On Atlantic Classics

BACH, J.S.

"Christmas Oratorio" (Erato), 1996.

"Complete Cantatas" (Erato), Volume 3, 1996; Vol. 2, 1995; Vol. 1, 1995.

"Complete Organ Works" (Das Alte Werk/Teldec), Volume 3, 1996; Vol. 2, 1995; Vol. 1, 1995.

"Concertos For Violin" (Erato), 1987.

"Mass In B Minor" (Erato), 1995.

"St. Matthew Passion" (Erato), 1994.

"Well-Tempered Clavier" (Erato), Book II, 1990; Book I, 1983.

BIBER, HEINRICH

"Requiem, Vespers" (Erato), 1994.

CHARPENTIER, MARC-ANTOINE

"Motets For Double Choir" (Radio France/Erato), 1992.

HANDEL, G.F.

"Water Music" (Erato), 1993.

MOZART, W.A.

"Symphonies 39 & 40" (Erato), 1996.

"Requiem" (Erato), 1990.

PURCELL, HENRY

"The Fairy Queen" (Erato), 1995.

TELEMANN, G.P.

"Chamber Music" (Erato), 1994.

VIVALDI, ANTONIO

"The Four Seasons" (Erato), 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
109	110	99	15	VARIOUS ARTISTS ● RCA 66745* (9.98/15.98)	MACARENA CLUB CUTZ	65
110	98	85	14	POE MODERN 92605/AG (10.98/15.98) HS	HELLO	71
111	85	75	10	WHITE ZOMBIE ● GEFEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
112	81	73	8	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	52
113	100	90	70	NATALIE MERCHANT ▲ ³ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
114	93	95	9	THE JERKY BOYS MERCURY 532892 (10.98 EQ/16.98)	THE JERKY BOYS 3	18
115	126	123	32	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
116	116	135	3	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	116
117	118	119	61	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
118	99	105	39	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
119	122	102	35	STABBING WESTWARD ● COLUMBIA 66152 (9.98 EQ/15.98) HS	WITHER BLISTER BURN + PEEL	67
120	106	94	13	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	48
121	NEW ►		1	THE JON SPENCER BLUES EXPLOSION MATADOR 53553 (10.98/15.98) HS	NOW I GOT WORRY	121
122	101	83	16	SOUNDTRACK ● REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
123	104	97	5	SOUNDTRACK WORK 67814/EPIC (10.98 EQ/17.98)	THE FIRST WIVES CLUB	90
124	107	92	20	GLORIA ESTEFAN ● EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
125	120	104	40	LA BOUCHE ▲ RCA 66759 (9.98/15.98)	SWEET DREAMS	28
126	115	115	48	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
127	121	106	49	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
128	108	84	11	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 46285* (10.98/16.98)	SONGS AND MUSIC FROM SHE'S THE ONE	15
129	103	91	7	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
130	NEW ►		1	THE LEMONHEADS TAG 92726*/AG (10.98/15.98)	CAR BUTTON CLOTH	130
131	105	78	3	CRASH TEST DUMMIES ARISTA 39779 (10.98/16.98)	A WORM'S LIFE	78
132	114	114	19	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	102
133	130	—	18	SOUNDTRACK ● WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
134	161	—	2	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) HS	THE GARDEN	134
135	140	146	104	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
136	123	103	10	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	21
137	128	107	16	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
138	132	128	50	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
139	138	134	119	HOOTIE & THE BLOWFISH ▲ ⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
140	139	139	102	EAGLES ▲ ⁶ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
141	125	—	2	JIMMY BUFFETT MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	125
142	143	140	139	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
143	124	124	22	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
144	117	100	5	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/16.98)	FACES	83
145	144	133	9	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98) HS	BEAUTIFUL FREAK	114
146	129	160	4	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	129
147	135	126	8	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47
148	137	180	3	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	137
149	141	127	17	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
150	119	118	103	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
151	152	151	60	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
152	133	110	20	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
153	154	148	5	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98) HS	COME FIND YOURSELF	148
154	142	136	46	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45

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
155	NEW ►		1	MIDNIGHT OIL WORK 67822/EPIC (10.98 EQ/16.98)	BREATHE	155
156	153	154	6	REPUBLICA DECONSTRUCTION 66899/RCA (8.98/13.98) HS	REPUBLICA	153
157	158	168	6	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	157
158	157	175	57	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
159	156	129	20	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
160	149	125	23	BUTTHOLE SURFERS ● CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	31
161	170	156	32	STING ▲ A&M 540483 (10.98/17.98)	MERCURY FALLING	5
162	136	122	12	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	15
163	147	144	24	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
164	145	141	4	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	141
165	155	164	204	KENNY G ▲ ¹ ARISTA 18646 (10.98/16.98)	BREATHLESS	2
166	148	117	7	SOUNDTRACK MCA SOUNDTRACKS 11498/MCA (10.98/17.98)	BULLETPROOF	85
167	159	132	36	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
168	89	—	2	THEY MIGHT BE GIANTS ELEKTRA 61862/EEG (10.98/16.98)	FACTORY SHOWROOM	89
169	146	130	15	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	108
170	172	181	30	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
171	167	159	13	THE BLACK CROWES AMERICAN/REPRISE 43082/WARNER BROS. (10.98/16.98)	THREE SNAKES AND ONE CHARM	15
172	181	188	3	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	172
173	162	153	107	DAVE MATTHEWS BAND ▲ ¹ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
174	193	184	6	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	174
175	171	173	40	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
176	160	138	9	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	SHOCKER	49
177	150	121	6	PET SHOP BOYS ATLANTIC 82915/AG (10.98/16.98)	BILINGUAL	39
178	168	176	48	DC TALK ● FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
179	151	116	7	DRU DOWN RELATIVITY 1531* (10.98/15.98)	CAN YOU FEEL ME	54
180	RE-ENTRY		2	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	180
181	179	172	46	ENYA ▲ ² REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
182	165	157	10	TY HERNDON EPIC 67564 (10.98 EQ/15.98)	LIVING IN A MOMENT	65
183	182	166	25	DISHWALLA A&M 540319 (10.98/16.98) HS	PET YOUR FRIENDS	89
184	164	158	63	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
185	NEW ►		1	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98) HS	AMANDA MARSHALL	185
186	177	187	101	ABBA ▲ ³ POLYDOR 517007/A&M (10.98/17.98)	GOLD	63
187	134	—	2	CRYSTAL LEWIS MYRRH 5036/WORD (10.98/16.98) HS	BEAUTY FOR ASHES	134
188	166	142	15	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28
189	184	—	2	VARIOUS ARTISTS EDEL AMERICA 8689 (10.98/16.98)	WWF FULL METAL: THE ALBUM	184
190	NEW ►		1	SOUNDTRACK 40 ACRES & A MULE 90089/ INTERSCOPE (10.98/16.98)	GET ON THE BUS	190
191	185	174	32	JANN ARDEN ● A&M 540336 (10.98/16.98) HS	LIVING UNDER JUNE	76
192	183	162	23	GEORGE MICHAEL ▲ DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
193	180	193	3	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	180
194	RE-ENTRY		48	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15
195	194	171	38	VARIOUS ARTISTS ● COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
196	187	—	79	WHITE ZOMBIE ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
197	RE-ENTRY		207	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	11
198	197	195	106	SOUNDTRACK ▲ ³ MCA 11103* (10.98/16.98)	PULP FICTION	21
199	199	—	152	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
200	RE-ENTRY		252	NIRVANA ▲ ¹ DGC 24425*/GEFFEN (10.98/17.98)	NEVERMIND	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 51 2Pac 20.79 311 22	Cake 76 Mariah Carey 71 Tracy Chapman 42 Steven Curtis Chapman 91 Kenny Chesney 157 Natalie Cole 33 Shawn Colvin 66 Coolio 138 Corrosion Of Conformity 104 Countdown Dance Masters 93 Counting Crows 1 The Cranberries 60 Crash Test Dummies 131 Sheryl Crow 16 Crucial Conflict 137 Crystal Lewis 187 Cypress Hill 136 The Dayton Family 73 DC Talk 178 Deana Carter 31 Def Leppard 194 Celine Dion 2, 142 Dishwalla 183 Do Or Die 30 Dru Down 179	Eagles 140 eels 145 Enya 181 Gloria Estefan 124 Melissa Etheridge 175 Jeff Foxworthy 58 Kirk Franklin And The Family 86 Fugees 34 Fun Lovin' Criminals 153 Kenny G 4, 165 Garbage 65 Johnny Gill 37 Vince Gill 87, 150 Ginuwine 102 Grateful Dead 95 Ty Herndon 182 Faith Hill 151 Hootie & The Blowfish 78, 139 Chris Isaak 40 The Isley Brothers 99 Alan Jackson 75 Jars Of Clay 105 Jay-Z 149	The Jerky Boys 114 Jeri The Damaja 35 Jewel 61 Elton John 32 Donell Jones 193 Montell Jordan 147 Cledus "T." Judd 180 R. Kelly 127 Sammy Kershaw 163 Korn 3, 184 La Bouche 125 Tracy Lawrence 118 The Lemonheads 130 Donna Lewis 41 LL Cool J 89 Los Del Rio 70 Lost Boyz 159 Patty Loveless 96 Marilyn Manson 11, 167 Amanda Marshall 185 Dave Matthews Band 49, 173 Maxwell 48 Curtis Mayfield 148 Mindy McCready 67	Tim McGraw 158 John Mellencamp 44 Natalie Merchant 113 Metallica 27, 106 George Michael 192 Midnight Oil 155 Robert Miles 103 Mint Condition 94 John Michael Montgomery 59 Alanis Morissette 5 NAS 46 Ann Nesby 172 New Edition 15 Nirvana 10, 200 No Doubt 6 Oasis 55 Outkast 24 Dolly Parton 164 Pearl Jam 29 Pet Shop Boys 177 Tom Petty And The Heartbreakers 128, 199 Phish 7 Poe 110	Point Of Grace 81 Quad City DJ's 47 Queen 197 R.E.M. 26 Rage Against The Machine 56 Collin Raye 117 Republica 156 LeAnn Rimes 8 The Roots 53 Rush 64 Adam Sandler 100 Bob Seger & The Silver Bullet Band 135 The Smashing Pumpkins 54 Social Distortion 98 Soundgarden 80 SOUNDTRACK Braveheart 154 Bulletproof 166 The Crow: City Of Angels 69 The First Wives Club 123 Get On The Bus 190 High School High 43	The Nutty Professor 152 Phenomenon 122 Pulp Fiction 198 Set It Off 13 That Thing You Do! 23 Transporting 120 Twister 133 The Jon Spencer Blues Explosion 121 Stabbing Westward 119 Sting 161 Stone Temple Pilots 170 George Strait 28 Sublime 39, 174 Keith Sweat 9 Johnnie Taylor 169 They Might Be Giants 168 Too Short 143 Tool 19 A Tribe Called Quest 97 Travis Tritt 108 Tina Turner 129 Shania Twain 38 UGK 162	Luther Vandross 18 VARIOUS ARTISTS The Best Of Country Sing The Best Of Disney 146 Club Mix '96 Volume 1 195 Dance Mix U.S.A. Vol. 5 101 Jock Jams Vol. 1 84 Jock Jams Vol. 2 21 Macarena Club Cutz 109 MTV Party To Go Volume 9 188 The Rolling Stones Rock & Roll Circus 92 So So Def Bass All-Stars 45 Super Dance Hits — Vol. 1 62 WWF Full Metal: The Album 189 The Wallflowers 57 Weezer 52 Bryan White 72 White Zombie 111, 196 George Winston 63 Xzibit 74 "Weird Al" Yankovic 115 Trisha Yearwood 112 ZZ Top 90
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FIVE JAPANESE COMPANIES SET TO LAUNCH DVD

(Continued from page 8)

tives at the product-line unveiling was Takeshi Okkotsu, president of Toshiba-EMI, Japan's second-largest record company.

Toshiba-EMI is releasing two DVD software titles at the beginning of November. The two music-video-style longform releases feature singer Eikichi Yazawa and pop group Ulfus and will sell for 5,000 yen (\$45) and 3,800 yen (\$34), respectively. Other acts with titles to be released in the format include the Beatles and Queen; there will also be animation titles.

Regarding software for the new format, a Toshiba representative says, "Toshiba and its group companies are united in working to develop

the potential of the DVD market to the full. Toshiba and Toshiba-EMI are cooperating to provide full support for content creators, from authoring and mastering to the mass production of discs."

In a statement released at the product launch, Warner Home Video president Warren N. Lieberfarb said, "On behalf of Time Warner, I welcome this opportunity to congratulate our partner, Toshiba, on the launch of the first DVD-related products in Japan.

"Today, we are optimistic that a consensus on copyright protection will be reached, providing artists the copyright protection they deserve and need. Warner Home Video, in

cooperation with Toshiba, is maximizing the preparation of titles in anticipation of a favorable copy-protection resolution."

Also rolling out DVD hardware Nov. 1 is Matsushita Electric Industrial Co., which is introducing two DVD players: the DVD-A300 and the DVD-A100, priced at 98,000 yen (\$882) and 79,800 yen (\$718), respectively. Matsushita is also launching the TH-28GD1 28-inch "Wide ClearVision" television with built-in DVD player, priced at 260,000 yen (\$2,342).

Laserdisc specialist Pioneer Electronic Corp., aware of the threat DVD poses to the laserdisc format, is also jumping on the bandwagon. On

Nov. 22, the company will introduce two DVD players: a combined DVD/laserdisc player dubbed the DVL-9 and the DV-7 DVD player, priced at 133,000 yen (\$1,198) and 83,000 yen (\$747), respectively.

In early December, Pioneer plans to launch a combined DVD/laserdisc karaoke deck, the DVK-1000, and the DVK-800 DVD karaoke player, priced at 248,000 yen (\$2,234) and 120,000 yen (\$1,081), respectively. Both are aimed at the commercial market.

As for Sanyo and Hitachi, in early December, they will begin marketing DVD players provided to them on an original-equipment-manufacture basis by, respectively, Toshiba and

Pioneer.

One Tokyo-based analyst is skeptical about the future of the unified DVD format. "Overall, I see the whole [DVD] effort beginning to get somewhat fragmented," says Chuck Goto, managing director of Smith Barney International. "Toshiba and Matsushita, of course, have their own version, and they're in agreement, but I don't see others following. There is no real licensing agreement to offer that to third parties yet. I'm not quite sure that the Sony/Philips version is really going to be the same format. I think that Sony is probably thinking that if they get this blue laser going in a couple of years, they can really upgrade this whole system substantially. So they may be watching to see whether they can scrap what they have been negotiating with Toshiba."

A Sony spokesman, however, says the company remains committed to the existing DVD format and plans to launch a DVD player in Japan and the U.S. in spring 1997.

"Of course, it's not a format that's going to be picked up in any mass-consumer quantities from day one," the spokesman says. "It's a format that will take its time to establish itself, but Sony is thoroughly committed [to DVD] and is working with the other members of the DVD consortium to promote the format."

However, the spokesman did not rule out the possibility of technical developments on the DVD front, saying that it is not practical to expect any one manufacturer to "stand still" in this regard.

On the issue of copyright protection, Goto says the feeling in Japan is that an agreement in terms of the encryption codes needed for piracy protection is close at hand.

"Copyright is more the issue for U.S. companies," he says. "We have a comparatively smaller number of software companies in Japan . . . Overall, the legal environment is not as strict here as in the United States."

DON WAS, LAKESHORE BUY STAKE IN WILL

(Continued from page 8)

ples recorded a single at the producer's studio.

Williamson says, "We started talking to Lakeshore nine months ago to figure out if we were all on the same page, and it turns out we were."

He adds that the new partnership will afford Will "an opportunity to work on soundtracks and scores. Lakeshore has 13 movies in production. That'll be a good avenue to exploit the bands."

Lakeshore's Sighvatsson says, "We were impressed with what Skip has done in the last three years with his bands . . . It also gives us a chance to get into the record business without

these enormous start-up costs that everybody has. We can't compete with the major labels anyway. This is a way to get into it on a different level.

"While 'synergy' is a dreadful word," he adds, "I think there are definite similarities between the motion-picture industry and the record industry. There's a great opportunity for cross-promotion."

Was says of the new alliance, "I think it's got a better chance than most of these start-up labels because, wow, what a great roster they've got . . . They've signed some great groups, and they've got great

taste."

Williamson also welcomes the opportunity to keep the Will roster intact: "We had a lot of interest for individual bands. I'm very happy we didn't have to break up the bands, and we can keep the family together."

Will's acts include Sage, whose guitarist, Mike Olsen, will release a solo album in April; Katies Dimples, whose debut album, "Timbre," is scheduled for an April release; the Kelly Curtis-managed Seattle act Lucky Me, whose full-length debut, "Don't Sock The Tryer," is due in late February; Lucky Me, an act recently

augmented by Jon Auer of the Posies; Hitting Birth; and King Black Acid, an offshoot project featuring Daniel Riddle of Hitting Birth.

Was says of his relationship to the label, "I'm there for Skip if he runs into any problems. I think he's done a great job so far . . . 'Consultant' is a good word."

"I think Don will be a lot of help," Williamson says. "If he finds a band, we're certainly going to listen to it."

Was, whose imprint Karambolage Records ended a yearlong relationship with MCA earlier this year, will soon issue a solo album on Verve that will reflect both his musical and his cinematic talents.

Set for release Feb. 17, "Forever Is A Long, Long Time" is described by Was as "an album of Hank Williams songs turned inside out." Guests on the project include Merle Haggard, Herbie Hancock, Terence Blanchard, and Harvey Mason. The album will be issued as an enhanced CD, containing a short film directed by Was and produced by Francis Ford Coppola. Was is now working on the score for Coppola's next feature, "The Rainmaker."

LEGIAO URBANA FRONT MAN RENATO RUSSO DIES

(Continued from page 8)

certs were often marred by angry confrontations between the hyper-sensitive Russo and the audience. Despite that, or perhaps because of it, the band's first five albums sold a total of 5 million units.

Like his group, Russo hardly fit the mold of glamorous rock titan, although he used to hang out with groupies and had a son with a woman whose identity he never divulged. She died in a car accident when the boy—now 7—was only 1 year old.

Short, slight of build, and not particularly handsome, Russo was a strong-voiced, expressive singer who

articulated sentiments of typical teen angst with which Brazilian youths could identify. Songs penned by the group, such as "Eduardo E Mônica" (Eduardo And Mônica), "Ainda É Cedo" (It's Still Early), and "Geração Coca-Cola" (Coca-Cola Generation), became '80s anthems for adolescents throughout Brazil.

In 1990, Russo's acknowledgment of his homosexuality in interviews and in his songs hardly dented album sales. The group's 1991 album "V" was well-received and sported the forlorn ballad hit "Vento Do Litoral" (Coastal Wind).

During most of the '90s, Legião went on hiatus as Russo began dedicating increasing time and energy to his budding solo career. In 1994, he released "The Stonewall Celebration Concert," an English-language collection of songs, most of which deal with homosexual themes, on EMI-Brasil.

Featured on the album were tunes by U.S. and U.K. composers, including Steven Sondheim, Tanita Takaran, and Madonna. A fine singer in English, Russo spent part of his childhood in New York and, as a teenager, gave English lessons to make ends meet.

"The Stonewall Celebration Concert" was a low-cost production that sold nearly 200,000 units—an impressive tally for an English-language debut by a Brazilian artist.

In 1995, Russo clearly shocked the Brazilian record industry, however, when his solo album of Italian-language songs, "Equilíbrio Distante" (Distant Balance), rung up an astounding 680,000 units on EMI-Brasil.

Saying that he was mystified by the unexpectedly huge sales of "Equilíbrio Distante," Reis shrugs and adds that Russo "never behaved by the book, but he had such talent and charisma that he always made things happen."

"16," the upbeat lead single from "Tempestade," certainly is happening at Brazilian radio, where it has become a smash.

Another track from the album, "Via Lactea" (Milky Way), strikes a more poignant chord, as the melancholy ballad speaks of the anguish felt by one suffering from AIDS: "Today the sadness will not go away/Today I had a fever the whole evening/And when the night comes/Each star will look like a tear."



Fender Fete. Fender Guitar and Virgin/Pointblank Records recently celebrated the release of the disc "Fender 50th Anniversary Guitar Legends" at Billboard Live in Los Angeles. The event featured performances by such notable guitarists as Richie Sambora, Elliot Easton, John Jorgenson, Jeff "Skunk" Baxter, and Delaney Bramlet. Leading the festivities, in front, is Phil Quartararo, president/CEO, Virgin. Pictured in the back row, from left, are Del Breckenled, artist relations, Fender; Ken Pedersen, CFO, Virgin; Sambora; and John Wooler, president, Pointblank.



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VIRGIN DEAL COMPLETES ZOMBA'S INT'L NETWORK

(Continued from page 1)

work of mainly independent licensees since the end of its worldwide agreement with BMG International. However, for Latin America, Africa, and the European territories not covered by Zomba-owned companies, the group has opted for Virgin.

Nonetheless, says Clive Calder, chairman/CEO of the Zomba Group, the new partners have two things in common: entrepreneurial spirit and a commitment to Zomba's musical vision. Barry Weiss, U.S. president of Zomba's Jive and Silvertone labels, adds, "We are a fiercely independent company. It is very important to us to be able to control our own destiny and to work with kindred spirits, people who share our vision. It is a very difficult thing to achieve with a large multinational company of any sort."

Zomba has had a long association with BMG internationally—in some cases, the arrangements go back 10 years. However, Calder says, "I think it is fair to say that with the exception of Japan, South Africa, and Scandinavia, and obviously North America, we felt that our business with BMG International had seriously stunted the growth of our record business."

Although full of praise for the U.S. and Canadian operations of BMG, which will continue to handle Zomba under its North American agreement, Calder feels that the top management at the company did not really understand Zomba's vision. So, when the existing deal with BMG came to an end last month,

Zomba looked to establish an international network of independent licensees, underpinned by the new deal internationally with Virgin.

A spokeswoman for BMG did not return calls seeking comment by press time.

"The reason for the arrangement with Virgin for parts of Europe, Latin America, and Africa is that we are not ready to go into these territories on our own," Calder says. "The independent network in those territories was not as strong as it is in, say, the Asia-Pacific region for us to have strategic partners in each of the countries."

Calder has known Ken Berry, chairman/CEO of the Virgin Music Group Worldwide, for almost 20 years and says the three-year deal was worked out in "one day." Like BMG, Virgin is part of a massive multinational organization; still, Calder does not view it as "a large, bureaucratic corporation" but rather as an entrepreneurial "like-minded spirit."

The Zomba chief also has no fears that dealing with 13 individual companies will be a logistical nightmare. "You would think that would be the case, but I don't think it will be," he says. "You have one guy in Korea, for example, and he works for Samsung. He is going to think, 'Zomba is going to be a big part of my international supply into Korea.' That guy is not thinking about any other market, he is just thinking about Korea. That is not the case when you are with a big multinational," Calder says.

For Weiss, the attraction of independent partners is that they are more likely to take a chance on new artists. "We are very adventurous and on the cutting edge with our A&R, and we always try to be ahead of a trend," says Weiss. "Our partners have to have some vision, because often our artists don't break on the first single or the first album. You need to be putting down the basic grass-root foundations of artist development on the first two albums. I think it is a case with most multinational companies, not just BMG, that they are looking for a shortcut: 'Where is the hit single in America, where is the hit single in the U.K.?'"

The move toward a network of independent partners coincides with Zomba's acquisition of 75% of Pinnacle, a company with distribution operations in the U.K. and continental Europe. Asked whether Zomba would be looking to take equity in any of its new independent partners in the future, Calder says, "They all know we are always interested in that. We are in for the long run."

As for other territories, Calder sees the burgeoning Asian market as a key concern. "In the Asia-Pacific region, we have gone for the best independents in each of the countries," he says. "These countries are kind of like Europe used to be 25 years ago. Some of these independent companies are more of a force in their independent markets than most of the majors."

Along with the newly established regional office in Singapore in conjunction with SWAT Enterprises (Billboard, Sept. 28), there will be people working exclusively on Zomba releases in each company, according to Calder, which means that "the odds of us being treated as part of the furniture are vastly reduced."

In Europe, Zomba is committed to building its domestic repertoire. In the U.K., that will mean an expanded role for Pinnacle. Calder explains, "Pinnacle has traditionally been a distributor. What we are now doing in conjunction with [Pinnacle chairman] Steve Mason is developing what we are calling the Pinnacle Label Group. We are going to be developing a group of grass-roots independent labels, which Pinnacle is going to fund and own, that is then going to become part of the repertoire mix that goes out to the rest of the world under the Zomba umbrella."

"In the same way that you will have a record coming from Jive in New York, you are going to have repertoire that is being developed in the U.K. within the Pinnacle group," he adds.

Calder hopes to see the first fruits of the venture in the first quarter of 1997. Zomba's European presence will also be strengthened in the new year with the opening of a Scandinavian office, expected to be in Sweden and up and running by April.

Zomba's global strategy has led some industry sources to speculate that new alliances between other leading independents will emerge, but Calder refuses to be drawn out on the subject. Weiss points out, however, that Zomba could now be seen almost as a seventh major on a worldwide scale.

"At the end of the day, the artists are a very major part of the equa-

tion," Weiss says. "The message we want to get across is that here is a very stable company with an intelligent approach to the record business that now has the capacity to press a button to launch an artist's project on a worldwide basis, with the strongest possible company in every single corner of the world."

Following is a complete list of Zomba's new worldwide distribution partners and licensees: BMG (U.S., Canada); Pinnacle (U.K.); Rough

Trade Germany (Germany, Austria, Switzerland); Rough Trade Holland (Benelux); Virgin Music Group Worldwide (the rest of Europe); BNA (Israel); Stallion Records (Middle East gulf states); Avex (Japan); Rock Records (Hong Kong, China, Taiwan, Thailand); Form (Singapore, Malaysia); Samsung (South Korea); Universal (Philippines); P.T. Indo Semar Sakti (Indonesia); Mushroom (Australia, New Zealand); and Virgin (Latin America, Africa).



by Geoff Mayfield

GROWS NEST: Conventional wisdom and early retail reaction suggested that **Counting Crows** would be in a tight fight with last week's chart-topper, **Celine Dion**, and the new **Korn** disc. As it turns out, the Crows flew ahead of the pack with ease, with first-week sales of 160,000 units.

The salvo places them 10% ahead of Dion (145,000 units), while Korn's sophomore effort, at No. 3, brings in a handsome 106,000 units—a figure that would have been even bigger were it not for the fact that some chains underestimated the album's might, leaving stores shy on stock.

Not only have the Crows avoided the music industry's dreaded sophomore jinx, but their new one manages to start with a week bigger than any seen by its successful 1993 debut. That album spent two weeks at No. 4 and topped the 100,000-unit mark during three weeks. Its biggest sales blast came during Christmas week of 1994, when it soared to 132,000 units. It sold 109,500 units in its biggest nonholiday week.

The test now will be to see how many units the Counting Crows can count in the next few weeks. Will they have the big second-week decline that rock acts often see, as did **Marilyn Manson**, which slides 3-11 on a 49.6% plunge? Perhaps they will follow the pattern of adult-skewed acts like **Kenny G** (No. 4, 105,500 units), who saw growth in his second week, or **Sheryl Crow**, whose sophomore album recently saw a somewhat modest 20.6% drop during its second week. Since the Crows seem to belong as much to VH1 as they do to MTV, it'll be interesting to see how this one progresses.

FEAT: Since May 1991, when The Billboard 200 converted to SoundScan data, there has been only a handful of cases in which one label had two albums debut at No. 1 within one month. With this week's Counting Crows bow, Geffen becomes the first to do it twice—sort of. **Nirvana**, on Geffen's DGC imprint, invaded at No. 1 three weeks ago; that band also started a 1994 Geffen run, when "MTV Unplugged In New York" bowed at No. 1 in that year's Nov. 19 issue, to be followed a week later by the label's live **Eagles** album.

Warner Bros. accomplished a similar feat in '94, when WB imprint Duck saw **Eric Clapton's** "From The Cradle" enter atop the Oct. 1 chart, to be followed two weeks later by R.E.M.'s "Monster."

Columbia went one better with a hat trick in the summer of '93, when the label scored three chart-topping debuts in the span of seven weeks: **Barbra Streisand** (July 24), Ruffhouse act **Cypress Hill** (Aug. 7), and **Billy Joel** (Aug. 28). Of course, if you count Cypress Hill as both the start and end of a streak, you could say that Columbia, like Geffen, has twice seen two No. 1 debuts within the space of a month.

BIGGER THAN EVER: Korn, like Counting Crows, is standing taller the second time around. Its '95 release, which is racking up its 63rd week on The Billboard 200 (at No. 184), peaked at No. 72. It spent 13 weeks on Heatseekers prior to its debut on the big chart.

In another food group, **Phish** reaches a new plateau. This '90s hippie troupe splashes in at No. 7 with 83,500 units, just a couple of hundred fewer than **No Doubt** (7-6), which cops the Greatest Gainer trophy. Phish has grown each time out: 1993's "Rift" peaked at No. 51, 1994's "Hoist" hit No. 34, and last year's "A Live One" rang the bell at No. 18. Two earlier Phish albums appeared on Heatseekers in 1992.

Another former Heatseeker, rapper **Jeru The Damaja**, dents The Billboard 200 at No. 35 with close to 29,000 units. That's one place higher than his 1994 album's peak, with first-week sales on the new one showing a 1,000-unit improvement over those of the first outing. The new Jeru leaps 62-3 on Top R&B Albums, where it debuted a week early due to street-date violations. His prior album peaked on the R&B list at No. 5.

Hard-rocking **Corrosion Of Conformity** also breaks new ground, opening at No. 104 and hitting Heatseekers at No. 2. Its 1994 album "Deliverance," the only other C.O.C. set to reach The Billboard 200, peaked at No. 155 and spent 46 weeks on the Heatseekers chart. "Blind," its 1992 set, spent nine weeks on Heatseekers.

SEE: An HBO special grabs a 34% gain, and thus the Pacesetter award, for **Adam Sandler** (131-100), while MTV's "Unplugged" series juices a 15-place jump for **Oasis** (No. 55).

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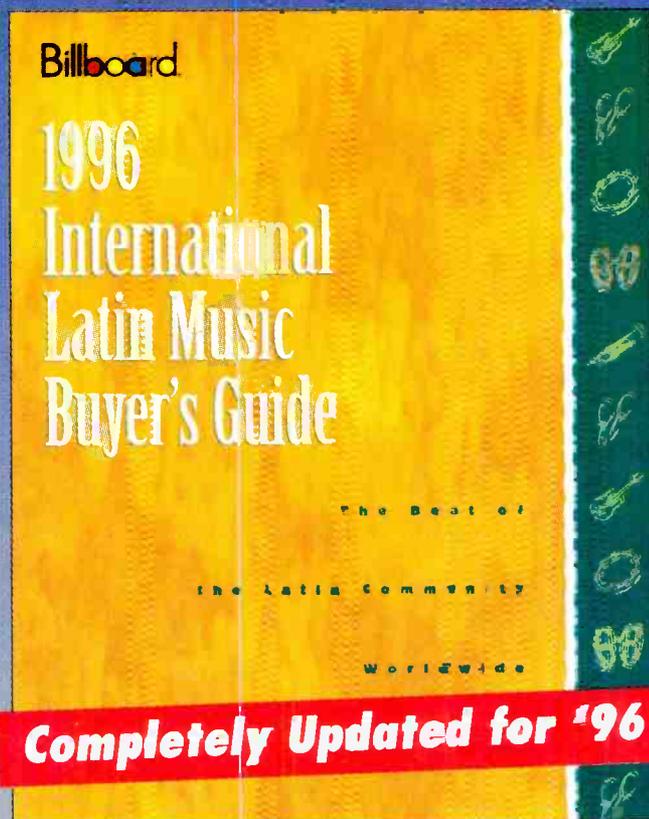
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GRAMMYS STAY AT CBS, MOVE TO MADISON SQUARE GARDEN

(Continued from page 8)

and NARAS had been working on a new arrangement since the Grammy show in Los Angeles this year.

"We were all very encouraged by the renewed ratings numbers and the renewed relationships," says Moonves. "There was some strain between Mike and the former CBS guys, but Mike and I have a terrific relationship."

The Grammys' TV ratings had been declining for several years. CBS was acquired this year by Westinghouse Electric.

One sticking point for the Acade-

my was the marketing of the show. NARAS contended that CBS' decision to promote the telecast only on its network was unwise because the broadcaster tends to appeal to viewers older than the typical Grammy audience. As part of the new deal, Greene says, CBS has agreed to make a "substantial investment in off-network advertising," which includes print, radio, and other TV networks.

Moreover, CBS' financial commitment, according to Greene, will allow NARAS and its foundations to

"continue to do great educational programs and great human service programs and keep us independent."

With the show's move to Madison Square Garden, the live audience will expand beyond high-level music industry insiders. Greene says that there will be multitiered ticket pricing that is "radically less [expensive] than last year" that should attract a wider range of spectators. The show will not be open to the public, however.

Another benefit of the Garden, Greene points out, is a large stage that will allow acts to set up in advance for performances and result in "more music, less talk."

Pierre Cossette will again be executive producer of the show. The co-chairmen of the host committee are Rand Araskog, CEO of Garden owner ITT, and Richard Palmese, senior VP of promotion for Arista Records.

BMG CLASSICS

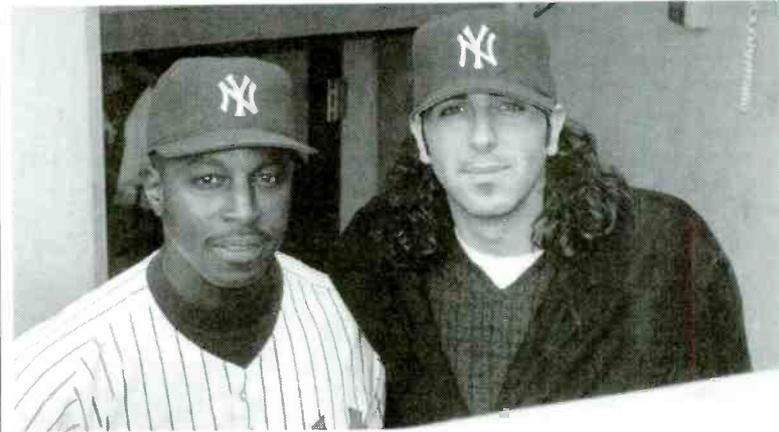
(Continued from page 8)

Orchestra's "Corigliano: Of Rage And Remembrance And Symphony No. 1"; the Broadway show album "Bring In 'Da Noise, Bring In 'Da Funk"; the soundtrack to the hit film "Independence Day"; and the Chieftains' latest, "Santiago." Upcoming releases are pegged to the theatrical musicals "Ragtime" and "Chicago" and a new "Star Wars" film.

"We want to make an impact in that part of the business," says Dubois.

BMG Classics includes the labels Catalyst, Conifer, Deutsche Harmonia Mundi, Eurodisc, Living Stereo, RCA Victor, RCA Red Seal, and RCA Gold Seal. It also distributes recordings from ECM and Melodiya. Dubois reports to Rudi Gassner, president/CEO of BMG Entertainment International.

Before joining BMG, Dubois was president of the wine company Baron Philippe de Rothschild. "There are a lot of similarities between marketing high-end wine and music," he says, "particularly the music segments we're looking at."



Go Mann. DV8/A&M recording artist Billy Mann, right, recently discussed strategies with New York Yankee legend and third base coach Willie Randolph. Mann, a New York native, sang the national anthem the day the Yankees clinched the division in a double victory against the Milwaukee Brewers.

INTERSCOPE PUB ON MOVE?

(Continued from page 8)

have been rejected.

Les Bider, chairman of Warner/Chappell, does not attribute the current negotiations over Interscope's affiliation to pressures from parent Time Warner to unload Interscope Music in the light of controversy surrounding its sister label. Rather, he terms the negotiations a general "business decision."

While money may hold up a new deal, Vance says that "essentially, the [Warner/Chappell] deal is over. We're in a period of winding it down and finding a new home for us."

Interscope Music—which houses two publishing units, Pearl (BMI) and Interscope (ASCAP)—has a roster of about 30 songwriters, whose creative bent extends beyond rap to pop, R&B, alternative, acoustic, movie, and theater music, as well as comedy.

The company initially published works by 2Pac and Brian Alexander Morgan, and within a year, its catalog boasted songs from five platinum or gold records—three by SWV, written

and produced by Morgan, and two by 2Pac.

Other early pactees to the music-publishing company include currently hot No Doubt, Brenda Russell, Matthew Wilder, Tommy Sims, David Elliott, and Toadies.

It is understood that the potential investor in Interscope Music obtains full rights to the existing co-venture copyrights and those created by this writing stable. However, newly signed writer/artists' copyrights would be shared by the buyer and Field and Iovine.

Vance, who started in music publishing in 1975, when he joined ABC Music, joined with publisher Chuck Kaye in 1980 after Kaye entered into a partnership with David Geffen under the banner of Geffen-Kaye Music. Vance later joined Kaye at Warner Bros. Music. In 1983, he started his own company, returning to Geffen in 1987. He joined Interscope Music in 1992 after the Geffen music publishing interests were merged into MCA Music.



Giants Display. Elektra's They Might Be Giants performed selections from their new album "Factory Showroom" for a stellar crowd at New York's Mercury Lounge recently. In addition to its own headlining tour, the band has been opening shows for TMBG fans Hootie & the Blowfish. Pictured, from left, are They Might Be Giants' John Flansburgh and John Linnell and Elektra chairman Sylvia Rhone.

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Brooks & Dunn, Toni Braxton Sign On For Billboard Awards

Country superduo Brooks & Dunn and R&B diva Toni Braxton will perform Dec. 4 at the seventh annual Billboard Music Awards, to be held for the first time in Las Vegas. The show, to be telecast live by Fox-TV, will be hosted by hot young comedian Chris Rock.

The Billboard Music Awards honor the year's No. 1 artists and songs as determined by the record buying audience and radio airplay statistics. Also to be honored is Carlos Santana, who will receive this year's Century Award, Billboard's highest honor for distinguished creative achievement.

The awards show will feature appearances by the year's top-charting acts, including one special live musical performance in front of the Hard Rock Hotel & Casino.

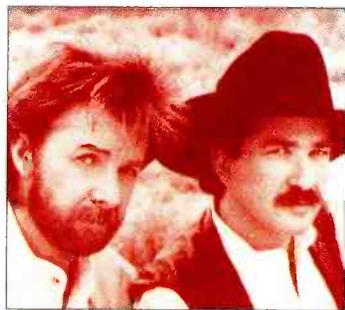


TONI BRAXTON

"What we are trying to do with The 1996 Billboard Music Awards is redefine the awards show genre. It's to be spontaneous, entertaining and memorable," says executive producer Bob Bain. He adds, "With

talent like Chris Rock, an exciting location like Las Vegas and a venue like the Hard Rock Hotel, we feel we're on our way."

The lineup of performers now in-



BROOKS & DUNN

cludes Arista Nashville's Brooks & Dunn, whose latest album, "Borderline," debuted at No. 1 on Billboard's Top Country Albums chart. The album has since been certified platinum and remains in the top 10 after 27 weeks on the country chart. "Borderline," marks what Ronnie Dunn, recipient of Billboard's 1995 country songwriter of the year award, calls, "a little bit of a left turn for us ... I felt like it was time for us to kind of veer off the most traveled path."

Joining Brooks & Dunn will be fellow Arista act Toni Braxton, whose latest album, "Secrets," debuted at No. 2 on The Billboard 200 in July. The single, "You're Making Me High/Let It Flow," reached No. 1 on the Hot 100 Singles chart in the Oct. 26 issue. Braxton's first album, "Toni Braxton," was certified for sales of seven million. That album peaked at No. 1 on The Billboard 200 on February 26, 1994, and returned to No. 1 on March 18, 1994, after Braxton won the Grammy Award for best new artist.

Additional star performers will be announced in the coming weeks. Presenters confirmed to date include Salt-N-Pepa and "Weird Al" Yankovic.

UPCOMING CONCERTS

Saturday, Oct. 26 Festival of India
 Monday, Oct. 28 Duncan Sheik/Amanda Marshall
 Thursday, Oct. 31 Royal Crown Revue
 Friday, Nov. 1 Keiko Matsui
 Tuesday, Nov. 5 Da Brat/Germaine Dupree
 Friday, Nov. 8 Bang featuring Dave Wakeling/Mobtown
 Saturday, Nov. 9 Ronny Jordan/Dana Bryant

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Billboard Music Video Conference & Awards
 Crowne Plaza Parc Fifty Five Hotel, San Francisco • Nov. 7-9, 1996
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RuPaul Brings Rhino Back In Fashion

WHEN IT COMES to Vital Reissues, Rhino excels. But it's rare for the Los Angeles-based label to have a current single on the Hot 100. Fashion plate RuPaul brings the label back to the chart in fine style, as "Snapshot" debuts at No. 96. The single will have to go all the way to No. 1 to match Rhino's best posting: Billy Vera & the Beaters hit pole position in January 1987 with a song heard on the TV series "Family Ties," the heartfelt "At This Moment." Later that same year, another Rhino single was on the chart: "Heart And Soul" by the Monkees peaked at No. 87.

EN-CHANT-ING: From the Monkees to the Monks: The Benedictine Monks Of Santo Domingo De Silos have more titles on Top Classical Albums than the 3 Tenors. "Chant," "Chant II," and "Chant III," all released on the Angel label, occupy three slots in the top 15. The Monks could take over a fourth slot; the three CDs have been boxed together and are eligible to chart as a separate entry.

THE ONE THAT I WANT: Twenty-one soundtracks have charted on the Top Pop Catalog Albums chart, but none have reached No. 1—until now. "Grease," fueled by a John Travolta/Olivia Newton-John megamix that has been getting airplay, takes over the top spot in its 101st week. The Polydor release, originally issued on RSO, bests the No. 6 position of "The Big Chill" soundtrack on the catalog chart. In its original release in 1978, "Grease" debuted on the Billboard album chart and spent 12 weeks at No. 1.

LET'S 'MACARENA' AGAIN: Enhancing its reputation as the biggest dance hit of the rock era, "Macarena" (Bay-side Boys Mix) by Los Del Rio retains its grip on the No. 1 slot, putting it into a three-way tie for the second-longest-running chart-topper in Hot 100 history. "One Sweet Day"

by Mariah Carey and Boyz II Men is still the leader, with 16 weeks, but "Macarena" is even with "I Will Always Love You" by Whitney Houston and "I'll Make Love To You" by Boyz II Men, at 14 weeks each. This also makes "Macarena" the longest-running No. 1 hit in RCA's history. Until now, it was simply the label's longest-running No. 1 of the rock era.



by Fred Bronson

EVERYBODY KNOWS: This week's Hot 100 is the first chart of November 1996, so you might think that all of the singles listed are from this year: "Macarena" originally debuted on Sept. 2, 1995, but fell off in January 1996 and then returned. There is one single, however, that made its debut Dec. 16, 1995, and has been on the chart ever since. Larry Cohen of Trumbull, Conn., points out that "Nobody Knows" by the Tony Rich

Project, in its 47th chart week, has remained in a consecutive run on the Hot 100 longer into the current year than any song that has ever debuted in a previous calendar year.

BLUE ON BLUE: Danny Joe Cecil of College Station, Texas, E-mailed notice that LeAnn Rimes has set a record for longest-running No. 1 on the Hot Country Singles Sales chart. "Blue," which spent only one week in the top 10 of Hot Country Singles & Tracks, is on top of the sales chart for the 20th week. That beats the 19-week run of Tim McGraw's "I Like It, I Love It." Both singles are on Curb.

If Rimes can hold onto the No. 1 spot for two more weeks, she will have the longest-running No. 1 title in the history of any of Billboard's country charts. Three titles hold the record, with 21 weeks each: Eddy Arnold's "I'll Hold You In My Heart (Till I Can Hold You In My Arms)" (1947), Hank Snow's "I'm Moving On" (1950), and Webb Pierce's "In The Jailhouse Now" (1955).

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	509,705,000	537,419,000 (UP 5.4%)	CD	280,226,000 317,136,000 (UP 13.2%)
ALBUMS	433,487,000	442,627,000 (UP 2.1%)	CASSETTE	152,627,000 124,356,000 (DN 18.5%)
SINGLES	76,218,000	94,791,000 (UP 24.4%)	OTHER	634,000 1,135,000 (UP 79%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,961,000	10,581,000	2,380,000
LAST WEEK	LAST WEEK	LAST WEEK
12,420,000	10,064,000	2,355,000
CHANGE	CHANGE	CHANGE
UP 4.4%	UP 5.1%	UP 1.1%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
11,831,000	9,991,000	1,841,000
CHANGE	CHANGE	CHANGE
UP 9.6%	UP 5.9%	UP 29.3%

	YEAR-TO-DATE TOTAL ALBUM SALES BY GEOGRAPHIC REGION			
	1995		1996	
NORTHEAST	25,069,000	26,474,000 (UP 5.6%)	SOUTH ATLANTIC	77,327,000 79,064,000 (UP 2.2%)
MIDDLE ATLANTIC	62,236,000	62,063,000 (DN 0.3%)	SOUTH CENTRAL	62,647,000 64,431,000 (UP 2.8%)
E. NORTH CENTRAL	74,783,000	75,637,000 (UP 1.1%)	MOUNTAIN	25,570,000 30,021,000 (UP 17.4%)
W. NORTH CENTRAL	30,562,000	30,238,000 (DN 1.1%)	PACIFIC	72,292,000 74,698,000 (UP 3.3%)

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

Billboard

MUSIC ^{18th annual} video

Conference & Awards

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

Special Highlights

- Keynote Address by MTV president, Judy McGrath
- Opening Night Party sponsored by **CMC**
CALIFORNIA MUSIC CHANNEL
- Cutting edge panel topics -- Artist Panel, Format Forums, Major Thinkers:
Top Programmers & Label Execs Face Off, Digital Production Tools and more.....
- "Meet The Artists Suites" -- your chance to tape a session with some of today's hottest acts!
- 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
(212) 536-5002 ph. • (212) 536-1400 fax

To Register

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

First Name: _____ Last Name: _____
 Company: _____ Title: _____
 Address: _____ City: _____ State: _____ Zip: _____
 Phone: _____ Fax: _____
 I'm paying by: Check Money Order Visa/MC Amex
 Credit Card #: _____ Expiration Date: _____
 Cardholder's Name: _____ Cardholder's Signature: _____
(credit cards not valid without signature & expiration date)

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

San Francisco

Luscious Jackson

Two years after ***In Search Of Manny*** and ***Natural Ingredients***, the eternally sensual, always sardonic and forever streetwise Luscious Jackson bring you ***Fever In Fever Out***, a twelve-song rite of passage that catapults the four-member group out of their postmodern NYC environs and into the lap of the world at large. Featuring the first single "Naked Eye."



FEVER IN FEVER OUT

Mazzy Star Among My Swan

In 1993, Mazzy Star gave us their second album,
the Platinum-plus *So Tonight That I Might See*.

That groundbreaking release spawned the MTV
and radio favorite "Fade Into You."

Now, Mazzy Star exceed the standard they set
three years ago with the glorious new album

Among My Swan.

Featuring the track
Flowers In December



Chaka,

Chaka, Chaka Khan,

Chaka, Chaka Khan,

Chaka,

Chaka,

Chaka Khan

Chaka

Chaka

EPIPHANY: THE BEST OF

KHAN

volume one
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Eleven Chaka classics, plus five new songs,
including the first single "Never Miss The Water"
(featuring Me'Shell Ndegéocello)



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