

IN MUSIC NEWS



Mercury U.K. Expects Big Things For Dina Carroll
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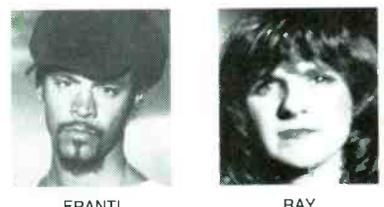
Music And Politics: A Delicate Balance

Socially Conscious Artists Speak Out

BY ELENA OUMANO

NEWS ANALYSIS

"Who is willing to try to save a world that is destined to die?"
—*Marvin Gaye, from "Save The Children" on the 1971 album "What's Going On."*



FRANTI DI FRANCO

"I've always considered that tune to be in the category of all these 'We Are The World' songs," says Spearhead front man Michael Franti. "But I was listening to it the other day, and suddenly, I realized that I am one of the kids he was talking about saving. Here

I am, an adult and making music. I'm in that same position. Suddenly, that



CHUCK D. ICE CUBE

line rings with a different harmony." Is the essential impulse of music, as Franti implies, to transform the human condition? In the '60s and early '70s, many American rock'n'rollers thought so and used their music to

Can Music Be A Catalyst For Change?

BY CHARLES M. YOUNG

COMMENTARY

NEW YORK—The relationship between the government and the music business is the same as the relation-



RAGE AGAINST THE MACHINE

ship between the government and any other large industry. The wealthy individuals who own the music business are able to buy access to the government that everyone else doesn't have, and campaign contributions amount to a tiny investment compared with the

colossal profits to be reaped from favorable trade policy during the



DI FRANCO BRAGG

"globalization" of entertainment. "Those who own the country should run it," said John Jay, the first chief justice of the U.S., and indeed those

(Continued on page 81)

PUT IT ON WHEN YOU TAKE IT OFF

R KELLY THE NOTORIOUS B.I.G.
RICK JAMES THE FREAKY FREAK
COMMODORES THE HOUSE OF ROCK
ADVENTURES OF STEVE MCQUEEN DIRTY CASH
LIL LOUIS THE KISS
THE O'JHARE BROTHERS BOOM BOOM BOOM
WHODUNNIT COME OUT AT NIGHT
2 IN A ROOM WIGGLE

HOT SONGS FOR SEXY DANCERS

STRIP JOINTZ

H TOWN KNOCKIN' ON HEAVEN'S DOOR
SAMANTHA FOX TOUCH ME I WANT YOUR BODY
WRECKX-N-EFFECT RUMBLE SHAKER
3 LIVE CREW ME SO HORNY
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Uni Restructures Under New Regime

BY ED CHRISTMAN

NEW YORK—In an effort to handle anticipated growth from the new labels



DROZ

under the MCA Music Entertainment Group umbrella, Uni Distribution has restructured, adding five field offices and beefing up staffing.

Henry Droz, president of Uni, says (Continued on page 89)

550's CELINE DION TAKES STARDOM TO NEXT LEVEL

BY CHUCK TAYLOR

NEW YORK—Elegant and poised though she may be, pop singer Celine Dion's progress in 1996 is best exemplified by a series of giant, deliberate strides designed to confront and conquer all obstacles.



DION

And how. Since the March release of her fourth English-language album, "Falling Into You," Dion has crossed that elusive line into super-

BILLBOARD EXCLUSIVE

warm, accommodating personality as (Continued on page 13)

star status around much of the world, joining a short list of female vocalists—Mariah Carey, Madonna, Whitney Houston, and Gloria Estefan—who have achieved genuine household-name status in the past 10 years.

Globally, the 28-year-old French Canadian has segued from an adult contemporary mainstay to an entity recognized as much for her soaring, cinematic soprano and warm, accommodating personality as (Continued on page 13)

Sylvia Rhone Leads Elektra's Turnaround

BY DON JEFFREY

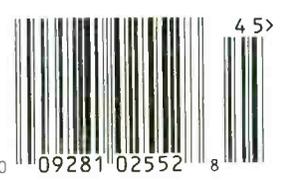
NEW YORK—In July 1994, Warner Music Group experienced the first of



several implosions that would rock the company for more than a year. Elektra (Continued on page 83)

PRODUCERS
A BILLBOARD EXPANDED SECTION

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No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

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JAZZ ★ THE GUITAR TRIO PACO DE LUCIA / AL DI MEOLA / JOHN MCLAUGHLIN • VERVE	
JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA	
NEW AGE ★ LINUS & LUCY - THE MUSIC OF VINCE GUARALDI GEORGE WINSTON • DANCING CAT	

Vote For 'Hail To The Chief!'

In politics as in popular music, personal participation is its own karmic reward, or so it has seemed in the realm of presidential campaign songs.

At the Chicago Democratic Convention of 1932, with mere moments to go before Franklin Delano Roosevelt would be formally nominated from the podium at the Chicago Stadium, the candidate's supporters were still scrambling to select a proper theme song to blast from the arena's pipe organ. In a smoke-filled Suite 1502 at the Congress Hotel, Roosevelt's strategists had just settled on "Anchors Aweigh," the U.S. Navy hymn (originally written by Charles Zimmerman and Alfred Miles for the 1906 Army-Navy football game), as a fitting tribute to FDR's own naval service. But then a secretary burst into the hotel flat to remind everyone that although "Anchors Aweigh" had been an exhilarant 1930 pop hit on Columbia Records for Paul Tremaine & His Orchestra, it was currently being used in a tacky radio ad by a cigarette manufacturer. Impulsively, the secretary suggested "Happy Days Are Here Again" as an alternative, humming the rousing hit from the 1930 film "Chasing Rainbows" as she snapped her fingers and skipped around the bedroom. After hasty agreement, orders were given by phone to the convention floor, and the Democrats were thus gifted with the Depression-busting anthem that would inspire an entire generation.

These days, campaign ditties are even more haphazard in their acquisition. Bob Dole ran afoul of "Soul Man" co-author Isaac Hayes for exploiting an adaptation dubbed "Dole Man," and the harried Republican White House hopeful was last seen hitting the hustings to the sound of Lalo Schiffrin's "Mission: Impossible" overture.

Nonetheless, as disclosed by "Hail To The Chief!—American Political Marches, Songs & Dirges Of The 1800s" (Sony Classical), a fascinating new 32-track collection of vintage pieces performed afresh by the Chestnut Brass Company & Friends, there once was an epoch in this nation's political history when the soundtrack to the electoral process sprang with singular gusto from the parlors, public gazebos, and street rallies of the candidates' avid constituents.

"Politics was much more passionate and fun in the 19th century, when the notion of sharp-witted popular commentary was a heck of a lot more a part of the people's bloodstream," says "Hail To The Chief!" co-producer John Ostendorf, a classical bass-baritone singer who undertook the project after he was approached by Jay Krush, the tuba-wielding leader of the Pennsylvania-based Chestnut Brass, an ensemble that specializes in re-creating the popular brass repertoire of the 1800s on period instruments. "This project began its life during the last presidential election, in 1992," explains Ostendorf, "when Jay wanted to find various political marches, dirges, and dance tunes he could resurrect. He and I did research through old sheet music and other sources at the New York Public Library, Library of Congress, and the Free Library of Philadelphia, assembling a program of songs that wound up evenly divided between vocal and brass material."

Having produced two recent albums of popular pieces by Stephen Foster ("Stephen Foster Songs," Albany Records, 1994; "Civil War Songs," Helicon, 1996), Ostendorf was particularly interested in political ditties penned by the bygone American composer (1826-64), whose classic minstrel tunes and drawing-room ballads include "Beautiful Dreamer," "Camptown Races," "Oh! Susannah," and "Jeannie With The Light Brown Hair." Ostendorf located several Foster obscurities: "The White House Chain," which promoted the Democratic presiden-

tial hopes of his relative James Buchanan, and "We Are Coming, Father Abraham," a poem by Quaker patriot James Sloan Gibbons that Foster set to music in support of Abraham Lincoln's call for additional troop conscription during the Civil War.

"Foster had more of a personal and sensitive perspective on politics," notes Ostendorf, "and the nonmilitaristic and nonjingoistic nature of his work—which usually dealt with the effects of war or other current issues on ordinary citizens—shows he was as sentimental as he was civic-minded."

"Since Foster died shortly before the Civil War ended [in 1865], he didn't live to see the victory of the Union cause he supported," Ostendorf continues, "but his songs, like the rest of the compositions on the album, which span an era from 1822 to the end of that century, reflect a love of popular music-making as both a form of socializing and a means of direct participation in the political process."

The music also reveals the poignant passions and predicaments of its writers, among them Jesse and John Hutchinson of the Hutchinson Family Singers, a staunchly abolitionist and pro-women's suffrage group that regularly faced violence and the outraged rejection of music publishers for such topical anti-slavery numbers as the one on "Hail To The Chief!" titled "Get Off The Track!"

Most stirring of all may be the selections authored by Francis Johnson (1792-1844), a virtuoso African-American bugler and band leader whose European tour in 1837 with his all-black troupe was the first such trek by any American orchestra. Johnson's "The American Boy" and "The Grave Of The Slave" boast an unflinching defense of freedom and hatred of injustice.

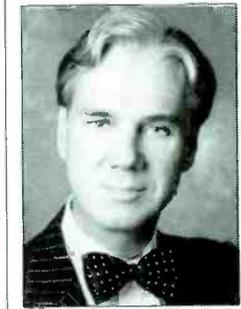
"Johnson is the most compelling composer on the album," Ostendorf agrees. "His music gets right to you, and tenor Patrick Romano and I were so touched by 'The Grave' that we arranged it as a duet. Incidentally, the vocal pieces are done at a fortissimo just as they would have been in someone's 1800s sitting room, when everyone bought the latest sheet music, and the brass pieces are played as they'd sound on bandstands in parks or at party rallies back when they were contemporary works. Jay Krush and the Chestnut Company even utilize the great ancient brass instruments

that are now so strange to look at and hear, like the corneopane [an early trumpet] and the ophicleide [a forerunner of the bass tuba]."

Listeners struck by the dramatic intimacy and immediacy of the music's presentation should also understand that it documents a turning point in American democracy, since 1828 marked the first election that bypassed the former process of state legislatures choosing the membership of the Electoral College. Average voters were now able to pick the men who in turn chose the president. Thus, incumbent National Republican John Quincy Adams and Democratic challenger Andrew Jackson had to win the hearts and minds of the common folk in what became one of the dirtiest contests in U.S. history—as indicated by the corruption-satirizing sonnet titled "King Andrew."

"Most of the album's songs are tongue-in-cheek or sardonic," says a gleeful Ostendorf. "Besides the awful things said about King Andrew and 'his trusty squires and sharks,' there were many verses left out of these songs because of still-scandalous references to children born out of wedlock and candidates sleeping with opponents' wives. There was no mud unslung, as far as I could tell, but no shortage of genuine caring, either. I see 'Hail To The Chief!' as powerful proof of our participatory roots. Now we just watch the polls and CNN."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

PARK PRODUCT

Theme parks around the country are offering visitors an expanded attraction: on-site retail outlets that sell prerecorded music and videos. Correspondent Patricia Bates has the story. **Page 53**

SEASON FOR SELL-THROUGH

With top Hollywood titles headed for the shelves, major home-video retailers are gearing up for a holiday season that's expected to set a sell-through record. Correspondent Steve Traiman reports. **Page 59**

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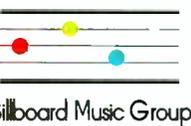
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Commentary

Producers' Role Critical In Effective ID System

■ BY PETER FILLEUL

"In the next few years, the music industry stands to lose around 15% of its revenue if ISRC is not implemented."

That remark by Mike Edwards, director of operations of the International Federation of the Phonographic Industry, was made at the British Phonographic Industry's general meeting in July and was designed, I think, to attract the attention of the techno-phobes among the attending record-industry moguls. It is worthy of repetition and amplification in this wider forum, especially as consideration of the issues it flags are reflected in the program of the record-producer activities at the Audio Engineering Society (AES) convention Thursday (7)-Nov. 10 in Los Angeles.

The International Standard Recording Code (ISRC) is an agreed way of uniquely identifying sound recordings. The identification it provides is regarded as the foundation of Electronic Copyright Management Systems that will facilitate the administration of music sales and broadcasts via the plethora of digital multiplex delivery systems that are soon to emerge.

Edwards' dire prediction will have increasing resonance as mechanical sales diminish into the next century, and so it is in a spirit of controlled urgency that we need to consider how to create an environment in which ISRC's implementation can be achieved most swiftly and effectively.

Possibly the most urgent challenge is to find ways by which the use of creative and commercial contributions in all digital products can be accurately measured to facilitate secure exploitation and fair and transparent remuneration to producers and creators. This imperative applies to every copyright area: music, text, pictures, photographs, and sound.

Interestingly, the various copyright communities are moving in similar directions by establishing international standards that can provide ways to identify individual products.

The book publishers have had International Standard Book Number (ISBN) for some years, the music publishing industry is introducing the International Standard Work Code (ISWC) to identify compositions, and the International Standard Recording Code



'We need to consider how to create an environment in which ISRC's implementation can be achieved swiftly and effectively'

Peter Filleul is the vice chairman of Re-Pro, the U.K.-based Guild of Recording Producers, Directors, and Engineers. Re-Pro International is holding its "Name, Rank, And Serial Number" weekend at the AES Convention in Los Angeles (see expanded Studio Action section, page 39).

(ISRC) has been established by the International Standards Organization not only to uniquely identify sound recordings but to facilitate the automatic logging of their uses.

A representation of an ISRC can be encrypted in an inaudible region of the recording, and technology is available that reads the

code whenever that sound recording is transmitted.

Technological solutions exist for most of the similar problems that plague other intellectual property rights owners, but what is needed, at least as far as the music business is concerned, is for the recording and broadcast industries to support and encourage the implementation of ISRC so that new, accurate, and secure copyright protection and remuneration systems can be devised.

The record producer (in the George Martin sense) is, by nature of his or her role, a conciliator—bringing together disparate contributions and reconciling opposing views. We are recognized as the people who direct the actual process of recording and who are closest to the activity that creates the product, combining various copyright contributions into a cohesive entity. Being the closest to the activity puts us in the best position to collect accurate information about all the elements of each recording situation.

Information can be described, without resorting to hyperbole, as "the currency of the 21st century," and if it is the record producers and studio engineers who are regarded as those most likely to be able to supply accurate and independent data, then they must not allow the value of acquiring that data to be taken for granted.

All record producers, engineers, and their managers and lawyers must make themselves aware of the new responsibilities that are likely to be pressed upon them and ensure that their invaluable and increasing role does not go unrewarded.

After all, without accurate data collection, the benefits of ISRC allocation and encryption and a culture that expects the reliable measurement of commercial usage of intellectual property will be impossible to realize.

LETTERS

GREGORY UPDATES GAYE'S VISION

Many thanks for running Dick Gregory's comments on the state of so-called "gangsta rap" [Letters, Billboard, Oct. 19]. As one who reviews "urban/rap" music, I find it increasingly hard to find any uniqueness within the genre. Continued messages of self-destructive behavior and graphic displays of low self-esteem do as much to undermine the fragile fabric of inner-city life as the next "scandal of the week."

With the tragic passing of Tupac Amaru Shakur, those artists who truly consider themselves his friends would do well to use their talents to honor with constructive assistance the memories of those who have fallen victim to the same types of violence perpetrated in some of rap's lyrical content. Far too many males and females enduring these difficult living conditions could use a steady flow of hopefulness, and not just reiterations of images that a glance out our windows would reveal.

Those within the business, as well as consumers, should take a harder look at what we're doing—other than making money. We are passing on a legacy of intolerable ignorance to minds that shouldn't be burdened with such things; is it fair to thrust such ideas upon the young and claim that "it's just the way the world is"?

A more conscious effort must be made to rid ourselves once and for all of the causes of this polemic "nigger/bitch" mind-set that sits precariously between rap's grim imagery and the "real-life-mares" of each day's news. Our collective choice should be education, not annihilation—or we are doomed to live out Marvin Gaye's chilling vision of "... a world that is destined to die."

Joseph M. Bailey
R&B/Rap Columnist
Disc Respect
Boise, Idaho

A MAN & HIS OWN MANAGEMENT

This letter concerns Havelock Nelson's Rap Column in the Sept. 21 Billboard about Tupac Shakur. First of all, I'd like to offer my condolences to his family and friends. I know what it's like to lose a loved one. However, Nelson wrote, "2Pac has been involved in numerous negative incidents since his career began, and I feel that had he been the beneficiary of level-minded council early on, he would have made the decision to be reflective and to turn his life around." Nelson also mentioned "better management." What do you mean by better management? Everyone is responsible for their own actions!

As far as the trouble Tupac was in, to my knowledge he showed no respect for women

and was convicted of sexual assault. Maybe if he had stayed in prison as long as your average criminal, he wouldn't have been so arrogant. I'm sure quite a few people in my neighborhood have been convicted of rape and other crimes, and they don't have "management." Just because you're rich and famous doesn't give you the right to break the law and treat other people like dirt.

I do realize that some rappers rap about what their lives are really like, and some do it for the money—period. But this gangsta thing is getting way out of hand, and I just hope some of us have learned a lesson from Tupac's death. I would also like to add a message about recording artists in general: They are not heroes or gods just because they make records, and should not be treated as such.

Kelly Butz
Co-Manager
Record Den
Hermitage, Pa.

EDITORIAL COMMENT

I found Billboard's Sept. 28 editorial ["Thug Life: Where Do The Children Play?"] to be courageous, haunting, and desperately needed.

Kim Bloxdorf
Record Research
Menomonee Falls, Wis.

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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Music Distributors Wary Of Oregon Obscenity Measure

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) is keeping a close eye on election results in Oregon to see if voters there support a measure that would permit officials in local cities, townships, and counties to set and enforce their own definitions of obscenity.

According to First Amendment groups that oppose ballot measure 31, the community-by-community tactic is being tested by conservative groups throughout the country that wish to avoid the court-standard fed-

eral and state obscenity definitions, which they find too flexible.

A number of similar measures have been defeated in several states, including Oregon, in the last two years.

If passed on Election Day, Tuesday (5), such a measure could mean a distribution nightmare for RIAA member companies, because labels would be in violation of the law if they did not withhold recordings from certain communities.

"From a distribution standpoint, it would be impossible for a company that manufactures records, movies, (Continued on page 89)

NARAS Names Heroes Awards Recipients

Lichtman, Vega, LL Cool J, Kamen, LiPuma Honored

Billboard deputy editor Irv Lichtman, Suzanne Vega, LL Cool J, composer Michael Kamen, and GRP Records president Tommy LiPuma



LICHTMAN



VEGA



LL COOL J



KAMEN



LIPUMA

have been named recipients of the second annual New York National Academy of Recording Arts and Sciences (NARAS) Heroes Awards.

The awards, which will be presented Dec. 5 at the Laura Belle supper club in New York, are given to New Yorkers who have made significant contri-

butions to the local recording industry and the community at large. The idea for the awards "germinated from wanting to do a high-profile, prestigious event that would also recognize people who haven't really been recognized the way we felt they should be," says Charlie Feldman, president of the New York chapter of NARAS.

The award recipients are chosen by a committee of the New York NARAS chapter and approved by the group's board of trustees, according to Feldman, who is VP of writer/publisher relations at BMI and a NARAS trustee. Funds raised at the awards ceremony will be used to finance the chapter's

educational seminars and events, including Grammys in the Schools programs, professional seminars and workshops, and social events like NARAS Jams that are "good for the spirit of the community," says Feldman. Lichtman, whose responsibilities at Billboard include editing the Songwriters & Publishers section and writing the Words

& Music column, is a music industry veteran who has been with the magazine for 18 years. He has written liner notes for albums by such artists as Lena Horne, Teddy Wilson, Ruth Brown, and Little Anthony & the Imperials.

He spent 20 years on the editorial staff of Cash Box magazine, worked at New York Times Music, and was GM of AudioFidelity Records' affiliated label Image Records before joining Billboard. Vega's self-titled 1985 debut is credited with helping to rejuvenate the New York folk music scene. A native New Yorker, Vega studied at the High (Continued on page 89)

Discovery To Open Urban Retail Centers

■ BY SETH GOLDSTEIN

NEW YORK—Discovery Communications, a cable programmer with multimedia retail pretensions, wants to see more customers face to face.

The company, based in Landover, Md., is expanding its retail operations to include two ambitious projects that involve pro sports franchises in Washington, D.C., and a Japanese consumer electronics giant in San Francisco.

Other "Discovery Channel Destination" outlets will follow if the first two show promise. Sales of nontheatrical videos, a small but solid component of Discovery's revenue stream, are expected to benefit. "We know that when we put our name on the door, we see much better sell-through than when there's another name on the door," says Greg Moyer, Discovery Communications president and chief editorial and creative officer.

Discovery's made-for-cable titles are widely available but do best in the company's 132 retail outlets. Moyer says Discovery is "refocusing a little bit," trimming its release schedule to 18 from 24-36 per year in order to make "a bigger event" of each program.

"Video is a relatively mature business," he notes. "It doesn't have the growth potential of some of the new media categories." One is CD-ROM, which Moyer thinks has "turned the corner" after a slow start.

The retail chain, which is profitable and Discovery's second-largest revenue producer, has been built in the past year largely through such acquisitions as the mall-based Nature Company. Stores average about 3,000 square feet. Discovery Channel Destination in downtown Washington will be nearly 10 times the size.

At 25,000 square feet, it will have "a significantly larger footprint" and a different inventory, says Moyer. Only 30% of the current Discovery product mix is making the leap to bigger space. The other 70% will be bought to fit into the store's three floors, devoted (from the bottom up) to the oceans and prehistory, the earth's surface, and light and sky.

"There will be much more media," Moyer predicts, and all of it will be (Continued on page 72)



PolyGram Music Has Child. Songwriter/producer Desmond Child, front row left, and PolyGram Music Publishing Group president David Simone, front row right, put the finishing touches on a deal to acquire Child's catalog by the global music publisher. Known for collaborations with such superstars as Aerosmith, Bon Jovi, and Alice Cooper, Child has a catalog containing more than 400 compositions. His hits include Aerosmith's "Crazy," Bon Jovi's "Livin' On A Prayer," and Michael Bolton's "How Can We Be Lovers." All the compositions in the catalog will continue to be administered by EMI Music Publishing for a number of years, before administration moves to PolyGram Music Publishing. Pictured in the back row, from left, are Winston Simone, Child's manager; Holly Greene, senior VP/GM of East Coast operations, PolyGram Music Publishing Group; and attorneys Joel Weinstein and Bob Epstein of Epstein, Levinsohn & Weinstein.

WB Cuts Black Music Staff

All Departments Suffer Layoffs

■ BY CHRIS MORRIS

LOS ANGELES—Warner Bros. pared its black music division Oct. 24, slashing 16-18 jobs—nearly 40% of the division's staff—in all departments.

The cuts came only 18 months after Warner revamped its black music staff, following the departure of division GM/senior VP Benny Medina, with the installation of music-industry attorney Denise Brown as senior VP (Billboard, April 8, 1995).

A statement issued by Warner Bros. Oct. 28 read in part, "Simply stated, we've adjusted our overhead to better reflect the marketplace and our current needs. At the same time, we're looking forward to maximizing our efforts in the black music area with our leaner and more competitive posture."

The layoffs reportedly hit marketing, A&R, publicity, national promotion, and artist-development staffers. However, the division's regional promotion staff escaped unscathed.

Warner's black music division works a roster that includes such acts as Bush Babees, Eric Benét, Chaka Khan, Curtis Mayfield, Sandra St. Victor,

Me'Shell Ndegéocello, and Tevin Campbell.

Two of these artists' recent albums reside in the lower reaches of the Top R&B Albums chart this week: Bush Babees' "Gravity," at No. 84, and Ndegéocello's "Peace Beyond Pas-" (Continued on page 87)

Musicland Reports Third-Quarter Losses, Declining Sales

■ BY DON JEFFREY

NEW YORK—Although it has strengthened relationships with its lenders, Musicland Stores, the largest music retailer in the U.S., continues to report losses and declining sales.

For the third quarter, the Minnetonka, Minn.-based company reports a net loss of \$16.1 million, compared with a loss last year of \$144.6 million (which included a \$138 million write-off).

Comparable-store sales (for outlets open at least one year) declined 4% from the year before. The decrease was most prevalent in the mall stores (Sam Goody, Musicland, and Suncoast

Motion Picture Co.), where comp sales fell 5.6%. But superstores (Media Play, On Cue) also posted a decline, of 0.1%.

Overall revenue went up only 2.5% to \$366.6 million from \$357.6 million a year ago because of the closing of 79 stores during the fiscal year that ended Sept. 30.

Total sales for the superstores increased 23.3% to \$129.9 million; for the malls, they were down 6.2% to \$233.4 million.

The company attributes the disappointing sales to a "weaker release schedule" than last year.

Chairman Jack Eugster says in a statement, "We are pleased that the

chairman, and CEO] Clive Calder's entrepreneurial spirit will continue to thrive under this new arrangement."

Gassner feels that Zomba and BMG have a track record of success when in the same harness and points to the rise of German band the Backstreet Boys, which sold 2 million units through the BMG-distributed Zomba.

Strauss Zelnick, president/CEO of BMG Entertainment North America, adds, "Zomba is exactly the kind of entrepreneurial company we seek to partner with and the kind that really succeeds in our system. They maintain complete autonomy with our support, a balance not every major can strike.

"We have enjoyed incredible successes with Zomba over the years—with recent examples such as R. Kelly and A Tribe Called Quest—and next year at this time, the list will be even longer."

Zelnick underscores that Calder will enjoy "the kind of freedom he has always had."

Neither side will reveal the financial details of the deal. Calder was unavailable for comment at press time, but in (Continued on page 72)

Artists & Music

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

Big-Name Acts Boost Profile Of Longform Music Videos

Despite Recent Declining Sales, Format Can Be A Powerful Marketing Tool

BY EILEEN FITZPATRICK

LOS ANGELES—The longform music video—a perennial also-ran among music and home video products—is getting a profile boost this winter from a number of big-name releases that promise to raise retail spirits as well.

But despite the attention-grabbing “The Beatles Anthology” and “The Rolling Stones Rock And Roll Circus,” as well as a highly anticipated forthcoming Bruce Springsteen tape/CD package and new product from alternative bands 311 and Filter, suppliers say they aren’t likely to expand the longform music video category much

a successful music video will sell an average of 40,000 units.

As a result, some suppliers are cutting the number of releases on the schedule, paring back to release only a select list of titles.

A Warner Reprise spokeswoman says the label has decreased its number of longform video releases from 25 in 1995 to about a dozen this year.

Such reductions makes sense in the current marketplace, suppliers say. “I think it’s good that you don’t see as many releases,” says PolyGram senior director of special interest marketing Paul Freehauf.

In order to make the release sched-

ule, music videos must be event-driven, suppliers say, and the company must have realistic sales expectations.

Street date for the Columbia Home Video title is Nov. 19, and the retail price is \$19.98. As an added incentive, the combo pack will be available for a limited time.

“Since it’s unreleased material and the only place people can get it is with the video, it’s going to do better than an average [music] video,” says Tim Devin, a Tower Records store manager in New York.

Also taking a similar tack is PolyGram Video, which released a 311 video accompanied by a CD containing previously unreleased material from

“That’s the mass-market mentality, but it’s not what the band wanted.”

Chamberlain says the company is satisfied with the title’s sales. “Anthology,” he says, is a five- to seven-year project that will yield several configurations in order to capitalize on mass-market sales.

As an example, he says, in three years, the supplier will compress the set into four tapes and package it with Beatles merchandise.

A direct-response campaign for the set is also in the long-term plan.

NOSTALGIA REIGNS

Debuting at No. 2 on the Top Music Videos sales chart, PolyGram’s “The Rolling Stones Rock And Roll Circus” has sold 9,000 units since its release in mid-October, according to SoundScan.

Nostalgia has also worked for Los Angeles-based Monterey Home Video, which has released three Grateful Dead videos.

“A Ticket To New Year’s,” released in October, has racked up sales of 70,000 units, according to the company, and “Dead Ahead,” released last year, has sold 100,000.

More than 10 years ago, the company released “The Grateful Dead Movie,” which has cumulative sales of more than 100,000 units, according to Monterey president Jere Rae-Mansfield.

“We only want to release one a year,” says Mansfield, “because that’s plenty for the marketplace to have fun with.”

Although nostalgic acts can sell above the norm, retailers say music videos in general face numerous marketing obstacles.

Poor timing and lack of interest from distributors have contributed to the genre’s downward trend, retailers contend.

“We have five or six hit singles from the Alanis Morissette album but no [longform] video,” says a buyer at a major chain. “I can’t figure that out.”

Other hot acts, such as Pearl Jam, have failed to deliver videos to retail



THE ROLLING STONES

that could be expected to capitalize on the acts’ CD success.

Some dealers say that many videos arrive too late after a successful album’s release to get much of a sales bounce.

“Months after Green Day’s album was released, I got a call from the label saying they were thinking of putting out a video,” says Best Buy music video buyer Jimmy Hire. “My response was, ‘Why?’ since the album had already peaked.”

Hire and other dealers say that music videos often seem to be label afterthoughts and that they lack marketing plans. “I don’t think it’s a serious category, and at this pace, it’s going to die,” says Hire. “I think the labels are more concerned with selling the audio.”

SUPPLIERS’ EYE VIEW

Despite the sales shortcomings, suppliers say that music videos can be an integral marketing element for an album.

“It’s a small business, but it’s a critical spoke in the overall wheel,” says MCA VP of longform music video Steve Galloway. “A longform is not for every band, but when you add the global element, the video can generate cash flow.”

Galloway says MCA has been successful in selling broadcast rights for music videos to PBS, as well as to international syndicators. Broadcasting a video on television also gives added exposure to drive retail sales.

Recent examples include PBS specials on the Eagles (“Hell Freezes Over”) and one keyed to the multi-artist album “Rhythm, Country & Blues,” along with network television

(Continued on page 72)



LOWRY



311



SPRINGSTEEN

beyond its market-niche role.

“It’s a tough category,” says Sony Music executive VP Ted Green. “It has never interested music fans as much as an album release.”

Warner Reprise senior VP Vic Faraci agrees. “A hot album can usually help sales of the video, but you don’t see the same explosion an album has,” Faraci says. “Not too many videos can crack six figures anymore.”

Although they were one of the first sell-through video products to hit stores more than 10 years ago, music videos in general have failed to break out of their niche mold.

And in the last year, overall music video sales have fallen significantly, according to SoundScan. In 1995, the top 50 titles combined sold 1.7 million units; that is down from the 2.2 million units moved in 1994. Suppliers say that

ule, music videos must be event-driven, suppliers say, and the company must have realistic sales expectations.

‘EXCLUSIVE’ BOOST

It also helps to offer something exclusive in order to drive sales.

Retailers say they are encouraged by recent releases that include CDs containing unreleased material that are available only with purchase of the video.

Highly anticipated at the store level is “Bruce Springsteen: Blood Brothers,” a documentary about the making of the singer’s greatest-hits album, which was released in 1995. The video’s real selling point, retailers say, is the five-song CD packaged with the video.

The CD includes two unreleased tracks, plus alternate versions of the album tracks “Blood Brothers,” “Se-

the band.

Most videos boast some sort of “extras” incentive, generally in the form of previously unreleased footage, which can prove a key selling point. “The Beatles Anthology,” for instance, contained four hours of footage not shown on the companion television special.

In stores since Labor Day, the eight-tape “Beatles Anthology,” which is priced at \$159.95, has sold 42,000 units, according to SoundScan. However, distributors Capitol Video and Turner Home Entertainment say that the title’s sales amount to approximately 60,000 units when video outlets not polled by SoundScan are included.

“It would have been a no-brainer to package this as four tapes priced at \$59.95,” says Capitol/EMI senior executive adviser Steve Chamberlain.

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Dina Carroll Confirms Soul Diva Status On Sophomore Set Mercury Records U.K. Expects 'Only Human' To Outperform Debut

■ BY KWAKU

LONDON—Mercury Records U.K. is staking much on its belief that R&B/dance singer/songwriter Dina Carroll can touch the same U.K. fans who warmed to her 1993 debut album, "So Close."

In a fourth quarter in which some anticipated big releases have been moved back, there is even greater expectation for Carroll's sophomore album, "Only Human," released here Oct. 14, to perform as well as, if not better than, its predecessor's 1.5 million-plus domestic sales. That figure is no mean feat for a debut artist here, particularly one who was originally seen as "just another dance diva."

Carroll had a mercurial rise to fame. Although she enjoyed top 10 success as the featured singer on Quartz's cover of "It's Too Late" in 1991, she came into her own the following year. Between the release of her first solo hit single, "Ain't No Man," in July 1992 and her last, the Andrew Lloyd Webber-penned and aptly titled "The Perfect Year," in December 1993, she garnered seven top 30 hits, the last two going top five.

She also had an album that charted at No. 2 in its first week of release in January 1993. That album, "So Close," was to become the third-best-selling album of the year, nominated for the BRIT Awards and International Dance Awards (IDA), and short-listed for the 1994 Mercury Music Prize. Carroll would go on to win best-female awards at the BRITs and IDA in 1994.

All that success was as an A&M-signed artist. But when her mentor at the label, managing director Howard Berman, moved to the equivalent position at Mercury last year, Carroll followed.

This second time around, nothing has been left to chance. The vibe, and much of the personnel, that surrounded the first album can be found on the new one. The marked difference is that Nigel Lewis, Carroll's co-writer and a co-producer of "So Close," produced all of the new album, except for the track

"Living For The Weekend," which he co-produced with David Morales.

"The theme is love again, because that's what we enjoy writing about," says Carroll. "It seems to be a mature version of 'So Close.' I don't think it strays that far—it's still got the dance, the big ballads, and it's got some nice midtempo on there."

"I think Dina is the finest soul diva this country has ever produced," says Berman. "And I think the growth in confidence and maturity that she has experienced as a vocalist are immediately identifiable as soon as you hear any of the tracks on the album."

Carroll is signed to 1st Avenue Rec-



CARROLL

ords, from which Mercury has licensed the album. 1st Avenue partner and managing director Oliver Smallman says Carroll is one of those artists who is "the real deal."

He explains, "Buyers know they are getting a real quality product when they buy her album."

The new album, which contains "The Perfect Year," has been well set up by the first single, "Escaping." It easily made radio and club playlists and shot into the top five last month. It was well-supported by the separately club-promoted B-side, "Mind Body & Soul," released on Mercury's Manifesto dance label.

"With the sales and radio success of the first single, it has achieved everything and more than we could possibly have asked for it," says Berman.

"Only Human" debuted at No. 2 on the "official" U.K. top 40 albums chart for the week of Oct. 26 and currently stands at No. 6. It has sold more than 200,000 copies in the U.K., according to the label.

"Escaping" was picked up early by the commercial independent local radio (ILR) stations. Brighton's popular adult contemporary outlet Southern FM is one of the stations where "Escaping" made the pole position.

"It's a great single that sits well with our output at Southern. I'm a big fan of the song," says program controller Mark Sadler. The album was set to be given away on the hour throughout the Friday of release on the station's "Free Music Friday" competition slot.

While not divulging the budget, Berman says the album will be backed by Mercury's biggest marketing campaign this year, designed to launch and sustain the album through the end of the year. Both solo and retail co-op TV advertising will be used, as well as a broad-based press push, including nationals and music specialists, billboards, and posters on transport systems.

The campaign will be boosted by the Nov. 25 release of the title track as the second single.

"The intention was to get a very high debut position and thereafter to keep it, at the very least, in the top 10 in the album charts from the week of release right through to the end of the year, thereby embracing the all-important Christmas period of retail," Berman says.

PRIME RETAIL WINDOW

"Only Human" would have been a big seller even if new albums from U2, Gary Barlow, and M People had not been postponed, says HMV chart album buyer Andrew Fordyce. While the album was not performing spectacularly on the retail chain's midweek charts the week of release, Fordyce is confident it has the legs to finish well during the Christmas season.

"While it's not our core market product—hence, we don't expect it to fly out on release—it's going to be a big sell-

er," he says. "And with the high-priority promotion Mercury is putting behind it, I know it will be performing well, especially during the Christmas season, when mass-market products sell best."

The artist herself chooses to be cautious about the new album's future. She says that money is tight now, so one can't take the buying public for granted. Carroll is not looking for sales figures that will match the unexpected success of her debut. "I've had more success here than I ever dreamt I ever would anyway," she says. "I don't need anymore. I don't need it for my ego. It's not a money thing."

Indeed, one of the reasons Carroll disappeared from the limelight for two

'Buyers know they are getting a real quality product when they buy her album'

years was to allow her the time to relax and think things through, she says. She felt burned out and seriously considered whether she wanted to continue with the high-pressure demands of a successful recording career.

"I was worked so hard—I was both mentally and physically burned out after the touring and the seven singles—that I didn't have my head straight," she says. "And I really didn't know what had happened. It all happened so fast, and it was so busy. So I really had to think, Can I go through this again? If so, then I've got to have time out with it. So it's going to be easier this time."

She is now without a manager, having decided to not renew her contract with 1st Avenue Management in May. Smallman, for his part, says that in order to concentrate on the label, 1st Avenue has wound down the time-consuming management side of its business, with just Eternal and Louise on its books, plus a handful of producers,



For The Love Of Fashion. Elton John, left, and VH1 president John Sykes show off John's 1996 Fashion Award backstage following the awards ceremony in New York. John received the viewers' choice award for most fashionable artist, selected by VH1 viewers via a 900 number. Toni Braxton's "You're Makin' Me High" earned honors for most stylish music video.

such as Lewis and George Michael co-producer Jon Douglas.

"It's obviously not an ideal state of affairs, but thus far, it has not proven to be any form of hindrance," Berman says of Carroll's lack of manager. "It certainly hasn't affected the fate of the first single or the fairly gruelling domestic and international promotional schedule that she has been undertaking. But it is a situation that we hope to have resolved fairly shortly."

While Carroll and Berman undoubtedly work well as team—he's got great ears and a knack for picking the few covers that she does, Carroll says—there is one area of departure.

Carroll, who was born in England to an English mother and an African-American father, says she has no interest in trying to break in America.

While Carroll is arguably an artist with the same quality of songs and potential of a Whitney Houston or a Mariah Carey, success has eluded her stateside. The experience of working the poorly received "So Close" and its debut single in the U.S. has left her nonchalant about the world's biggest market.

She attributes the failure there to the issue of color. The industry, she says, was more interested in asking, "Are you black or are you white? What is your music? Is it black or is it white?"

(Continued on page 72)

EXECUTIVE TURNTABLE

RECORD COMPANIES. MCA Records in Universal City, Calif., names **Paul Satenstein** CFO and **Tim Stedman** VP/creative director. They were, respectively, CFO for MCA Music Publishing and creative director at Hollywood Records.

Stuart Bondell is promoted to senior VP of business affairs for Sony Music International in New York. He was VP of business affairs.

Philip S. Kurnit is appointed VP of business affairs for VelVel Records in New York. He was a partner with Power, Weiss & Kurnit.

Douglas Kluthe is promoted to VP of video development for EMI Records in New York. He was senior director of video development.

Elektra Records in New York appoints **Diane Valensky** senior director of national video promotion and promotes **Larry Max** to director of national video promotion. They were, respectively, national director of video



SATENSTEIN



BONDELL



KURNIT



KLUTHE



VALENSKY



GEPHARDT



BARRYER



BOGGS

promotion at EMI Records and manager of video promotion.

Lisa Gephardt is appointed director of media relations for communications at Sony Music Entertainment in New York. She was a senior associate at Robinson, Lerer & Montgomery.

Arista Records in New York promotes **Vanessa Barryer** to national director of R&B promotion and **Jean-Pierre** to associate director of rap promotion. They were, respectively, national director of field promotion and manager of college rap promotion.

Windham Hill/High Street Records in Beverly Hills, Calif., names **Grace Newman** director of field marketing and **Kurt Nishimura** director of publicity. They were, respectively, manager of marketing at RCA Victor and manager of publicity for MCA Records.

Mark Jackson is appointed manager of West Coast promotion for TVT Records in Los Angeles. He was director of alternative promotions for Hit-makers magazine.

Turn Up the Music in Kenilworth, N.J., names **Jeff Boyd** VP of sales for

music retail and **Craig Ward** national sales manager. They were, respectively, independent buyer for Trans World Entertainment and Northeast regional director for the Musicland Group.

PUBLISHING. BMI in New York appoints **Greg Boggs** director of writer/publisher relations and promotes **Christina Brennan** to associate director of research and information. They were, respectively, director of writer/publisher relations for SESAC and communications coordinator.

RELATED FIELDS. Amy L. Reeves is appointed director's representative for Planet Inc. in Hollywood, Calif. She was a director's representative at Talking Trees.

Ellen Naumann is named director of talent/music marketing for SJS Entertainment in Los Angeles. She was director of affiliate relations for the Album Network.

Harvey Mednick is named marketing manager, Western region, for Tango Communications in Los Angeles. He was marketing manager for Iwerks Entertainment.

Gramophone Awards Strike Chord At Retail Classical Accolades Spur Consumer Interest

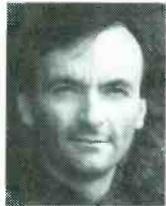
BY BRADLEY BAMBARGER

Billing itself as "the best classical music magazine in the world," the 73-year-old Gramophone has few serious competitors to the title. Likewise, the U.K. publication's annual Gramophone Awards provide a greater boost at retail for the winners than any other laurel in the field.

In a ceremony held Oct. 10 in London, the 19th annual Gramophone Awards bestowed accolades on albums in 17 categories, along with three individual artist honors.

Winner of record of the year and in the concerto category was British pianist Stephen Hough's world-premiere recording of turn-of-the-century works by Franz Xaver Scharwenka and Emil von Sauer on Hyperion. The artist of the year mantle went to Swedish mezzo-soprano Anne Sofie von Otter, whose most recent release is "Wings In The Night," an album of Swedish songs for Deutsche Grammophon. (For a complete list of winners, see Keeping Score, Billboard, Oct. 19).

In recent years, Gramophone has endeavored to raise the profile of its awards, with enhanced interplay



HOUGH

among the magazine, record companies, and retail. Also, to broaden media coverage of the awards, the magazine has begun to retain publicity firms on both sides of the Atlantic. Radio 3 and Classic FM in England aired Gramophone Awards specials this year; and a U.K. TV network has an option on an awards broadcast for next year.

In the U.K., the awards serve as a significant prelude to the Christmas selling season, with thematic promotions and sales helping to maximize the potential, according to David Alker, assistant manager of Farringtons Records in Leadenhall Market in central London. At his store for the past four years, Gramophone critics have come in during early December to discuss with customers the award winners and the criteria for their choices.

David Foulger, manager of the MDC Classic Music on Creed Lane in London, says Gramophone does an excellent job of working with record companies to intensify retail impact of the winners with stickers and display materials. This is especially influential with the record of the year, he says. "The Scharwenka disc didn't go particularly well at first, but now it has sold probably double what it was."

ence while she starts from scratch. "I have a rebirth," Easton says. "It's scary, and exciting, and fun; all the things the record business should be. But there is a formula, and you have to have three things:

know-how, the right circumstances, and luck. If you are missing one of those, then you can't succeed."

And know-how is certainly something Easton has accumulated in the course of building Ichiban into a multimillion dollar corporation that includes nine imprints, two recording studios, and publishing companies, among other

(Continued on page 14)

A six-store chain, MDC sponsored the Gramophone opera award this year, which went to the Valery Gergiev account of Prokofiev's "Fiery Angel" with the Kirov Opera on Philips. Foulger says the chain pays little attention to the Grammys or the many French classical music awards.

Even in the U.S., the luster of the Gramophone Awards outshines that of the Grammys (and does so despite Gramophone's often Anglo orientation regarding repertoire and performers). "There's no question that the Gramophone Awards have more of a sales impact than the Grammys, especially in strong classical markets," says Damon Sgobbo, manager of the HMV at 72nd Street and Broadway in

(Continued on page 12)



Up On The Roof. Krasnow Entertainment/MCA artist Vanessa Daou celebrates the release of her album "Slow To Burn" with a rooftop party at the Bel Age Hotel in Los Angeles. Shown, from left, are Skip Bishop, senior VP of promotion, MCA; Stanley Winslow, VP of urban promotion, MCA; Daou; Harold Austin, PD, KKBT Los Angeles; and Bruce Reiner, VP of crossover promotion, MCA.

Lerner Assumes Grass Presidency; Love Comes To Mercury Records

THE GRASS IS GREENER: Steve Lerner, president/CEO of Castle U.S., will become president of Grass Records Nov. 18. Lerner replaces executive VP Bob Cahill, who left last week. Derek Graham, Castle VP of marketing, follows Lerner to Grass.

In addition to Lerner's being named head of the label, sources say his deal includes a 30% ownership stake in the company, although he declines to confirm that percentage. The majority of the company continues to be owned by former Alliance Entertainment Corp. president Alan Meltzer, who purchased the label last year for \$900,000 from Dutch East India Trading Co.

In the last several months, Grass has gone through considerable turmoil, greatly expanding its staff only to then let employees go. Although some of its alternative acts have been well-received, none have broken through to the mainstream. Among the acts on the roster are Chimera, New Radiant Storm King, and Ditch Witch. Grass' most widely regarded act, the Wrens, is no longer on the label.

"Grass went from three employees to more than 20 over a six-month period of time, and now it's back down to around 15 or 16," says Lerner. "It was a roller-coaster ride." Much of the activity occurred over a three-month period while Meltzer was ill and uninvolved in daily label operations. "He came back from his illness and had to make some decisions," says Lerner.

One of those decisions was to hire Lerner. The relationship between the two goes back to 1991, when Meltzer contacted Lerner to work with him at CD One Stop, the independent wholesaler then owned by Meltzer and subsequently sold to Alliance.

Lerner's plans for Grass, which is distributed through BMG, are to expand its repertoire beyond its alternative base, although he declines to be more specific. "It's an extremely well-capitalized company, and the money is there to make it happen," Lerner says. He also suggests that he may purchase music catalogs down the road.

Lerner says he expects no more staff changes, and while he wouldn't comment on roster cuts, he says, "We're going to look at every act and where they are and how to move them forward."

The question remains as to what will happen to Castle U.S. following Lerner's departure. Castle U.S. was launched last year, several months after Alliance purchased Castle Communications, a U.K.-based label that is known primarily for its catalog, although it has

signed actively recording artists. As head of Castle U.S., Lerner reported to Terry Shand, head of Castle U.K.

Now, according to sources, Castle U.S. will be folded into the Red Ant umbrella, with the new U.S. head reporting to a Red Ant principal instead of to Shand. Red Ant is the new Alliance division started by former MCA Music chairman Al Teller. Acts signed to Castle U.S., including REO Speedwagon and Cheap Trick, will appear on a Red Ant imprint, while Castle U.S. will revert to being primarily a catalog label.

Concord Jazz, another Alliance acquisition, will also fall under Red Ant's long-reaching antenna. No word on what effects, if any, these changes will have on Castle and Concord's staffs.

CHANGES: Jimmy Ienner, senior VP of Virgin Records, has left the label. Ienner, who remained largely behind the scenes, was involved in a number

of areas in the company, including marketing and A&R. No word on whether he'll be replaced... A&M VP of A&R Larry Hamby has decided that he will leave the label when his contract is up in February 1997. "I've truly valued the work experience here, but I've got a personal career agenda to pursue that I can't pursue here, creatively especially," says Hamby. Among the acts with which he has worked at A&M are Monster Magnet, Jackopierce, and the Neville Brothers. He was also the producer of the "Woodstock '94" live album... Also leaving A&M at the end of his contract is VP of A&R Manny Lehman, who has worked with a number of acts, including CeCe Peniston.

THIS AND THAT: Laura Love, who was highlighted as one of America's top unsigned acts in the Dec. 24, 1994, issue of Billboard, has signed with Mercury Records. The Seattle-based Love, who performs what she calls "Afro/Celtic" music, has put out records on her own label, as well as a collection on Putumayo... The Tubes are wrapping up their first album in 10 years, "Genius Of America." It features original members Fee Waybill, Prairie Prince, Roger Steen, and Rick Anderson.

Danzig, which is now signed, oddly enough, to Disney's Hollywood Records, released its latest album, appropriately enough, two days before Halloween. To support "Blackacidevil," Danzig is making nine in-store appearances in five days. The band, fronted by Glenn Danzig, will start a headlining tour by the end of the year.

Ichiban Records Co-Founder Starts Over With New Label

BY TERRI HORAK

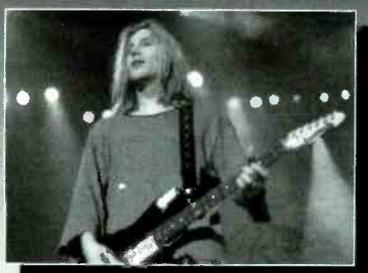
NEW YORK—As co-founder of the Ichiban Records empire, Nina Easton is well positioned to re-create her previous success with her new label, NMC Records (Declaration of Independents, Billboard, Feb. 10).

When Easton and her partner/husband John Abbey split up earlier this year, rather than divide Ichiban's holdings, Easton opted to sell her portion of the Ichiban group of companies for an undisclosed sum. While it has allowed Ichiban to remain intact under Abbey's leadership, it also gives Easton the chance to use her bountiful experi-



EASTON

SHURE MICROPHONES

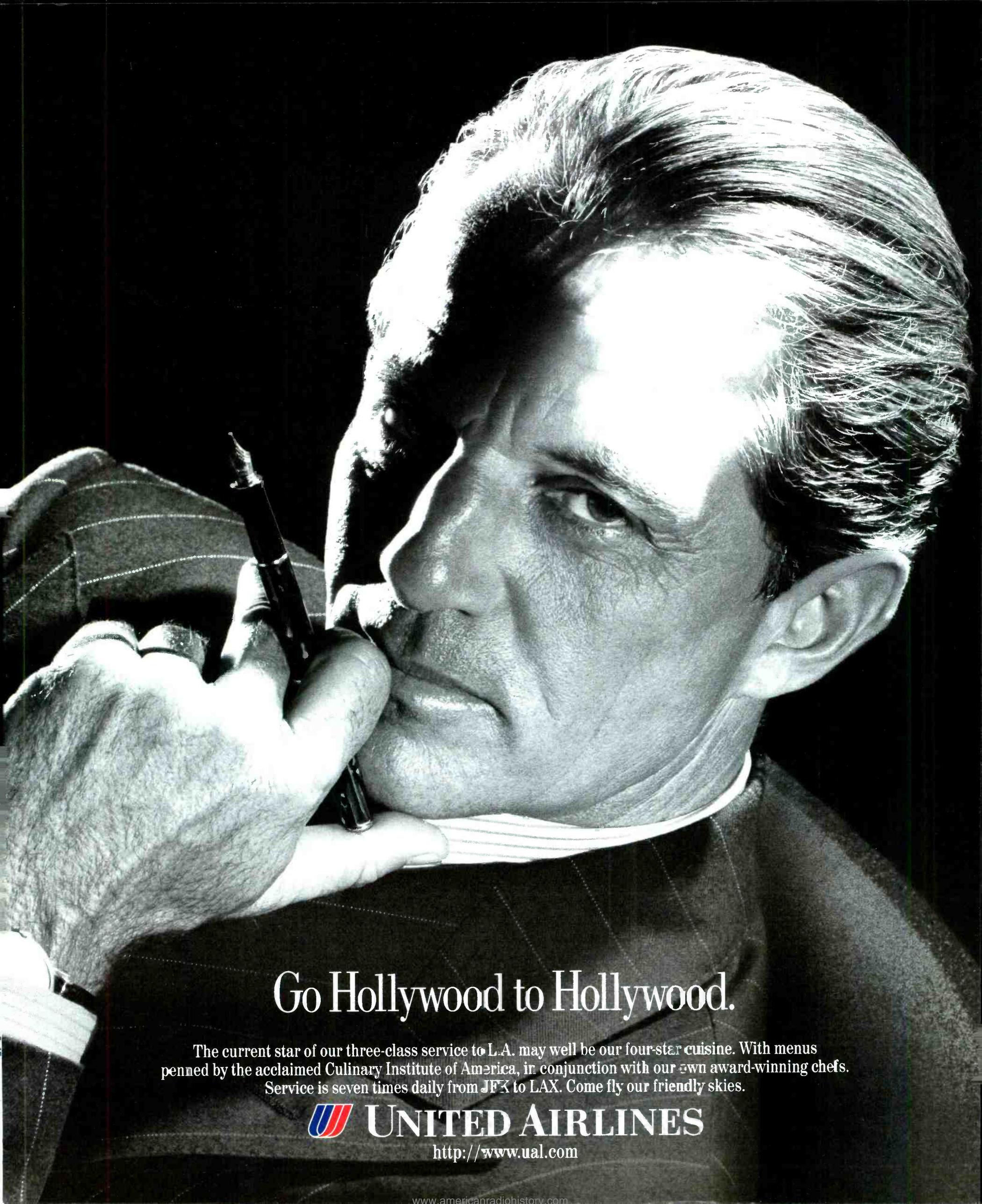


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Artists & Music

GRAMOPHONE AWARDS STRIKE CHORD AT RETAIL

(Continued from page 10)

New York. "Classical customers just have more respect for Gramophone's choices.

"There's always this customer-driven interest for two to three weeks after the awards are announced," Sgobbo adds. "After that, any increase is down to in-store merchandising. The better the merchandising, the longer the increase can be extended."

The two labels that cleaned up at the Gramophone Awards this year were EMI, with five wins, and Harmonia Mundi (including its U.S.-distributed labels), with six. Notified of the winners before the awards announcement and sworn to discretion, each of the winning record labels contributes 1,500 pounds to a joint marketing fund for point-of-sale promotions and co-op ads in the U.K. For the U.S., most record companies purchase at cost stickers produced by Gramophone that tout the individual awards; the labels place them on CDs to ship to retail. Gramophone also distributes the stickers to retailers directly in the U.K. and to Tower Records in the U.S.

Matthew Owen, national sales manager for Harmonia Mundi USA (which also distributes Gramophone to U.S. music retailers), says Gramophone "has done a spectacular job of sticking to their guns artistically and yet helping labels make the most of it. They make it work from every angle without making it seem crass and commercial."

With Hough, Harmonia Mundi plans special promotions at retail surrounding the pianist's December and January U.S. tour dates. (Hyperion is distributed in the U.S. by Harmonia Mundi and in the U.K. by Select Music & Video.) Harmonia Mundi is also highlighting all its award winners in endcap displays with various chains and independent retailers.

According to Mark Forlow, director of sales for EMI Classics (U.S.), the allure of the Gramophone Awards has been increasing. This year, the awards helped spur the label to release certain titles in America that were previously available only in Europe. EMI had been servicing U.S. retailers with the four-CD set of Walter Gieseking's '50s Debussy recordings, winner of best historic nonvocal album, only every three months as a special import. But because some retailers called requesting the album after the awards (one store asked for 500 copies), EMI plans to bring the title out as a regular domestic release in January.

Forlow says that except for its Maria Callas titles, EMI's videos have been disappointing commercially in the U.S., so the label's release plans have been modest. But since "Violin Of The Century," a documentary on Lord Yehudi Menuhin, won a Gramophone Award for best video and Menuhin won this year's lifetime achievement award, the label has received a bevy of customer inquiries. EMI plans to issue "Violin Of The Century" in the U.S. in January.

Both Owen and Forlow agree that unusual repertoire receives the biggest boost from a Gramophone Award. Owen says record of the year for an off-beat title such as Hough's Scharwenka/Sauer could increase the album's sales as much as 300% during its shelf life. Forlow says the award for best orchestral recording for the Franz Welser-Möst/London Symphony Orchestra reading of Franz Schmidt's Symphony No. 4 on EMI has already

helped boost reorders by 25%.

While the Gramophone artist of the year honor sounds as if it might offer a sales boon, its impact is significantly less than that for specific titles, according to Albert Imperato, VP for Deutsche Grammophon (U.S.). "We've found that the only award that provides a big increase in sales is record of the year," he says. "Artist of the year is most helpful when it goes to a newer artist. Anne Sofie is at the peak of her career, so the award is more of a feather in her cap for the long run. Now, when her album of Grieg songs won record of the year [in 1993], there was an immediate 40% jump in sales."

Headquartered in Harrow, northwest of London, Gramophone bases its awards on the views of its 45 critics, who narrow the winners down from the nearly 2,500 recordings reviewed in the magazine over the course of the year. Gramophone's worldwide circulation is about 70,000, with half that in the U.K. (One-quarter lies in North America.)

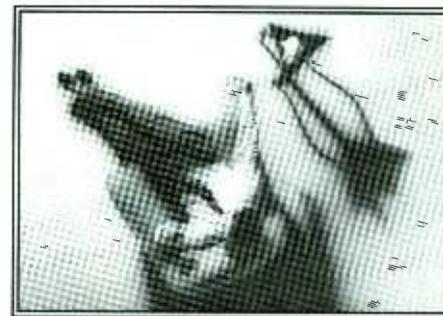
In its November awards issue, Gramophone described Hough's record of the year performance as possessing "a super-charged bravura and the keenest poetry," giving it special notice for the debut status of the repertoire. Previously, Hough won a concerto award in 1987 for a set of Hummel on Chandos. His album of late-Romantic piano music by unsung English composer

York Bowen was a runner-up this year in the instrumental category.

According to Hough, the best thing that could come from his Gramophone record of the year award is that it may persuade record companies and record buyers alike to keep an open mind about uncommon material. "It's like being given the keys to the basement of the Metropolitan Museum," he says. "There are a lot of things that should probably remain in the basement, but there are doubtless some that are truly beautiful and worth sharing."

Opening up the classical marketplace to music beyond the usual suspects—i.e., the well-trod great masterpieces—is one way the Gramophone Awards can most benefit the industry, according to Christopher Pollard, Gramophone's editorial director. "Of course, the Harrison Birtwistle opera 'Gawain' on Collins that won the contemporary award should probably be distributed with a government health warning," he says. "It's definitely not everyone's cup of tea."

"But anyone who likes the piano concertos of Rachmaninov should love the Scharwenka," Pollard continues. "And the countertenor Andreas Scholl's recording of Vivaldi [which won the Baroque vocal award] on Harmonia Mundi is a wonderful record of unfamiliar repertoire. There's a track on there, 'Ah ch'infelice sempre,' that could be the Pachelbel's Canon for the '90s, and that's what we need."



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550'S CELINE DION TAKES STARDOM TO NEXT LEVEL

(Continued from page 1)

for her collection of hit songs.

"There's talent, and then there's talent. Celine has a talent that supersedes any trend, any moment. This is a talent for decades," says Polly Anthony, president (U.S.) of Dion's label, 550/Sony. "Her ambition, her drive, and the sacrifices she makes on a daily basis for her career, for her voice, for her fans—that's what really pushes her over the top."

But more so, Anthony acknowledges, "she's not a fragile little girl. She's a very confident, intelligent, funny woman who knows what she wants and how to get it. And yet she remains so very nice."

Similar testimonials flow freely from the mouths of most any label executive with whom Dion has worked.

Epic (U.S.) CEO Dave Glew, who signed Dion in the States in 1989, was introduced to the singer when he heard tracks brought to him by Sony Canada's Paul Berger. (550/Sony was

spun off from Epic in 1993.)

"We listened to [the first single] 'Where Does My Heart Beat Now,' and that's all I had to hear. It took me about one minute to make a decision," Glew says. "It's that amazing voice and a very unique personality."

Dion acknowledges that her level of success is something she has hoped for and worked toward since she began singing professionally at 13. "I never had the exact picture in my mind of how it was going to be, but I always knew I wanted to be a singer," she says. "I hope to sing for the rest of my life, because I really am sincerely happy to be able to do it."

"But I don't wake up in the morning thinking, 'How many records have I sold today? Am I No. 17 with a bullet, am I No. 4?'" she adds. "I know that all those things are important, because it proves that it's all working. But I'm not a number. Deep in my heart, I don't want a hit, I want a career."

Following the release of her debut English-language project, "Unison," in late 1990, Dion scored three U.S. top 10 hits and, in 1995, the No. 1 "The Power Of Love." The building blocks for the next level of stardom were then planted firmly with the March '96 release of the first single from "Falling Into You," the platinum "Because You Loved Me," which topped Billboard's Hot 100 Singles chart for six weeks.

That song was tied in to the Robert Redford/Michelle Pfeiffer movie "Up Close & Personal," gaining added exposure through a mammoth advertising campaign on television, which included nearly as much footage of Dion singing as of the flick's stars (Billboard, Jan. 27).

"A lot of people have discovered Celine through radio, a lot through video. But television has allowed millions more to discover this artist," says John Doelp, executive VP (U.S.) at 550/Sony.

"Because You Loved Me" was No. 1 on the Billboard Adult Contemporary chart for a record-breaking 18 weeks and gained radio exposure on R&B stations, in addition to top 40. According to a member of the National Academy of Recording Arts and Sciences, a 1997 Grammy nomination in at least two categories can be considered a given.

FULFILLING RISK

The album's second single in August, the Jim Steinman-penned "It's All Coming Back To Me Now," which label executives acknowledge as a risky choice but a fulfilling success, peaked at No. 2 last week on the Hot 100 and moves to No. 1 on the AC chart this week. A remix of the song, with versions produced by Love To Infinity and Tony Moran, hops 23-20 on this week's Hot Dance Music/Club Play chart.

The album, meanwhile, which has sold 4.2 million copies in the U.S., according to SoundScan (and close to 13 million worldwide, according to the label), hit No. 1 on The Billboard 200 Oct. 5 after spending 28 consecutive weeks in the top 10—"and we haven't even had a holiday yet," Doelp says. And with Dion's current success, her last album, "The Colour Of My Love," which peaked at No. 4, has reappeared on the album chart, racking up sales of 3.2 million units in its 140th week.

Sales aside, probably the biggest coup for Dion's increased star power in 1996 was her appearance in August at the Summer Olympic Games, where she sang "The Power Of The Dream." The song was penned for her by David Foster, Babyface, and Linda Thompson and was included in many nations as a bonus track on the single release of "It's All Coming Back To Me Now."

"Again, television served as a

(Continued on page 15)

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
KISS DEFTONES COYOTE SHIVERS	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 16-17	\$1,183,635 \$50/\$35	27,267 two sellouts	Cellar Door Belkin Prods
KISS VERVE PIPE (1) BOGMAN (2)	Omni Atlanta	Oct. 1-2	\$868,627 \$36.50	23,798 26,336, two shows, one sellout	Concert Promotions/ Southern Promotions
GARTH BROOKS	Hilton Coliseum, Iowa State University, Ames Ames, Iowa	Oct. 17-19	\$784,234 Gross Record \$18.50	43,080 three sellouts	Glenn Smith Presents
WHO MATTHEW GOOD	General Motors Place Vancouver	Oct. 16-17	\$754,307 (\$1,018,315 Canadian) \$55.56/\$48.15/ \$40.74/\$33.33	15,663 21,500, two shows	MCA Concerts Canada
WHO RYAN DOWNE	Great Western Forum Inglewood, Calif.	Oct. 22	\$644,900 \$75/\$50/\$35	11,662 13,604	Avalon Attractions
KISS ROYAL CROWN REVUE	Omaha Civic Auditorium Omaha, Neb.	Oct. 23-24	\$629,294 \$29.50	21,332 two sellouts	Beaver Prods
KISS DEFTONES	Gund Arena Cleveland	Oct. 20	\$554,399 \$40/\$29.50	17,037 sellout	Belkin Prods
GARTH BROOKS	SIU Arena, Southern Illinois University Carbondale, Ill.	Oct. 3-5	\$466,344 Gross Record \$17	28,335 three sellouts	Varnell Enterprises
KISS DEFTONES	Rupp Arena Lexington, Ky.	Oct. 18	\$424,647 \$40/\$28.50	11,740 14,000	Sunshine Promotions Belkin Prods.
WHO	MGM Grand Garden Las Vegas	Oct. 26	\$391,378 \$150/\$37.50	6,210 9,068	Fey Concert Co.

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FOR THE RECORD

Blue Plate Music, which distributes releases culled from the West Virginia Public Radio program "Mountain Stage," among others, is owned by Al Bunetta and Dan Einstein.

ICHIBAN RECORDS CO-FOUNDER STARTS OVER WITH NEW LABEL

(Continued from page 10)

entities.

While Ichiban started with an R&B focus and made its mark in rap, NMC—which stands for New Musical Creations—will be geared toward top 40/dance, R&B, and alternative music.

"I paid for college by working as a club DJ, so I'm going back to my roots in that music," Easton says of the new label's emphasis on dance music.

NMC has already had some success with Finnish pop singer Miisa (she is the only Ichiban artist Easton has taken with her), whose self-titled album was released Oct. 22. The first two singles from the album, "All Or Nothing" and "Set Me Free," peaked at No. 33 and No. 9, respectively, on Billboard's Hot

Dance Music/Club Play chart. The disc's third single, "How Will I Know," ships Tuesday (5). It will be worked first to clubs and mix shows and then to top 40 radio.

In terms of business, Easton says she sees similarities between rap and dance music, namely the ability to do high-quality production at a relatively

low cost.

Easton also sees signs that dance music is gaining mainstream popularity in the U.S. "It's been underground for a long time, but I think

within a year or two, there will be 20 or 30 commercial dance stations like Groove Radio," she says.

Easton points to the recent pop success of acts like Ace Of Base and La Bouche, who mix European sensibilities and an American top 40 feel, and says that is the flavor she will generally be serving up on releases dedicated to single dance artists and on compilations.

"NMC Groove, Vol. 1," due Nov. 12, is the first of a series of quarterly dance compilations that will be a staple of NMC's release schedule. "My criteria is that it's good dance music, whether it's mainstream or house. I do like an international flair because it brings in different things," Easton says.

About half the tracks on the com-

pilations will be NMC artists, with the rest coming from licensing deals. The discs will function as a marketing tool in addition to a commercial vehicle. Easton says she will take a "pre-SoundScan approach" by issuing four or five singles from each compilation and is aiming for growth and building a catalog as opposed to living or dying by first week's sales.

"I'm a big believer in catalog," she says, noting that 26% of Ichiban's sales came from catalog. However, she has no plans to purchase any catalogs for NMC within the next six months, "unless a really good deal comes along."

"In a lot of ways, the approach to running the label is the same as Ichiban, but the difference will be that I'll keep a very small, tight roster and will have artist development as a serious thing," Easton says.

"As far as direct signings, I'd like to have 8 to 12. That will give us a good amount of releases per year and [time] to put all of our expertise and patience into nurturing them."

Easton has been extremely active in the independent record distribution community for many years and considers it an area "very close to my heart." As past chairman of the National Assn. of Independent Record Distributors and Manufacturers (NARM) and a current member of NARM's manufacturing advisory committee, Easton thinks that artist development is also one of the ways the struggling industry may be helped.

"It's a competitive industry and everybody's scared, but this is a time to invest in the future and put more in artist development and marketing. Every earned dollar costs more, but there is some evolution going on, and indie distributors that are smart will cut overhead and put the money in the right places," she says.

NMC Records has signed with M.S. Distributing for distribution, at least in part out of Easton's belief in the independent arena. Also, with a long-standing business relationship with M.S.' principals, she says, there will be room to voice "her dime's worth" on strategies.

M.S. distributed 1994's Deadeye Dick album, which spawned the hit "New Age Girl," for Ichiban. M.S. did a "fantastic job," she says. It was the only title the distributor handled nationally for the company.

While at Ichiban, Easton helped oversee the company's distribution of up to 25 other labels. At NMC, Easton says, she's looking at other U.S. repertoire, as well as possibly picking up European labels for U.S. distribution.

Easton, who is a native of Finland, finds working with Scandinavian acts a natural fit. And though she can't sign or even work all the acts that want to come to America (or vice versa), she says, "When something good comes along, I always try to help and come up with alternatives."

As for international distribution for her U.S. signings, Easton is bidding her time. Before approaching possible partners, she believes it's best to build a track record with NMC releases in America and wants to have all her key signings and a five-year business plan in place. "I've always been thorough, and this way we can make a much better presentation," she says.

In addition to Miisa's album, NMC has just shipped "Evidence," the American debut album from Swedish alternative band Carpe Wade.

In the first quarter, NMC will release an album by R&B outfit ab-soul-ut. "Obviously with Ichiban, urban music is very close to my heart, but we never really had a mainstream urban act. I always wanted to find a group that I felt was self-contained and wrote good music and that was willing to work their butts off for their own future, and these three young people from New York are a dream come true."

Other artists signed to the label include alternative band Puddle Of Mudd and dance/pop artists Ernest Kohl, Look Twice, and Mexican Pop-pers.

Along with NMC Records, Easton has established Music & Media, a company that will serve as a multifaceted consultant service to independent labels.



MIISA

The Gift III

Wherever your listeners celebrate the holidays, they'll enjoy a special gift from the Air Force and Randy Travis. On this free hour-long program, he sings songs of the season and some selections from his new album, *Full Circle*. Licensed country music stations will receive this holiday program on CD the first week of December. You can receive *The Gift III* by calling

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550'S CELINE DION TAKES STARDOM TO NEXT LEVEL

(Continued from page 13)

launching pad for us," says Doelp. "What an opportunity."

While 550/Sony is still deciding on "Again, television served as a launching pad for us," says Doelp. "What an opportunity."

While 550/Sony is still deciding on the next U.S. single, it has already been decided around much of the world: "All By Myself," an over-the-top interpretation of Eric Carmen's 1975 No. 2 hit. Sources outside of 550/Sony contend that it is a likely candidate in the States as well.

DRIVING BY THE MAP

Such a scrapbook of accomplishments in '96 is indeed a testament to the unyielding drive and carefully deliberated growth mapped out by Dion and her career-long manager and husband René Angéilil, whose belief in Dion was so entrenched that he mortgaged his house to finance her first French album when she was 13.

"Slowly, slowly, I think we did all the right things," Angéilil says. "The only thing Celine asked me when she started was that she wants to sing all her life. My job is to see that we don't go too fast."

Angéilil likes to tell the story about an award presented to Dion by 550/Sony for increasing U.S. sales of her English-language albums by 1 million units each time around: 1990's "Unison" sold 1 million; 1992's "Celine Dion," 2 million; 1993's "The Colour Of My Love," 3 million; and "Falling Into You," 4 million—so far. "A lot of artists have a big album, then fall back. I like it this way," he says.

As part of that steady progress, Dion is the featured Artist of the Month for November at VH1, where "It's All Coming Back To Me Now" is the No. 1 video this week. A one-hour video retrospective and concert performance are planned.

"With each album since 1991, there has always been at least one hit, but Celine never clicked as a star until now," says Lee Chesnut, VP of music programming for the channel. "It's like a light bulb went off over the public: 'Wait a minute, this is the same girl who did 'The Power Of Love' and 'If You Asked Me To.''"

"Her emergence has come at a time 'when people are tired of hearing doom and gloom and 'I hate myself,'" Chesnut says. "I think pop music has been positioned for a comeback for a while. Celine was in the right place at the right time and rode the wave."

Along the way, Dion has picked up legions of across-the-board fans. "Her typical consumer? Life to death," notes Doelp. "She has transcended any kind of demographic study. At her shows, you see the family, the date, the parents, the kids, and the teenagers."

OVERSEAS PARALLELS

Overseas, parallels of such momentum abound. According to Anthony, Dion has infiltrated most every territory, with the exception of Latin America. In fact, over the past six years, Dion has embraced her varied audiences with a total of seven albums: four in English and three in her native French. Across Europe, "Falling Into You"; "D'eux," an album composed

and produced by France's leading artist, Jean-Jacques Goldman, and released in April 1995; and "The Colour Of My Love" have each sold in excess of 4 million units. (In the States, "D'eux" was released as "The French Album.")

In France, her biggest market behind the U.S., Dion is the best-selling artist in history. This week, she has three albums riding in the top 20, the first time an artist has accomplished such a feat. Debuting at No. 1 is a new live album, "Live A Paris," which sold 200,000 units in its first week (and is due for distribution around much of the world in November); "Falling Into You" sits at No. 6; and "D'eux" is at No. 16.

According to Olivier Montfort, GM of Columbia France, the company's strategy over the past two years has been to establish Dion as a leading act. The first step was the recording of her concerts at the Olympia in 1994, which were then released as a live album. The next step was the release of "D'eux."

"The Olympia album started the whole process," Montfort says. "Our strategy was to reposition the artist as a leading live act. We wanted the public to rediscover her onstage."

Richard Ogden, senior VP of marketing at Sony Music Europe, says, "The way she has developed herself as a live performer in the three years I have been involved with her is incredible. She has worked so hard on herself, on movement, on presentation, on staging, and on communication. She is now a superb live artist."

THE STORY AT HOME

In Canada, where Dion graced the cover of Time magazine in August, she has been a top seller for close to a decade. "Falling Into You" has sold 1 million units there, according to Don Oates, senior VP of sales for Sony Music Entertainment Canada. Sales of "The Colour Of My Love" have reached 1.5 million units, while "D'eux" has sold 680,000 units, making it the top-selling French-language album of all time in the nation.

In Canada, "It's All Coming Back To Me Now" is No. 1 on The Record's pop adult chart and No. 3 on its contemporary hit radio chart.

"Celine's entire catalog, French and English, continues to sell well," Oates says. "Because of the timeliness of Celine's music, and because she's never had downtime in this country—having had French albums between her English albums—her catalog is forever aggressive in the marketplace."

"Live A Paris" shipped 147,000 units in Canada; 50% went to English-speaking provinces, says Oates. "That's platinum-plus, which is unheard of for a [French-language] album in Canada."

In Australia, Dion's career has been carefully nurtured by Denis Handlin, CEO/chairman of Sony Australia, who spotted the comparatively unknown singer at U.S. retail showcases in 1990.

"I was absolutely knocked out with that voice," Handlin says, "but just as much with her commitment to taking her music to the world. I knew Australians would respond to her warm personality and brilliant work ethic."

The mutual dedication paid off: "Falling Into You" debuted on the

Australian Record Industry Assn. chart at No. 1—and has revisited the position three times so far. "It's All Coming Back To Me Now" is top 10, with the release of "All By Myself" scheduled for January. Sony has a target of 1 million units for the album; sales are more than halfway there.

In Japan, one of the more recent nations to embrace Dion, she scored at year-end '95 the first No. 1 hit by a foreign artist since 1983's "Flashdance (What A Feelin')" by Irene Cara. The single, "To Love You More," the TV theme to the regional show "Koibito Yo" (My Dear Love), went on to sell 1.5 million copies, a record in the region.

UPCOMING PLANS

To support the worldwide momentum, Dion will continue the tour she launched in March; to date, she has covered Canada and the U.S. and is now roaring through Europe.

In December, according to Angéilil, she will return to the States. On Dec. 4, she will be a performer at the Billboard Awards, which will be televised live on Fox. Other dates that month include stops by "The Tonight Show With Jay Leno" Dec. 6, a cystic fibrosis benefit in Montreal Dec. 10, and three shows in town Dec. 17-19. The next day, Dion and Angéilil will actually take a break at their home in West Palm Beach, Fla., with their parents.

But as of Jan. 29, Dion and company will be back on the road for a two-month swing across Japan and parts of Southeast Asia, including China, Korea, Singapore, and Taiwan, followed by a second leg of touring in the U.S., the World Music Awards in Europe, and another arena tour through Europe until the end of April.

At that point, Angéilil vows, the couple will take a year off to rest. Dion, as usual, has bold ambitions, hoping to learn Spanish and review scripts for a possible English-language movie role.

But even if there are career obligations that interrupt the serenity, it's doubtful Dion would ever insist on passing up an opportunity.

"I appreciate it, because I can have an incredible living with what I do. I can spoil my family, I can come and do concerts in big halls with people singing the words of my songs," she says. "It gives me the chance to do more shows, to travel the world, and meet new hearts every time."

Assistance in preparing this story was provided by Larry LeBlanc in Toronto, Christie Eliezer in Melbourne, Australia, Jeff Clark-Meads in London, and Emmanuel Legrand in Paris.

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UPCOMING

Billboard®



RAP

Issue Date: Nov. 23

Ad Close: Oct. 29

Billboard's annual review of rap music provides readers with an overall examination of the health and progress of this market. Our November 23 spotlight probes into the current issues facing this industry, from the selling of sex and hypermaterialism to the training and development of acts. Other features will explore touring possibilities, current artist-helmed labels and the growing importance of Chicago as a breeding ground for successful acts like Common and Do Or Die.

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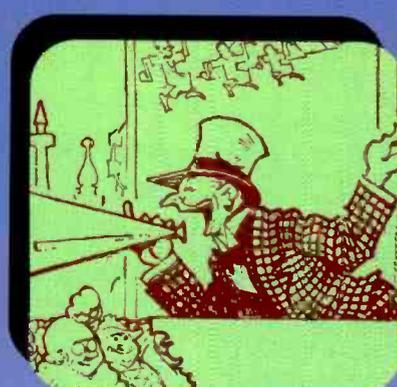
Issue Date: Nov. 30

Ad Close: Nov. 5

Billboard's November 30 issue brings music activity shared by Germany, Switzerland and Austria to the forefront of the music industry. Our annual review provides year-to-date sales, top-selling albums and key statistics for each region. In addition, features will explore the radio landscape of these territories, including the growth of commercial outlets and their implications for music promotion. Finally, Billboard highlights the top priority acts to keep your eyes focused on during the remainder of 1996 and 1997.

Contact:

Christine Chinetti
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ENTERTAINMENT '97: FIRST-QUARTER FOCUS

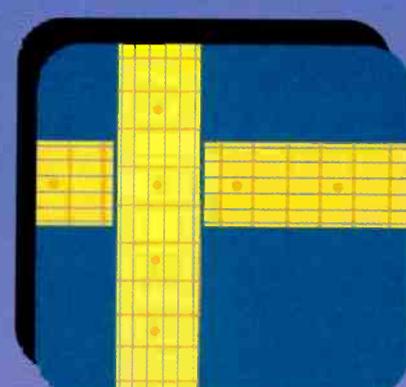
Issue Date: Dec. 7

Ad Close: Nov. 12

In keeping with our commitment to provide readers with the latest industry breakthroughs and product offerings, Billboard's December 7th spotlight looks ahead to entertainment in 1997. This special issue will preview the hot products to watch for in the January to March period of the new year. Editorial coverage will feature a survey of key new releases from both indie and major imprints, as well as an index of forthcoming video product, hardware and multimedia titles.

Contact:

Jim Beloff
213-525-2311



SWEDEN

Issue Date: Dec. 14

Ad Close: Nov. 19

Sweden's music market continues to flourish on the international front. Billboard's December 14th issue provides readers with an up-to-date report on the latest happenings in the region. This annual spotlight will explore record companies' shifting focus from domestic sales to aggressive exporting of Sweden's artists worldwide. Other features will highlight radio opportunities for tour promoting, industry players (managers, publishers etc), and priority acts to watch for as we enter 1997!

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Catherine Flintoff
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WPLJ 25th ANNIVERSARY

Issue Date: Dec. 21

Ad Close: Nov. 25

Billboard's December 21st spotlight looks at the growth and heritage of the legendary, award-winning Top 40 station, New York's WPLJ, celebrating its 25th Anniversary. Features will include coverage on the station's personalities, management and key players. Artists and industry figures will also comment on their experiences with this well-respected award winning station.

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Ken Piotrowski
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YEAR IN MUSIC

Issue Date: Dec. 28

Ad Close: Dec. 3

Billboard's 1996 year-end issue is a renowned event, where artists and the entire industry take the spotlight. It contains the Year End charts, chronicling the year's best releases. Plus, expanded coverage recaptures the impactful trends and happenings of the past year. A collector's issue, it remains on the newsstand for two weeks.

Contact:

Pat Rod Jennings
212-536-5136



YEAR IN VIDEO

Issue Date: Jan. 11

Ad Close: Dec. 17

Billboard's January 11th issue puts a wrap on the Year In Video. This annual spotlight recaps 1996's market activity and previews the products and trends to look for in 1997. Coverage also showcases Billboard's year-end charts, including Top Video Sales, Top Video Rentals, Top Recreational Sports Videos, Top Health & Fitness, Top Kid Videos, and Top Music Videos.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	14	TRACE ADKINS	DREAMIN' OUT LOUD
2	6	5	MERRIL BAINBRIDGE	THE GARDEN
3	10	15	KENNY CHESNEY	ME AND YOU
4	8	9	FUN LOVIN' CRIMINALS	COME FIND YOURSELF
5	5	20	PAUL BRANDT	CALM BEFORE THE STORM
6	7	11	EELS	BEAUTIFUL FREAK
7	13	8	AMANDA MARSHALL	AMANDA MARSHALL
8	9	12	REPUBLICA	REPUBLICA
9	11	10	ANN NESBY	I'M HERE FOR YOU
10	2	2	CORROSION OF CONFORMITY	WISEBLOOD
11	17	3	KANE & ABEL	THE 7 SINS
12	—	1	CHUCK D	AUTOBIOGRAPHY OF MISTACHUCK
13	12	12	CLEDUS "T." JUDD	I STOLED THIS RECORD
14	19	5	GARY ALLAN	USED HEART FOR SALE
15	15	21	DONELL JONES	MY HEART
16	16	37	RICOCHE	RICOCHE
17	18	4	SUSAN ASHTON	A DISTANT CALL
18	4	2	THE JON SPENCER BLUES EXPLOSION	NOW I GOT WORRY
19	14	3	CRYSTAL LEWIS	BEAUTY FOR ASHES
20	26	5	BR5-49	BR5-49
21	25	11	AKINYELE	PUT IT IN YOUR MOUTH (EP)
22	—	1	BLACK MOON	DIGGIN' IN DA VAULTS
23	48	2	KEVIN SHARP	MEASURE OF A MAN
24	22	3	702	NO DOUBT
25	27	41	ENRIQUE IGLESIAS	ENRIQUE IGLESIAS

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	24	7	EGGY TAH	SACRED COW
27	21	6	BOUNTY KILLER	MY XPERIENCE
28	37	4	KEIKO MATSUI	DREAM WALK
29	29	7	LOCAL H	AS GOOD AS DEAD
30	20	18	JAMES BONAMY	WHAT I LIVE TO DO
31	23	29	JO DEE MESSINA	JO DEE MESSINA
32	32	13	DEFTONES	ADRENALINE
33	31	3	RAY BOLTZ	NO GREATER SACRIFICE
34	28	10	DAVE KOZ	OFF THE BEATEN PATH
35	—	45	JIM BRICKMAN	BY HEART
36	—	1	KULA SHAKER	K
37	38	2	SKULL DUGREY	HOODLUM FO' LIFE
38	35	18	4HIM	THE MESSAGE
39	41	24	KENNY LATTIMORE	KENNY LATTIMORE
40	39	51	KENNY WAYNE SHEPHERD	LEDBETTER HEIGHTS
41	36	2	PAULA COLE	THIS FIRE
42	33	3	IRIS DEMENT	THE WAY I SHOULD BE
43	—	1	GRUPO LIMITE	PARTIENDOME EL ALMA
44	50	13	JACI VELASQUEZ	HEAVENLY PLACE
45	—	21	SHAKIRA	PIES DESCALZOS
46	44	5	DESCENDENTS	EVERYTHING SUCKS
47	43	4	ELLEN DEGENERES	TASTE THIS
48	—	1	MANNY MANUEL	AUTENTICO
49	46	3	SANDI PATTY	O HOLY NIGHT!
50	42	3	JESSE COOK	GRAVITY

POPULAR • UPRISINGS

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

REIGN'S SEASON: The philosophy behind John "Jellybean" Benitez's new label, H.O.L.A. (Home of Latino Artists), is perfectly encapsulated by its premiere release by Dominican singer Reign.



Very Necessary. Day Ta Day, the first act signed to Salt-N-Pepa's new MCA-distributed label Jireh Records, debuted Oct. 29 with its album "Take Your Time." The group has been concentrating on its Washington, D.C., home market with October performances at the WPGC Halloween party, the Taste of D.C. festival, and Howard University's homecoming. The video for the act's first single, "Smile," is being played on BET and the Box. The single was serviced to R&B stations Oct. 29.

"Indestructible," which bowed Oct. 22, reveals Reign, whose real name is **Raymond Basora**, as a uniquely skilled artist who seamlessly blends R&B, rap, and hip-hop beats with lyrics in Spanish, English, and Jamaican patois.

According to Benitez, Baso-

ra's borderless approach is the perfect match for the ambitious start-up label.

"Latinos haven't been properly represented musically," says Benitez. "They do all kinds of music, and I really believe we're where rap was 12 years ago. This is the beginning of a whole new genre, and it needs specialized marketing and consumer knowledge."

Basora, who co-wrote six songs on "Murder Love," the sophomore effort by Canadian dancehall artist **Snow**, says he is excited about the opportunity to move away from ethnic pigeonholing found in the music industry.

"I keep saying, 'Music is music,'" says Basora. "H.O.L.A. is like the Spanish Motown. It's giving a chance to a lot of Latin kids who [perform] music that would get shelved at other places. I mean, I sang with [Snow,] a white guy who sang reggae, and everybody made such a fuss over it. To me, it's like, 'So, he's white. So what?'"

Many tracks on "Indestructible" exhibit a distinct dancehall backbone with a healthy lyrical dose of reggae-inflected rap. But **Ken Baumstein**, VP/GM of H.O.L.A., says the album will be marketed strictly as an R&B set.



hugely successful in international markets, topping singles charts in the U.K., Belgium, Denmark, Switzerland, France, and elsewhere. The group is touring Norway and Germany.

That's Hot. The U.S. will get its first taste of Virgin's international sensation Spice Girls in mid-November, when the act comes here to do some early promotion for their first-quarter release, "Spice." "Wannabe," the multiplatinum single from the British quintet, has been

"We don't see this as a Spanish record in any way, shape, or form," says Baumstein. "It will appeal to the same demographic that buys R. Kelly, TLC, or Bone Thugs-N-Harmony."

Baumstein cites contributions by individuals such as **Groove Theory's Amel Larrieux** and **Fugees producer Salaam Remi** as indicators of the album's R&B pedigree.

The set's first single, "Indestructible," was serviced to top 40/rhythm stations Sept. 30. It has been picked up by stations such as KTFM San Antonio, Texas; KPRR El Paso, Texas; and KDNR Albuquerque, N.M. Baumstein says the label will pursue co-op campaigns in early airplay markets and advertising in consumer magazines such as Vibe, Urb, and the Source. A video for "Indestructible" has been serviced to the Box.

Basora will bolster H.O.L.A.'s efforts with performances at **Sonrisa Latina** and **Fiesta De Carnival**, held in November in New York and Miami, respectively.

ROADWORK: **Vic Chesnutt**, whose album "About To Choke" will be released by Capitol on Nov. 12, begins a five-date tour Nov. 11 at the Music Farm in

Charleston, S.C.

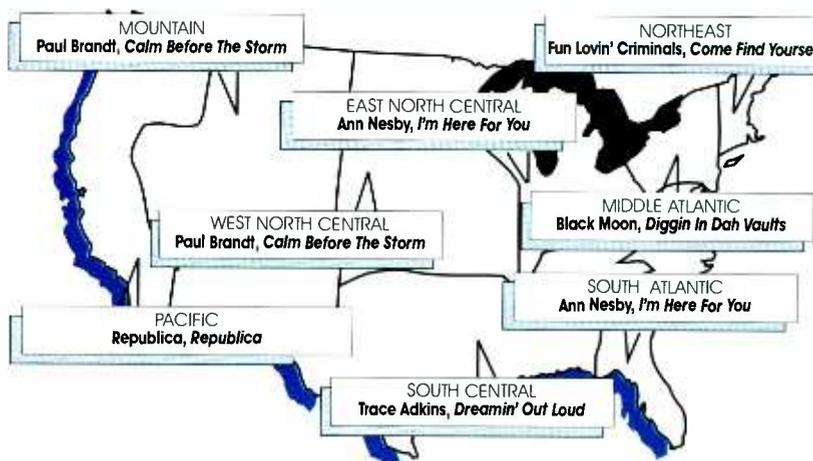
Grass Records' pop quartet **Chimera** plays a series of dates through early December, beginning with a show at



Welcome To The Family. "A Normal Family," the new set from Roadrunner's U.K.-based dub outfit **Baby Fox**, is receiving a healthy dose of U.S. consumer press attention from publications such as Raygun, Detour, and Entertainment Weekly. The album bowed Oct. 22, and after a warm reception from DJs and college stations for the act's first single, "Jonny Lipshake," Roadrunner released "Curly Locks" as a follow-up. Modern rockers **KDEO Honolulu**, **WOXY Cincinnati**, and **KJEE Santa Barbara, Calif.**, are early in the trenches. A clip for "Curly Locks," directed by band member **Dwight**, is airing on MTV Europe.

Mama Kin in Boston on Wednesday (6). The band's set, "Earth Loop," dropped July 30.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Ann Nesby I'm Here For You	1. Ann Nesby I'm Here For You
2. Paul Brandt Calm Before The Storm	2. Manny Manuel Autentico
3. Kane & Abel 7 Sins	3. Akinyele Put It In Your Mouth
4. Merril Bainbridge The Garden	4. Trace Adkins Dreamin' Out Loud
5. Eels Beautiful Freak	5. Kenny Chesney Me And You
6. Trace Adkins Dreamin' Out Loud	6. Black Moon Diggin In Dah Vaults
7. Fun Lovin' Criminals Come Find Yourself	7. Merril Bainbridge The Garden
8. Donell Jones My Heart	8. Chuck D Autobiography Of Mistachuck
9. Kenny Chesney Me And You	9. Donell Jones My Heart
10. Corrosion Of Conformity Wiseblood	10. Cledus "T." Judd I Stole This Record

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	2	12	WHAT KIND OF MAN WOULD I BE	MINT CONDITION (PERSPECTIVE/A&M) 1 wk. at No. 1
2	1	14	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
3	4	12	NOBODY	KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/VEEG)
4	3	15	LAST NIGHT	AZ YET (LAFACE/ARISTA)
5	7	11	PONY	GINUWINE (550 MUSIC/EPIC)
6	5	14	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)
7	6	17	TELL ME	DRU HILL (ISLAND)
8	11	3	I BELIEVE I CAN FLY	R. KELLY (ATLANTIC/JIVE)
9	13	6	THIS IS FOR THE LOVER IN YOU	BABYFACE (EPIC)
10	10	8	I'M STILL IN LOVE WITH YOU	NEW EDITION (MCA)
11	8	23	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
12	17	15	MISSING YOU	BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST)
13	22	7	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
14	16	9	FALLING	MONTELL JORDAN (DEF JAM/MERCURY)
15	9	18	USE YOUR HEART	SWV (RCA)
16	12	26	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
17	14	25	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)
18	21	14	STEELO	702 (BIV 10/MOTOWN)
19	18	13	YOUR SECRET LOVE	LUTHER VANDROSS (LV/EPIC)
20	15	24	TWISTED	KEITH SWEAT (ELEKTRA/VEEG)
21	19	10	DAYS OF OUR LIVES	BONE THUGS-N-HARMONY (RUTHLESS/EASTWEST)
22	32	12	I AIN'T MAD AT CHA	2PAC (DEATH ROW/INTERSCOPE)
23	23	22	MY BOO	GHOST TOWN DJ'S (ISO SO DEF/COLUMBIA)
24	27	12	I'M STILL WEARING YOUR NAME	ANN NESBY (PERSPECTIVE/A&M)
25	20	18	HIT ME OFF	NEW EDITION (MCA)
26	26	16	FLOATIN' ON YOUR LOVE	THE ISLEY BROTHERS FEAT. ANGELA WINKLESH (T-NECK)
27	30	4	THUG DEVOTION	MO THUGS FAMILY (MO THUGS/RELATIVITY)
28	69	2	GET ME HOME	FOXY BROWN FEAT. BLACKSTREET (MCLATOR/DEF JAM)
29	36	8	KNOCKS ME OFF MY FEET	DONELL JONES (LAFACE/ARISTA)
30	24	27	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
31	25	19	THE THINGS THAT YOU DO	GINA THOMPSON (MERCURY)
32	31	32	WHY I LOVE YOU SO MUCH	MONICA (ROWDY/ARISTA)
33	33	24	HOW DO U WANT IT	2PAC FEAT. KC AND JOJO (DEATH ROW/INTERSCOPE)
34	37	30	GET ON UP	JOECC (MCA)
35	58	2	BEEEN THERE DONE THAT	DR. DRE (AFTERMATH/INTERSCOPE)
36	39	7	SITTIN' ON TOP OF THE WORLD	DA BRAT (SO SO DEF/COLUMBIA)
37	38	2	SNOOP'S UPSIDE YA HEAD	SNOOP DOGGY DOGG (DEATH ROW/INTERSCOPE)

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

HOT R&B RECURRENT AIRPLAY

1	2	11	LADY	D'ANGELO (EMI)
2	1	2	IF I RULED THE WORLD	NAS (COLUMBIA)
3	3	4	ALL THE THINGS (YOUR MAN WON'T DO)	JOE (ISLAND)
4	4	10	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
5	5	3	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
6	6	5	NEVER TOO BUSY	KENNY LATTIMORE (COLUMBIA)
7	9	4	YOU	MONIFAH (UPTOWN/UNIVERSAL)
8	7	16	SITTIN' UP IN MY ROOM	ARISTA
9	8	4	I'LL DO ANYTHING FOR YOU	ANN NESBY (PERSPECTIVE/A&M)
10	14	20	NOT GON' CRY	MARY J. BLIGE (ARISTA)
11	12	21	BEFORE YOU WALK OUT OF MY LIFE	MONICA (ROWDY/ARISTA)
12	21	30	TELL ME	GROOVE THEORY (EPIC)
13	13	7	THA CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
14	10	4	READY OR NOT	FUGEES (RUFFHOUSE/COLUMBIA)
15	17	2	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)
16	15	32	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
17	16	10	YOU'RE THE ONE	SWV (RCA)
18	11	13	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY FEATURING RONALD ISLEY (JIVE)
19	—	44	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
20	19	12	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS (ARISTA)
21	20	12	KEEP ON, KEEPIN' ON	MC LYTE FEAT. XSCAPE (FLAVOR UNIT/EASTWEST)
22	—	8	LET'S LAY TOGETHER	THE ISLEY BROTHERS (ISLAND)
23	—	36	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
24	—	19	WHERE DO U WANT ME TO PUT IT	SOLO (PERSPECTIVE/A&M)
25	24	26	YOU USED TO LOVE ME	FAITH EVANS (BAD BOY/ARISTA)

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

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

59	ALL I SEE	(Shantav, BMI/EMI, ASCAP/Born First, BMI/Second Corneth, BMI) HL
15	ASCENSION (DON'T EVER WONDER)	(Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Itali Shur, BMI) HL
67	AT NIGHT I PRAY	(Sony/ATV Tunes, ASCAP/Wild Orchid, ASCAP/Bobby Sandstrom, ASCAP/BMG, ASCAP) HL
88	BABY LUV	(Groove 78, ASCAP/Almo, ASCAP/Jizop, BMI/Sony/ATV LLC, BMI/Dream Team, ASCAP) HL/WBM
61	BLACKBERRY MOLASSES	(Organized Noize, BMI/Hitco, BMI/Belt Star, ASCAP)
52	BOHEMIAN RHAPSODY (FROM HIGH SCHOOL HIGH)	(B Feldman & Co./Trident, ASCAP/Glenwood, ASCAP) HL
25	BOY DOWN	(Gangsta Boogie, ASCAP/WB, ASCAP/Base Pipe, ASCAP/Real An Ruff, ASCAP/Golden Fingaz, ASCAP) WBM
37	CAN'T KNOCK THE HUSTLE	(Lil Lu Lu, BMI/Sounds Of The Red Drum, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL
85	CHANGE THE WORLD (FROM PHENOMENON)	(WB, ASCAP/Interscope, ASCAP/EMI Christian, ASCAP/Bases Loaded, ASCAP/PolyGram Int'l, ASCAP/Careers-BMG, BMI) WBM/HL
93	COME OVER	(Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Lil Dante, ASCAP/Ninth Street Tunnel, BMI/Justin, ASCAP/EMI April, ASCAP)
41	COME SEE ME	(Tyme 4 Flytes, BMI/Butter Jinx, BMI/Justin Combs, ASCAP/EMI April, ASCAP/LB Sam, ASCAP)
63	DA' DIP	(Eric Timmons)
98	DIRTY SOUTH	(Organized Noize, BMI/Hitco, BMI/Cool People, BMI/Goodie Mob, BMI/Gnat Booty, ASCAP/Chrysalis, BMI) WBM
33	DON'T LET GO (LOVE)	(FROM SET IT OFF) (Organized Noize, BMI/Hitco, BMI/Sabrina, ASCAP/Rondor, ASCAP/One O' Ghetto Hoe, ASCAP/Warner Chappell/Belt Star, ASCAP)
53	DO THINGZ	(Zomba, ASCAP/Donir, ASCAP/Keep Me Humble, ASCAP/Smokin' Sounds, ASCAP/Slap-Roc, ASCAP/M. Peanut Butter, ASCAP) WBM
99	DOWN WITH THIS	(Ooh Ooi, BMI/Organized Noize, ASCAP/2 Scoops Ov, BMI)
35	DO YOU THINK ABOUT US	(Trey III, BMI)
96	DREAM ABOUT YOU	(Zomba, BMI/Hookman, BMI/Mike Dean Designee, BMI/Mikabra, BMI/Quindon, BMI) WBM
58	ELEVATORS (ME & YOU)	(Chrysalis, ASCAP/Gnal Body, ASCAP) WBM
11	FALLING	(Ornely, BMI/X-Men, BMI/New Line, BMI/Sony/ATV LLC, BMI) HL
14	FLOATIN' ON YOUR LOVE	(True Blue Rose, ASCAP/WB, ASCAP/Gnibit, BMI/Key-R-Go, BMI) WBM
44	GET ON UP	(EMI April, ASCAP/Dalvin DeGrate, ASCAP/LBN, ASCAP/Joel Hailey, ASCAP/Warner-Tamerlane, BMI) HL/WBM
81	GET READY, HERE IT COMES (IT'S THE CHOO-CHOO)	(Hurricane Style, BMI/Pepper Drive, BMI/Raw Cast, ASCAP)
89	GETTIN' IT	(Zomba, BMI/Srand, BMI/Rubber Band, BMI/Songs Of Polygram International, BMI/Goosehook, BMI) HL/WBM
64	GIVE ME ONE REASON	(EMI April, ASCAP/Purple Rabbit, ASCAP)
57	GOOD LOVE	(Malaco, BMI)
31	HIT ME OFF	(MCA, ASCAP/Tm The Man, ASCAP/Dinky B, ASCAP/Jizzy Mo, ASCAP/BMD, ASCAP/Beleated, ASCAP/Biv 10, ASCAP/EMI April, ASCAP) HL
94	HOW CAN WE STOP	(Zomba, BMI/Horace Brown, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Amani, BMI)
27	HOW DO U WANT IT/CALIFORNIA LOVE	(Ushua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Black/Hispanic, ASCAP/Suge, ASCAP/Emari's, ASCAP/Delirious, BMI/Embassy, BMI) WBM
34	I CAN'T SLEEP BABY (IF I)	(Zomba, BMI/R. Kelly, BMI/Sony/ATV LLC, BMI/Ecaf, BMI) WBM/HL
12	IF YOUR GIRL ONLY KNEW	(Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) WBM
46	I GOT IT BAD	(Tevin Campbell, ASCAP/Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
97	GOT SOMEBODY ELSE (FROM HIGH SCHOOL HIGH)	(J's Street, ASCAP/Warner Chappell, PRS/BMG, ASCAP/Almo, ASCAP/Sailandra, ASCAP/One Oie Ghetto Ho, ASCAP/Joel Campbell, ASCAP) WBM
83	I LIKE (FROM THE NUTTY PROFESSOR)	(Chrysalis, ASCAP/Mo' Swang, ASCAP/Baj, ASCAP/Longitude, BMI) WBM
8	I'M STILL IN LOVE WITH YOU	(EMI, ASCAP/Flyte Tyme, ASCAP)
80	IT AIN'T EASY (LIVIN' WITHOUT U)	(Rodney Shelton, ASCAP/Copper Sun, ASCAP)
72	IT'S ALRIGHT	(Track Team, BMI/Dalos, BMI/Junior, ASCAP/WB, ASCAP/Robert Carter)
82	ITZSOWEEZEE (HOT)	(Tee Girl, BMI/Daisy Age, BMI/Ephy, ASCAP)
32	JUST THE WAY (PLAYAS PLAY)	(Erick Sermon, ASCAP/Zomba, BMI/Copyright Control, BMI/Organized Noize, BMI/Hitco, BMI/Goodie Mob, BMI) WBM
55	JUST WHAT IT TAKES	(Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
47	KISSIN' YOU	(Uam Shack II, BMI/Troy III, BMI/Brisong, ASCAP)
28	KNOCKS ME OFF MY FEET	(Black Bull, ASCAP/Jobete, ASCAP) WBM
6	LAST NIGHT (FROM THE NUTTY PROFESSOR)	(Ecaf, BMI/Keanee, ASCAP) HL
29	LET'S GET THE MOOD RIGHT	(Ecaf, BMI/Sony/ATV Songs, BMI) HL
87	LIFT OFF	(Chaniketa, BMI/Tavisphere, ASCAP/Gioioso, ASCAP/Warp 9, ASCAP)
95	LIKE A PLAYA	(Zomba, ASCAP/Art & Rhythm, ASCAP/Jobete, ASCAP) WBM
48	LIKE I DO	(EMI April, ASCAP/D.A.R.P., ASCAP/Stone Agate, BMI) HL
36	LOUNGIN'	(LL Cool J, ASCAP/Screen Gems-EMI, BMI/Bernard Wright, BMI/Mohoma, BMI) HL
60	LOVE LIKE MINE	(PolyGram Int'l, ASCAP/Uncle Buddies, ASCAP/WB, ASCAP/RPM, ASCAP/Annotaton, ASCAP/Copyright Control) WBM
70	LOVER'S GROOVE	(Zomba, BMI/Hookman, ASCAP) WBM
66	THE LOVE SONG	(Daisy Age, BMI/Dush Babees Soundz, BMI/Medina Soundz, BMI/Takin' Care Of Business, BMI)
50	ME AND THOSE DREAMIN' EYES OF MINE	(LA-choo, ASCAP/12.00 AM, ASCAP/PolyGram Int'l, ASCAP) HL
10	MISSING YOU	(FROM SET IT OFF) (Bary's Melodies, ASCAP/PolyGram, ASCAP/Ornisa, ASCAP/WB, ASCAP) WBM/HL
65	THE MOMENT	(Kenny G, BMI)
43	MORE TO LOVE	(Dynatone, BMI/Warner-Tamerlane, BMI) WBM
78	MOVIN' ON	(WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP/Blue Zephyr, ASCAP/CeCe Pen, ASCAP/PolyGram Int'l, ASCAP/Ornisa, ASCAP/Warner-Tamerlane, BMI) WBM/HL
39	MUSIC MAKES ME HIGH	(LB Fam, ASCAP)
38	MY BOO	(Ghostown, BMI/Carl Mo, BMI/Air Control, ASCAP/EMI April, ASCAP) HL
30	NEVER LEAVE ME ALONE	(Nate Dogg, BMI/Suge, ASCAP/Anbusia, ASCAP)
51	NEW WORLD ORDER	(Mayfield, BMI/Jabrian, BMI/Raimundo Thomas, ASCAP)
79	NOBODY ELSE	(Polyground, ASCAP/12 & Under, BMI)
4	NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E.A. ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM	
1	NO DIGGITY	(Donir, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sounds, ASCAP/Queenpen, ASCAP/SID, BMI/Sony/ATV Tunes, ASCAP/Ain't Nothin' Goin' On But, ASCAP) HL/WBM
76	NO FEAR	(Shades Of Brooklyn, ASCAP/The Boy Toy, ASCAP/Suggah, ASCAP/Pot Gold, ASCAP)
26	NO TIME	(Undeas, BMI/Warner Chappell/EMI April, BMI/Dynatone, BMI/Unichappell, BMI/Justin Combs, ASCAP/Armani, ASCAP) WBM
16	ONLY YOU	(Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/Kevin Wales, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMI) HL/WBM
2	PONY	(Papah, ASCAP/Virginia Beach, ASCAP/WB,

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	5	NO DIGGITY	(FEAT. DR. DRE) (INTERSCOPE) 4 wks. at No. 1
2	3	10	PONY	GINUWINE (550 MUSIC/EPIC)
3	2	3	THIS IS FOR THE LOVER IN YOU	BABYFACE (EPIC)
4	5	6	NOBODY	KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/VEEG)
5	—	1	I'M STILL IN LOVE WITH YOU	NEW EDITION (MCA)
6	7	3	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
7	4	10	WHAT KIND OF MAN WOULD I BE	MINT CONDITION (PERSPECTIVE/A&M)
8	6	12	TELL ME	DRU HILL (ISLAND)
9	8	12	LAST NIGHT	AZ YET (LAFACE/ARISTA)
10	15	12	MISSING YOU	BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST)
11	10	7	FLOATIN' ON YOUR LOVE	THE ISLEY BROTHERS FEAT. ANGELA WINKLESH (T-NECK)
12	—	1	STREET DREAMS	NAS (COLUMBIA)
13	12	5	SITTIN' ON TOP OF THE WORLD	DA BRAT (SO SO DEF/COLUMBIA)
14	14	6	FALLING	MONTELL JORDAN (DEF JAM/MERCURY)
15	21	9	STEELO	702 (BIV 10/MOTOWN)
16	11	19	PO PIMP	DO OR DIE (FEAT. TWISTA) (RAP-A-LOT/NOO TRYBE)
17	19	16	THE THINGS THAT YOU DO	GINA THOMPSON (MERCURY)
18	45	4	NO TIME	LL'KM FEAT. PUFF DADDY (UNDEAS/BIG BEAT/ATLANTIC)
19	9	8	BOW DOWN	WESTSIDE CONNECTION (LENCH MOB/PRIORITY)
20	13	11	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)
21	20	6	MUSIC MAKES ME HIGH	LOST BOYZ (UNIVERSAL)
22	16	22	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC FEAT. KC AND JOJO (DEATH ROW)
23	17	21	TWISTED	KEITH SWEAT (ELEKTRA/VEEG)
24	26	2	KNOCKS ME OFF MY FEET	DONELL JONES (LAFACE/ARISTA)
25	18	24	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
26	23	3	DO YOU THINK ABOUT US	TOTAL (BAD BOY/ARISTA)
27	—	1	NEVER LEAVE ME ALONE	NATE DOGG FEAT. SNOOP DOGGY DOGG (DEATH ROW)
28	22	8	YOUR SECRET LOVE	LUTHER VANDROSS (LV/EPIC)
29	30	10	CAN'T KNOCK THE HUSTLE	JAY-Z (FREEZE/ROC-A-FELLA/PRIORITY)
30	24	13	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
31	27	9	LET'S GET THE MOOD RIGHT	JOHNNY GILL (MOTOWN)
32	32	8	JUST THE WAY (PLAYAS PLAY)	ALFONZO HUNTER (DEF SQUAD/EMI)
33	25	18	LOUNGIN'	LL COOL J (DEF JAM/MERCURY)
34	—	1	DON'T LET GO (LOVE)	EN VOGUE (EASTWEST/VEEG)
35	29	13	USE YOUR HEART	SWV (RCA)
36	37	5	MORE TO LOVE	CASE (SPOILED ROTTEN/DEF JAM/MERCURY)
37	34	7	LIKE I DO	FOR REAL (ROWDY/ARISTA)

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

45	TOUCH ME TEASE ME (FROM THE NUTTY PROFESSOR)	(MCA, ASCAP/Chyna Doll, ASCAP/Gurmin At Ya, ASCAP/WB, ASCAP/Zomba, ASCAP/Ness, Nitty & Capone, ASCAP) HL/WBM
54	TOUCH MYSELF (FROM FLED)	(EMI April, ASCAP) HL/WBM
90	TRY LOVE AGAIN	(Capitol Dome, ASCAP/T. Green, ASCAP)
17	TWISTED	(Keith Sweat, ASCAP/E.A., ASCAP/WB, ASCAP/Deep Sound, ASCAP/Short Dolls, BMI/Zomba, ASCAP) WBM
9	UN-BREAK MY HEART	(Realsongs, ASCAP) WBM
22	USE YOUR HEART	(Waters Of Nazareth, BMI/Sr8 From The Lab, ASCAP/T. Lucas, ASCAP)
100	WAKE UP	(Wu-Tang, BMI)
3	WHAT KIND OF MAN WOULD I BE	(Mint Factory, ASCAP/EMI April, ASCAP) HL
68	WHAT'S LOVE GOT TO DO WITH IT (FROM SUPERCOOL)	(WB, ASCAP/Good Single, PRS/Rondor, London/World, BMI/Inring, BMI) WBM
92	WHERE DO WE GO FROM HERE	(Warner-Tamerlane, BMI/EMI Blackwood, BMI/Deborah Cox, BMI) HL/WBM
42	WHO IS HE AND WHAT IS HE TO YOU	(Interior, BMI)
49	WHY DOES IT HURT SO BAD (FROM WAITING TO EXHALE)	(Ecaf, BMI/Sony/ATV Songs, BMI) HL
40	WHY I LOVE YOU SO MUCH/AIN'T NOBODY	(Warner-Tamerlane, BMI/Boobie-Loo, BMI/EMI April, ASCAP/Naughty, ASCAP/WB, ASCAP) WBM
75	WU-WEAR: THE GARMENT RENAISSANCE (FROM HIGH SCHOOL HIGH)	(Remeca, BMI/Careers-BMG, BMI) HL
71	YA PLAYIN' YASEL	(Irving, BMI/Perverted Alchemist, BMI/EMI April, ASCAP/Gifted Pearl, ASCAP) WBM
23	YOU'RE MAKIN' ME HIGH/LET IT FLOW	(1996 Groove 78, ASCAP/Almo, ASCAP/Ecaf, BMI/Sony/ATV Songs, BMI) HL/WBM
19	YOUR SECRET LOVE	(EMI April, ASCAP/Uncle Ronnie's, ASCAP/Chrysalis, BMI/Verteiney, BMI) HL/WBM

Billboard TOP R&B ALBUMS

NOVEMBER 9, 1996

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★						
1	NEW ▶	1		WESTSIDE CONNECTION	LENCB MOB 50583/PRIORITY (10.98/16.98) 1 week at No. 1	BOW DOWN 1
2	2	2	18	KEITH SWEAT ▲	ELEKTRA 61707/EEG (10.98/16.98)	KEITH SWEAT 1
3	1	1	8	BLACKSTREET	INTERSCOPE 90071 (10.98/16.98)	ANOTHER LEVEL 1
4	4	5	5	SOUNDTRACK	EASTWEST 61951/EEG (11.98/17.98)	SET IT OFF 3
5	5	4	7	NEW EDITION	MCA 11480* (10.98/16.98)	HOME AGAIN 1
6	8	10	19	TONI BRAXTON ▲	LAFACE 26020/ARISTA (10.98/16.98)	SECRETS 1
7	6	3	4	LUTHER VANDROSS	LV 67553/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE 2
8	7	6	38	2PAC ▲	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME 1
9	3	62	3	JERU THE DAMAJA	PAYDAY/LONDON 124119*/ISLAND (10.98/17.98)	WRATH OF THE MATH 3
10	11	9	4	KENNY G	ARISTA 18935 (10.98/16.98)	THE MOMENT 9
11	9	8	8	DO OR DIE	RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS 3
12	NEW ▶	1		M.O.P.	RELATIVITY 1555* (10.98/15.98)	FIRING SQUAD 12
13	12	11	10	OUTKAST	LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS 1
14	10	7	3	JOHNNY GILL	MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT 7
15	13	14	30	MAXWELL ●	COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE 8
★ ★ ★ GREATEST GAINER ★ ★ ★						
16	84	—	2	ABOVE THE LAW	TOMMY BOY 1154* (10.98/15.98)	TIME WILL REVEAL 16
17	16	16	9	112	BAD BOY 73009/ARISTA (10.98/15.98)	112 5
18	14	12	5	THE DAYTON FAMILY	RELATIVITY 1544 (10.98/15.98)	F.B.I. 7
19	17	18	9	AALIYAH ●	BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION 4
20	15	15	7	SOUNDTRACK	BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH 4
21	21	21	27	KIRK FRANKLIN AND THE FAMILY ●	GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4 3
22	19	20	5	MINT CONDITION	PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND 13
23	18	13	5	THE ROOTS	DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE 4
24	20	17	24	THE ISLEY BROTHERS ●	T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE 2
25	26	24	4	CURTIS MAYFIELD	WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER 24
26	23	19	21	VARIOUS ARTISTS ●	SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS 9
★ ★ ★ HEATSEEKER IMPACT ★ ★ ★						
27	25	27	3	GINUWINE	550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR 25
28	28	31	22	ANN NESBY	PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU 28
29	NEW ▶	1		PMD	RELATIVITY 1569* (10.98/15.98)	BUSINESS IS BUSINESS 29
30	24	22	18	NAS ▲	COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN 1
31	NEW ▶	1		HOUSE OF PAIN	TOMMY BOY 1161* (10.98/16.98)	TRUTH CRUSHED TO EARTH SHALL RISE AGAIN 31
32	22	—	2	XZIBIT	LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE 22
★ ★ ★ PACESETTER ★ ★ ★						
33	62	—	2	BLACK MOON	WRECK 20232*/NERVOUS (10.98/15.98) HS	DIGGIN' IN DAH VAULTS 33
34	31	25	20	JOHNNIE TAYLOR	MALACO 7480 (9.98/15.98)	GOOD LOVE! 15
35	29	26	5	NATALIE COLE	ELEKTRA 61946/EEG (10.98/16.98)	STARDUST 11
36	35	29	3	KANE & ABEL	NO LIMIT 50634*/PRIORITY (6.98/9.98) HS	THE 7 SINS 29
37	27	23	77	2PAC ▲	INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD 1
38	30	33	19	JAY-Z ●	FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT 3
39	38	76	3	SOUNDTRACK	40 ACRES & A MULE 90089/INTERSCOPE (10.98/16.98)	GET ON THE BUS 38
40	36	34	13	A TRIBE CALLED QUEST ●	JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE 1
41	39	39	11	AKINYELE	200 11142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP) 18
42	32	30	67	BONE THUGS-N-HARMONY ▲	RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL 1
43	33	28	13	UGK	41586 (10.98/15.98)	RIDIN' DIRTY 2
44	34	35	10	SILKK	NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER 6
45	37	32	37	FUGEES ▲	RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE 1
46	40	37	3	702	BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT 37

47	NEW ▶	1		CHUCK D	MERCURY 532944* (10.98 EQ/16.98) HS	AUTOBIOGRAPHY OF MISTACHUCK 47
48	46	46	21	DONELL JONES	LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART 30
49	44	40	50	R. KELLY ▲	JIVE 41579* (10.98/16.98)	R. KELLY 1
50	41	43	22	LOST BOYZ ●	UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY 1
51	43	38	6	BOUNTY KILLER	BLUNT/VP 1461*/TVT (10.98/16.98) HS	MY XPERIENCE 27
52	49	—	2	ASHFORD & SIMPSON WITH MAYA ANGELOU	HOPSACK & SILK 4512/CHIBAN (11.98/16.98)	BEEN FOUND 49
53	45	47	9	MONTELL JORDAN	DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE... 17
54	42	44	17	CRUCIAL CONFLICT ●	PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC 5
55	53	54	27	SWV ▲	RCA 66487* (10.98/16.98)	NEW BEGINNING 3
56	48	49	18	QUAD CITY DJ'S ●	QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE 23
57	72	—	2	POOR RIGHTEOUS TEACHERS	PROFILE 1471* (10.98/15.98)	THE NEW WORLD ORDER 57
58	70	70	24	KENNY LATTIMORE	COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE 31
59	59	52	8	TINA TURNER	VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS 26
60	50	55	8	SOUNDTRACK	MCA SOUNDTRACKS 11498/MCA (10.98/17.98)	BULLETPROOF 37
61	54	48	62	THUG LIFE ●	DEATH ROW/INTERSCOPE 50608/PRIORITY (9.98/15.98)	VOLUME I 6
62	57	45	8	DRU DOWN	RELATIVITY 1531* (10.98/15.98)	CAN YOU FEEL ME 14
63	51	42	23	TOO SHORT ▲	DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN) 1
64	60	60	49	LL COOL J ▲	DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH 4
65	56	36	4	SKULL DUGREY	NO LIMIT 50543*/PRIORITY (10.98/16.98) HS	HOODLUM FO' LIFE 29
66	69	67	56	MARIAH CAREY ▲	COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM 1
67	52	50	28	MASTER P ●	NO LIMIT 53978*/PRIORITY* (10.98/16.98)	ICE CREAM MAN 3
68	58	58	6	GROVER WASHINGTON, JR.	COLUMBIA 57505 (10.98 EQ/16.98)	SOULFUL STRUT 45
69	67	53	21	SOUNDTRACK ▲	DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR 1
70	47	41	12	FACE MOB	INTERFACE/RAP-A-LOT 41336/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW 6
71	61	69	13	GEORGE BENSON	GRP 9823 (10.98/16.98)	THAT'S RIGHT 33
72	63	64	9	MC LYTE	EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B 11
73	73	66	69	D'ANGELO ▲	EMI 32629 (10.98/15.98)	BROWN SUGAR 4
74	RE-ENTRY	13		DAZZ BAND	LUCKY 010 (10.98/14.98)	UNDER THE STREETLIGHTS 42
75	65	63	20	HELTAH SKELTAK	DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL 5
76	78	73	23	MONIFAH	UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS 4
77	68	59	5	SOUL FOR REAL	UPTOWN 53012*/UNIVERSAL (10.98/16.98)	FOR LIFE... 29
78	82	80	99	KIRK FRANKLIN AND THE FAMILY ▲	GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY 6
79	55	56	13	MR. MIKE	SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ 5
80	79	79	18	ME'SHELL NDEGECELLO	MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION 15
81	76	—	2	SWEETBACK	EPIC 67492 (10.98 EQ/16.98)	SWEETBACK 76
82	71	71	18	DE LA SOUL	TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH 4
83	93	91	103	SADE ▲	EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE 7
84	75	—	2	BUSH BABEES	WARNER BROS. 46229 (9.98/15.98)	GRAVITY 75
85	66	51	4	RAS KASS	PRIORITY 50529* (10.98/16.98) HS	SOUL ON ICE 35
86	74	68	11	CYPRESS HILL	RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP) 15
87	91	83	50	SOUNDTRACK ▲	ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE 1
88	RE-ENTRY	40		THE TONY RICH PROJECT ▲	LAFACE 26022/ARISTA (10.98/15.98)	WORDS 18
89	90	77	37	TOTAL ●	BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL 4
90	92	—	54	VARIOUS ARTISTS ▲	TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1 33
91	83	75	67	MONICA ▲	ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG 7
92	77	61	3	VARIOUS ARTISTS	SWERVE 70002 (10.98/16.98)	COMPILATION ALBUM VOLUME 1: MOBBIN' THRU THE BAY! 61
93	RE-ENTRY	17		TEVIN CAMPBELL	QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD 11
94	64	57	6	3-2	RAP-A-LOT/NOO TRYBE 42087/VIRGIN (10.98/15.98) HS	THE WICKED BUDDAH BABY 28
95	NEW ▶	1		ORIGINOO GUNN CLAPPAZ	DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM 95
96	87	82	65	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS 34
97	96	85	119	BONE THUGS-N-HARMONY ▲	RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP) 2
98	89	81	19	HORACE BROWN	MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN 18
99	85	72	11	CASE	SPOILED ROTTEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE 7
100	86	94	86	MYSTIKAL	BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL 14

○ 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.

HIP-HOP MEET AIMS FOR UNITY

(Continued from page 19)

sized that to the [street] teams that were attending this conference, and they haven't been sticking up this hotel. But there are a gang of promo tapes and fliers floating around."

Rapper Tupac Shakur's death and the departure of artist/producer Dr. Dre from Death Row (and his subsequent formation of Aftermath) were common topics of conversation in the hotel lobby, from a business and a social perspective.

"[Shakur's] death is still fresh in the minds of people, but unfortunately, I don't see anything good coming out of

all of it so far," said KKBT Los Angeles DJ Poetess, who is also a rapper.

Former Tommy Boy vocalist L.V.—who won a Grammy this year for his work with rapper Coolio on "Gangsta's Paradise"—said he's still concerned with the East Coast/West Coast rivalry among rappers and label executives. "Instead of fighting with each other, they should be listening to their fans, who really ain't all that interested in listening to all that."

The conference panels offered insight on varying topics, although they often started late. Among the 13

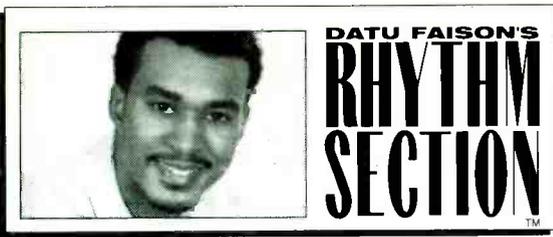
panels were "Misogyny On Trial," "The Future Of Hip-Hop Video," "The Business Of Hip-Hop," "Street Promotions," "Music Publishing," and "Marketing & Promotions."

In addition to workshops and panel discussions, there was off-site entertainment, including a concert performance by Yo Yo, music showcases, an MC battle, and a battle of the DJs.

Although some conference registrants complained about entertainment events being held away from the hotel, they agreed that it kept nonconference hangers-on to a minimum.



Maniacal Mayhem. Duck Down/Priority duo Heltah Skeltah stands with director Gobi Nejad between takes for the rap act's clip to its current single, "Therapy." The video was shot in an abandoned insane asylum in downtown New York. Pictured, from left, are Heltah Skeltah's Ruck, Nejad, and Heltah Skeltah's Rock.



MAKING THE CONNECTION: What do three successful rappers do after spending three weeks atop the Hot Rap Singles chart and climbing to No. 19 on Hot R&B Singles? How about a debut at No. 1 on Top R&B Albums, not to mention a bow at No. 2 on The Billboard 200, with 145,500 units sold in the first week at retail (see Between the Bullets, page 89). That is exactly what **Westside Connection** accomplishes this week. The collective comprises **Ice Cube, W.C., and Mack 10**, and, given each artist's success, the high debut comes as no surprise. "Bow Down" is No. 5 on Hot Rap Singles and No. 25 on Hot R&B Singles.

LATE EDITION: After spending seven weeks on the Hot R&B Airplay list, **New Edition's** "I'm Still In Love With You" (MCA) finally hit retail last week. Consumer reaction was enough to net a No. 5 debut on Hot R&B Singles Sales; the song earns the Hot Shot Debut, at No. 8, on Hot R&B Singles. On Hot R&B Airplay, the track holds at No. 10 in its eighth week, with a 2% increase in audience points, raising impressions to more than 22 million. Sales will likely improve in the next couple of weeks as the group makes scheduled appearances on the TV series "New York Undercover" and "Family Matters."

DOUBLE PLAY: **Nas's** "Street Dreams" (Columbia) debuted a week early on Hot R&B Singles, so it was easy to predict that the single would make a big move this week. It does just that as it escalates 63-24 and snags the Greatest Gainer/Sales award. The song, an ode to the fancy items of the fast life, debuts at No. 12 on Hot R&B Singles Sales and moves 67-66 on Hot R&B Airplay. There are 41 monitored stations spinning the track, including WQHT New York, where music director **Tracy Cloyerty** says it has been a solid performer right out of the box. She says the station also has the B-side, "Affirmative Action," in power rotation, where it's been for some time now. "Affirmative Action" charted on Hot R&B Airplay in the Sept. 7 issue and is receiving play at six stations.

LOVE JONES: Keeping in the tradition of last week's Hot Shot Debut at No. 30 on Hot R&B Singles, **Donell Jones's** "Knocks Me Off My Feet" (LaFace/Arista) picks up another 13% in audience points, earning Greatest Gainer/Airplay for its 30-28 move on that chart. The 13% gain also propels the song 36-29 on Hot R&B Airplay; it is being spun at 64 monitored stations. Additionally, "Knocks Me" moves 26-24 on Hot R&B Singles Sales, thanks to a 27% unit increase at R&B core stores. The track was penned by **Stevie Wonder** and was released in December 1980 as the B-side to "I Ain't Gonna Stand For It" (Tamla/Motown) from Wonder's album "Hotter Than July."

RAPPING IT UP: The No. 1 title plus all of the new entries on Top R&B Albums are by rap acts, as is that chart's Greatest Gainer (**Above The Law**, 84-16). In total, rap accounts for 47% of this week's charted titles. Another rap title will join the chart in two weeks, as the posthumous **2Pac** album (**Death Row/Interscope**) is slated for a Tuesday (5) release, but we wonder if street-date violations will force it onto next week's chart.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	3	RISE	SANDRA ST. VICTOR (WARNER BROS.)
2	—	1	LOCKDOWN	THE RUDE BOYS (BUCHANAN/BELLMARK)
3	5	13	PIECE OF CLAY	MARVIN GAYE (REPRISE/WARNER BROS.)
4	9	2	HOW MANY EMCEES-THE DJ EVIL DEE '96 REMIX	BLACK MOON (WRECK/NERVOUS)
5	2	5	EVERYBODY WANTS THAT LOVE	BARKAYS (CURB)
6	4	6	MY KINDA N*GGA	HEATHER B. FEATURING M.O.P. (PENDULUM/EMI)
7	25	2	INDESTRUCTIBLE	REIGN (H.O.L.A. RECORDINGS/ISLAND)
8	3	3	THE HEIST	DA 5 FOOTAZ (DEF JAM/MERCURY)
9	6	4	BOUNCE TA DIS	BIG U & THE MADHOUSE CREW (ALEXIA/STREET PRIDE)
10	7	7	ROLLIN'/GET YOU BOGGIE ON	YOUNG M.C. (RED ANT)
11	20	15	KREEP	CHINO XL (AMERICAN/WARNER BROS.)
12	—	5	ANOTHER DAY	NICK TORALE (D-TOWN)
13	—	5	TOP BILLIN'	WRECKX-N-EFFECT (MCA)
14	19	3	OVER AND OVER	PUFF JOHNSON (WORK/EPIC)
15	18	15	KNOCK KNOCK	SAM "THE BEAST" (CLR)
16	—	7	LET IT OUT	SKOOTA (POPULAR/CRITIQUE)
17	11	18	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL)
18	16	7	FED UP	HOUSE OF PAIN (TOMMY BOY)
19	—	4	GIVE ME A LITTLE MORE TIME	GABRIELLE (GO' DISCS/LONDON/ISLAND)
20	10	3	WORLD WIDE	ROYAL FLUSH (BLUNT/TVT)
21	22	9	FORGET ME NOTS	RANDY CRAWFORD (BLUEMOON/ATLANTIC)
22	—	3	THROW IT UP	KILLAFORNIA ORGANIZATION (THUG/RAGING BULL)
23	—	4	FLOSSIN	MR. X (JUNGLE)
24	13	7	LOWER EASTSIDE	DELINQUENT HABITS (PMP/LOUD)
25	23	5	DICKEY RIDE	SOUTHERN PLAYS (CRITIQUE)

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

R&B

THE RHYTHM & THE BLUES

(Continued from page 19)

recording artist in his own right—and lyricist **Noble Sissle**. The production featured an impressive cast of black luminaries, including **Waters; Paul Robeson**, who became the first black solo artist to sing entire recitals of Negro spirituals and who opened the door for similarly styled black artists to mainstream America; **Josephine Baker; Florence Mills; and Trixie Smith**.

According to Hill, Jackson's periodic writings on the Page concerning "Shuffle Along" were "greatly responsible for attracting interest in the show and getting it produced on Broadway."

"Shuffle Along" not only marked the return of black productions to the Broadway stage; it also redefined the musical as more than a patchwork of songs and bits of varying sources and quality. Instead, musicals evolved into cohesive presentations in which songs and dance numbers were created specifically for the production.

As a result of Jackson's editorial efforts on its behalf, plus the production's undeniable quality, "Shuffle Along" helped mark the popular return of musicals to Broadway.

In addition to his universal efforts to expose white America to the fine work being done by black entertainers, Jackson had a close relationship with the black press. Black newspapers such as **The Chicago Defender, The Indianapolis Freeman, The Atlanta Independent, The Kansas Call, and The Denver Star** frequently picked up information from the Page for their entertainment sections.

Perhaps as much as any other writer of his day, Jackson should be heralded as a true Harlem Renaissance man, serving as black entertainment's professional and ethical compass while guiding its artists and interests.



Get On The Train. Warner Bros. jazz vocalist **Kevin Mahogany** inspects the train he'll be riding when he hosts a bevy of industry guests on a rail trek from San Diego to San Francisco on Nov. 15. Mahogany, whose self-titled album features emphasis tracks "I Can't Make You Love Me" and "I'm Walkin'," will conduct a private performance along the way.

Hot Rap Singles™

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	TITLE	ARTIST
				★★★★ No. 1 ★★★★★	
1	NEW	1	1	STREET DREAMS	NAS
2	3	4	5	SITTIN' ON TOP OF THE WORLD	DA BRAT
3	2	1	30	PO PIMP	DO OR DIE (FEATURING TWISTA)
				★★★★ GREATEST GAINER ★★★★★	
4	12	15	5	NO TIME	LIL' KIM FEATURING PUFF DADDY
5	1	2	8	BOW DOWN	WESTSIDE CONNECTION
6	5	5	6	MUSIC MAKES ME HIGH	LOST BOYZ
7	4	3	22	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC (FEAT. KC AND JOJO)
8	7	9	10	CAN'T KNOCK THE HUSTLE	JAY-Z
9	6	6	19	LOUNGIN' A	LL COOL J
10	8	7	8	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOPI")	WARREN G FEAT. ADINA HOWARD
11	9	8	16	ELEVATORS (ME & YOU)	OUTKAST
12	18	31	6	DA' DIP	FREAK NASTY
13	15	14	10	GET READY HERE IT COMES (IT'S THE CHOO-CHOO)	SOUTHSYDE B.O.I.Z
14	10	13	15	ALL I SEE	A+
15	13	16	7	NO FEAR	ORIGINOO GUNN CLAPPAZ
16	16	—	2	THERAPY	HELTAH SKELTAH
17	11	11	14	WU WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH")	RZA FEAT. METHOD MAN & CAPPA DONNA
18	14	10	35	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S
19	20	21	14	SHAKE A LIL' SOMETHIN'...	THE 2 LIVE CREW
20	17	19	6	ITZSOWEEZEE (HOT)	DE LA SOUL
21	24	18	12	DIRTY SOUTH	GOODIE MOB
22	28	50	16	FREAK OF THE WEEK	DJ POLO FEAT. RON JEREMY
23	29	20	4	WAKE UP	KILLARMY
24	34	43	3	THE LOVE SONG	BUSH BABEES FEATURING MOS DEF
25	19	12	4	THE RHYME	KETH MURRAY
26	25	23	12	CAN YOU FEEL ME	DRU DOWN
27	26	27	18	PAPARAZZI	XZIBIT
28	23	24	12	GETTIN' IT	TOO SHORT FEAT. PARLIAMENT FUNKADELIC
29	21	26	7	RUGGED -N- RAW	PMD
30	27	22	5	DEAD & GONE	M.O.P.
31	22	25	6	YA PLAYIN' YASELF	JERU THE DAMAJA
32	42	—	2	HOW MANY EMCEES-THE DJ EVIL DEE '96 REMIX	BLACK MOON
33	31	28	18	IT'S A PARTY	BUSTA RHYMES FEATURING ZHANE
34	32	45	6	MY KINDA N*GGA	HEATHER B. FEATURING M.O.P.
35	45	—	2	THE HEIST	DA 5 FOOTAZ
36	35	47	15	ANYTHING GOES	RAS KASS
37	40	37	11	ILLEGAL LIFE	CAPONE-N-NOREAGA
38	39	—	21	HANG EM' HIGH	SADAT X
39	36	35	8	NO	CHUCK D
40	37	38	14	NO MORE TEARS	MASTER P FEAT. SILKK & MO B. DICK
41	33	34	13	JUMP ON IT	SIR MIX-A-LOT
42	38	30	40	GET MONEY	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
43	RE-ENTRY	19		WHERE I'M FROM (FROM "BULLETPROOF")	PASSION
44	47	32	35	AIN'T NO NIGGA/DEAD PRESIDENTS	JAY-Z FEAT. FOXY BROWN
45	RE-ENTRY	5		KREEP	CHINO XL
46	30	36	19	CLONES/SECTION	THE ROOTS
47	RE-ENTRY	4		TOP BILLIN'	WRECKX-N-EFFECT
48	RE-ENTRY	10		KNOCK KNOCK	SAM "THE BEAST"
49	RE-ENTRY	3		LET IT OUT	SKOOTA
50	44	39	15	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS

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. 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.

The Absolute Makes Spirited Return On U.K.'s AM:PM

LIFE IS A DANCE: All too often, the red tape and inside politics of the industry can hinder—if not cease—the flow of great music. It's unfair, annoying, and discouraging to anyone who isn't coated with the snake skin of a veteran. Yeah, our bright pink Pollyanna stripes are showing once again. But it does our heart good when we see an act overcome the drama and find the success it deserves. Among the recent winners of the industry game of career chess is the **Absolute**, which has rebounded from Tribal America Records to a fruitful situation with AM:PM in the U.K.

Helmed by producers **Mark Picchiotti** and **Craig Snider**, the Absolute returns in time for the Christmas party rush later this month with the spiritually charged "I Believe." Front woman **Suzanne Palmer** makes good on the promise she displayed on the previous "There Will Come A Day," stomping all over the track's cushiony house groove with the pulpit-pounding passion of a baby **Martha Wash**. The remixes range from warmly poppy to darkly dubby, though none are as effective as the full-on gospel-house attack of the original version.

Fellow Chicago troupe **Liquid Soul** has ended the bidding war surrounding its tasty brand of acid jazz by joining **Miles Copeland's** newly formed Ark 21 Records. The EMI-distributed label will issue the band's acclaimed homemade album this month, allowing ample time to work on new material. A national concert tour begins Nov. 14 in San Diego.

Carloyn Harding sure does get around. The woman seems to have a record out on possibly every dance label in the States, not to mention a handful in the U.K. and Europe. Although we worry about her spreading herself too thin, her journey-woman approach is commendable—especially since she is rarely connected to a dud recording. Her latest is "I Am What I Am" on King Street Sounds, and she serves a hand-bag-swingin' attitude over a forceful house beat created by **Deep Zone**. When is a major going to get a clue and give this woman an album deal?

Speaking of divas, former **Snap** singer **Thea Austin** has just wrapped up "House It Up," her first solo album for Orbik Records. Collaborating with



by Larry Flick

Los Angeles producers **Michael Eckart** and **Dain Noel**, she has concocted a solid set of Euro-splashed hi-NRG jams that are equally accessible to dancefloors and radio airwaves. The first single is still to be determined, a tough choice given the strength of the cuts "Life Maze," "I Feel It," and "What I Need." Any of 'em would be fun and formidable releases.

ON THE BEAT: We're pleased to report that producer **Roger Sanchez** and partner **Karen L.** have gotten the independent Narcotic Records back in the fast lane, setting up a New York office and inking a European distribution deal with Edul Music.

British upstarts **Brian Tharme** and **DJ Face** open this new phase of Narcotic with "Earthshaker," a funk-fortified house EP they've recorded as **the Republic**. "It's the perfect way for us to get things rolling again," Sanchez says. "We're out for the new blood. That's how a new label can be properly established—by committing to fresh talent."

The coming months will bring 12-inchers by **Hani**, **Prince Quick Mix**, and **George Janis**. Immediately following "Earthshaker" is "Stand Tall" by **Erik Wikman's** new act, **Department Of Soul**. **Tony Jones** is the featured belter of the jam, with remixes crafted by **the Basement Boys**.

RIFFING: Techno godfather **Moby** has been keeping mighty busy lately. He's just completed "Animal Rights," his second set for Elektra, while opening for the guitar-slingin' **Soundgarden** on the European leg of its world tour. Between gigs and studio sessions, he produced "Walk On Water" by (gulp!) **Ozzy Osbourne** for the "Beavis And Butt-head Do America" soundtrack and has remixed cuts for **Metallica** and **Smashing Pumpkins**. Is anyone else smelling a transition into rock? If not, the scent will become apparent once you hear "Animal Rights," which has a decidedly aggres-

sive punk subtext. But please don't start dogging the lad until you've fully digested the music, which is truly extraordinary. True students of **Moby's** music should understand that he's always been far more about experimentation and the emotional catharsis of music than simplistic or single-minded genre allegiance. Our advice is to listen without prejudice when the album is released Feb. 11.

Whether or not dubby hip-hop is among your fave turntable flavors, you are advised to immediately seek out "Endroducing . . ." by **DJ Shadow**. A shy underdog in a community overrun by lads craving gangsta glamour and gold, Shadow weaves rich instrumentals with edgy beats and complex melodies that many wannabes will have copped for their own jams by this time next year. He created much of this Mo' Wax/ffrr album from samples of more than 1,000 old funk, blues, and soul records, embellishing each track with deft scratching and odd sound effects. Deep tracks like "What Does Your Soul Look Like" should connect with anyone who bemoans the formulaic nature of club music. It's time to stop moaning and start supporting the pioneers. They're working overtime right under your nose.

On the compilation tip, Atlanta's InterSound Records offers a festive second volume of "Can't Get This No More," which specializes in rare and out-of-print twirlers. Lots of cute stuff here, most notably the **Escape From New York** mix of "Never Gonna Give You Up" by **Rick Astley** and "It's My Pleasure" by **My Friend Sam**, which features a juicy vocal by hi-NRG icon **Viola Wills**.

If that set is too kitschy for you, then go directly to the third edition of "Trade," a series showcasing the turntable musings of cool U.K. spinner. This album features the music of **Tony DeVit** and **Steve Thomas**. Both offer peeks into their own new productions, as well as a barrel of intriguing underground hard-housers. Slammin'.

The recording career of **Fine Young Cannibals** may be long over, but its handful of hits apparently live on. MCA gathers "She Drives Me Crazy" and other familiar ditties for "The Finest," a best-of collection that includes three previously unreleased cuts from the act's abandoned third album, "The Finest." The set will be



Spreading Love. Rising diva **Gisele Jackson**, left, takes a break from a recording session in New York with producer **Louie "Balo" Guzman** to celebrate the ongoing chart success of their collaboration "Love Commandments." The Waako 12-inch single advances to No. 18 on Billboard's Hot Dance Music/Club Play chart this week, and it's sparking interest from indies all over the world for licensing. Jackson's next single is due in January.

out in time for holiday gift-giving Nov. 19, and it's worth grabbing for the lovely new song "The Flame." It leaves you sad for the passing of what was once an innovative pop outfit. We wonder what the golden-voiced **Roland Gift** is up to these days. Our spies are already hard at work, digging up the dirt.

Import enthusiasts with a hunger for theatrically inclined female belters should make a mad dash to their local racks for "Only Human," the long-promised second album by **Dina Carroll** (see story, page 7). This glorious collection should be passed around clubland as a textbook study in making a seamless transition from being a disco dolly to a serious pop vocalist. Under the guidance of producer **Nigel Lewis**, Carroll heartily digs into substantial ballads that display the soft nuances of her voice, while also indulging in the pop/house fare that has made her booming vibrato a staple of dancefloors. "Mind Body & Soul" is vigorous and enlightening at

the same time, while "Escape" could be the song that carries her onto state-side radio airwaves.

Jeep-soul ingénue **Aaliyah** takes her first steps into the dance arena with a reverent cover of the **Marvin Gaye** classic "Got To Give It Up." Now we were skeptical that such a young artist could properly handle such a subtle and sexy jam, but **Miss Thing** works it lovely, performing with a perfect blend of quiet sensuality and breathy shyness. **Todd Terry** kicks a house groove that drives this home as a multiformat smash waiting to happen. **EastWest U.K.** is already working this single on 12-inch import, though we hear that a domestic pressing on **Be!/Atlantic** is imminent.

Finally, hi-NRG veteran **Ernest Kohl** resurfaces with "Only You," a cover of the **Yazz** synth-pop nugget on Atlanta's new **NMC Records**. Produced by the artist with **Steve Skinner**, this is one of his more evenhanded and mainstream-friendly recordings in years. He really does have a fine tenor range, and it's put to excellent use here. Be sure to check out **Tom Moulton's** rumbling tribal remix and **Lester Temple's** jiggly Euro-pop version. A fine preview of Kohl's new album, "The Importance Of Being."

Billboard. HOT Dance Breakouts

NOVEMBER 9, 1996
CLUB PLAY

1. INDESTRUCTIBLE REIGN H.O.L.A.
2. IF YOU REALLY LOVE ME LONNIE GORDON FLIP IT
3. ONLY 4 YOU CAJMERE CAJUAL
4. SHINE THE LIGHT CEVIN FISHER NITEGROOVES
5. UN-BREAK MY HEART TONI BRAXTON LAFACE

MAXI-SINGLES SALES

1. HOW MANY EMCEES BLACK MOON WRECK
2. DON'T LET GO (LOVE) EN VOGUE EASTWEST
3. MOUTH MERRIL BAINBRIDGE UNIVERSAL
4. FRONT LINES (HELL ON EARTH) MOBB DEEP LOUD
5. STAY WITH ME JASON WEAVER MOTOWN

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

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6. DON'T STOP (WIGGLE WIGGLE) - Outthere 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 - Jol 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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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	2	3	8	NO FRILLS LOVE GEFEN 22219 1 week at No. 1	JENNIFER HOLLIDAY
2	4	7	6	FIRE UP! TWISTED 55221/MCA	FUNKY GREEN DOGS
3	3	5	7	SHAKE THAT BODY COLUMBIA 78388	ROBI ROB'S CLUBWORLD FEATURING YA KID K
4	7	12	6	LAND OF THE LIVING CHAMPION 324/RCA	KRISTINE W
5	5	8	8	THAT SOUND SFP 9608	E-N FEATURING CEEVO
6	11	14	5	THE CHILD (INSIDE) ARISTA 13252	◆ QKUMBA ZOO
7	8	9	8	SNAPSHOT RHINO 76032/ATLANTIC	◆ RUPAUL
8	1	2	10	WHO IS HE AND WHAT IS HE TO YOU MAVERICK PROMO/REPRISE	◆ ME'SHELL NDEGECELLO
9	13	16	6	IN THE SPRINGTIME OF HIS VOODOO ATLANTIC 85475	TORI AMOS
10	9	10	10	BRAND NEW DAY PERFECTO/KINETIC 43750/REPRISE	MINDS OF MEN
11	15	22	5	CAN'T HELP IT COLISEUM IMPORT/PWL	HAPPY CLAPPERS
12	6	1	11	STOMP QWEST 43766/WARNER BROS.	QUINCY JONES FEAT. THE CAST OF STOMP/THE YES/NO PRODUCTIONS
13	12	6	11	TWO TO TANGO KRASNOW 55241/MCA	◆ VANESSA DAOU
14	14	17	7	YOU ARE THE ONE SORTED 20222/NERVOUS	WINX
15	10	4	26	WHERE LOVE LIVES '96 LOGIC 59051	◆ ALISON LIMERICK
16	16	20	6	GIVE ME A LITTLE MORE TIME GO! DISCS/LONDON 850745/ISLAND	◆ GABRIELLE
17	17	24	5	CAN I GET A WITNESS PERSPECTIVE PROMO/A&M	ANN NESBY
18	29	37	4	LOVE COMMANDMENTS WAAKO 1244	GISELE JACKSON
19	22	34	4	CUBA STRICTLY RHYTHM 12472	EL MARIACHI
20	23	36	4	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78377/EPIC	◆ CELINE DION
21	20	15	10	JUST BE GOOD TO ME ARISTA 13235	DEBORAH COX
22	26	33	4	LOVE ME THE RIGHT WAY '96 LOGIC 59053	◆ RAPINATION & KYM MAZELLE
*** Power Pick ***					
23	38	—	2	ONE AND ONE DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
24	18	11	12	KEEP ON JUMPIN' FFR/LONDON 001/ULTRA	◆ LISA MARIE EXPERIENCE
25	30	42	3	HOLDING ON TO YOUR LOVE KING STREET 1048	STEPHANIE COOKE
26	37	46	13	EVERYBODY'S FREE (TO FEEL GOOD) PULSE 8 IMPORT	◆ ROZALLA
27	28	28	6	THAT LOOK SLIP'N SLIDE IMPORT/DECONSTRUCTION	DE'LACY
28	35	41	4	WATCHA GONNA DO? STRICTLY RHYTHM 12464	DEJA
29	40	—	2	HOLIDAY EIGHT BALL 89	GLENN TOBY
30	41	48	3	SHOUT COLUMBIA 78421	STAXX OF JOY
31	25	23	8	KEEP ON DANCIN' JELLYBEAN 2514	SHADES OF RHAPSODY
32	19	13	13	ONLY YOU KING STREET 1044	KIMARA LOVELACE
33	31	39	5	E-O-E OLD MORTALES 41193/BMG LATIN	KING AFRICA
34	43	—	2	NO ONE CAN LOVE YOU MORE THAN ME EASTSIDE IMPORT/ALMIGHTY	HANNAH JONES
35	27	27	6	BOLERO CHA CHA 001	CEASAR & MANOLO
36	42	50	3	LIKE I DO ROWDY 35079/ARISTA	◆ FOR REAL
37	24	25	8	DESCARGA RAMBUNCTIOUS 0002/RAM	LATIN EXPRESS
38	33	31	7	KLUBBHOPPING ZYX 66058	◆ KLUBBHEADS
39	45	—	2	MUSIC SAVED MY LIFE MAXI 2044	CEVIN FISHER
40	21	18	14	WON'T GIVE UP MY MUSIC JELLYBEAN 2513	PULSE FEATURING ANTOINETTE ROBERSON
41	46	—	2	GET ANOTHER PLAN STREETWAVE 50007	ABSTRACT TRUTH
*** Hot Shot Debut ***					
42	NEW ▶	1	1	SUGAR IS SWEETER FFR/LONDON 120102/ISLAND	C.J. BOLLAND
43	44	47	3	SET IT OFF EASTWEST 65991/EEG	◆ ORGANIZED NOIZE (FEAT. ANDREA MARTIN AND QUEEN LATIFAH)
44	34	30	9	SURVIVE EMOTIVE 788	SAUNDRA MARQUEZ
45	NEW ▶	1	1	THE REAL THING WARNER ALLIANCE 43789/WARNER BROS.	WORLD WIDE MESSAGE TRIBE
46	NEW ▶	1	1	BORN SLIPPY WAX TRAX! 8745/TVT	◆ UNDERWORLD
47	39	29	12	IT DOESN'T MATTER MAXI 2040	SHAY JONES
48	NEW ▶	1	1	BLUE SKIES PERFECTO/KINETIC PROMO/REPRISE	BT FEATURING TORI AMOS
49	NEW ▶	1	1	OHNO TWISTED 55242/MCA	DANNY TENAGLIA
50	47	40	6	NIGHT MOVES PULSE 8 IMPORT	ABIGAIL

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®

ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1/GREATEST GAINER ***					
1	47	—	2	STREET DREAMS (M) (T) (X) COLUMBIA 78408 1 week at No. 1	◆ NAS
2	1	1	5	NO DIGGITY (M) (T) (X) INTERSCOPE 95003	◆ BLACKSTREET (FEATURING DR. DRE)
3	31	—	17	THE THINGS THAT YOU DO (T) (X) MERCURY 578713	◆ GINA THOMPSON
4	3	3	19	WHERE DO YOU GO (M) (T) (X) ARISTA 13226	◆ NO MERCY
5	23	34	9	CAN'T KNOCK THE HUSTLE (M) (T) (X) FREEZE/ROC-A-FELLA 53251/PRIORITY	◆ JAY-Z
6	2	2	22	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
*** Hot Shot Debut ***					
7	NEW ▶	1	1	I'M STILL IN LOVE WITH YOU (M) (T) (X) MCA 55278	◆ NEW EDITION
8	6	6	5	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	◆ LIL' KIM FEATURING PUFF DADDY
9	4	8	23	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
10	10	9	6	MUSIC MAKES ME HIGH (M) (T) (X) UNIVERSAL 56020	◆ LOST BOYZ
11	44	30	15	STAND UP (T) (X) DV8 120085/A&M	LOVE TRIBE
12	8	17	6	ME AND THOSE DREAMIN' EYES OF MINE (M) (T) EMI 58592	◆ D'ANGELO
13	11	5	9	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
14	NEW ▶	1	1	ONE AND ONE (T) (X) DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
15	15	28	9	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	◆ AZ YET
16	5	4	4	THE RHYME (T) JIVE 42405	◆ KEITH MURRAY
17	12	10	3	THE CHILD (INSIDE) (T) (X) ARISTA 13252	◆ QKUMBA ZOO
18	30	27	4	PONY (T) 550 MUSIC 78354/EPIC	◆ GINUWINE
19	22	14	5	OHNO (T) (X) TWISTED 55242/MCA	DANNY TENAGLIA
20	NEW ▶	1	1	DANCE/HORNY (T) TWISTED 55246/MCA	SIZE QUEEN
21	7	11	7	YA PLAYIN' YASELF (T) PAYDAY/LONDON 120100/ISLAND	◆ JERU THE DAMAJA
22	19	20	13	ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365	◆ MAXWELL
23	40	37	28	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/AG	◆ QUAD CITY DJ'S
24	13	12	4	IT'S ALL COMING BACK TO ME NOW (T) (X) 550 MUSIC 78377/EPIC	◆ CELINE DION
25	9	7	5	SITTIN' ON TOP OF THE WORLD (T) SO SO DEF 78427/COLUMBIA	◆ DA BRAT
26	26	38	9	KEEP PUSHIN' (T) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
27	17	15	6	NOBODY (T) (X) ELEKTRA 65982/EEG	◆ KEITH SWEAT FEATURING ATHENA CAGE
28	18	19	5	ITZSOWEEZEE (HOT) (T) (X) TOMMY BOY 752	◆ DE LA SOUL
29	14	13	11	IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND 95644/AG	◆ AALIYAH
30	36	23	6	SNAPSHOT (T) (X) RHINO 76032	◆ RUPAUL
31	32	24	16	DO YOU MISS ME (T) (X) CLASSIFIED/TIMBER! 0186/TOMMY BOY	JOCELYN ENRIQUEZ
32	27	16	18	KEEP ON JUMPIN' (T) (X) LOGIC 59054	◆ MARTHA WASH & JOCELYN BROWN
33	NEW ▶	1	1	JAZZ IT UP (T) (X) STRICTLY RHYTHM 12475	◆ REEL 2 REAL
34	24	21	19	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
35	25	22	4	LIKE I DO (T) (X) ROWDY 35079/ARISTA	◆ FOR REAL
36	20	47	4	BOHEMIAN RHAPSODY (T) (X) BIG BEAT 95640/AG	THE BRAIDS
37	38	35	22	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 24161/ARISTA	◆ TONI BRAXTON
38	29	26	8	STEELO (T) BIV 10 860557/MOTOWN	◆ 702
39	16	31	7	BOW DOWN (T) LENCH MOB 53227/PRIORITY	◆ WESTSIDE CONNECTION
40	28	43	3	YOU CAN DO IT (BABY) (T) (X) GIANT STEP/BLUE THUMB 3093/GRP	NUYOR/CAN SOUL FEAT. GEORGE BENSON
41	34	18	8	SHAKE THAT BODY (T) (X) COLUMBIA 78388	ROBI ROB'S CLUBWORLD FEATURING YA KID K
42	48	40	20	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
43	21	—	2	THERAPY (T) DUCK DOWN 53250/PRIORITY	◆ HELTAH SKELTAH
44	46	—	6	FLOATIN' ON YOUR LOVE (T) T-NECK 854739/ISLAND	◆ THE ISLEY BROTHERS FEAT. ANGELA WINBUSH
45	35	29	5	GIVE ME A LITTLE MORE TIME (T) (X) GO! DISCS/LONDON 850745/ISLAND	◆ GABRIELLE
46	NEW ▶	1	1	SUGAR IS SWEETER (T) (X) FFR/LONDON 120102/ISLAND	C.J. BOLLAND
47	RE-ENTRY	2	2	LOOK INTO MY EYES (T) (X) STRICTLY RHYTHM 12480	PLANET SOUL
48	RE-ENTRY	13	13	ELEVATORS (ME & YOU) (M) (T) (X) LAFACE 24178/ARISTA	◆ OUTKAST
49	39	32	13	WU-WEAR: THE GARMENT RENAISSANCE (T) BIG BEAT 95653/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
50	RE-ENTRY	5	5	I DON'T WANNA BE ALONE (T) GASOLINE ALLEY 55245/MCA	◆ SHAI

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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"You're So Vain" by SHIMA
ZYX 8430

Kenny Rogers Offers Xmas 'Gift'

Radio Targeted With Magnatone Christmas Set

BY DEBORAH EVANS PRICE

NASHVILLE—It's been a few years since Kenny Rogers took a run at the country charts, but as his Magnatone debut album, "The Gift," preps listeners for the holiday season, Rogers, his management, and Magnatone executives are hoping it will break a little ice at radio as well.



ROGERS

"We thought it would be nice to start this chapter in his career with a really incredible record that was a different kind of Christmas record and reacquaint Kenny with his huge audience," Magnatone CEO Jim Mazza says of the Sept. 3 release.

"I think it's an interesting strategy," Rogers says of the decision to make his Magnatone debut a Christmas album. "We thought strategically that if I did a Christmas album, radio stations who might not normally play my product because of where country music is might break that mold at Christmastime. And if they play me at that time with huge success, they are more likely to consider me after Christmastime."

Gaining exposure at country radio with a seasonal project is only one facet of the plan that Rogers, his manager, Ken Kragen; and Magnatone CEO Jim Mazza have concocted to restore the multiplatinum artist's career to its previous stature. Television, touring, bookstore appearances, and lots of media exposure are also key elements in this new chapter in Rogers' life, and he's pinning a lot of hopes on longtime friend Mazza's abilities.

Rogers cites Mazza as the key reason he signed with Magnatone, a Nashville independent whose roster includes Shelby Lynne, Great Plains, Rich McCready, Billy Montana, and Caryl Maek Parker.

"Jim was with me at EMI Liberty when I had all my big hits," Rogers

says. "He and I know each other. He knows what I'm looking for, and I know what he needs to get his job done. I'm prepared to work harder for Jim than I ever have before, and I think Jim is prepared to work harder for me than anyone ever has. We both stand to gain if we are both right."

"I'm convinced Jim Mazza will get hits for me when no one else can, and once you get a hit, the ballgame changes," Rogers continues. "I have always been a risk taker in that sense, because I would rather be a big fish in a little pond because I think you can make the pond grow, if you handle it properly, and little fish get eaten up in big ponds."

Kragen echoes Rogers' belief in Mazza. "Our relationship with Jim Mazza goes back to the early '80s, when he was head of EMI America and Kenny was on the label," Kragen recalls. "Jim was responsible for a lot of that period, when the biggest sales were racked up, and he had some clever ideas in those days."

"He was the first one to suggest we put extra bonus cuts of brand-new singles on the greatest-hits album, and one of those was 'Lady,' and that of course created the tremendous success of that album . . . Another idea of his was that we use telemarketing. These [ideas] now seem pretty routine, but they were the first time they were being done."

Throughout the '80s, Rogers was a staple on the country charts with such hits as "The Gambler," "Love Will Turn You Around," and "Lady" and the duets "Islands In The Stream" with Dolly Parton and "Every Time Two Fools Collide" with Dottie West. In addition to being one of the top concert attractions, Rogers launched an acting career that includes the "Gambler" movies and other television and film roles.

In recent years, his chart activity has waned. His last country album was on Giant in 1992. "I did one with James Stroud, and it was kind of

right at the time when country radio said they weren't even going to play Randy Travis. Well, that didn't give me much hope," Rogers says.

He acknowledges that four years is a long time to go without a new project but says he didn't feel the time was right earlier. "It's kind of pointless to release anything that you know you aren't going to get on the air. The trick is to have a career that can sustain and wait until there is a legitimate chance, and then you take advantage of it. It doesn't bother me the way this thing has happened."

(Continued on page 28)



Anderson To Mercury. Longtime traditionalist country singer John Anderson has signed a long-term contract with Mercury Nashville. Pictured at the signing, from left, are Mercury Nashville president Luke Lewis, Mercury VP of A&R Keith Stegall (who will produce Anderson), Anderson, manager Bobby Roberts, and attorney Malcolm Mimms.

Clint Black, BR5-49 Hit The Web; Oz's Dead Ringer Band To Hit Town

ON THE ROW: Clint Black's ambitious World Wide Web page on the Internet, besides offering fan-club information, a discography, a videography, and the like, is marketing his current album, "The Greatest Hits." His home page is linked to Kellogg's and the American Heart Assn.'s joint home page, which offers 30-second soundclips from the album and information on a \$5-off discount offer on the CD via specially marked boxes of Kellogg's cereals. Also offered are autographed posters and a chance to meet Black . . . Not to be outdone, BR5-49 has its own Web site and a new fan club, dubbed appropriately the Hayloft Gang.

Australia's the Dead Ringer Band, who won this year's award for best country recording from the Australian Recording Industry Assn., will visit Nashville for the first time in late November. The group will be shopping for a U.S. label, and BMI and the Country Music Assn. are planning receptions for them . . . Deana Carter's debut Capitol album, "Did I Shave My Legs For This," has been certified gold by the Recording Industry Assn. of America . . . Tracy Byrd played a unique venue Oct. 23 to pay off a bet. He and his band performed a full concert

underneath his MCA billboard on Broadway. The street was closed for a two-hour block party. Byrd lost a fishing-lure wager with WSIX Nashville's Bubba Skynyrd.

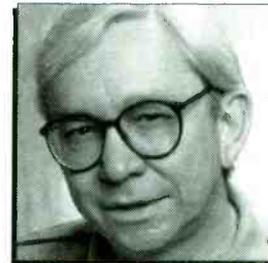
Notorious promoter Don King hit town for a quick tour of the new downtown arena. King says that he might be booking boxing and music events at the venue, which opens next month . . . LeAnn Rimes will open the last nine dates of Alan Jackson's tour . . . Thrasher Shiver will open for Ty England's tour, which kicks off Nov. 21 in Tulsa, Okla. . . Mindy McCready is being courted for guest acting appearances by Aaron Spelling Productions.

The Country Music Foundation honors Ralph Stanley Saturday (9) for his 50th anniversary in music. He'll appear on the televised segment of the Grand Ole Opry that evening and on "Prime Time Country" Friday (8) . . . Opryland Productions Inc. will produce shows for a 1,400-seat music theater planned for a development in Sevier County in East Tennessee. The 150-acre project, called Governor's Crossing, will also include restaurants, a factory-outlet mall, a water park, a resort, and a spa. It's on Highway 441, across from a new Wal-Mart, and is 15 miles from the entrance to Great Smoky Mountains National Park . . . The NationsBank branch on the Row has added a writer's room for its songwriter patrons . . . Oh Boy Records signs cult fave R.B. Morris.

Rick Trevino has picked up tour sponsorship from

George Dickel Tennessee Whiskey for his Ain't Nothing Better tour. The 126-year-old distillery is also conducting a lyrics contest for amateur songwriters in Nashville . . . Trifecta Entertainment signs DKC/Columbia artist Nikki Nelson. DKC president Don Cook is producing her debut album . . . Country Radio Broadcasters Inc. will move its annual Country Radio Seminar from the Opryland Hotel to downtown Nashville's Convention Center beginning in 1998. The 1997 confab is set for March 5-8. Notre Dame football coach Lou Holtz will be the kick-off speaker.

The Oak Ridge Boys have re-signed for management with Jim Halsey, who handled the group from 1975 to 1990. The group also inks with the William Morris Agency . . . Vince Gill's latest duet partner is Sonya Isaacs from the East Tennessee gospel and bluegrass group the Isaacs. Gill and Isaacs recently wowed Grand Ole Opry audiences with a rendition of his "A Real Lady's Man." Also at the Opry, Ricky Skaggs has been given the late Bill Monroe's locker backstage . . . Lorrie Morgan re-signs with the Buddy Lee Agency . . . Imprint Records signs Jeff Wood.



by Chet Flippo

RECORD ROUND-UP: Capitol reissues the George Ducas single "Every Time She Passes By," which failed to garner much attention in its first go 'round this summer. Capitol senior VP Bill Catino says the track was bunched in a pack of other Capitol singles and didn't get the proper setup for radio. Epic is doing the same for Stephanie Bentley's "Once I Was The Light Of Your Life." There is ample precedent: Randy Travis' "On The Other Hand" required two chances before it topped the charts in 1986 . . . ERA Records, via K-tel, is releasing "Country Tucker," a 12-song collection of the Marshall Tucker Band's country-flavored work from its Capricorn years, 1973-78.

The year's first French country album has reached us. Raquel Bitton, a French chanteuse living in San Rafael, Calif., has issued "Changes" on her own RB Productions (through City Hall Records). She covers a number of Nashville writers, from Skip Ewing to Jim Weatherly, as well as Roy Orbison's "Changes" . . . Acoustic Disc has issued "Shady Grove," a collection of previously unreleased acoustic tracks by David Grisman and the late Jerry Garcia. It shows off Garcia's skill on the five-string banjo. He once auditioned—unsuccessfully—for Bill Monroe's Blue Grass Boys. The package comes with notes by John Cohen of the New Lost City Ramblers and previously unpublished photographs, lyrics, and a discography.



T'n'T Set To Tour. Atlantic artist Tracy Lawrence and MCA Nashville artist Tracy Byrd have joined forces for their TNT Tour. They announced their plans at a press conference moderated by TV personality Katie Haas. Shown, from left, are Lawrence, Haas, and Byrd.

Billboard TOP COUNTRY ALBUMS

NOVEMBER 9, 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	16	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	1
2	2	2	5	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
*** Hot Shot Debut ***						
3	NEW		1	MARY CHAPIN CARPENTER COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
4	4	6	8	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	4
5	3	3	27	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
6	6	5	90	SHANIA TWAIN MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	1
7	5	4	28	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	1
8	8	7	5	JOHN MICHAEL MONTGOMERY ATLANTIC 82947 (10.98/16.98)	WHAT I DO THE BEST	5
9	7	8	9	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
10	9	11	26	MINDY MCCREADY BNA 66806/RCA (9.98/15.98)	TEN THOUSAND ANGELS	5
11	11	12	53	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
12	10	9	31	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
13	13	14	40	PATTY LOVELESS EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
14	15	15	9	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
15	14	17	98	GARTH BROOKS CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
16	12	10	22	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
17	NEW		1	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	17
18	17	20	18	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD	17
19	19	16	40	TRACY LAWRENCE ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
20	18	22	62	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
21	16	13	9	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
22	20	19	49	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
23	26	29	18	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU	23
24	25	27	61	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
25	21	18	20	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM	14
26	23	24	6	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	23
27	27	28	58	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	1
28	24	23	125	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
29	22	21	6	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
*** Greatest Gainer ***						
30	40	36	10	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
31	28	26	25	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
32	30	37	16	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD	30
33	35	43	5	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE	33
34	29	25	5	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	24
35	31	30	11	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
36	32	31	49	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	34	34	19	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
38	33	33	37	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98)	RICOCHET	14
39	45	52	6	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49	39
*** Pacesetter ***						
40	66	—	2	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN	40
41	37	44	136	TIM MCGRAW CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
42	43	46	59	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
43	41	39	64	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98)	TERRI CLARK	13
44	38	41	21	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
45	36	32	19	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98)	WHAT I LIVE TO DO	16
46	44	47	215	GEORGE STRAIT MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
47	49	48	71	BRYAN WHITE ASYLUM 61642/EEG (10.98/15.98)	BRYAN WHITE	13
48	39	40	29	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA	22
49	48	55	53	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
50	51	49	29	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
51	52	57	41	LONESTAR BNA 66642/RCA (9.98/15.98)	LONESTAR	11
52	42	35	18	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
53	53	51	59	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
54	47	45	4	K.T. OSLIN BNA 66920/RCA (10.98/16.98)	MY ROOTS ARE SHOWING...	45
55	57	50	37	WYNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
56	46	42	6	HANK WILLIAMS, SR., JR., & III CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
57	50	38	10	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS	20
58	64	61	90	ALISON KRAUSS ROUNDER 0325* (9.98/15.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	2
59	54	60	23	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
60	55	58	102	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
61	56	54	272	BROOKS & DUNN ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
62	60	63	161	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
63	59	59	119	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
64	58	56	11	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
65	63	64	21	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	63
66	61	53	28	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
67	62	62	125	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
68	NEW		1	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART	68
69	65	65	67	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
70	68	69	109	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
71	67	68	83	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
72	71	75	54	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
73	70	71	51	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGELS	17
74	RE-ENTRY		72	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG	10
75	73	73	21	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW	13

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 9, 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	286
2	2	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	98
3	4	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	111
4	3	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	85
5	5	BROOKS & DUNN ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	5
6	6	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	67
7	—	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	24
8	8	GEORGE STRAIT MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	284
9	7	GEORGE JONES EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	265
10	11	THE CHARLIE DANIELS BAND EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	282
11	12	MARY CHAPIN CARPENTER COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	5
12	9	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	5
13	10	GEORGE STRAIT MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	280

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	4
15	14	REBA MCENTIRE MCA 4979* (7.98/12.98)	GREATEST HITS	284
16	16	GARTH BROOKS CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	51
17	13	PATTY LOVELESS EPIC 64188/SONY (10.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	4
18	23	GARTH BROOKS CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	35
19	21	FAITH HILL WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM	5
20	19	BILLY RAY CYRUS MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	76
21	22	KENNY ROGERS CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	136
22	17	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	12
23	18	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	5
24	20	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME	5
25	25	GEORGE STRAIT MCA 10450 (9.98/15.98)	TEN STRAIT HITS	97

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

COUNTRY CORNER



by Wade Jessen

RED WINE & BLUE MEMORIES: Deana Carter ends LeAnn Rimes' unprecedented 20-week run atop Billboard's Top Country Singles Sales chart, as "Strawberry Wine" (Capitol Nashville) outsells "Blue" (Curb) by more than 1,000 units and bumps Rimes back to No. 2. Rimes manages to stay ahead of Alan Jackson's "Little Bitty" (15-3) by a 2,500-unit cushion, despite Jackson's whopping 4,000 unit increase. Rimes' labelmate Tim McGraw was the previous record holder for the most weeks at No. 1 on Top Country Singles Sales, stacking 19 consecutive weeks with "I Like It, I Love It," before being dethroned in the Jan. 20 issue by Shania Twain's "I'm Outta Here"/"The Woman In Me" (Mercury Nashville).

John Rose, sales VP at Capitol Nashville, says, "We're proud to be the ones to replace LeAnn Rimes at No. 1, considering the monumental impact of 'Blue.' This is a real testament to the power of a great song, and we couldn't be happier." Meanwhile, "Strawberry Wine" rises 7-6 on Hot Country Singles & Tracks, and "Did I Shave My Legs For This?" bullets at No. 4 on Top Country Albums while jumping 31-29 on The Billboard 200.

HIGH FIVE: With Hot Shot-Debut honors, Mary Chapin Carpenter parks her fifth Columbia set at No. 3 on Top Country Albums. Moving 43,000 units, "A Place In The World" is Carpenter's second-biggest opener, outshined only by her prior set, "Stones In The Road," which entered the country chart at No. 1 with 85,000 pieces in the Oct. 22, 1994, issue. Mike Kraski, senior sales VP at Sony in Nashville, says, "We're only a little more than a month into the lead single at radio, so this tells us that Chapin's fans were more than ready for something new. It has been two years since the last album, and we're hearing great feedback." Kraski says a syndicated album premiere show, which aired Oct. 21 on 100 country stations, was instrumental in Carpenter's high debut.

"A Place In The World" enters The Billboard 200 at No. 20, while the lead single, "Let Me Into Your Heart," moves 37-29 on Hot Country Singles & Tracks.

SURF'S UP: The Beach Boys (River North) take Greatest Gainer honors on Top Country Albums, as "Stars & Stripes Vol. 1" increases by more than 2,000 units. That package, which features Beach Boys songs performed with country artists, benefits from an Oct. 19-20 broadcast of Willie Nelson's Farm Aid 11 concert on the Nashville Network. The Beach Boys figured prominently on that show and performed with many of the artists who participated in the album. Nelson and the Beach Boys performed "Warmth Of The Sun" to an enthusiastic audience during the Farm Aid show, taped Oct. 12 in Columbia, S.C.

Our Pacesetter ribbon goes to "Measure Of A Man" by Kevin Sharp (Asylum), which rises 66-40 with a 53% gain. Sharp's debut single, "Nobody Knows," vaults 43-35 on Hot Country Singles & Tracks, with new airplay detected at KFRG Riverside, Calif.; WCMS Norfolk, Va.; and WDRM Huntsville, Ala.; among others.

FOR THE RECORD: Due to a production error, the Top Producers list in the Oct. 5 Country Spotlight had errors in ranking. Here's the corrected list, in order from Nos. 1-10: Tony Brown, Don Cook, James Stroud, Scott Hendricks, Keith Stegall, Robert John "Mutt" Lange, Barry Beckett, Ed Seay, Emory Gordy Jr., and Allen Reynolds.

KENNY ROGERS OFFERS XMAS 'GIFT'

(Continued from page 26)

"I think the fact that I've had so much success hurts me. It's almost like it's harder for me to get on [radio] than a person who had a little success before."

Rogers says he's honest with himself about exactly where his career is at this stage. "I understand what's going on in country music. I respect it. I appreciate it. In the next six months, I will predict to you that there will be a major shift in country music. I would like to be part of it, and I think the only way I could do it is accidentally."

"By that I don't mean I could set out and just do a record and they would say, 'Oh, this is nice, we are going to play this.' I think we have to almost come in the back door, and that's what we are trying to do."

Rogers adds that he doesn't "have an interest in being No. 1 again. That doesn't interest me at all. If it happens, I was never shooting for that in the first place; it's gravy. But I do like to be competitive, and I like to be played on radio... I like being contemporary. I miss that part of it."

Rogers is hoping that "The Gift" will get him on the airwaves again. Magnatone has serviced radio with a sampler of five songs from the album, and according to promotion and marketing administrator Casey Robertson, the label sent out "bounce back" cards to the stations asking them to say whether they planned to play songs from "The Gift." At press time, the cards had been out for less than a week, but Robertson reports that the label has already received 40 replies, which were all affirmative.

Rogers is excited about "The Gift" and thinks it will do well at radio and retail. The album features Rogers and Wynonna dueting on the Mark Lowry/Buddy Greene composition "Mary Did You Know?," which Rogers says Wynonna suggested for the project. The album also features Christian groups the Katinas and Glad performing with Rogers.

For the duet with Wynonna, Rogers says, the two sang in the studio together. "It always works better for me," he says. "I've done it both ways [recording duets together or separately], but I find I sing better, because I am easily inspired by somebody else. If they do things, I'm going to turn the burner up and stay

with them."

Mazza says the label plans to promote the album with a radio special and a television special filmed at Nashville's Ryman Auditorium, which will air on the Family Channel five times during the Christmas season. There will also be a special 30-minute version of the 16-minute track "The Chosen One," which will be syndicated to radio as a short program. Rogers co-wrote the song, which is like a mini-opera: It has children singing questions about the meaning of Christmas and Rogers offering replies.

Touring will be a key part of the push on the album, with Rogers doing a Christmas tour of at least 40 dates. Plans also call for prime media exposure, including appearances on "Late Night With David Letterman," "The Tonight Show With Jay Leno," "Good Morning America," and "Prime Time Country," and Rogers will be featured in the Macy's Thanksgiving Day Parade. He is also making in-store appearances at Borders bookstores.

In addition to being distributed by Navarre Corp. to mainstream accounts, Magnatone has entered into a distribution agreement with Word Nashville to distribute the project to the Christian bookstore market. "We have been in the marketplace for the

past 30 days setting up major retail campaigns with every major chain across the country in both the secular and contemporary Christian markets," Mazza says. "The reception has been overwhelming."

Rogers is already in the studio recording material for his next album, and though he is recording songs he thinks will fit country radio, he says there will also be cuts for the adult contemporary format. "We will service AC for sure," Rogers says. "I don't think I could put all my eggs in one basket, because I think I probably have maybe even a better chance of getting on AC than country radio, but you never know."

Kragen says he expects awareness of Rogers to be high next year, because both Capitol and Warner Bros. are preparing retrospective sets.

"Capitol is going to have a very substantial boxed set in February or March," he says. "We are playing with various concepts at the moment—one is to take a couple of new songs and out them on the Capitol project or even both projects and once again establish that we can sell major amounts of records and then come with a straight studio album. The game plan is to put back in the retailers' and radio's mind that this is a very viable artist to deal with."



A Swiss Fest. Nashville sent a contingent to Country Night Gstaad... A Music Festival Experience in Gstaad, Switzerland. Shown, from left, are Perfect Stranger lead vocalist Steve Murray, Perfect Stranger bassist Shayne Morrison, Mary Chapin Carpenter, Lyle Lovett, David Ball, Perfect Stranger drummer Andy Ginn, and Perfect Stranger lead guitarist Richard Raines.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
33 AIN'T GOT NOthin' ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robins-songs, ASCAP) WBM	29 TOWN, BMI/American Made, (BMI) HL/WBM
59 ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Tawag, ASCAP) HL/WBM	19 GOODNIGHT SWEETHEART (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thanxamillion, BMI) HL
58 AMEN KIND OF LOVE (MCA, ASCAP) HL	70 HAVE WE FORGOTTEN WHAT LOVE IS (EMI Blackwood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) WBM
54 ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM	30 HER MAN (Irving, BMI/Colter Bay, BMI) WBM
20 BELIEVE ME BABY (I LIED) (Mighty Nice, BMI/Wait No More, BMI/PolyGram Int'l, ASCAP/Jutann, ASCAP) HL	60 HIGH LOW AND IN BETWEEN (Tom Collins, BMI) WBM
25 BIG LOVE (Warner-Tamerlane, BMI) WBM	75 HOME AIN'T WHERE HIS HEART IS (ANYMORE) (Loon Echo, ASCAP/Zomba, ASCAP) WBM
21 BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowcheese, ASCAP/Arms Songs, ASCAP) WBM	7 I CAN STILL MAKE CHEYENNE (O-Tex, BMI/Hit Street, BMI) HL
10 CHANGE MY MIND (Zomba, ASCAP/Bull's Creek, BMI) WBM	40 I CAN'T DO THAT ANYMORE (Yee Haw, ASCAP/WB, ASCAP) WBM/HL
52 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM	11 I DO (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
57 EVERYBODY KNOWS (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI)	22 IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP) HL
12 EVERY LIGHT IN THE HOUSE (Irving, BMI/Colter Bay, BMI) WBM	43 IS THAT A TEAR (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP) WBM
8 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI) WBM	50 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP) HL
51 FRIENDS (That's A Smash, BMI)	17 IT'S ALL IN YOUR HEAD (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM
37 GOING, GOING, GONE (Sixteen Stars, BMI/Sony/ATV Tree, BMI/All Over Town, BMI/New Wolf, BMI/Little Big	66 I WOULDN'T BE A MAN (BMG Songs, ASCAP/PolyGram Int'l, ASCAP/Songs De Burgo, ASCAP)
	65 JUST WHEN I NEEDED YOU MOST (Warner Bros.,
	ASCAP/Fourth Floor, ASCAP/Terra Form, ASCAP) WBM
	74 KISS THE GIRL (Walt Disney, ASCAP/Wonderland, BMI) HL
	29 LET ME INTO YOUR HEART (Why Walk, ASCAP)
	1 LIKE THE RAIN (Blackened, BMI) WBM
	9 LITTLE BITTY (Hallnote, BMI) WBM
	26 LIVING IN A MOMENT (Pat Price, BMI/Sydney Erin, BMI)
	2 LONELY TOO LONG (Bash, ASCAP/Cootermo, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL
	18 LOVE IS STRONGER THAN PRIDE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Sydney Erin, BMI) WBM
	32 LOVE REMAINS (Sony/ATV Tree, BMI) HL
	69 LOVE WORTH FIGHTING FOR (EMI April, ASCAP/K-Town, ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI/Warner-Tamerlane, BMI/Mac Truk, BMI) HL/WBM
	41 LOVE YOU BACK (Little Big Town, BMI/American Made, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
	14 THE MAKER SAID TAKE HER (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI) WBM/HL
	15 MAMA DON'T GET DRESSED UP FOR NOTHING (Sony/ATV LLC, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
	55 MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI/WB, BMI) WBM
	23 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
	3 ME AND YOU (Acuff-Rose, BMI/Songs Of Rayman, BMI/EMI, BMI) WBM
	4 MORE THAN YOU'LL EVER KNOW (Post Oak, BMI) HL
	35 NOBODY KNOWS (Hitco, BMI/Joel Shade, BMI/Longitude, BMI/D'jongsongs, BMI/EMI Blackwood, BMI) HL
	68 NO WAY OUT (Careers-BMG, BMI/EMI April, ASCAP/House Of Bram, ASCAP) HL
	28 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM
	72 POLITICS, RELIGION AND HER (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP)
	13 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) WBM
	63 PRETTY LITTLE ADRIANA (Benefit, BMI)
	5 THE ROAD YOU LEAVE BEHIND (Old Desperados, ASCAP/N2 D, ASCAP)
	56 RUNNING OUT OF REASONS TO RUN (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
	64 SHE WANTS TO BE WANTED AGAIN (BMG, ASCAP)
	31 SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Glen Campbell, BMI/New Court, BMI/Hayes Street, ASCAP) WBM
	27 STARS OVER TEXAS (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL
	6 STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM
	38 SWINGIN' DOORS (Sony/ATV Tree, BMI/Careers-BMG, BMI/Zomba, BMI) HL
	16 THAT OL' WIND (Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM
	39 THAT'S ANOTHER SONG (High Steppe, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM
	24 THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Olivia, ASCAP/Famous, ASCAP) HL
	71 THAT'S HOW I GOT TO MEMPHIS (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI)
	47 VIDALIA (EMI Blackwood, BMI/Ty 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) WBM
	67 WHAT IF JESUS COMES BACK LIKE THAT (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM
	46 WHAT WILL YOU DO WITH M-E (Cro-Jo, BMI/Dennis Morgan, BMI) WBM
	45 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
	44 A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/Tokeco, BMI/Zomba, ASCAP) WBM/HL
	34 WORLDS APART (Benefit, BMI/Little Big Town, BMI/American Made, BMI) WBM
	36 WOULD I (Starstruck Writers Group, ASCAP) HL
	48 YOU CAN'T LOSE ME (Big Tractor, ASCAP/WB, ASCAP/Kicking Bird, BMI/Thomas Hawk, BMI) WBM
	62 YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of Polygram International, BMI/Seven Angels, BMI) HL/WBM
	73 YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM
	42 YOU'RE NOT IN KANSAS ANYMORE (Coburn, BMI/Bro 'N Sis, BMI)

Billboard HOT COUNTRY SINGLES & TRACKS

NOVEMBER 9, 1996

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 159 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	1	10	LIKE THE RAIN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64603	1
2	4	7	12	LONELY TOO LONG E. GORDY, JR. (M. LAWLOR, B. RICE, S. RICE)	◆ PATTY LOVELESS (V) EPIC 78371	2
3	2	6	17	ME AND YOU B. BECKETT (S. EWING, R. HERNDON)	◆ KENNY CHESNEY (C) (V) BNA 64589	2
4	3	5	16	MORE THAN YOU'LL EVER KNOW D. WAS, T. TRITT (T. TRITT)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	3
5	5	9	15	THE ROAD YOU LEAVE BEHIND T. BROWN (D. L. MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55205	5
6	7	12	13	STRAWBERRY WINE C. FARREN (M. BERG, G. HARRISON)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	6
7	6	8	12	I CAN STILL MAKE CHEYENNE T. BROWN, G. STRAIT (A. BARKER, E. WOOLSEY)	GEORGE STRAIT (V) MCA 55248	6
8	10	13	6	THE FEAR OF BEING ALONE R. MCENTIRE, J. GUESS (W. ALDRIDGE, B. MILLER)	◆ REBA MCENTIRE (V) MCA 55249	8
				*** AIRPOWER ***		
9	24	41	3	LITTLE BITTY K. STEGALL (T. T. HALL)	◆ ALAN JACKSON (C) (V) ARISTA 13048	9
10	13	18	16	CHANGE MY MIND C. HOWARD (J. BLUME, A. J. MASTERS)	◆ JOHN BERRY (C) (D) (V) CAPITOL NASHVILLE 58577	10
11	8	2	23	I DO J. LEO (P. BRANDT)	◆ PAUL BRANDT (C) (D) (V) REPRISE 17616	2
12	16	21	12	EVERY LIGHT IN THE HOUSE S. HENDRICKS (K. ROBBINS)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	12
				*** AIRPOWER ***		
13	20	29	5	POOR, POOR PITIFUL ME K. STEGALL, C. WATERS (W. ZEVON)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	13
14	9	4	17	THE MAKER SAID TAKE HER E. GORDY, JR., ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA (V) RCA 64588	4
15	17	20	9	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	15
				*** AIRPOWER ***		
16	18	26	7	THAT OL' WIND A. REYNOLDS (L. REYNOLDS, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	16
				*** AIRPOWER ***		
17	19	22	12	IT'S ALL IN YOUR HEAD M. D. CLUTE, T. DUBOIS, DIAMOND RIO (T. MARTIN, V. STEPHENSON, R. WILSON)	◆ DIAMOND RIO (V) ARISTA 13019	17
18	21	23	13	LOVE IS STRONGER THAN PRIDE R. CHANCEY, E. SEAY (R. BOWLES, D. JOHNSON)	◆ RICOCHET (V) COLUMBIA 78098	18
19	22	28	15	GOODNIGHT SWEETHEART P. MCMAKIN (K. WILLIAMS, L. D. LEWIS, R. BOUDREAUX)	◆ DAVID KERSH (C) (D) (V) CURB 76990	19
20	11	3	18	BELIEVE ME BABY (I LIED) G. FUNDIS (K. RICHEY, ANGELO, L. GOTTLIEB)	◆ TRISHA YEARWOOD (V) MCA 55211	1
21	26	30	7	BURY THE SHOVEL J. STROUD (C. JONES, C. ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	21
22	25	27	14	IRRESISTIBLE YOU J. STROUD, B. GALLIMORE (B. LAWSON)	TY ENGLAND (C) (V) RCA 64598	22
23	31	37	5	MAYBE WE SHOULD JUST SLEEP ON IT J. STROUD, B. GALLIMORE, J. LASETER, K. K. PHILLIPS)	◆ TIM MCGRAW CURB ALBUM CUT	23
24	28	31	13	THAT'S ENOUGH OF THAT B. MEVIS (M. D. SANDERS, R. ALBRIGHT, L. SILVER)	◆ MILA MASON (C) (V) ATLANTIC 87047	24
25	30	34	8	BIG LOVE T. BROWN (M. CLARK, J. STEVENS)	◆ TRACY BYRD (C) (D) (V) MCA 55230	25
26	23	16	20	LIVING IN A MOMENT D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	1
27	14	10	16	STARS OVER TEXAS T. LAWRENCE, F. ANDERSON (L. BOONE, P. NELSON, T. LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	2
28	39	44	7	ONE WAY TICKET (BECAUSE I CAN) W. RIMES, C. HOWARD (J. RODMAN, K. HINTON)	◆ LEANN RIMES CURB ALBUM CUT	28
29	37	39	6	LET ME INTO YOUR HEART J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	29
30	33	36	12	HER MAN M. WRIGHT, B. HILL (K. ROBBINS)	◆ GARY ALLAN (V) DECCA 55227	30
31	29	25	20	SO MUCH FOR PRETENDING B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	1
32	12	14	18	LOVE REMAINS J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS, J. DADDARIO)	COLLIN RAYE (V) EPIC 78348	12
33	15	15	9	AIN'T GOT NOTHIN' ON US C. PETOZC (W. MOBLEY, J. ROBINSON)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87044	15
34	27	11	17	WORLDS APART T. BROWN (V. GILL, B. DIPIERO)	◆ VINCE GILL (V) MCA 55213	5
35	43	43	7	NOBODY KNOWS C. FARREN (J. RICHARDS, D. DUBBOSE)	◆ KEVIN SHARP ASYLUM ALBUM CUT	35
36	45	47	6	WOULD I K. LEHNING (M. WINCHESTER)	◆ RANDY TRAVIS (V) WARNER BROS. 17494	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
37	42	45	7	GOING, GOING, GONE B. BECKETT (S. CROPPER, J. S. SHERRILL, B. DIPIERO)	◆ NEAL MCCOY (C) (V) ATLANTIC 87045	37
38	40	40	11	SWINGIN' DOORS M. MCBRIDE, P. WORLEY, E. SEAY (C. HARTFORD, B. BOYD, J. FOSTER)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64610	38
39	48	54	4	THAT'S ANOTHER SONG B. J. WALKER, JR., K. LEHNING (J. P. DANIEL, M. POWELL, D. PINCOCK, J. MEDDERS)	◆ BRYAN WHITE ASYLUM ALBUM CUT	39
40	47	58	4	I CAN'T DO THAT ANYMORE S. HENDRICKS, F. HILL (A. JACKSON)	◆ FAITH HILL (V) WARNER BROS. 17531	40
41	41	42	10	LOVE YOU BACK M. WRIGHT (B. DIPIERO, C. WISEMAN)	◆ RHETT AKINS (V) DECCA 55223	41
42	34	19	19	YOU'RE NOT IN KANSAS ANYMORE B. GALLIMORE, T. MCGRAW (Z. TURNER, T. NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	7
43	55	—	2	IS THAT A TEAR T. LAWRENCE, F. ANDERSON (J. JARRAD, K. BEARD)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	43
44	35	24	18	A WOMAN'S TOUCH N. LARKIN, T. KEITH (T. KEITH, W. PERRY)	TOBY KEITH (V) MERCURY NASHVILLE 581714	6
45	46	46	7	WHEN COWBOYS DIDN'T DANCE D. COOK, W. WILSON (R. McDONALD, T. K. GREEN)	◆ LONESTAR (D) (V) BNA 64638	45
46	36	33	15	WHAT WILL YOU DO WITH M-E R. PENNINGTON, WESTERN FLYER (C. MARTIN, R. TIGER)	WESTERN FLYER (C) STEP ONE 507	32
47	38	17	16	VIDALIA K. STEGALL (T. NICHOLS, M. D. SANDERS)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	10
48	44	35	18	YOU CAN'T LOSE ME S. HENDRICKS, F. HILL (T. BRUCE, T. MCHUGH)	◆ FAITH HILL WARNER BROS. ALBUM CUT	6
49	49	48	6	WHERE DO I GO TO START ALL OVER D. COOK (W. HAYES, C. RAINS)	◆ WADE HAYES (C) (V) COLUMBIA 78369	48
50	50	50	6	IT'S A LITTLE TOO LATE T. BROWN (M. CHESNUTT, S. MORRISSETTE, R. SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55231	50
51	64	70	4	FRIENDS C. PETOZC (J. HOLLAND)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	51
52	52	53	8	CHEROKEE BOOGIE J. NUYENS, M. JANAS (M. MULLICAN, C. W. REDBIRD)	◆ BR5-49 (V) ARISTA 13039	52
53	53	51	8	WE ALL GET LUCKY SOMETIMES S. HENDRICKS, L. PARNELL (G. NICHOLSON, J. SCOTT)	LEE ROY PARNELL (V) CAREER 13044	51
54	51	49	10	ANOTHER YOU, ANOTHER ME R. CROWELL, B. SEALS (T. SEALS, W. JENNINGS)	◆ BRADY SEALS (C) (D) (V) REPRISE 17615	49
55	54	60	5	MAYBE HE'LL NOTICE HER NOW D. MALLOY, W. WILSON (T. JOHNSON)	◆ MINDY MCCREARY FEAT. RICHIE McDONALD (V) BNA 64650	54
56	58	65	3	RUNNING OUT OF REASONS TO RUN S. BUCKINGHAM, D. JOHNSON (G. TEREN, B. REGAN)	◆ RICK TREVINO (C) (V) COLUMBIA 78331	56
				*** HOT SHOT DEBUT ***		
57	NEW ►		1	EVERYBODY KNOWS G. FUNDIS (M. BERG, G. HARRISON)	◆ TRISHA YEARWOOD (V) MCA 55250	57
58	57	59	5	AMEN KIND OF LOVE J. STROUD, D. MALLOY (T. BRUCE, W. TESTER)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	57
59	60	66	3	ALL I DO IS LOVE HER D. JOHNSON (S. EWING, W. PATTON)	◆ JAMES BONAMY (C) (V) EPIC 78396	59
60	62	68	4	HIGH LOW AND IN BETWEEN C. CHAMBERLAIN, K. STEGALL (D. KENT, H. CAMPBELL)	◆ MARK WILLS (C) (V) MERCURY NASHVILLE 578004	60
61	59	61	3	KING OF THE WORLD M. BRIGHT (J. BLACK)	BLACKHAWK (V) ARISTA 13049	59
62	68	69	3	YOU CAN'T STOP LOVE T. BROWN, J. NIEBANK (M. STUART, KOSTAS)	MARTY STUART (V) MCA 55270	62
63	NEW ►		1	PRETTY LITTLE ADRIANA T. BROWN (V. GILL)	VINCE GILL (V) MCA 55251	63
64	75	—	2	SHE WANTS TO BE WANTED AGAIN D. JOHNSON (S. D. JONES, B. HENDERSON)	◆ TY HERNDON EPIC ALBUM CUT	64
65	66	63	6	JUST WHEN I NEEDED YOU MOST S. BUCKINGHAM (R. VAN WARMER)	◆ DOLLY PARTON (V) RISING TIDE 56041	63
66	69	—	2	I WOULDN'T BE A MAN T. SHAPIRO (M. REID, R. M. BOURKE)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	66
67	RE-ENTRY	12	12	WHAT IF JESUS COMES BACK LIKE THAT P. WORLEY, E. SEAY, J. HOBBS (P. BUNCH, D. JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	57
68	56	55	9	NO WAY OUT T. BRUCE, S. HENDRICKS (M. HUMMON, D. SCOTT)	◆ SUZY BOGGUSS (C) (V) CAPITOL NASHVILLE 58590	53
69	70	73	4	LOVE WORTH FIGHTING FOR M. BRIGHT (M. BEESON, S. LEMAIRE, K. HOWELL)	◆ BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	69
70	73	—	2	HAVE WE FORGOTTEN WHAT LOVE IS B. WATSON, D. RHYNE (B. DEAN, C. BERNARD)	◆ CRYSTAL BERNARD RIVER NORTH ALBUM CUT	70
71	NEW ►		1	THAT'S HOW I GOT TO MEMPHIS C. YOUNG, B. CHANCEY (T. T. HALL)	◆ DERYL DODD COLUMBIA ALBUM CUT	71
72	NEW ►		1	POLITICS, RELIGION AND HER K. STEGALL (T. MARTIN, B. HILL)	◆ SAMMY KERSHAW MERCURY NASHVILLE ALBUM CUT	72
73	72	—	2	YOU JUST GET ONE M. BRIGHT, K. BEAMISH (D. SCHLITZ, V. GILL)	JEFF WOOD IMPRINT ALBUM CUT	72
74	74	72	4	KISS THE GIRL G. BURR (A. MENKEN, H. ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	72
75	67	56	14	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

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 9, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	2	2	11	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
2	1	1	21	BLUE CURB 76959	LEANN RIMES
3	15	—	2	LITTLE BITTY ARISTA 13048	ALAN JACKSON
4	3	4	16	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
5	5	5	9	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
6	6	6	13	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
7	7	7	12	ME AND YOU BNA 64589/RCA	KENNY CHESNEY
8	4	3	15	GUYS DO IT ALL THE TIME BNA 64575/RCA	MINDY MCCREARY
9	8	8	14	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
10	17	—	2	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
11	9	9	5	AIN'T GOT NOTHIN' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
12	12	15	9	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
13	10	12	21	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	11	31	MY MARIA ARISTA 12993	BROOKS & DUNN
15	14	13	14	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
16	11	10	17	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
17	18	14	20	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
18	19	18	8	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
19	21	20	4	MAMA DON'T GET DRESSED UP FOR NOTHING ARISTA 13043	BROOKS & DUNN
20	23	22	5	BIG LOVE MCA 55230	TRACY BYRD
21	20	19	7	IRRESISTIBLE YOU RCA 64598	TY ENGLAND
22	13	16	11	THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563	BILLY DEAN
23	22	17	15	LIVING IN A MOMENT EPIC 78334/SONY	TY HERNDON
24	NEW ►		1	ROCKY TOP '96 DECCA 55274/MCA	THE OSBORNE BROTHERS
25	25	24	5	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.

Solutions To Cassette Piracy In Chile Lie Across Border

FAR SOUTH PIRACY: According to Chilean record industry trade organization Cámara Chilena del Disco, piracy in Chile took a 14% chunk of the nearly 6 million cassettes sold in 1995. In other words, Chile's record companies lost approximately 800,000 units to counterfeiters.

And Sony GM **José Antonio Éboli**, one of the members of Cámara's anti-piracy commission, says the percentage of illegal sales is a much more worrisome 40% in Chile's remote provinces.

"The illegal cassette, basically, is destined to reach a [blue-collar] public at a price that is much lower than a cassette released by a label," says Éboli. "We have found out that pirated product is selling for 1,000 pesos [\$3]—one-third the price of a legal cassette."

Among the most popular pirate cassettes are titles by **Juan Gabriel**, **Luis Miguel**, **Ricardo Arjona**, and **Ricky Martin**. Still, Chile's cassette piracy travails have been contained, because it is a small market that is home to some of the most stringent intellectual property laws in Latin America. Conviction of trafficking in pirate cassettes brings a minimum three-year jail term.

Éboli points out that Brazil, Mexico, and Argentina have far worse piracy plagues. "In Brazil, for every



by John Lannert

legal cassette sold, there are five illegal cassettes sold," states Éboli, who was once based in Brazil. "In Chile, we still have a controllable situation, although the indices of piracy are always on the rise." Éboli opines that the actual percentage of business lost to pirates in Chile is not 14% but 25%.

Éboli notes that Flapf, the Latin American anti-piracy outfit based in Coral Gables, Fla., has embarked on a campaign to assign cassettes and CDs released in Latin America with holograms that certify their legality.

Flapf's hologram project should ameliorate the seemingly intractable piracy morass that engulfs Latin America. But it will not nearly be enough to stem counterfeit product.

That's because the primary source of much of the pirated cassettes and CDs that reach countries like Brazil and Argentina are manufacturers located in Paraguay, where an esti-

mated 42 million illegal tapes are fabricated. Six weeks ago, under pressure from Flapf and the Recording Industry Assn. of America (RIAA), the Paraguayan government finally established an anti-piracy council.

A raid at Ciudad del Este, Paraguay, several days after the council was formed netted around 2,500 allegedly pirate CDs. In a statement, RIAA chairman/CEO **Jay Berman** expressed mild approval of action taken by the Paraguayan government, but he added that the government must take an even more active role in combatting piracy.

Unfortunately, Paraguay's economy leans heavily on the transshipment of contraband goods of all description. Therefore, it is likely that the Paraguayan government will be unwilling, if not unable, to launch serious anti-piracy initiatives.

ARGENTINA EXEC MOVES: EMI Argentina president **Eduardo Hütt** and A&R director **Hugo Casas** have left the company. No reasons are known for their abrupt departure. **Guillermo Castellani**, EMI's senior director of business development, Latin America, has been tapped to helm the label until a new president is appointed.

Roli Hernández has been named to replace Casas. Hernández was president of Pampas Discos, an EMI-owned imprint that is being integrated into EMI.

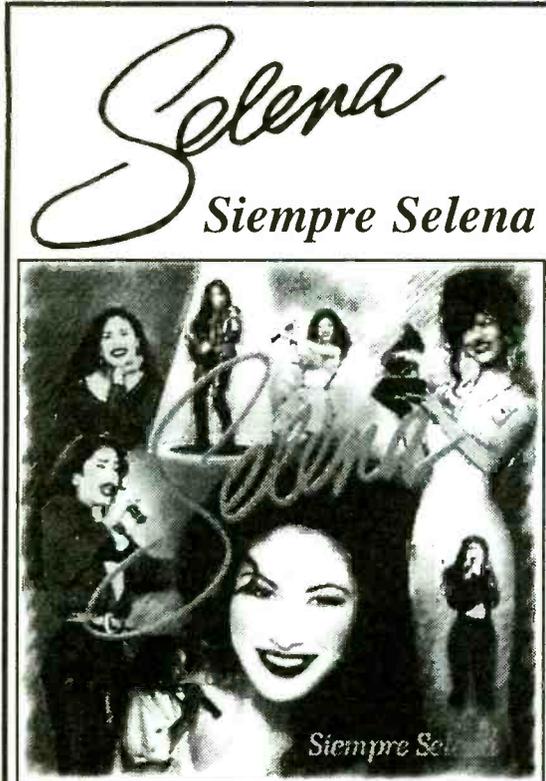
At Sony Argentina, marketing director **Víctor Ovejero** has been replaced by **Jorge "Pepo" Ferradas**, who was exploitation and label manager of Argentine repertoire for BMG Argentina. Ferradas' replacement has not been announced.

MEXICO NOTAS: XEDA-FM Mexico City hosts the most important radio event of the year, **Evento Pulsar**, on Nov. 16 at Mexico City's Palacio de los Deportes. Booked to appear at the hugely popular annual event is an eye-popping lineup, including Sony's **Alejandro Fernández**, **Ricky Martin**, and **Chayanne**; Fonovisa's **Enrique Iglesias** and **Daniela Romo**; Warner's **Miguel Bosé** and **La Ley**; and Ariola/BMG's **Jaguaires** and **Ile-**

gales... **Iglesias**, incidentally, is half-way through recording his follow-up album, which should drop in January. The record's lead single is slated to be serviced to radio in December. Producing **Iglesias** once again is **Rafael Pérez-Botija**. **Iglesias** is set to appear Nov. 11 at the Miss Colombia beauty pageant.

Another title due in January on Fonovisa is the sophomore album by **José Manuel Figueroa**. This release will again be produced by his father, **Joan Sebastian**. Also in the studio is **Laura Flores**, who is cutting her second album with the ever-active **Marco Antonio Solís**.

ARGENTINA NOTAS: BMG Argentina has released "Comfort Y Música Para Volar," a live disc by **Soda Stéreo** recorded for MTV Latino's "Unplugged" series. Included in the set are outtakes from the band's 1995 album "Sueño Stéreo," (Continued on page 33)



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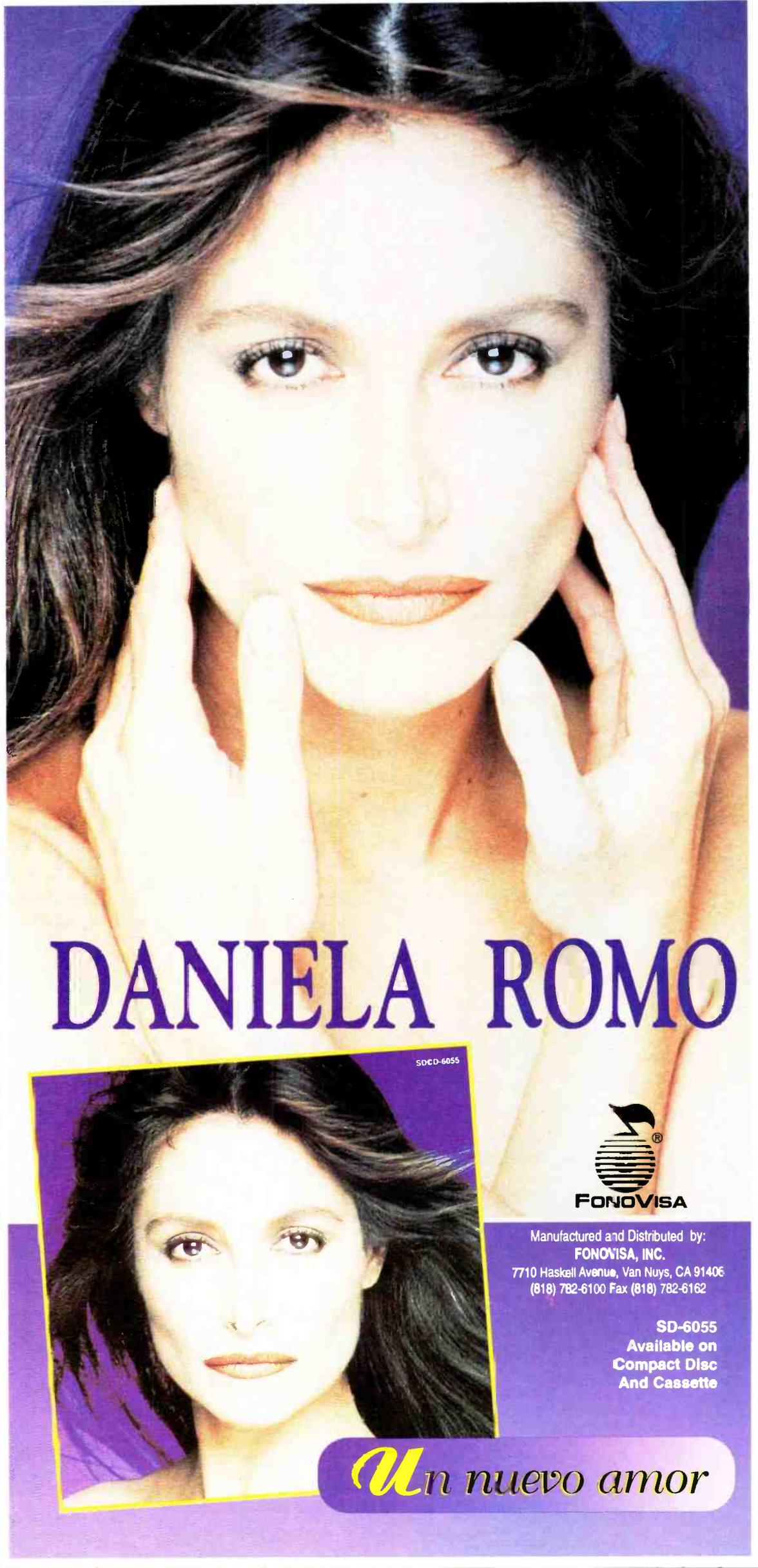
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Hot Latin Tracks™



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



DANIELA ROMO



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POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	17 STATIONS	56 STATIONS
1 AMANDA MIGUEL KAREN/POLYGRAM LATINO AMAME UNA...	1 JESSICA ARIOLA/BMG TE FELICITO	1 GRUPO LIMITE POLYGRAM LATINO EL PRINCIPE
2 CHAYANNE SONY SOLAMENTE TU AMOR	2 VICTOR MANUELLE SONY VOLVERAS	2 MARCO ANTONIO SOLIS FONOVISIA RECUERDOS,...
3 EMMANUEL POLYGRAM LATINO AMOR TOTAL	3 MANNY MANUEL MERENGZO/RMM Y SE QUE VAS A...	3 LOS TEMERARIOS FONOVISIA CUANDO FUISTE MIA
4 LAURA PAUSINI WEA LATINA INOLVIDABLE	4 MARC ANTHONY RMM POR AMAR SE DA TODO	4 BRONCO FONOVISIA ADIOS, ADIOS AMOR
5 EDNITA NAZARIO EMI LATIN ATADA A TU VOLCAN	5 REY RUIZ SONY MIENTEME OTRA VEZ	5 LOS TIGRES DEL NORTE FONOVISIA CUESTION
6 MARCOS LLUNAS POLYGRAM LATINO ERES MI...	6 JOHNNY RIVERA RMM TIEMPO DE ESTUDIANTE	6 LOS MISMOS EMI LATIN ME ESTA DOLIENDO DEJARTE
7 SORAYA POLYGRAM LATINO QUEDATE	7 LALO RODRIGUEZ EMI LATIN JAMAS OLVIDES	7 SELENA EMI LATIN SIEMPRE HACE FRIO
8 JESSICA ARIOLA/BMG TE FELICITO	8 TONY VEGA RMM HAREMOS EL AMOR	8 Banda Machos FONOVISIA CHIQUITA BONITA
9 MANNY MANUEL MERENGZO/RMM Y SE QUE VAS A...	9 JAILLENE EMI LATIN COMO TE EXTRANO	9 CONJUNTO PRIMAVERA FONOVISIA ES MUY TU VIDA
10 MARCO ANTONIO SOLIS FONOVISIA RECUERDOS,...	10 MICHAEL STUART RMM IMAGINANDO TU AMOR	10 Banda Maguey FONOVISIA TU ETERNO ENAMORADO
11 SHAKIRA SONY UN POCO DE AMOR	11 DOMINGO QUINONES RMM LA MUJERTE DUELE	11 LOS HURACANES DEL NORTE FONOVISIA 911
12 RICKY MARTIN SONY BOMBON DE AZUCAR	12 Salsa Kids POLYGRAM ROD-VIN JOVENES	12 JENNIFER Y LOS JETZ EMI LATIN PURA DULZURA
13 CRISTIAN FONOVISIA ESPERANDOTE	13 SERGIO VARGAS BARCO/RMM NI TU NI YO	13 LOS PALOMINOS SONY DUELE EL AMOR
14 RICARDO ARJONA SONY SI EL NORTE FUERA EL SUR	14 JERRY RIVERA SONY LOCO DE AMOR	14 BOBBY PULIDO EMI LATIN ENSENAME
15 MARC ANTHONY RMM POR AMAR SE DA TODO	15 RUBEN BLADES SONY TU MEJOR AMIGA	15 EDDIE GONZALEZ SONY EL DISGUSTO

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.

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"Nana Latina"

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NOVEMBER

- 7 Clearwater
- 9 Miami
- 11 San Juan de Puerto Rico
- 17 Caracas
- 19 Sao Paulo
- 24 Buenos Aires

- 27 Santiago de Chile
 - 29 Viña del Mar
 - 30 Santiago de Chile
- DECEMBER**
- 15 Mexico D.F.

THE Billboard Latin 50™

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



THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	19	LOS DEL RIO	ARIOLA 37587/BMG HS	MACARENA NON STOP
2	2	11	LUIS MIGUEL	WEA LATINA 15947	NADA ES IGUAL...
3	4	52	ENRIQUE IGLESIAS	FONOVISA 0506 HS	ENRIQUE IGLESIAS
4	3	69	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX
5	5	83	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS
★ ★ ★ GREATEST GAINER ★ ★ ★					
6	13	2	GRUPO LIMITE	POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA
7	6	34	SHAKIRA	SONY 81795 HS	PIES DESCALZOS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
8	NEW		MANNY MANUEL	MERENGAZO 82034/RMM HS	AUTENTICO
9	11	2	EMILIO	EMI LATIN 37765	QUEDATE
10	7	14	MARCO ANTONIO SOLIS	FONOVISA 0512 HS	EN PLENO VUELO
11	10	6	LOS MISMOS	EMI LATIN 53581 HS	JUNTOS PARA SIEMPRE
12	8	25	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
13	9	67	SELENA ▲	EMI 34123/EMI LATIN	DREAMING OF YOU
14	14	26	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
15	12	33	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
16	15	63	MARC ANTHONY	RMM 81582 HS	TODO A SU TIEMPO
17	18	29	OLGA TANON	WEA LATINA 13667 HS	NUEVOS SENDEROS
18	17	27	LOS TIGRES DEL NORTE	FONOVISA 6049 HS	UNIDOS PARA SIEMPRE
19	22	5	LAURA PAUSINI	WEA LATINA 15726	LAS COSAS QUE VIVES
20	16	6	BOBBY PULIDO	EMI LATIN 38229	ENSENAME
21	21	57	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
22	35	6	ANA BARBARA	FONOVISA 9449	AY, AMOR
23	23	39	LOS TUCANES DE TIJUANA	EMI LATIN 36384	MUNDO DE AMOR
24	24	58	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
25	19	175	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
26	25	5	BRONCO	FONOVISA 6052	HOMENAJE A LOS GRANDES GRUPOS
27	20	9	LOS PALOMINOS	SONY 82012	DUELE EL AMOR
28	31	45	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
29	27	8	RICARDO ARJONA	SONY 82011	SI EL NORTE FUERA EL SUR
30	26	10	JERRY RIVERA	SONY 82017	FRESCO
31	30	12	MAZZ	EMI LATIN 37433	MAZZ MARIACHI Y TRADICION
32	32	136	SELENA ▲	EMI LATIN 28803 HS	AMOR PROHIBIDO
33	28	4	ANA GABRIEL	SONY 82013	VIVENCIAS
34	45	7	LA MAKINA	J&N 52417/EMI LATIN	LA MAKINA... A MIL
35	34	26	INTOCABLE	EMI LATIN 37449 HS	LLEVAME CONTIGO
36	36	4	ALBITA	CRESCENT MOON 67757/EPIC	DICEN QUE...
37	NEW		LOS TEMERARIOS	FONOVISA 6057	CAMINO DEL AMOR
38	RE-ENTRY		CHAYANNE	SONY 82058	VOLVER A NACER
39	43	2	AMANDA MIGUEL	POLYGRAM LATINO 0184	AMAME UNA VEZ MAS
40	33	70	MANA	WEA LATINA 99707 HS	CUANDO LOS ANGELES LLORAN
41	29	6	JAGUARES	RCA 41236/BMG	EL EQUILIBRIO DE LOS JAGUARES
42	39	70	JULIO IGLESIAS	SONY 81604	LA CARRETERA
43	41	114	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE
44	40	174	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
45	37	11	PAUL ANKA	GLOBO 82002/SONY	AMIGOS
46	NEW		VARIOUS ARTISTS	MAX 2027	LATINOS IN DA HOUSE
47	49	16	BANDA MAGUEY	FONOVISA 9431	ETERNO ENAMORADO
48	RE-ENTRY		CRISTIAN	FONOVISA 0510 HS	EL DESEO DE OIR TU VOZ
49	RE-ENTRY		GIPSY KINGS	ELEKTRA 60845/EEG	GIPSY KINGS
50	38	46	PEDRO FERNANDEZ	POLYGRAM LATINO 528671	PEDRO FERNANDEZ

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LOS DEL RIO ARIOLA/BMG MACARENA NON STOP	1 MANNY MANUEL MERENGAZO/RMM AUTENTICO	1 GRUPO LIMITE POLYGRAM LATINO PARTIENDOME EL ALMA
2 LUIS MIGUEL WEA LATINA NADA ES IGUAL...	2 MARC ANTHONY RMM TODO A SU TIEMPO	2 EMILIO EMI LATIN QUEDATE
3 ENRIQUE IGLESIAS FONOVISA ENRIQUE IGLESIAS	3 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	3 LOS MISMOS EMI LATIN JUNTOS PARA SIEMPRE
4 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	4 GLORIA ESTEFAN EPIC/SONY MI TIERRA	4 GRUPO LIMITE POLYGRAM LATINO POR PURO AMOR
5 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	5 JERRY RIVERA SONY FRESCO	5 JENNIFER Y LOS JETZ EMI LATIN DULZURA
6 SHAKIRA SONY PIES DESCALZOS	6 LA MAKINA J&N/EMI LATIN LA MAKINA... A MIL	6 LOS TIGRES DEL NORTE FONOVISA UNIDOS PARA SIEMPRE
7 MARCO ANTONIO SOLIS FONOVISA EN PLENO VUELO	7 ALBITA CRESENT MOON/EPIC DICEN QUE	7 BOBBY PULIDO EMI LATIN ENSENAME
8 SELENA EMI/EMI LATIN DREAMING OF YOU	8 JUAN LUIS GUERRA 440 KAREN/POLYGRAM LATINO GRANDES EXITOS	8 ANA BARBARA FONOVISA AY AMOR
9 GIPSY KINGS NONESUCH/AG TIERRA GITANA	9 VARIOUS ARTISTS MAX CHUPACABRAS MIX	9 LOS TUCANES DE TIJUANA EMI LATIN MUNDO DE AMOR
10 OLGA TANON WEA LATINA NUEVOS SENDEROS	10 REY RUIZ SONY OESTINO	10 BRONCO FONOVISA HOMENAJE A LOS GRANDES GRUPOS
11 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	11 JESUS ALEMANY HANNIBAL/RYKODISC CUBANISMO!	11 LOS PALOMINOS SONY DUELE EL AMOR
12 RICKY MARTIN SONY A MEDIO VIVIR	12 VICTOR MANUELLE SONY VICTOR MANUELLE	12 MICHAEL SALGADO JOEY EN CONCIERTO
13 RICARDO ARJONA SONY SI EL NORTE FUERA EL SUR	13 KINITO MENDEZ J&N/EMI LATIN CACHAMBA 96	13 MAZZ EMI LATIN MAZZ MARIACHI Y TRADICION
14 ANA GABRIEL SONY VIVENCIAS	14 DLG SIR GEORGE/SONY DLG	14 SELENA EMI LATIN AMOR PROHIBIDO
15 CHAYANNE SONY VOLVER A NACER	15 JOHNNY RIVERA RMM PAISAJES DE LA VIDA	15 INTOCABLE EMI LATIN LLEVAME CONTIGO

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

NOTAS

(Continued from page 30)

plus many of Soda's classics, such as "Un Misil En Mi Placard" and "En La Ciudad De La Furia," the latter of which features guest vocals by Aterciopelados' lead singer, Andrea Echeverri... On Nov. 23-24 at Buenos Aires' Ferro stadium, Rock & Pop Productions is producing an alternative rock festival

dubbed FerroPaloza. Booked to appear so far are Cypress Hill, Nick Cave, Soda Stéreo, and Sony's Babasónicos, Los Fabulosos Cadillacs, and Robi Draco Rosa... Babasónicos are finishing their Dopadromo tour of North America. Remaining dates are in Miami (Nov. 10); Panama City, Panama, with Los Rabanes (Nov. 14); Santa Fe de Bogotá, Colombia (Nov. 15); and Medellín, Colombia (Nov. 16).

LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) Sheet Music Dist.
- 19 911 (Garmex, BMI)
 - 8 ADIOS, ADIOS AMOR (House Of Bryant, BMI)
 - 3 AMAME UNA VEZ MAS (Diam, BMI/Anahí Magic, ASCAP)
 - 5 AMOR TOTAL (Copyright Control)
 - 39 AQUI, EL QUE MANDA SOY YO (Sony Music, ASCAP)
 - 16 ATADA A TU VOLCAN (Copyright Control)
 - 12 CHIQUITA BONITA (Zomba Golden Sands, ASCAP)
 - 7 CUANDO FUISTE MIA (ADG, SESAC)
 - 9 CUESTION OLVIDADA (TN Ediciones, BMI)
 - 26 DUELE EL AMOR (Vander, ASCAP)
 - 24 EL DISGUSTO (Marfre, BMI)
 - 2 EL PRINCIPE (Copyright Control)
 - 27 ENSENAME (Bobby Pulido, ASCAP/Sniper, ASCAP)
 - 14 ES MUY TU VIDA (BMG Songs, ASCAP)
 - 13 ESPERANDOTE (Phat Kat, BMI/Lone Iguana, BMI/EMI Blackwood, BMI)
 - 33 HAREMOS EL AMOR (EMOA, SESAC)
 - 15 INVOLVIDABLE (Copyright Control)
 - 29 LLEVAME CONTIGO (Copyright Control)
 - 4 ME ESTA DOLIENDO DEJARTE (Pacfic, BMI)
 - 31 ME GUSTA J. S. BACH (Fonomusic, SESAC)
 - 40 MI ETERNO AMOR SECRETO (Mas Latin, SESAC)
 - 35 MUJER TE SIGO AMANDO LOCAMENTE (Copyright Control)
 - 25 NO LLORES POR MI (Fonomusic, SESAC/Unimusic, ASCAP)
 - 32 OBERTURA MEXICANA (BMG Songs, ASCAP)
 - 38 PALOMA TRISTE (Copyright Control)
 - 28 PALOMITA BLANCA (Copyright Control)
 - 34 PERMITEME SER (M A M. P., ASCAP)
 - 22 POR AMAR SE DA TODO (EMI Blackwood, BMI)
 - 23 PURA DULZURA (Ruben Garza, BMI)
 - 37 QUEDATE (Yam, BMI)
 - 1 RECUERDOS, TRISTEZA Y SOLEDAD (Crisma, SESAC)
 - 30 SECRETOS QUE NO SE CUENTAN (Edimonsa, ASCAP)
 - 6 SIEMPRE HACE FRIJO (Peermusic, BMI)
 - 10 SOLAMENTE TU AMOR (Peermusic, ASCAP/NMB, ASCAP)
 - 11 TE FELICITO (Unimusic, ASCAP)
 - 36 TENGO QUE OLVIDARTE (Luedi, BMI)
 - 18 TU ETERNO ENAMORADO (Canciones Mexicanas, SESAC)
 - 20 VOLVERAS (Telearte)
 - 21 YA NO TE CREO NADA (Fonomusic, SESAC)
 - 17 Y SE QUE VAS A LLORAR (Caribbean Waves, ASCAP)

CHART NOTES: For the eighth straight week, Los Del Río's "Macarena Non Stop" (Ariola/BMG) tops The Billboard Latin 50, with sales of the album topping Luis Miguel's No. 2 entry, "Nada Es Igual..." (WEA Latina), by nearly a 3-to-1 ratio. Sales of "Macarena Non Stop" have declined five of the past six weeks, however.

There is more shaking going on this week in the bottom half of the top 10 of The Billboard Latin 50. Grupo Límite, arguably the hottest act in the biz nowadays, leaps 13-6 with its latest album, "Partiéndome El Alma" (PolyGram Latino).

The regional Mexican act's previous album, "Por Puro Amor," slides 12-8. Expect the band's dynamic front woman, Alicia Villareal, who is sounding more and more like Selena these days, to emerge as the biggest female star in the regional Mexican genre.

Making his highest debut yet this week on The Billboard Latin 50 is big-voiced merengero Manny Manuel, whose latest RMM effort, "Auténtico," comes in at No. 8, the highest bow on the chart by a tropical/salsa title since Gloria Estefan's "Abriendo Puertas" (Epic/Sony) entered the chart 57 weeks ago.

Like The Billboard Latin 50, there is little change in the top positions on Hot Latin Tracks. Marco Antonio Solís' "Recuerdos, Tristeza Y Soledad" (Fonovisa) remains well entrenched at No. 1, with no threat in sight.

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires; Pablo Márquez in Santiago, Chile; and Teresa Aguilera in Mexico City.

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			★ ★ NO. 1 ★ ★	
1	1	7	MY XPERIENCE BLUNT/VP 1461*/TVT HS	BOUNTY KILLER
			6 weeks at No. 1	
2	2	16	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
3	3	68	BOOMBASTIC ● VIRGIN 40158*	SHAGGY
4	4	22	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
5	5	75	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
6	7	12	LOVE FROM A DISTANCE VP 1480*	BERES HAMMOND
7	6	25	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
8	8	50	THE BEST OF VOLUME ONE VIRGIN 41009	UB40
9	9	67	TIL SHILOH LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
10	10	23	SOUL ALMIGHTY: THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
11	11	51	THE BEST OF VOLUME TWO VIRGIN 41010	UB40
12	12	5	BIG BLUNTS VOLUME 2 TOMMY BOY 1153	VARIOUS ARTISTS
13	14	4	BIG BLUNTS VOLUME 3 TOMMY BOY 1167	VARIOUS ARTISTS
14	13	145	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE
15	RE-ENTRY		MILKMAN EMI 34347*	MAD COBRA

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	2	2	RED HOT + RIO ANTILLES 533183/VERVE	VARIOUS ARTISTS
			1 week at No. 1	
2	1	83	THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG	GIPSY KINGS
3	4	4	SANTIAGO RCA VICTOR 68602	THE CHIEFTAINS
4	8	3	CELTIC CHRISTMAS II WINDHAM HILL 11192	VARIOUS ARTISTS
5	3	20	RIVERDANCE CELTIC HEARTBEAT 82816/AG HS	BILL WHELAN
6	5	12	SPIRITCHASER 4AD 46230/WARNER BROS	DEAD CAN DANCE
7	6	33	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
8	7	102	THE MASK AND MIRROR ● WARNER BROS. 45420 HS	LOREENA MCKENITT
9	10	5	CELTIC SPIRIT NARADA 63929	VARIOUS ARTISTS
10	NEW▶		ZYDECO'S GREATEST HITS EASYDISC 7025/ROUNDER	VARIOUS ARTISTS
11	9	54	CESARIA EVORA NONESUCH 79379/AG HS	CESARIA EVORA
12	12	59	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
13	11	83	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
14	NEW▶		CELTIC TWILIGHT 3 LULLABIES HEARTS OF SPACE 11107	VARIOUS ARTISTS
15	14	92	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS

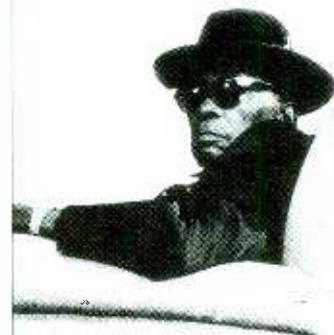
TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	22	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
			7 weeks at No. 1	
2	2	12	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599	VARIOUS ARTISTS
3	3	52	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	4	51	LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS. HS	KENNY WAYNE SHEPHERD
5	5	19	JUST LIKE YOU OKEH 67316/EPIC HS	KEB' MO'
6	7	63	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
7	6	15	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
8	11	13	BLUE DROPS OF RAIN EUREKA 77053/DISCOVERY	COREY STEVENS
9	9	63	KEB' MO' OKEH 57863/EPIC	KEB' MO'
10	8	35	PHANTOM BLUES PRIVATE MUSIC 82139	TAJ MAHAL
11	10	63	BLUES ● MCA 11060	JIMI HENDRIX
12	12	28	LIVE! THE REAL DEAL SILVERTONE 41543/JIVE HS	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
13	13	30	THE ALLIGATOR RECORDS 25TH ANNIV. COL. ALLIGATOR 110/111	VARIOUS ARTISTS
14	15	2	FANNING THE FLAMES TELARC 83394	MARIA MULDAUR
15	RE-ENTRY		CHEATIN' HABIT MALACO 7482	LITTLE MILTON

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

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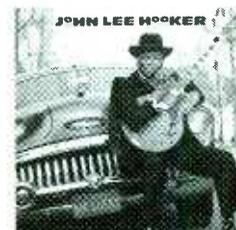
is honored to be associated with John Lee Hooker and congratulates him on his Blues Foundation Lifetime Achievement Award



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LARGEST DISTRIBUTOR



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LOVE FROM A DISTANCE
LP, CD & CASS
VP 1480

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★ ★ NO. 1 ★ ★	
1	1	27	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4 26 weeks at No. 1
2	2	22	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320	THE SPIRIT OF DAVID
3	3	173	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119	KIRK FRANKLIN AND THE FAMILY
4	4	3	HELEN BAYLOR WORD 67803/EPIC	LOVE BROUGHT ME BACK
5	6	55	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
6	5	17	YOLANDA ADAMS TRIBUTE 1000	YOLANDA LIVE IN WASHINGTON
7	7	20	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY AND FRIENDS IV
8	10	2	RICKY DILLARD'S NEW GENERATION CHORALE CRYSTAL ROSE 20129/STARSONG	WORKED IT OUT
9	9	22	MISSISSIPPI MASS CHOIR MALACO 6022	I'LL SEE YOU IN THE RAPTURE
10	8	23	COMMISSIONED BENSON 4184	IRREPLACEABLE LOVE
11	33	15	BRODERICK RICE BORN AGAIN 1010	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
12	11	72	ANOINTED WORD 67051/EPIC	THE CALL
13	RE-ENTRY		DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10221	COUNT ON GOD
14	14	26	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
15	12	36	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014	STAND!
16	18	12	THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR CRYSTAL ROSE 20127/STARSONG	TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR
17	13	42	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
18	17	91	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010	SHOW UP!
19	15	6	LASHUN PACE SAVOY 14831	A WEALTHY PLACE
20	29	107	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
21	24	15	SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67687/EPIC	JUST A WORD
22	19	69	YOLANDA ADAMS TRIBUTE 3592	MORE THAN A MELODY
23	22	85	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
24	RE-ENTRY		STEVE MIDDLETON & UNITY PARADISE/TYSCOT 161218/CGI	PRAISES FROM THE SOUL
25	21	4	INNER CITY TYSCOT 161216/CGI	HEAVEN
26	26	6	A-1 SWIFT GOSPO CENTRIC 72135	TALES FROM THE SWIFT
27	16	4	WALT WHITMAN AND THE SOUL CHILDREN OF CHICAGO CGI 161203	GROWING UP
28	23	70	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR BENSON 4168	LIVE IN NEW YORK BY ANY MEANS...
29	27	71	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/STARSONG	BIBLE STORIES
30	NEW		SPECIAL GIFT CRYSTAL ROSE 20126/STARSONG	SET TIME
31	37	53	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
32	32	4	ALBERT PHILLIPS & THE DIVINE MESSENGERS REDEMPTION 75004	VICTORY
33	RE-ENTRY		SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
34	20	18	DARYL COLEY SPARROW 51523	BEYOND THE VEIL: LIVE AT THE BOBBY JONES GOSPEL EXPLOSION XII
35	30	42	THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
36	25	110	HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE
37	28	29	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
38	35	20	THE WILLIAMS SISTERS FIRST LIGHT 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
39	31	53	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
40	RE-ENTRY		VARIOUS ARTISTS CGI 161090	GOSPEL'S GREATEST HITS

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

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In the SPIRIT



by Lisa Collins

AND WHO ARE THE FAIREST OF THEM ALL? That's what the 12th annual Stellar Awards is set to decide Dec. 12 at Nashville's famed Grand Ole Opry House. So far, it appears that Fred Hammond and the Rev. Clay Evans have a head start on the field of those vying for gospel's most prestigious awards. Hammond and Evans lead with a total of six nominations each. Following close behind are Kirk Franklin and Richard Smallwood, who pocketed five each, and Beverly Crawford, Yolanda Adams, and O'Landa Draper, who have four each. Squaring off for artist of the year are Adams, Kirk Franklin & the Family, Daryl Coley, and Hammond, while song of the year nominees are "Jesus, Precious King" by Crawford, "Melodies From Heaven" by Franklin, "Old Songs Medley" by Carlton Pearson, and "Shake The Devil Off" by Dorothy Norwood. Male vocalist nominees are Smallwood, Doug Williams, Evans, and Coley. The female vocalist of the year nominees are just as impressive: Dottie Peoples, Shirley Caesar, CeCe Winans, and Crawford.

BACK TO CHURCH: Albertina Walker, Kim McFarland, Evelyn Turrentine-Agee, the Christianaires, Paul Porter, the Rev. Clay Evans, and the Rev. Jasper Williams are among the guest vocalists featured on "Let's Go To Church," the first recording in the 116-year history of the National Baptist Convention and the debut of its mass choir. Recorded at the group's annual meet, which was held in early September and attended by President Clinton,

the album is set for release in January, with a national church campaign slated for Black History Month... In Los Angeles, Kirk Franklin, V. Michael McKay, Bobby Jones, Ben Tankard, Calvin Rhone, and Richard Smallwood were on hand for a live recording benefiting the Heritage Music Foundation's building fund campaign and capping off the foundation's annual meeting. The foundation was founded by Dr. Margaret Douroux to preserve and nurture gospel music through the building of a gospel shrine.

ON & ON: Shirley Caesar is set to record a live album in New York Nov. 22 for release in April '97. Backing her will be Hezekiah Walker's Brooklyn, N.Y.-based church choir: Caesar, who has been dubbed "the first lady of gospel," is still charting with her current album, "Just A Word," a joint venture with her Outreach Convention Choir, and is being featured on two upcoming soundtracks: director John Singleton's "Rosewood" and, at the request of Whitney Houston, Touchstone Pictures' "The Preacher's Wife." Both are scheduled for release in December.

BRIEFLY: The Tommies are in the studio, putting the final touches on an album recorded live two months ago and slated for release in February... The second anniversary of the Texas Gospel Announcers Guild is scheduled to take place in Houston Nov. 29-Dec. 1 at the Holiday Inn Hobby Airport Atrium & Convention Center... Due for release later this month is the Mighty Clouds Of Joy's "Live In Charleston." Produced by Doug and Melvin Williams, it features their take on James Cleveland's classic "I Ain't No Ways Tired"... Finally, congratulations to the Sensational Nightingales, who celebrate their 50th anniversary in the industry Sunday (3) at the Armory Auditorium in Durham, N.C.

HIGHER GROUND



by Deborah Evans Price

WORD, ROCKETOWN UNITE: A few short months after forming Rocketown Records and naming former Reunion director of A&R Don Donahue president, Michael W. Smith has entered into a joint venture with Word Records and Music. The deal is more than a distribution agreement, as Word has purchased a portion of the company.

Under the terms of the venture, Smith, who continues to record for Reunion Records, will find and develop new talent for Rocketown. The fledgling label will utilize the marketing and promotional services of both the Word and Myrrh labels, and Loren Balman, Word's executive VP, will oversee things on the Word side and work closely with Donahue.

Balman is excited about working with Smith in this capacity. "Michael has long been a part of our family," Balman says, referring to Word's longtime distribution agreement with Reunion. (Due to Zomba's recent purchase of Reunion, as of Jan. 1 Brentwood Music will distribute Reunion.) "Michael [has a] sense of what a song is. He is one of those rare and wonderfully talented writers who can consistently grab the emotions of the people who listen to his music."

Balman also says the agreement with Rocketown fits in well with Word's goals. "We believe that Rocketown is going to fill some other niche areas for us," Balman says. "We recognize Michael's position as a magnet to attract talent. With his stature and visibility in the marketplace, he is oftentimes seeing new writers, musicians, and artists, and we wanted to take advantage of that."

Donahue admits that in the process of looking for a distribution partner, Rocketown had conversations with other

labels, but he says the only serious discussions were with Word. "When we decided we wanted it to be more than just a distribution deal, we really only looked at Word," he says.

Neither party would reveal Word's percentage of ownership in Rocketown. "It's enough to keep us very, very interested," Balman says. Donahue describes it as a "minority share, a noncontrolling interest."

"Michael and I both felt like it was important that the company had a financial stake in something," Donahue says. "I think they may work harder on it. Instead of being a distant member of the family, it makes us a close brother. But we've felt like that all along. We wanted to be partners with them, not just associates."

According to Donahue, the new agreement leaves Rocketown's distribution in the mainstream market open. Epic is Word's mainstream partner, and Donahue says it has right of first refusal. Smith has numerous connections in the mainstream due to his pop success on Geffen with the singles "Place In This World" and "I Will Be Here For You" and his association with RCA under Reunion's previous ownership by BMG. So Rocketown has retained the option to explore other avenues.

Word's new agreement with Rocketown will no doubt further strengthen Word's presence in the marketplace. But in light of Word's announcement three years ago that it was trimming the Word and Myrrh rosters and cutting the number of distributed labels to streamline the organization, where does Rocketown fit in? (These days, Word has distribution deals with Gotee Records, Maranatha, and Integrity, with varying degrees of involvement.) Although Word is adding Rocketown to the fold, Balman says that move is still in line with the company's current goals. "The distribution agreements that were in place four years ago would have given us somewhere between 60 and 100 releases. The Rocketown deal calls for three in a year," he says. "Gotee, I think, is five, with possible options of extras with our mutual consent. Putting those together is eight or nine or 10, as opposed to 100. It's very compatible with our philosophy."

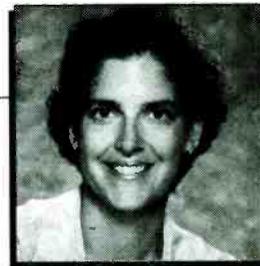
Rocketown will remain headquartered at Smith's Deer Valley studios in Franklin, Tenn. Look for announcements concerning artist signings in coming weeks, with product due in the spring of 1997.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports. 				
★★ NO. 1 ★★				
1	1	7	POINT OF GRACE WORD 9694	4 weeks at No. 1 LIFE LOVE & OTHER MYSTERIES
2	2	26	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
3	3	8	STEVEN CURTIS CHAPMAN SPARROW 1554/CHORDANT	SIGNS OF LIFE
4	4	74	JARS OF CLAY ▲ ESSENTIAL 5573/BRENTWOOD 	JARS OF CLAY
5	5	49	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
6	7	4	SUSAN ASHTON SPARROW 1458/CHORDANT 	A DISTANT CALL
7	6	4	CRYSTAL LEWIS MYRRH 5036/WORD 	BEAUTY FOR ASHES
8	9	30	ANDY GRIFFITH ● SPARROW 1440/CHORDANT 	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
9	10	36	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
10	8	3	RAY BOLTZ WORD 9937 	NO GREATER SACRIFICE
11	11	18	4 HIM BENSON 4321 	THE MESSAGE
12	15	23	JACI VELASQUEZ MYRRH 6995/WORD 	HEAVENLY PLACE
13	14	4	SANDI PATTY WORD 9649	O HOLY NIGHT!
14	12	5	VARIOUS ARTISTS WARNER ALLIANCE 46224/WCD	TRIBUTE - THE SONGS OF ANDRAE CROUCH
15	13	34	THIRD DAY REUNION 0117/WORD 	THIRD DAY
16	17	18	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT 	GOD
17	16	128	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT 	KIRK FRANKLIN AND THE FAMILY
18	19	62	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
19	27	52	CARMAN ● SPARROW 1422/CHORDANT	R.I.O.T.
20	21	36	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
21	28	65	RAY BOLTZ WORD 9641 	THE CONCERT OF A LIFETIME
22	18	3	HELEN BAYLOR WORD 4243	LOVE BROUGHT ME BACK
23	30	2	VARIOUS ARTISTS HOSANNA! 10492/INTEGRITY	REVIVAL AT BROWNSVILLE
24	22	20	BOB CARLISLE DIADEM 9691/BENSON 	SHADES OF GRACE
25	26	14	PFR VIREO/SPARROW 1550/CHORDANT 	THEM
26	20	55	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
27	25	30	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
28	24	17	RICH MULLINS REUNION 0116/WORD 	SONGS
29	23	51	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
30	31	86	POINT OF GRACE WORD 9445 	THE WHOLE TRUTH
31	29	10	VARIOUS ARTISTS FOREFRONT 5156/CHORDANT	SELTZER
32	32	56	KATHY TROCCOLI REUNION 0110/WORD 	SOUNDS OF HEAVEN
33	NEW		PHILLIPS, CRAIG & DEAN STARSONG 0100/CHORDANT	REPEAT THE SOUNDING JOY
34	35	73	VARIOUS ARTISTS WORD 9620	MY UTMOST FOR HIS HIGHEST
35	33	4	VARIOUS ARTISTS HOSANNA! 8952/INTEGRITY	SHOUT TO THE LORD
36	39	5	GEOFF MOORE & THE DISTANCE FOREFRONT 5151/CHORDANT	GREATEST HITS
37	36	23	COMMISSIONED BENSON 4184 	IRREPLACEABLE LOVE
38	NEW		ANOINTED MYRRH 7006/WORD	UNDER THE INFLUENCE
39	37	8	PHIL KEAGGY SPARROW 1555/CHORDANT	220
40	RE-ENTRY		DC TALK ▲ FOREFRONT 5100/CHORDANT	FREE AT LAST

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

Classical KEEPING SCORE



by Heidi Waleson

IT AIN'T BEETHOVEN: Sales may be soft for orchestral recordings, but don't tell that to RCA Victor. The company's first disc with the **Boston Pops** and its feisty young conductor, **Keith Lockhart**, debuted at No. 1 on the Top Classical Crossover chart for the week ending Saturday (2). "Runnin' Wild," a program of **Glenn Miller** tunes, is the first release in a four-year, six-disc exclusive contract for Lockhart and the Pops, which returns the orchestra to the label where it spent many prosperous years (1935-69 and the early '70s) under its founder, **Arthur Fiedler**.

Lockhart, 37, named Pops conductor in 1995, is only the third conductor to lead the orchestra. (The Pops continue to make recordings for Sony with Lockhart's predecessor, **John Williams**, who led the band from 1980 to 1993.)

Lockhart is grounded in both classical and pops repertoire: He remains the music director of the **Cincinnati Chamber Orchestra**, will conduct performances of "The Ballad Of Baby Doe" with the **Washington Opera** in 1997, and is the conductor of the **Boston Symphony's** youth concerts. A signing appearance at Tower Records in Boston Oct. 15 attracted several hundred fans and television coverage; New York television appearances include A&E's "Breakfast With The Arts."

Lockhart made his New York debut with the orchestra at Carnegie Hall Oct. 11. In December, he will play Phoenix, Las Vegas, and San Jose, Calif., as well as in Connecticut and New Hampshire, before returning to Boston for two weeks of holiday concerts.

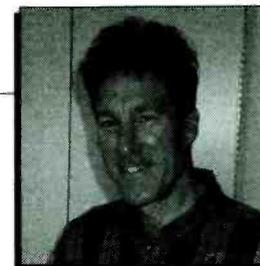
NEW BROOM: **Cor Dubois**, who replaced **Guenter Hensler** as president of **BMG Classics** (Billboard, Nov. 2), has been managing day-to-day operations for the company since Hensler went on medical leave several months ago, presiding over a streamlining of operations that included a reduction in recording and release schedules. So far, the cutbacks in recording at the parent company is not affecting **RCA Red Seal's** 15-disc deal with another charismatic conductor, **Michael Tilson Thomas**, and his **San Francisco Symphony**. Dubois has high hopes for the marketing possibilities of this partnership. **SFS/MTT's** second recording, a disc of lesser-known **Copland**, was released in October; some **Mahler** is in the can; and sessions to record **Stravinsky** and **Gershwin** are scheduled.

Hensler will return to Germany to manage artist relations for the company. Dubois has been senior VP of worldwide marketing for **BMG** for the past year; the Netherlands native was formerly president of **Baron Philippe de Rothschild Inc.**

COMPOSER SIGNED: **Sony Classical** has other ideas about how to get new orchestral repertoire on discs: The label has signed composer **Richard Danielpour**, 40, to an exclusive contract to record his music. On Nov. 21, the label will release the world premiere recording of Danielpour's "Concerto For Cello And Orchestra," written for and performed by **Yo-Yo Ma**, with **David Zinman** conducting the **Philadelphia Orchestra**. Another Danielpour recording, featuring his "Concerto For Orchestra" and a concert version of his ballet score "Anima Mundi," performed by Zinman and the **Pittsburgh Symphony**, will be released next spring.

Under the agreement, Sony will record existing and new (Continued on page 66)

Jazz BLUE NOTES



by Jim Macnie

REMEMBERING BUD: **Chick Corea** has already built a fairly substantial fan base for his forthcoming tribute to the late bop pianist **Bud Powell**. The famed pianist and equally famed associates—**Joshua Redman**, **Christian McBride**, **Wallace Roney**, and **Roy Haynes**—spent a large part of the summer playing Powell's music at venues around the world.

"Remembering Bud Powell" is due from **Stretch Records** in late January. Tunes include "Dusk In Sandi," "Oblivion," and "Glass Enclosure." Powell the improviser was a genius, and Powell the composer was an ingenious craftsman. Saxist **Kenny Garrett** is also included on the studio date, and Corea and company sound as if they investigated every corner of the music before the tape started rolling.

Stretch is also poised to enter a distribution and marketing deal with **Concord Records** of **Concord, Calif.** The ink should be dry well before the end of the year. "Remembering Bud Powell" is the first of several releases scheduled for 1997. Also slated for the first quarter of next year is the debut of **Niacin**, a conglomeration of bassist **Billy Sheehan**, keyboardist **John Novello**, and drummer **Dennis Chambers**. **Concord** will also reissue **Stretch's** past catalog, which includes titles by **John Patitucci**, **Bob Berg**, **Eddie Gomez**, **Vinnie Colaiuta**, and **Billy Childs**.

DATA: Over the past month or so, the **Blue Note** in **New York** has helped several birthday boys blow out the candles in a big way. At the end of September, pianist **Billy Taylor** had a six-night stretch on the **Blue Note** stage to acknowledge his 75th birthday. A week later, it was **Ray Brown's** turn to have fun on the anniversary of his 70th year. Then, Oct. 22-27, **Jimmy Heath** enjoyed his 70th by

presenting his **Little Man Big Band**.

All three programs were built around guests galore. Anyone who wanted to document a good portion of **New York's** best improvisers only had to keep an eye on the club's entrance. Though there's no birthday being feted, **Joe Henderson** debuts his large ensemble for a weeklong run beginning Tuesday (5). The pieces will be culled from the saxophonist's sharp "Joe Henderson Big Band," released by **Verve** Oct. 15.

Mel Torme is still in the hospital, recuperating from an Aug. 8 stroke, and progress is being made daily. But fans with cable TV were able to see the singer in action in "An Evening With Mel Torme," which aired on **A&E** Oct. 26; it's likely to be rebroadcast later this year. The concert was recorded and filmed at the **Disney Institute** in **Orlando, Fla.** **Concord Jazz** released the music from the show Oct. 22. We wish nothing but good health to the **Velvet Fog**, who seats up a storm on the disc.

The **Knitting Factory** is gearing up for its 10th-anniversary celebration in February, when audiences will find **New York's** mecca for the miscellaneous in full swing with special shows. The latest stitch the Knitters are including in their weave is **Latin jazz**. Tuesday nights have been set aside for **salsa** and **improv**, a welcome blend that should enhance the venue's cultural diversity. On Tuesday (5), **Orchestra Broadway** kicks off the series; **Jimmy Bosch & the Masters** hit Nov. 12; and **Conrad Herwig & Tropical Fire**, featuring **Eddie Palmieri**, take the stage Nov. 26. Trombonist **Herwig's** "The Latin Side Of John Coltrane" was released by **Astor Place** Oct. 15. On Sept. 20, **Knitting Factory Works** released a recording culled from the club's annual festival. "What Is Jazz 1996" features cuts by **Charlie Hunter**, **Clusone Trio**, **Horace Tapscott**, **Matthew Shipp**, and **Mario Pavone**.

Drumming up business for their new **Verve** release, "The Guitar Trio," **Paco de Lucia**, **Al Di Meola**, and **John McLaughlin** have taken to the road for a monthlong cross-country tour. November dates include Monday (4) in **San Diego**; Thursday (7) in **Tucson, Ariz.**; Nov. 10 in **St. Petersburg, Fla.**; Nov. 15 in **Milwaukee**; and Nov. 24 in **Boston**. Expect sizable interest in most regions: "The Guitar Trio" debuted at No. 2 last week on the **Top Jazz Albums** chart.

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Songwriters & Publishers

ARTISTS & MUSIC

Film Brings Old, New Writers Together 'Grace Of My Heart' Re-Creates '60s Sound

BY ADAM WHITE

LONDON—Music industry professionals who have seen "Grace Of My Heart" would probably agree: Allison Anders' film about the journey of a female songwriter/singer through the '60s (which could be subtitled "My Brilliant Career" or even "Oh! Carole") is affectionate and engaging.

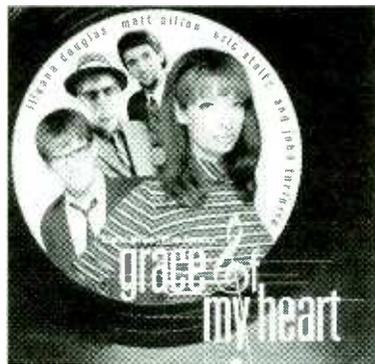
The tale features several endearing characters, including Joel Millner, (played by John Turturro) as a cross between real-life Brill Building publisher Don Kirshner and Wall of Sound record producer Phil Spector, and Denise Waverly, the Carole King-like writer (portrayed by Ileana Douglas) who eventually finds a voice of her own.

But how do the songs rate?

On that score, the Gramercy Pictures release, which opened in U.S. cinemas in September, has more than grace. It offers some of the most authentic re-creations of the period's popular music yet heard from Holly-

wood; they could even be called screen gems.

Almost all the songs in "Grace Of My Heart" were produced by Larry Klein (long associated with Joni



Mitchell) and recorded in Capitol Studios in Los Angeles. Arguably, they are more effective in recapturing the '60s sound and feel than an earlier picture that dealt with similar subject matter,

"The Idolmaker." That original soundtrack was written by a genuine Brill artisan, Jeff Barry, but was too obviously refracted through the late '70s, when the movie was made.

"Grace Of My Heart" fulfills its musical promise because the filmmakers were able to recruit a number of writers and singers connected to the '60s—Gerry Goffin, Burt Bacharach, Carole Bayer Sager, Lesley Gore, Mitchell—to create an authentic set of original songs. These musicians were paired with such latter-day writers as Elvis Costello, Dave Stewart, David Baerwald, J Mascis (of Dinosaur Jr), and Klein himself.

Because of the wide range of songsmiths involved, the "Grace" copyrights are in the hands of a variety of publishers. However, one company, Irving/Almo, is involved with five of the 15 titles that appear on the MCA Records soundtrack. The movie (although not the MCA album) also includes one or two familiar songs, such as Cynthia Strother's "Bermuda" (a hit for the Bell Sisters in 1952) and Lincoln Chase's "The Nitty Gritty" (a Shirley Ellis success in 1964).

In production notes for the movie, music supervisor Karyn Rachtman says, "At first I thought that Allison's idea of original song collaborations by songwriters of both the past and present was impossible, but the talent we approached had such a passion for the project and were such fans of Allison's work that everything came together beautifully."

Rachtman is hardly exaggerating, based on such "Grace" highlights as these:

- "My Secret Love," written by Klein, Baerwald, and Gore, performed on the soundtrack by Miss Lily Banquette of Combustible Edison. The movie's most perfect period piece, this is the absolute twin of Gore's 1964 hit "You Don't Own Me." Klein and Banquette have replicated that record's double-tracked, dramatic, and declaratory tone, so much so that John Madara and David White (who wrote "You

(Continued on page 66)



The Number To Call Is . . . BMG Songs recently demonstrated its new song search system at its Los Angeles office. The event also featured a performance by BMG Music Publishing writer/artist John Hiatt. Shown, from left, are Brian Lambert, director of film and television music for BMG Songs; Art Ford, VP of BMG Songs' film and TV/catalog marketing unit; Molly Kaye, director of catalog marketing; Hiatt; and Danny Strick, president of BMG Songs. Printed on the sign in back is the system's toll-free number.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
NO DIGGITY	Teddy Riley, C. Hannibal, L. Walters, William Stewart, Dr. Dre	Donrill/ASCAP, Zomba/ASCAP, Chauncey Black/ASCAP, Smokin' Sounds/ASCAP, Queenpen/ASCAP, SIDI/BMI, Sony/ATV Tunes/ASCAP, Ain't Nothin' Goin' On But/ASCAP
HOT COUNTRY SINGLES & TRACKS		
LIKE THE RAIN	Clint Black, Hayden Nicholas	Blackened/ASCAP
HOT R&B SINGLES		
NO DIGGITY	Teddy Riley, C. Hannibal, L. Walters, William Stewart, Dr. Dre	Donrill/ASCAP, Zomba/ASCAP, Chauncey Black/ASCAP, Smokin' Sounds/ASCAP, Queenpen/ASCAP, SIDI/BMI, Sony/ATV Tunes/ASCAP, Ain't Nothin' Goin' On But/ASCAP
HOT RAP SINGLES		
STREET DREAMS	Annie Lennox, Dave Stewart, N. Jones, S. Barnes	D' N' A/PRS, BMG/PRS, BMG/PRS, BMG/ASCAP, Careers/BMG/BMI
HOT LATIN TRACKS		
RECUERDOS, TRISTEZA Y SOLEDAD	Marco Antonio Solis	Crisma/SESAC

Sunhawk's Solerno On Joplin; Bergman Re-Elected CISAC Prez

RAGTIME ON CD-ROM, ETC.: Seattle-based Sunhawk Corp. has created a technology, Solerno, that delivers playable, engraving-quality scores via the Internet, enhanced CD, and CD-ROM. Sunhawk debuted Solerno on a recently released CD-ROM, "Total Joplin" (\$44.95), which includes more than 60 digitally restored sheet-music covers. The disc also gives fans of the great ragtime composer Scott Joplin the ability to play and print more than 500 pages of Joplin's music, including some of his waltzes.

Also due for release are discs featuring Handel's "Messiah" and a complete collection of Mozart's symphonies. Those interested in trying Solerno can visit Sunhawk's World Wide Web site (<http://www.sunhawk.com>) and download a copy of the sheet music free of charge.

CISAC WOMAN: At the recent 40th World Congress of CISAC, the international copyright society in Paris, ASCAP president/chairman Marilyn Bergman was re-elected president. First elected two years ago, Bergman was the first woman to get the post (she is also the first female chief of ASCAP). Her tenure has seen "rapid progress" in developing the Common Information System Plan to permit the digital exchange of information on all copyrighted music, according to an ASCAP statement.

In 1994, she was appointed to the President's Advisory Council on the National Information Infrastructure. Of course, she continues her career as a songwriter. A collection of songs sung by Maureen McGovern with lyrics by Bergman and her husband, Alan, will be released in February on Sterling.

THE BOOK ON OSCAR: Barbara Cook extolled one virtue of Oscar Hammerstein during a performance of her recent cabaret act, "Oscar Winners," at the Hotel Carlyle in New York: the comfort zone that he provided performers for such shows as "Carousel" and "Oklahoma!" Cook said the lyricist partner of Richard Rodgers and Jerome Kern, among

others, presented such well-developed plots and characters that all she had to worry about was the singing. Her tribute to Hammerstein, featuring 14 of his standards, indicated no cause for concern on that score either.

MESSIEURS OCTOBER: Jerry Leiber and Mike Stoller, the songwriting team for all seasons, have come off a month of special occasions. First, they were honored with the HAL (Heroes and Legends) Pace-setter scholarship award, presented to them by another great writer team, Edward and Brian Holland. Later in the month, the duo traveled to Cleveland, where the Rock and Roll Hall of Fame unveiled a Leiber and Stoller exhibit, featuring original 78 and 45 rpm discs, rare recordings of their songs by Elvis Presley, photos, and writing contracts.

That evening, the revue based on their hits, "Smokey Joe's Cafe," opened in Cleveland. On Oct. 23, it opened at the Prince of Wales Theatre in London.

SIXTEEN CANDLES: As it celebrates its 16th year, Glenn Friedman's Music Umbrella, a publisher/management firm located in Santa Monica, Calif., has added two associates, Sotero Diaz and Mark Iannini, who will work in A&R and artist management. Friedman's two publishing affiliates, Sweet Glenn and Sweet Karol, have had a number of hit songs, including "I'm The One Mama Warned You About" (Mickey Gilley), "Mistakes" (Don Williams), "Make My Life With You" (the Oak Ridge Boys), and "One Lover At A Time" (Atlantic Starr).

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Load."
2. Hole, "Live Through This."
3. Soundgarden, "Down On The Upside."
4. Dave Matthews Band, "Crash."
5. John Tesh, "A Family Christmas."

Assistance in preparing this column was provided by Seth Goldstein.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"Without Your Love"
Written by Al Anderson and Craig Wiseman
Published by Mighty Nice Music/Al Andersongs (administered by Bluewater Music Corp.)
(BMI) Almo Music Corp.
(ASCAP)

"Without Your Love," penned by Al Anderson and Craig Wiseman, was cut originally by Aaron Tippin and climbed to No. 22 on the Hot Country Singles & Tracks chart on March 23. The song is on "Pay Before You Pump," blues rocker Anderson's first solo album in more than a decade.

Al Anderson, who was with NRBQ for nearly 20 years, has written numerous cuts that have been recorded by other artists, including the Mavericks' "All You Ever Do Is Bring Me Down" and "Missing You," Hal Ketchum's "Tonight We Just Might Fall In Love Again," and Carlene Carter's "Every Little Thing." Anderson decided to record "Without Your Love" on his Imprint debut when he was in the studio working on the project.

"It was a hit on the charts when we were doing the album, and I was just running through the chord changes [playing the song], waiting for the

tape machine to go on to do another thing," Anderson recalls. "Everybody said, 'What's that?' And I said, 'It's the Aaron Tippin [single], my latest chart thing.' And everybody just wanted to do it."



Anderson says Tippin's version is like the demo of the song, but when he decided to record "Without Your Love," he opted for a stark acoustic version.

"When I did it, it seemed like the lyric needed to be starker, more desperately sung, because the guy doesn't want to live," he says. "He's made of steel, except he has lost his girl. So my version is more suicidal."

Studio Action

ARTISTS & MUSIC

Yamaha Bows 03D Digital Mixer Product Follows ProMix, 02R Success

BY PAUL VERNA

NEW YORK—Still basking in the success of its ubiquitous ProMix 01 and 02R digital consoles, Yamaha Corp. of America is preparing to launch the newest mixer in that series, the 03D. The product's official debut is scheduled for Friday (8) at the Audio Engineering Society (AES) Convention in Los Angeles.

A smaller version of the \$8,600 02R designed primarily for project studios and post facilities, the 03D will carry a list price of approximately \$4,000 when it begins shipping in January.

The unit features 26 inputs, four buses plus the stereo bus output, 16 direct outputs, six auxiliary sends, and two internal effects processors. Like the 02R, the 03D offers fully parametric EQ, bus assignment routing, and a limiter/compressor/gate on every channel—as well as full on-board automation. In fact, the 03D uses the same 32-bit signal-processing chip found in the 02R, which has been praised for its sonic quality by such renowned producer/engineers as Phil Ramone, Roger Nichols, Tom Jung, and Frank Filippetti.

Eighteen of the unit's 26 inputs are analog, with 20-bit analog-to-digital

and digital-to-analog converters. The unit features eight mike preamps with phantom power.

Peter Chaikin, product manager for recording products at Yamaha's Pro Audio Products division, says, "We expect that at this price point, with the number of channels and features it has, the 03D should be a really popular piece. It's perfect for the person with a single [Alesis] Adat or [Tascam] DA-88. With these products, you used to aim for some level of the market, but where this might be an entry-level mixer for recording, it'll be used all the way up as sidecar because of its sonic quality. This is our third-generation digital-signal processing chip."

The rack-mountable 03D is designed to accommodate project studios and post facilities in which space is at a premium, according to Chaikin. He says, "In the post facility, real estate is a problem, and the size of the system matters. This unit has a smaller footprint than the 02R. It's about the size of the ProMix but deeper."

Because of its four-bus structure and routing capabilities, the 03D can be used as a surround-sound mixer—an application suggested by its title. Chaikin says, "You can get 5.1-channel surround sound using the four buses

and the stereo bus, which can be assigned to the card slot."

The 03D uses the same type of card-slot architecture as the 02R, except that it has only one slot, compared to four in the 02R. The slot can be used to digitally connect the 03D to products that use the Adat, Tascam TDIF, Yamaha, or AES/EBU digital protocols—the latter via a newly developed single-slot card that is compatible with the 02R.

The 03D also offers RS422 control and a serial port that can be used to connect a standard computer mouse to the unit, allowing fast navigation of the display screen (which is similar to that of the 02R).

The new unit can be digitally cascaded with an 02R, essentially serving as a submixer. Yamaha will reinforce the relationship between the 03D, 02R, and ProMix by showcasing all three products on a pedestal at the AES show, according to Chaikin. "We look at this as our trinity of digital mixers," he says.

Chaikin adds that the 03D, although not designed as a sound-reinforcement board, "can even be used in installations where mikes are not the key and live control is not the key, but reset-ability is."



The 'Dirt' On NRG. EMI recording artist Patti Rothberg's new single, "Treat Me Like Dirt," was tracked at NRG Recording Services in North Hollywood, Calif. Shown at the sessions, in the back row, is appropriately named second engineer Steve Mixdorf. In the middle row, from left, are producer "Little" Dave Greenberg, Rothberg, Rothberg manager Alicia Gelernt, producer/mixing engineer Tony Shimkin, and EMI promotion rep Nick Bull. In the foreground is Pete Sayer of Gelernt Management.

AUDIO TRACK

NEW YORK

The Rolling Stones Rock And Roll Circus"—featuring the Stones, the Who, Jethro Tull, John Lennon, Eric Clapton, Taj Mahal, and others—was mixed by Steve Rosenthal at the Magic Shop with Joe Warda assisting. The album was produced by Jimmy Miller, Jody Klein, and Lenne Allik. Warner Bros. artist Paula Cole tracked her self-produced album "This Fire" at the Magic Shop with Roger Moutenot engineering and Warda assisting.

Also at the Magic Shop, Shudder To Think cut its upcoming Epic Records release with producer Ted Nicely, engineer Andy Baker, and assistant Juan Garcia.

At Coyote Recording Studios in Brooklyn, the Bottle Rockets tracked their upcoming Atlantic Records release with producer Eric (Roscoe) Ambel, engineer Tim Hatfield, and assistant Grace Falconer. Patti Smythe recorded a four-song demo with producer Kevin Salem and the Kevin Salem Band; the project was engineered by Albert Caiati.

LOS ANGELES

SATURN SOUND inaugurated its upgraded Euphonix 96M studio system with Rod Stewart. Producer Pat Leonard and engineer Michael Verdict spent five days working on Stewart material using 48 tracks of Otari RADAR. Saturn recently moved into the old Johnny Yuma studios, previously owned by Leonard. Saturn upgraded its Euphonix console to 96 channels, 56 of which feature full dynamics. In addition, the studio's Euphonix now has 12 automated auxiliary sends... Former L7 bassist Jennifer Finch and Wool drummer Chris Bratton's new band, Lyme, recorded 35 songs live at King Sound & Pictures. Lyme produced with engineer/studio owner Jimmy Sloan. Other projects at King include blues trio the Carter Brothers tracking "Comin' Back And Singin' The Blues" for Japan's P-Vine label. Drummer David Palmer and bassist Carmine Rojas played on the sessions; Rojas also served as musical director. Sloan produced, engineered, and mixed. Also at King Sound, mixer Eric Sarafin (Brand New Heavies, Big House) produced a Trousers project, and producer/engineer Jeremy Smith mixed indie project Five Easy Pieces.

Sony Music Studios in Santa Monica hosted Harry Connick Jr., who worked with engineer Stephen Marsh on an upcoming soundtrack project. M.J.J./Epic group Men Of Vizion also worked at Sony, with engineer Tony Alvarez. Remastering

(Continued on next page)

newsline...

THE WOMEN IN AUDIO COMMITTEE of the Audio Engineering Society will hold a panel discussion Nov. 10 featuring musician Suzanne Ciani, producer/engineer Devon Rietveld, Capitol Studios staff engineer Leslie Ann Jones, engineers Judy Clapp and Jamie Sloan, and Audio Technica VP of product development Jacquelynn Hebrock. The panel will be moderated by Women in Audio Committee chair Carol Bousquet.

BRITISH PRODUCERS GUILD Re-Pro International and the Assn. of Professional Audio Recording Services (APRS) have launched an online service designed to help producers log a wide range of information about past and present recordings. The data will be collated and used to assist in the development of tape storage, copyright protection, and management, according to a joint statement from the organizations.

Re-Pro vice-chairman Peter Filleul says, "This initiative is only the beginning of a series of refinements to data collection and handling, in which the APRS and Re-Pro are proactively engaged in conjunction with other industry organizations. It is the next step on the path to establishing more effective control procedures in the future, which will be to everyone's benefit." Filleul adds that the producer holds a central role in the recording process. "The producer is usually the only individual who retains a total overview of a recording project, with involvement in the recording, mixing, and final mastering, and has immense creative influence over the finished product. The U.K. can and should lead the way forward in copyright management, protecting the interest of U.K. recordings as well as the industry at large."

KAO INFOSYSTEMS CO. of San Ramon, Calif., and Los Angeles Pacific Coast Sound Works (PCSW) have opened a full-service DVD and multimedia production facility in Hollywood, Calif. The partnership is intended to tap into Kao's digital video services, equipment, and research-and-development expertise and PCSW's 10-year experience as a digital production house for the multimedia, recording, film, and TV industries.

Kao VP James Boyer—who helped establish the company's mastering studio—says, "The addition of DVD authoring to Kao's multimedia services offers content creators a significant outsource capability for those who have not invested in DVD resources in-house. Equally important, the Kao/PCSW partnership allows us to play an increasingly critical role in the creation of our clients' products by supplying them with both leading-edge equipment and advanced engineering expertise using the media of the future." PCSW owner/president Mark Waldrep adds, "Using DVD Creator by Sonic Solutions as our authoring and premastering system, we now have this incredible environment for creating DVD titles that gives us whole new possibilities for presenting levels of interactivity to the DVD user."

Kao and PCSW intend to offer "one-stop shopping" to DVD clients via such services as video capture and compression, audio capture and compression, and DVD authoring and premastering. In addition, Kao—a CD manufacturer—plans to offer DVD mastering, replication, packaging, and shipping services.

(Continued on next page)



The Gospel According To Bethenia And Joan. Blue Gorilla/Mercury recording artist Joan Osborne, left, collaborated with gospel singer Bethenia, center, at Pie Studios in Glen Cove, N.Y. Also shown is Aw Gee Productions producer/engineer Tom Fritze.

AUDIO TRACK

(Continued from preceding page)

projects at the studio include the Neil Diamond boxed set "In My Lifetime," with engineers David Mitson and Marsh . . . At Oasis Mastering, Eddy Schreyer worked on new projects by Babyface, Johnny Cash, Tupac Shakur, Nate Dogg, Korn, and Offspring.

At Sound Image in Van Nuys, RCA act Eleventeen tracked and mixed with producer/engineer Randy Pekich and assistant Gus Antonelli. Also, Brian Allen Curtis worked with producer John Henning.

NASHVILLE

RUSS TAFF stopped at Sound Emporium to overdub for a Warner Bros. project with producer/engineer Doug Grau. Other projects at Sound Emporium include Mark O'Connor tracking sessions for a self-produced Warner Pictures project engineered by Dave Sinko; a Bekka Bramlet & Billy Burnette overdub/mixing session for Almo Sounds produced by Garth Fundis and engineered by Sinko; and a Radney Foster self-

duced mixing session for Arista, co-produced by Mac McNally and engineered by Alan Schulman and Kent Bruce.

Megadeth is among the latest high-profile rock acts to record in Nashville. The Capitol Records metal band tracked at Masterfonics with producer Dan Huff, engineer Jeff Balding, and assistant Mark Hagen. Also at Masterfonics, Jars Of Clay mixed a self-produced Silvertone/Zomba album with engineer Jim Rondinelli, and Charlie Daniels mixed a Sparrow

release with producer Ron Griffin, engineer Pete Greene, and assistant David Boyer.

At the Music Mill, Carman overdubbed and mixed his Sparrow project with producer David Huntsinger and engineers Lynn Fuston, Tony Castle, and Greg Parker; Doug Stone overdubbed a Sony project with producer Paul Worley and engineers Clarke Schliechter and Castle; Delbert McClinton and Lyle Lovett worked on a Rising Tide project with producer Emory Gordy and engineers Russ Martin and Grahame Smith; and Sherrie Austin overdubbed an Arista project with producers Ed Seay and Will Rambeaux and engineer Dean Jamison.

Hilltop Recording Studios has added a 32-channel, automated Neotek Elan console. The 32-year-old facility caters to a wide variety of clients, from rock and bluegrass to Christian, country, spoken word, and jingles.

OTHER LOCATIONS

AT DIFFERENT FUR in San Francisco, Arista act Cola overdubbed with producer/engineer Andy Wallace and assistant Adam Muñoz. George Winston worked on his self-produced "Linus & Lucy—Music Of Vince Guaraldi" album for Dancing Cat/Windham Hill with engineer Howard Johnston and assistants Mark Slagle, Nancy Scharlau, and Maurice Ricks. Bla Pahinui tracked, mixed, and mastered an upcoming Dancing Cat/Windham Hill release with Winston in the producer's chair and the same engineering/assisting team that worked on Winston's album . . . At Criteria Recording Studios in Miami, multiplatinum artist Julio Iglesias

finished mixing his self-produced tango album for Sony Music International with co-producer Roberto Livi. Longtime Iglesias engineer Carlos Alvarez engineered with assistant Steve Robillard. Other artists recently working at Criteria include dancehall superstar Patra and vocalist Nana Maskouri.

At Ardent Studios in Memphis, Robert Cray tracked his upcoming Mercury Records release with engineer John Hampton and assistant Matt Martone. Dana Key worked on demos for Ardent's Christian Music imprint with engineer Paul Ebersold, and Nashville rock band Joe, Marc's Brother cut and mixed demos for Virgin with producer Rick Clark and engineer/mixer Skidd Mills . . . Nearby at House of Blues, Revolution Records artist Kenny Wayne Shepherd cut a soundtrack with producer/engineer David Z and guest musicians Corey Sterling, Storyville members Chris Layton and Tommy Shannon, guitarist Jack Holder, and harmonica player James Cotton. Kevin Page and Gary Hardwood assisted on the sessions.

At Arlyn Studios in Spicewood, Texas, the Indigo Girls worked on a self-produced Epic Records project with co-producer/engineer Dave Leonard and assistant Marc Frigo. At the neighboring Pedernales studio, Tandy worked on a Tomato Records project with producer Kevin Eggers, engineer Eric Paul, and assistant Eric Fogelberg.

Please send material for Audio Track to Paul Verna, pro audio/technology editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax 212-536-5358; E-mail PVerna@billboardgroup.com.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 2, 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 SOUND (New York) Kevin Killen
RECORDING CONSOLE(S)	Sony MPX 3000/ Tascam 3500	SSL 4072	SSL 4000E with G Series Computer	Amek G2520	MCI 636 with Neve Flying Faders
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

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NEWSLINE

(Continued from preceding page)

THE PLANNED SALE of BASF's magnetics division to Turkish diversified media company RAKS has come under attack from BASF union employees at the company's German plants in Willstatt and Munich, according to BASF sources. In a Sept. 12 demonstration in Ludwigshafen, Germany—where BASF held a board of directors meeting—employees charged the company's management with forcing them to work longer hours and agreeing to layoffs under the terms of the RAKS deal. At press time, BASF and RAKS could not be reached for comment. RAKS signed a letter of intent in August to acquire the entire BASF Magnetic Media Products division, effective Jan. 1, 1997, subject to the approval of the BASF board (Billboard, Sept. 21).

NIMBUS MANUFACTURING INC. has expanded its Sunnyvale, Calif., facility in an effort to boost the plant's capacity to 20 million CDs per year. Combined with Nimbus' other manufacturing facilities—in Charlottesville, Va.; Provo, Utah; and the U.K.—the Sunnyvale expansion brings the company's total capacity to more than 200 million units per year.

PRO PEOPLE ON THE MOVE: Robert Grubb is named sales manager for

pro audio products at Otari Corp. of Foster City, Calif. Grubb was previously GM of Los Angeles rep firm New West Audio . . . Ridge Nye is named VP of sales and marketing of Soundcraft's U.S. operations. He was VP of sales, North America, at Studer Editech . . . Jim Longstreth is promoted to VP of sales for digital processing specialist Quantel Inc. of Darien, Conn. He has held several positions at the company, most recently broadcast sales manager for the Midwest, Eastern, and Central regions.

AVON STUDIO in the Kowloon district of Hong Kong is the first facility in that city to install a Solid State Logic (SSL) 9000 J console, according to a statement from SSL. The studio, formerly part of the CBS/Sony studio stable, is now privately owned by the Chiu family, which has been the exclusive Sony distributor in Hong Kong for more than 20 years. The board will be used in the Tom Hidley-designed room of the the two-studio complex in conjunction with a Sony PCM-3348 digital multitrack recorder.

SSL has also installed 9000 J boards at the Shanghai Radio, Film, and TV Broadcast Bureau in China; Platinum Studio in Taipei, Taiwan; and Synchronsound in Kuala Lumpur, Malaysia.

Profile Of A Producer

Five Of The Best Discuss Their Positions, Passions And Priorities

■ BY PAUL VERNA

ARIF MARDIN

A true living legend, Arif Mardin has worked with a galaxy of recording stars, including Aretha Franklin, Bette Midler, Hall & Oates and Phil Collins. Recently, he has produced the "Rent" cast album and "Hunchback Of Notre Dame" soundtrack, as well as tracks for an upcoming Bee Gees album.



How did you get into production?

I had graduated from Berklee College of Music in 1963, and Atlantic co-founder Nesuhi Ertegun brought me to the company that year. I learned mixing, Tom Dowd being my teacher. I got promoted to studio manager. Then Atlantic signed the Young Rascals, and Tom and I co-produced them. That was it. I was bitten by the bug. I put jazz on the back burner and got completely into pop.

How would you define the role of producer?

Finding the material, making a budget, getting the musicians—that's one side. But the other side is to get 200% out of everybody concerned in the recording studio. You have to create an atmosphere in which the artist can soar and maximize his or her potential. The other thing is to recognize the importance of the song and the lyric.

What are your views on technology?

You can't escape it. You can't just talk about the good old days. Recently, I was looking at an old

"Finding the material, making a budget, getting the musicians—that's one side. But the other side is to get 200% out of everybody concerned in the recording studio."

—Arif Mardin

track sheet for an Aretha Franklin session where we had drums on one track, vocal on one, etc. And that was fine in those days, because you made decisions before you put the music on tape. Now we delay making decisions until the mixing stage. But there is a middle ground. You can defer some judgment, but, for heaven's sake, if you like the way the reverb sounds, put it on tape!

What do you think of the proliferation of low-cost, high-quality home recording equipment?

It's great. I'm a little behind, in terms of getting ADATs for my home demo studio, but I think the technology is very powerful. In the end, though, what matters is the song and the melody and the lyric.

GLEN BALLARD

A disciple of Quincy Jones and a hit-making producer/songwriter for such acts as Wilson Phillips and Alanis Morissette, Glen Ballard was recently in the news when he announced a joint venture for his label, Java Records, with Capitol Records. Billboard caught up with Ballard as he was wrapping up work with Aerosmith and Van Halen and starting some new projects.



How did you get into production?

Through the master himself, Quincy Jones. I had been writing songs for his artists since about 1980. Then, in about 1984, he said, "You're ready to produce a record." Learning from him was the greatest gift I could ever have. I saw how creating an atmosphere of trust and confidence and sanctuary for an artist was always part of his process. I was staff producer for him for two years, and I did everything from Patti Austin to Jack Wagner, Evelyn Champagne King and Teddy Pendergrast.

How would you define the role of the record producer?

It's like being a film director and a film producer, because you have the creative responsibilities and the financial responsibilities to make it happen. There's a lot on your plate. Most people who aren't involved with music are mystified by that title, "record producer." And for as many record producers it can mean as many things. For me, it's a hands-on process that involves—long before you go into the studio—a pre-

production process. That's where you make a hit record, in preproduction.

What do you think of the proliferation of low-cost, high-quality home-recording technology?

I think it's great, and there's no stopping it. The Alanis record was 98% [done on the Alesis] ADAT [format], and I've done 10 or 12 other records that were 98% ADAT. I'm not a purist in that if it's not analog it can't be good. I'm into capturing emotions. I try not to be too precious about it, because at the end of the day if what you're hearing in the studio is great and you put it on ADAT, I don't think it's going to be any less great. As long as the technology isn't driving the boat, you're OK.

HUGH PADGHAM

A pioneer in developing the drum sound that characterized '80s pop-rock music, from Phil Collins to XTC to the Police, Hugh Padgham is a consummate producer/engineer who has helped such artists as Sting and Melissa Etheridge reach their creative peaks. Along with Mardin, David Foster and Russ Titelman, Padgham has contributed to the soon-to-be-released Bee Gees album.



How did you get into production?

I was in a group at school, and I got into tape recording our rehearsals. Then I saw a magazine called *Beat Instrumental*, which had studios in it, and said, "This is unbelievable. That's what I want to do!" I worked through the London circuit as a tape operator, assisting on many records, and then wound up at the Townhouse Studios in the late '70s. It was there that I met Steve Lillywhite. When Steve was asked to do an XTC record, he asked me to engineer it for him. That was one of the first whole albums I ever did, the "Drums And Wires" record.

How do you define the role of the record producer?

Every producer is different in his own way. My own way is being an invisible catalyst. When I make a record for an artist, I'm there to enhance, advise and make the best out of the songs that they've written, because, distinct from other producers who are writers, I've come up from the engineering side. I understand music, I've learned piano and guitar, but I've never been a big

writer and I don't purport to go into the studio with artists and change their songs.

You're a big advocate of analog recording for rock 'n' roll, particularly the drum sounds you're so well-known for. But you also use digital quite a bit. What are your views on technology?

For rock music, I can get punchier sounds out of recording on analog using old Neve modules. I put 90% of the stuff through old Neve modules. I especially like to use those modules when I'm working digitally. I make sure that something in the chain—if not all of the things in the chain—go through tube equipment to get a little more warmth on the tape.

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Producers Of The World Unite

U.K.'s Re-Pro Organization Benefits Both Beginners And Veterans

■ BY ZENON SCHOEPE

By any measure, Re-Pro is a success story. Described by vice chairman Peter Filleul as a trade association within the trade association of the British APRS (Association of Professional Recording Services), Re-Pro's guild of record producers and engineers flies in the face of sug-

(BRPG) within the APRS, having realized that its role had to change and that it needed to be established in a legitimate way with a democratic hierarchy. Filleul admits that the original BRPG had been somewhat ad hoc and had ended up with more chiefs than indians. "There was the perception of it being a club for the established rather than a group whose raison d'être was the develop-

"There were those who believed that a producer's techniques, abilities, tricks and trademarks should be protected from others, but, in fact, that is entirely fatuous because of the way technology has developed. The industry's changed, and there is great benefit from that hackneyed phrase 'networking'." —Peter Filleul, Re-Pro

gestions that individuals involved in the audio production process cannot organize and represent themselves. Re-Pro was formed in 1992 under the chairmanship of producer Robin Millar from the humble beginnings of the British Record Producers' Guild

ment of the profession and the helping of those who enter it," he says. Membership now stands at more than 200, including associate members from overseas. Whereas the BRPG created the opportunity for

(Continued on page 40)

Professionals Are Pro And Con On Need For Organization

Mixers Have Mixed Emotions

■ BY DAN DALEY

U.S. producers take a mixed view of the concept of a producers' organization along the lines of the U.K.'s Re-Pro. Most are intrigued by the notion, with a particularly positive emphasis on the idea that there could be some standardization within the industry regarding the notification of the original producers and/or engineers on archival projects that are being remastered or remixed for re-release in other formats, such as CD.



Phil Ramone

The level of response generally varies according to where a producer sits in the economic spectrum of the industry and by genre. Established pop producers are cautious about the potential for such an organization to establish a rate structure for producers, fearing that such a structure could limit their ability to negotiate higher fees. Remixers, on the other hand, feel they have the most to gain in situations in which they have virtually re-produced a project but rarely participate in the royalty point-structure the original producer enjoys. Country producers in Nashville, who operate in what is likely the U.S.'s most structured



Tony Brown

music-business environment, seem the most indifferent to the concept.

STANDARD ROYALTIES

"On paper it sounds good, but I'd have to see specifically what it all entails," says Butch Vig, producer of records for Nirvana, Sonic Youth, Garbage and Smashing Pumpkins. "I might be interested in how a producer could participate in airplay royalties and performance royalties for television and film. On the other hand, I don't think it makes sense to have norms for fees in the industry. What most interests me is the idea of going into areas where there [is] no royalty participation now."

John Boylan, who has done records for the Charlie Daniels Band, Little River Band, Boston and Nelson, feels the concept of organization runs against the fundamental image of the record producer as an independent entity. "Essentially, it's a competitive, lone-wolf gig," he says. "It's about competition, not solidarity. The only real purpose I can think of for such an organization is to be like a guild that sets a standard for the job description. In the case of a producer, that's a

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President Liz

AES Head Elizabeth Cohen Has Sound Advice For The Future

BY STEVE TRAIMAN

"We're at a time that the audio tools are being developed that can give our artists and producers the ability to go to the furthest reaches of their imaginations," says Dr. Elizabeth Cohen. She will be inaugurated as the first female president in the 50-year history of the Audio Engineering Society (AES) at the 101st convention, Nov. 8 to 11 at the L.A. Convention Center.

"One of our key roles at AES is to make sure that these exciting new tools get to the creative community," she adds. "In striving for audio excellence in all the new media, the society and its members will play an increasing role in working groups around the world. Many companies have radically changed the way that computer music works, developing powerful composing and editing tools for musicians."

Cohen is an accomplished musician and acoustician. With B.A. degrees in music and science from Bennington College, an M.S. in elec-

trical engineering and a Ph.D. in acoustics from Stanford University, she brings an eclectic background to her new post.

She is currently consulting professor of electrical engineering at Stanford and president of Cohen Acoustical Inc. in Los Angeles. She's also earned a reputation for her work in implementing audio technologies on the Internet and 3-D sound and has led sound-design teams for radio, TV, film and theater productions.



She spent five years as acoustician for the Hollywood Bowl, from 1988 to 1993, and was involved in the complete redesign of the sound system to multichannel. "The Bowl is about 500 feet from the lip of the stage to the front of the house, which made it pretty challenging to provide a true sense of envelopment in the sound field," Cohen observes. Currently acoustician for the Aspen Music Festival, she played a key role on the sound-design team for the new Aspen Concert Hall.

From 1993 to 1994, Cohen served as science and engineering fellow to

the White House National Economic Council, working on national and global information-infrastructure issues. This summer and fall, she has been working with the Federal Communications Commission and other agencies involved with various new media.

"This is to assure that the quality of audio is as good or better than the video in such media as DVD Movie, DVD Audio, high-definition TV, Internet audio and 'streaming audio' for computer sound cards," Cohen emphasizes. She points to several related workshops at the convention, including "Audio For DVD," "Software Developers, Users And DVD" and "Audio For The Internet/WWW."

The new AES president says, "One of my key roles is to keep our members 'heads-up' on new technologies so that audio enters the planning stages of any new media and has an impact from the start. There is no feasible reason, economically or technologically, not to have high-quality audio. The bottom line is to work with the developers of new media, so that our artists, producers and engineers know the effects that technology can have in extending their creative palettes."

On The High End

Forget Downsizing: High-Service Recording Studios Spend Big Bucks To Remain State-Of-The-Art And Maintain High Profiles

BY DAVID JOHN FARINELLA

After the dust settled from the home-studio revolution, high-end studios from coast to coast took a look around and then raced to their nearest pro-audio dealer to buy the next

more than ever in their own studios.

High-end, high-service, high-profile studios like Starstruck in Nashville, which just built two brand-new studios and filled them with SSL 9000Js, or Larrabee Sound Studio in Los Angeles, which seems to be constantly upgrading, are not stopping come

the commercial spot, he explains: "The average home studio can't spend that kind of money; the average producer can't replicate the entire environment that a commercial facility can offer."

Rose Mann, The Record Plant's president, concurs with Mills while adding that a studio's success depends on more than its checkbook. "The Record Plant competes on equipment, facility and client service, rather than price and rate," she says. "Our formula and our operational philosophy is to emphasize the very high level of equipment and client

service." Mann says the reason studios like The Record Plant and its brethren succeed is because they offer anything and everything superstar recording artists need, from the top-name gear to the best personnel on the block.

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Lou Gonzalez at Quad Studios; Bob Ludwig at Gateway Mastering

best thing they could find. Just when you thought the era of big-business, high-end studios was about to end, things are looking brighter than ever. Bucking traditional business trends, major studios from Los Angeles to Nashville to New York have opened their checkbooks and are investing

hell or another wave of ADAT technology. In fact, over the past six years, Larrabee owner Kevin Mills has plunked down somewhere between \$4 million and \$5 million to bring in new equipment and refurbish and expand the studio. It's one of the defining differences between the home studio and

U.K.'S RE-PRO

(Continued from page 39)

self-employed competitors to meet and learn from each other, Re-Pro is open to all who are interested.

"It moved from the likes of Gus Dudgeon and Alan Parsons exchanging information about each other's contracts and techniques to there being a shared knowledge about what a contract should be and about various technical processes," explains Filleul. "There were those who believed that a producer's techniques, abilities, tricks and trademarks should be protected from others, but, in fact, that is entirely fatuous because of the way technology has developed. Everybody's got the same gear; everybody knows how to use an SSL. The industry's changed, and there is great benefit from that hackneyed phrase 'networking'."

ABSOLUTE BEGINNERS

Re-Pro actively encourages those just beginning to pursue a career in the audio industry to join because, as Filleul states, "When you start your career is when you need help—when you don't know what a budget is, what rights might be and all the var-

ious opportunities that might unfold before you."

For its associate and full members, Re-Pro produces a quarterly newsletter and organizes at least four forum meetings a year; where they can meet other industry specialists, such as managers, A&R representatives and lawyers to learn about the value of the producer. There are also general and special-subject meetings.

Re-Pro works in tandem with the International Managers Forum (IMF) on contractual, royalty and general issues affecting producers' income and relationships with record companies. The two have cooperated on a standard four-page agreement for producers.

Filleul explains that the amount of harmonization going on in Europe has made Re-Pro address problems in the area of income, particularly that denied to producers. It has focused on what, in the U.K., is called PPL income and, in Europe, Neighbouring Rights Revenue. "Even in BRPG days, there was a great deal of

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U.S. ORGANIZATION

(Continued from page 39)

measure of leadership which I don't think can be codified. I'm concerned that something like this could put a cap on rates. I would say that it's unnecessary."

Others, however, see a useful parallel with the film industry's guilds, such as the Directors Guild of America (DGA), as an opportunity to set tangible standards. "I think it's the most important thing we could ever do," says Phil Ramone, whose oeuvre includes Barbra Streisand, Natalie Cole and Frank Sinatra. Ramone concedes that a fee structure is neither a likely nor a necessarily good idea, and that performance-royalty participation would have to come from sources that are already reluctant to cut their pies further. However, he adds, "We could set the stage for future participation if we act now. Even if we're talking one-sixteenth of a point, it's worth it. We can automate the process like BMI and SESAC do, and put a mark inside the code of the disc."

"The future involves things like the Internet, pay-for-play and alternative distribution," Ramone continues. "We need to be prepared for that. The larger forces of technology are bringing this issue to a head. But it's on the remixing and archiving side [that an organization] could do the most good. It could set standards for quality, for contacting original producers and engineers on remixes, on establishing [protective] guidelines for when a producer is fired from a project. Something along the lines of the DGA. It can function as a guild that can interface between the producer and the labels and artists."

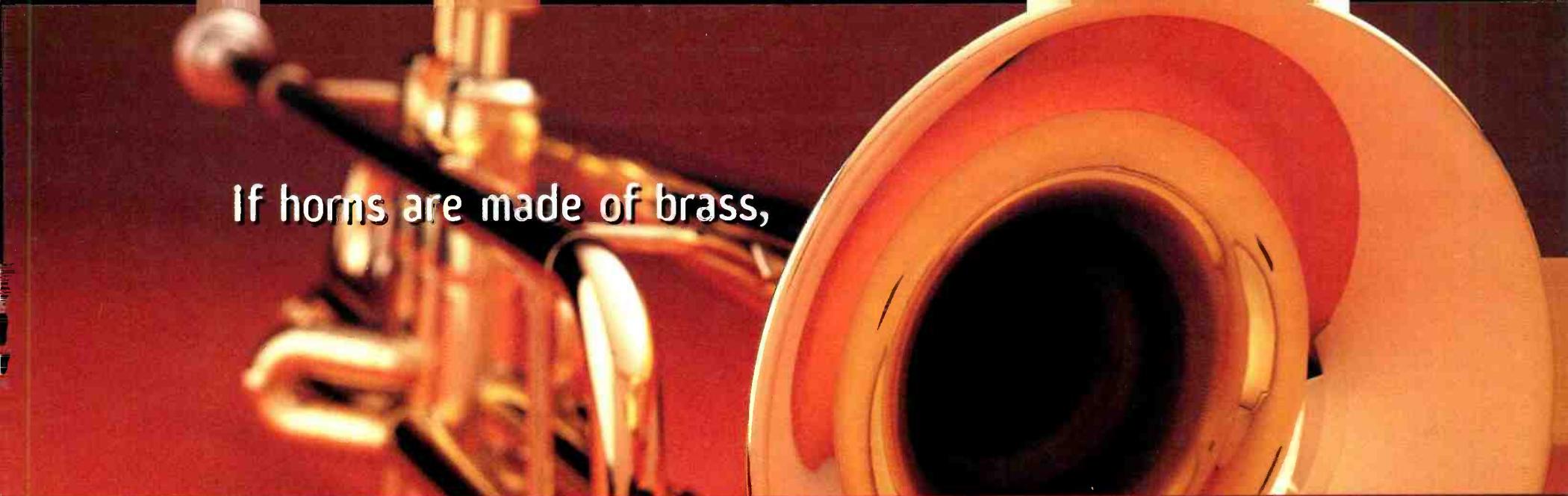
Al Schmitt, producer for Jackson Browne, Sam Cooke and the Jefferson Airplane, among others, agrees, emphasizing the reissue aspect. "Too many records I've made over the years have been reissued without my name being included," he says, "or it sounds terrible because they didn't consult any of the original

producers. It's upsetting." Schmitt concurs that a rate structure is probably unacceptable to most producers, but adds, "The DGA has one, but that doesn't stop anyone from getting more if they can. Cream rises to the top."

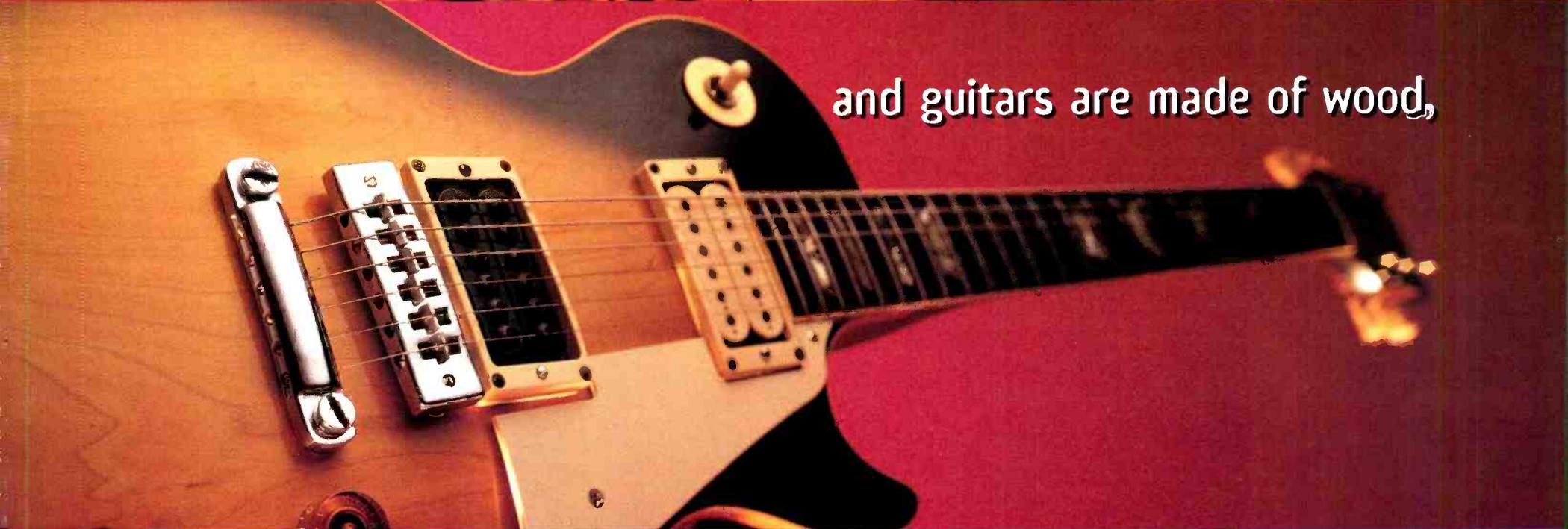
Tony Brown, a quintessential county producer who heads MCA Records Nashville and produces records for Reba McEntire, Wynonna and Lyle Lovett, says he's piqued by the potential for new sources of revenue participation but otherwise has little interest. "I work more than I want as it is," he says. "I like working independently, which I can do even as an employee of MCA Records. There's something about the idea of a producers organization that doesn't strike me right. There's potential to infringe upon that independence. It's not like musicians, who need a union to avoid abusive situations. The producer is in control of the situation. How can you set standards? A musician's value is based on ability, on fact; a producer's value is all theoretical, intangible. There are no guidelines as to what he has to know. So I'm not gonna lose any sleep over this."

REMIXERS IN THE MIX

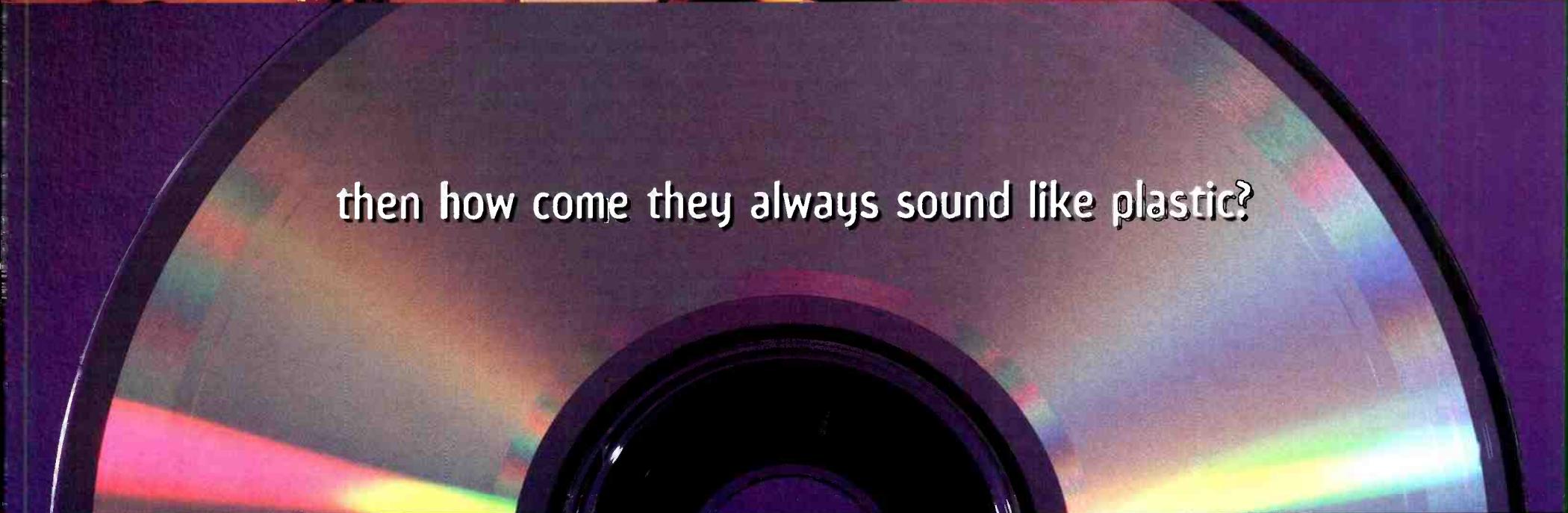
By contrast, dance and urban remixers—genres with more limited airplay and retail exposure—perhaps have the most to gain from an organization, some feel. New York remixer Tommy Musto (Next Phase, Jordan Hill, Michael Proctor) sums up their sentiments, saying that "90% of the time, a remixer is doing almost a completely new production of a song but not being compensated on the same level as the producer. People try to get remixers for as little as they can. I'd like to see some standardization of rates and the ability to negotiate a point-participation situation more often. The industry tends to be a little condescending toward remixers, even though they often do the same work as producers."



if horns are made of brass,



and guitars are made of wood,



then how come they always sound like plastic?

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Studio Action

A BILLBOARD EXPANDED PRODUCERS SECTION

HIGH-END STUDIOS

(Continued from page 40)

IF YOU CAN'T BEAT THEM

While studios like Starstruck are building new rooms to accommodate superstar artists, there are some studios that have welcomed the advent of home studios. They realize that an artist's at-home work frees up their space for more projects, rather than tying them down with the lengthy

who just want to try something out and not have to pay top-shelf prices. At the same time, however, he's embraced the current wave of high-priced spending by adding an SSL 9000J to his main room. "People work on that machine and they're happy to pay the extra price because of the quality they get," he comments.

Bernie Grundman. "It seems that the trend has always been to try and find a cleaner signal path, processing equipment that produces fewer distortions and does the process you want to do without interfering with the quality of the sound," says Grundman. "I think that's still a valid pursuit." To that end, he says that he

Bucking traditional business trends, major studios from Los Angeles to Nashville to New York have opened their checkbooks and invested more than ever in their own studios.

lock-outs that major artists have required in the past. Miami's Crescent Moon, for instance, has actually taken a smaller room and made it into a mid-level room, complete with an SSL 8000, 48-input



Owner Kevin Mills (standing) and producer Dave Bianco at the all SL 9000 J Larrabee North studios.

board and quality outboard gear to capture the obvious market. "It's there, it's happening, so we might as well try and work with the trends as opposed to fighting them," says the studio's manager, Kevin Dylan.

Likewise, Lou Gonzalez, owner of Quad Studios in New York City, has added a mid-level room for clients

WHAT YOU PAY FOR

More than anything, that's the short answer to the long question of why high-priced and high-end studios are succeeding. Says Trevor Fletcher, of Criteria Recording Studios in Miami, "Mariah Carey is not going to come into our studio looking for ADATs; she's gonna want 48 tracks of analog or something. Our experience has been that there's a reason one costs \$200,000 and one costs \$200. It's the sonic quality of the product and the ease of use."

Taking it even a step further, Allen Sides, who is taking his Ocean Way Studios know-how on the road to Nashville, comments, "A lot of our acts have incredibly demanding needs, meaning that sometimes they are using as many as 100 tracks, and there's a lot of complexity in locking, synchronizing, formatting and having it all work. We provide a level of technical understanding for very difficult projects."

And it's not any different for mastering studios, agree both Bob Ludwig of Gateway Mastering and

is constantly on the lookout for equipment that will get him closer to achieving that goal.

As is Ludwig, who comments, "Our whole raison d'être is that we do the very best we can. Normally our clients are more interested in getting it as perfect as possible, rather than trying to save as much money as possible."

Of course, then there are the studios that are high-end by necessity. Take Sony's New York facility, for example. They've combined a full audio recording and mixing studio with a master and re-mastering studio, a tele-production and post-production facility, as well as having fully integrated production and broadcast capability in-house. "We have to be many things to many artists," explains VP of studio operations and programming for Sony Music, Andy Kadison. "We can't just be the one-room mixing studio for a rock band; we can't just be a project studio for a hip-hop artist; we can't just be a classical re-mastering studio. We are all those things."

In short, comments Gonzalez, "The high-end studio makes it because it's a high-end studio. It's the one thing that the home studio can't be."

U.K.'S RE-PRO

(Continued from page 40)

indignation about producers not receiving payment for the use of their work when it's broadcast. And there has been fear, as long ago as 1985, that there would soon be new technologies that would diminish the number of mechanical sales and increase the number of electronic sales," he says.

GLOBAL CONCERNS

Matters developed via the Rental and Lending Directive, the European harmonization plan, which meant that European counterparts would all be affected. Re-Pro invited producers from all over the world to a meeting at the AES Convention in Paris last year and realized that all had exactly the same concerns.

Seven countries with organizations that represent producers and engineers exchanged views on how to develop and protect the profession and established Re-Pro International—what Filleul describes as "a very loose, unconstituted umbrella organization"—not only to take in Europe but also countries like China. However, a sub group was formed, called the European Sound Directors Association (ESDA), to focus on the situation in the European community and look at specific legal ramifica-

tions and the influence it might bring to bear on the international treaties usually handled by the World Intellectual Property Organization.

The association's presence at major audio shows, like this month's AES in Los Angeles, evidences the



Re-Pro's Peter Filleul

recent internationalization of its sphere of influence. Re-Pro International is even hosting a special event at AES, gathering a panel of experts to discuss the latest technological developments in copyright-management systems.

Filleul says there will be many new instruments and copyright treaties in the next 10 years that will affect

performers, producers and record companies and believes it is becoming more important that his profession has a voice. "As we persevere with an idea like this, people will start to think that they should listen to us and consult us because we have a part to play." For instance, he says, "In establishing an efficient remuneration process under the new legislation, there has to be a copyright-management system the likes of which does not exist within the U.K. at the moment. To facilitate this, the group involved has set aside a specifically technical non-political agenda that will be addressed by representatives from PPL, MCPS, IFPI and Re-Pro.

"People now know that, if they want to talk about stuff like this, they come to Re-Pro. We're playing a vital part in the Performers Collection Organization. We are able to bring our knowledge about the way things are developing technically, about the reality of the recording process in 1996, as opposed to 1956—which is the era closest to where the current legislation's based," concludes Filleul. "And we're looking forward to making a very great contribution to the development of the whole industry."

PROFILES

(Continued from page 39)

What do you think of the proliferation of low-cost, high-quality home recording equipment?

On one hand, it's great that people have the opportunity to make records at home. It's not just a rich man's sport anymore. But on the other hand, it has obviously hurt a lot of the top-notch recording studios. I don't like getting attitude from the record company like, "If so-and-so can do it at home for 200 pounds, why do we have to spend 2,000 pounds a day in a studio?" We're here to make records to the best of our ability, and when you hear of the cost-cutting at that end—while you hear of the presidents of the record labels being fired and being given \$60 million payoffs—that to me is completely lopsided. But I would never want to get in the way of evolving technology.

MICHAEL BEINHORN

Renowned for his work with Ozzy Osbourne, Soundgarden and Soul Asylum, Michael Beinhorn is staff producer at Epic Records, for which he just produced a Social Distortion album.



How did you get into production?

I was a keyboardist in a band, and it wasn't really a conscious decision. I began producing other people's records, and one thing led to another, and I decided I liked it better than dealing

with being in a band. I felt more comfortable recording.

How do you define the role of producer?

Fill space. That's about as broad a term as I can think of.

Well, that's about the shortest and most succinct answer I've ever gotten to that question!

Well, I'd be glad to elaborate. The production of a record is an interactive sort of thing. It's up to the

"It's bewildering sometimes—the possibilities we have as producers." —David Kahne

record producer to sense the strengths and the weaknesses of people they're working with, to direct where direction is needed, and to lay back or detach themselves from the process where that's needed as well. It's a continual exercise in being flexible and understanding other people and attempting to help them realize the highest level—and beyond the highest level—of what their capabilities are.

What are your views on recording technology?

I'm not the world's most technological guy. The process of recording and the recording studio are just blocks that can be put together in whatever combinations are desired. There are no hard-and-fast rules of any sort. Each situation dictates its own solution. I try to remain flexible and not get caught

in any one way of doing things.

What do you make of the proliferation of low-cost but high-quality home recording equipment?

I think it's beautiful. It's absolutely incredible. As much as there are certain studios in the world I'm in love with, it's essential for people to get into that kind of thing to learn the process. It's wonderful. It's great to have that at one's fingertips. It frees people from the feeling that recording is removed from one's budget and sphere of influence.

DAVID KAHNE

The Grammy-winning producer of Tony Bennett's hit "MTV Unplugged" album, David Kahne recently ventured into the world of independent producers after serving for nearly a decade as staff producer/A&R at Columbia Records.

What have you been working on lately?

I did the Soul Coughing, Sublime and Candy Butchers records. I also worked with a band from London called Lincoln; that project is just about done. I mixed some of the Catherine album and have been working for about three months with a player/singer/writer named Greg Garing for the Revolution label.

How did you get into production?

I was an artist, signed to Capitol, and I didn't like performing live because I had zero charisma. But I noticed, when I was in the studio, I became fascinated with the production process. I've always loved arranging. Then I got a job in Wally Heider's studio in San Francisco answering phones. I started producing in 1978 with Jorma Kaukonen. From there, I produced a lot of indie bands like Pearl Harbor & The Explosions, Romeo Void, WireTrain, Translator and Rank & File. Then [Columbia Records head] Al Teller hired me to work for Columbia. There I did tons of stuff, including the Bangles and Fishbone.

What are your views on technology?

I'm not opinionated about it. I love

digital and I love analog. It's bewildering sometimes—the possibilities we have as producers. When the musicians are good, there's a good song, and there's something going on musically, technology seems to make much less difference.

What do you make of the proliferation of home-recording gear?

I like the gear because I use a lot of it. One bad thing about it is sometimes people make recordings earlier than they normally would have. That's changed the business a lot. There are so many more demos than there used to be, and there's something about playing live and having to make it through some kind of club scene and touring. You play differently when you're playing with other people instead of through two speakers. But I like the idea of the gear being cheap and available to people.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Pony Canyon Names Inaba Prez

Japanese Label Strives To Regain Prominence

BY STEVE McCLURE

TOKYO—There is a new man in the saddle at Pony Canyon, as the company strives to regain a place among Japan's top five labels.

Falling sales at Pony Canyon have led to the appointment of Akinori Inaba as president, replacing Akira Ijichi.

Inaba, 52, was managing director of the Nippon Hoso radio network, which, like Pony Canyon, is part of the Fuji-sankei Communications Group media

empire.

Ijichi, 64, will remain representative director on the Pony Canyon board. He will also continue to serve as chairman of the Japan Video Software Assn.

The reshuffle, announced at an extraordinary Pony Canyon stockholders meeting, also saw four Pony Canyon board members replaced by six new members, whom the company hopes will revive its flagging fortunes. The new faces include Kazuma Tomoto, 44, who was manager of Sony Music Entertainment's (Japan) sales and pro-

motion department before joining Pony Canyon in October.

Another new board member is Tatsuo Ozu, 49, GM of Pony Canyon's international A&R department, who will now have responsibility for Pony Canyon's international business affairs.

"The most serious task we face is restructuring our domestic division," says Ozu, adding that Pony Canyon will continue to look for international artists and labels to sign and to expand its presence in the rest of Asia.

In the year ending March 1992, Pony Canyon's annual sales peaked at nearly 99 billion yen (\$729 million at that time), after the company racked up a string of multimillion-selling hits by such artists as Chage and Aska. Back then, Pony Canyon was among the top five Japanese record companies, but now it is barely in the top 10. (Continued on page 49)



HMV Hits The Books. The HMV Group has linked up with the University of Westminster in London to establish a database on the World Wide Web. The U.K.-based retail giant has put up 30,000 pounds (\$45,000) in funding for the Internet venture, which will make use of company and trade association reports, business plans, media stories, and industry analysis to compile a portrait of the international music business. Pictured at the launch of the HMV Music Business Research Site are HMV Group chairman Stuart McAllister, left, and Norton York, head of commercial music at the university.

newsline...

MTV EUROPE has confirmed its major radio syndication deals for its music awards show this month. The broadcaster had previously announced a simulcast agreement with London station Capital Radio (Billboard, Oct. 26). Other stations that have now signed to carry the 1996 MTV Europe Music Awards are Fun Radio (France), RTL 104.6 (Germany), Los 40 Principales (Spain), Radio DeeJay Network (Italy), and Kiss FM (Greece).

A NEW INDEPENDENT dance convention is to be staged in Cannes next year during MIDEEM. The European Dance Music Forum (EDMF) is not connected to MIDEEM but will take place at the same time (Jan. 19-23, 1997) and is aimed specifically at independent dance labels. The event will be held at the Queens venue, and participating exhibitors will be offered the opportunity to present and showcase their product. According to the organizers, Italy-based Match Music Television has already offered its support and will be carrying coverage of the EDMF.

COUNTRY MUSIC TELEVISION is being broadcast on Germany's first digital television service, Das Digitale Fernsehen 1 (DF1). Under the agreement, CMT's second European digital deal, the channel was launched Nov. 1 on KirchGruppe's TV service, which broadcasts to Germany, Switzerland, Austria, Luxembourg, and Liechtenstein. Tom Hawley, managing director of CMT's parent company, Group W Satellite Communications, says, "We are committed to increasing our reach in Europe, and our alliance with KirchGruppe gives us the opportunity to break into the biggest television market in Western Europe."

THE COUNTRY MUSIC ASSN.'S (CMA) U.K. and Ireland representative, Tony Rounce, is parting company with the organization to pursue other business interests. Jeff Green, senior director of strategic marketing at CMA, says that the body will be seeking a successor and that the exact job description for the post is being reviewed by an international subcommittee.

Italian Music Biz Relaunches CD Single

January Bow To Coincide With New Singles Chart

BY MARK DEZZANI

TURIN, Italy—The relaunch of the CD single is to spearhead a raft of measures in the new year to revitalize the Italian music market.

The format initiative coincides with the launch of a record industry-backed chart in January and other measures designed to boost music sales, including tough anti-piracy laws and the establishment of music education in Italian schools (Billboard, Oct. 26).

The new singles chart, commissioned by major-label group FIMI, was scheduled to be launched at the Italian trade fair Salone Della Musica, held here last month (Billboard, Oct. 12). However, PolyGram Italy president Stefano Senardi says FIMI's new singles chart, compiled by the independent market research company Niel-

sen, will now bow in January to coincide with the re-introduction of the CD single.

Up until now, the CD single has been primarily used as a promotional tool for radio. The new version of the format will contain three tracks in a cardboard sleeve and will sell for 9,900 lira (\$6.50), the price of which, it is hoped,

will encourage sales by virtue of the fact that it is less than 10,000 lira.

Senardi says, "At the moment, the majority of singles sold are vinyl 12-inch mixes through specialist outlets, making it difficult to extrapolate an accurate sample of singles sales. We will have a CD single display in approximately 200 outlets, including special- (Continued on page 49)

GERMANY'S INTERCORD LABEL RESTRUCTURES

BY WOLFGANG SPAHR

STUTTGART, Germany—German record company Intercord is restructuring its operations in order to concentrate fully on the creative aspects of the business.

Herbert Kollisch, managing director of the EMI-owned Intercord, expects roughly 40 jobs to be

cut as a result of the changes, which will see the Intercord warehouse in Stuttgart closed July 1, 1997.

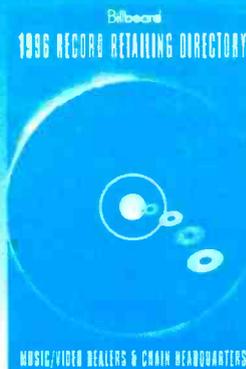
The warehouse activities will be integrated into the EMI distribution center, which operates on a Europe-wide level in Cologne, Germany. In this way, Intercord will (Continued on next page)

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Indie Organization Taking Shape

Europe's ICPO Establishing Global Links

LONDON—A new industry voice is emerging for European independent record companies and producers.

After being discussed throughout the year, the structure of the newly formed International Council of Producers Organisations (ICPO) is starting to take shape. The organization is committed to giving independent European music producers a platform for their views on industry issues, and it is already looking to spread its net wider by establishing links with other bodies around the world.

Peter James, managing director of the German Independent Record Production Assn. and one of the founders of the new organization, says, "We are very much in the early stages at the moment, and we are still getting the proper framework in place. However, I have been in regular contact with the other founders, and next year, we will have the proper structure in place for regular meetings."

The organization was conceived at

MIDEM in January, and talks continued through the year. The other key movers, according to James, have been Gabriel Ibos from the French body SEPI and Jan Paulsen from Norwegian body FONO; there has also been support from Umbrella (U.K.), OLF (Austria), and UPPI-BOP (Belgium).

ICPO's brief is to defend the interests of independent producers on all industry matters, and it has already established contact with such industry organizations as the International Federation of the Phonographic Industry, according to James. The fledgling body will be represented at the Oct. 18 meeting in Ireland between the European record industries and the relevant

European commissioners.

James, whose German offices are serving as the ICPO head office for the moment, says he has been in touch with other independent producers' associations around the world and is keen to work closer with them.

"One of the key issues for us is to spread ourselves worldwide," says James. "We have been in touch with the National Assn. of Independent Record Distributors in the U.S., and we will keep in contact with the Canadian Independent Record Producers Assn. in Canada. We hope to arrange a worldwide meeting next year at MIDEM. It seems like the ideal venue for a meeting."

JOHN FERGUSON

Songwriter/Producer Launches DeVox Label In Japan

■ BY STEVE MCCLURE

TOKYO—Songwriter/producer Gerry DeVeaux, whose involvement in the Japanese music market has steadily increased over the past couple of years, has set up his own label here under the auspices of Toshiba-EMI.

The label, DeVox, was launched here Sept. 25 with a showcase performance by American singer Angie Stone, whose "DeVox Featuring Angie Stone" is DeVox's first release.

"I've been coming to Japan a lot over the years, and I did a lot of research with the help of my publishers, Nichion, and . . . there definitely was no doubt that Toshiba-EMI was the right place for me [to launch DeVox]," says DeVeaux.

"To me, it's a question of a feeling and a vibe—it's not just a question of paperwork, and I found a real strong, positive connection with Toshiba-EMI."

Under the terms of the deal, DeVeaux will license two or three albums a year to Toshiba-EMI, Japan's No. 2 record company, for Japan only.

Stone, formerly a member of A&M R&B act Vertical Hold, was a natural choice as the label's inaugural act, says DeVeaux.

"When I think of DeVox, I think of Angie," he says. "DeVox means awesome vocals, and Angie epitomizes quality vocals."

Stone credits DeVeaux for giving her the encouragement she needed to go solo.

"Gerry said, 'Angie, your calling is to do a solo career, and guess what, I've got this fabulous company that's giving me a shot, and I want to make you the first artist,'" says Stone.

Her numerous career highlights include having been a member of the first female rap group, Sequence, as well as singing on albums by such artists as Lenny Kravitz, Vanessa Paradis, and Jennifer Brown.

"As far as working with him, we have a team effort, a formula, that works, and we're going to run it out," says Stone.

"DeVox Featuring Angie Stone" is Stone's first solo album. It is a highly polished set that gives full rein to Stone's powerful vocal style. Both DeVeaux and Stone contributed songs to the set.

The label's next two releases will be an album by Finnish female vocalist

Janita and a compilation of what DeVeaux terms "soothing" instrumental tracks featuring various vocalists, including Stone.

"Japan is an important market and will become an even more important market," says DeVeaux when asked why he chose to launch the DeVox label here.

"It's a market that I can appreciate and relate to because the Japanese and myself have the exact same work pattern and work ethic: They believe in killing themselves for working, and so do I," he jokes. "And they're so open to all different types of music."

DeVeaux says he produced "DeVox Featuring Angie Stone" specifically for Japan.

"It's a bonus now that other labels in America, the U.K., and other places are really interested and want to put the record out," he says.

DeVeaux, who was born in Glasgow, Scotland, and raised in the Bahamas, has written for many major artists. They include his cousin, Lenny Kravitz ("Heaven Help," "Circus"),

Open-Air Market Raided

Interactive Products Seized In Moscow

MOSCOW—Russian authorities have struck another blow against Moscow's notorious Gorbushka open-air market with a raid against stalls dealing in pirated interactive products.

More than 5,000 CD-ROM titles were taken in the raid, the latest in a series of crackdowns against the market. Russian industry figures say there has been a dramatic downturn in illegal products on sale at Gorbushka, a massive open-air market in which traders sell cheap CDs and CD-ROMs, sourced from illegal operations in China, Bulgaria, and Russia itself.

In the latest raid on the interactive side of the market, 100 vendors dealing in CD-ROMs and video CDs were targeted and their products seized.

PolyGram Russia, meanwhile, is keeping up the pressure on pirates by issuing a letter outlining a list of illegal versions of product by its acts. Police can now detain a vendor selling suspect material.

The Gorbushka market remains an ongoing concern for the Western music industry because of the volume of illegal products sold there.

ERKIN TOUZMOHAMEDOV

Lunar Records Hymn Collection A Surprising Irish Hit

■ BY KEN STEWART

DUBLIN—A nostalgic collection of seldom-heard hymns is Ireland's surprise hit of the year. It is likely to be the best-selling album of 1996 and is set to become an exceptionally strong catalog item.

"Faith Of Our Fathers," subtitled "Classic Religious Anthems Of Ireland," is a joint venture between state broadcaster RTE and Lunar Records. The album includes approximately 130 voices, among them Frank Patterson, Regina Nathan, the monks of Glenstal Abbey, the RTE Cor na nOg, Ros Ni Dhubbain, Mark Duff, and the Irish Philharmonic Orchestra and Chorus.

The album, which sold 50,000 units within a week of its Oct. 21 release, was made by two Dublin businessmen, Bernard Banett and John Kearns, who had no previous experience in the record industry and a budget of 80,000 Irish pounds (\$128,000).

When "Faith Of Our Fathers" was turned down by three other companies, Brian Molloy, managing director of the independent Lunar Records, accepted the album, which struck a responsive chord with viewers when it was launched on RTE 1 Television's "The Late, Late Show."

It is an example of that once-in-a-blue-moon disc that has immense appeal to people who rarely visit record shops and—as in the case of an album of Pope John Paul II's speeches during his 1979 Irish pilgrimage that sold 400,000 units in this country of 3.5 million inhabitants—is likely to be sent to family and friends around the world.

Molloy and promoter Denis Desmond will stage a "Faith Of Our Fathers" concert to be televised at

(Continued on page 49)

ROADRUNNER PLANS BEEFING UP IN FRANCE

PARIS—Roadrunner, the Dutch-based indie label specializing in heavy metal and hardcore rock, is planning to expand in France.

The move coincides with the arrival Oct. 1 of Olivier Lebeau, former marketing director of EMI label Chrysalis in France, as GM of Roadrunner's Paris office. Lebeau's appointment follows the departure of Stephane Saunier to pay channel Canal+, where he will be in charge of the music programming for the TV show "Nulle Part Ailleurs." During the past eight months, Lebeau was working for multimedia company Infonie,

supervising its Internet activities. Lebeau reports directly to Roadrunner founder Cees Wessels.

Lebeau says his ambition is to build on Roadrunner's established metal/hardcore reputation in the musical genres of rock, techno, dance, pop, blues, classical, and jazz.

Roadrunner employs 10 people in France and will gross some 30 million French francs (\$5.5 million) in 1996. Its biggest act is Brazilian thrash outfit Sepultura. The label is distributed by indie Musidisc.

EMMANUEL LEGRAND

GERMANY'S INTERCORD LABEL RESTRUCTURES

(Continued from preceding page)

gain access to the latest order-handling and customer-service technology as well as Information Technology facilities.

Kollisch explains, "This will allow [Intercord] to meet all the logistic challenges of the German record market, which is currently in a state of flux. We have more competitive advantages with the combined strength of the EMI, Virgin, and Intercord labels within a single distribution entity."

He adds that integration in the EMI distribution service center will result in considerable cost benefits, which in turn will boost Intercord's competitiveness, safeguarding the jobs of the company's creative staff.

Kollisch emphasizes that despite the changes, Intercord will remain a fully functioning record company. As the sales department now has access to other resources offered by the EMI distribution center, the sales force will be able to concentrate more on assisting retailers and promoting a greater number of

new products.

Kollisch says, "We act like a small creative team but have the market clout of a large company, without giving the artists the feeling of being ignored in spite of the flood of new products. Established artists feel just as much at home as the new acts whom we take by the hand so that they can create tomorrow's hits."

Rupert Perry, president/CEO of EMI Europe, says he is convinced that Intercord will continue on its successful path from its Stuttgart base, saying that the label has shown that German product, such as Fool's Garden and E-Rotic, can have an international impact.

He believes that the integration of distribution and other administrative operations at EMI will give Intercord more power to break acts and to achieve greater sales for established top sellers, such as Pur, over the next few years. "EMI Music has put the philosophy of independence into practice with great success over the last few

years," says Perry.

In the first half of 1996, Intercord's sales were up more than 18%, compared with a 4.86% increase for the German market as a whole. The record company claims a market share of 4.92%.

Pur has sold more than 3 million records; Fool's Garden sold more than 1 million over the same period of time and achieved success throughout Europe and Asia. Other Intercord artists include Fettes Brot, Faithless, Reinhard Mey, and Pe Werner.

Kollisch states that the restructuring was urgently needed to extend the company's successes and adds, "As we intend to remain a small, compact record company, responding swiftly to the market, we want to make use of the internationally proven distribution and administration facilities of our parent company, EMI Music. By doing this, we hope to gain even greater clout in more than 6,000 German record stores."

Ritz Music Group Goes Public

■ BY JOHN FERGUSON

LONDON—U.K.-based Ritz Music Group Plc is looking to its forthcoming stock-market flotation to help build its presence on the international marketplace.

The company, which specializes in Irish, country, and easy-listening music, has applied in London for an OFEX market listing, which is designed for small companies that seek to go public. Michael Clerkin, who founded the company 15 years ago, is placing 11% of the shares at 88 cents (55 pence) each, valuing the company

LUNAR RECORDS

(Continued from page 44)

Dublin's Point Theatre toward the end of January 1997.

John Kearns, whose day job is with Hibernian Insurance, says he conceived the album after attending evening Mass, when an old priest led the singing of seldom-heard hymns to a very warm response from the congregation. Next morning, while shaving, Kearns realized that he was unconsciously humming the hymns—and was convinced that he had identified an uncatered-for niche. "They're great tunes," he says.

Thinking that record companies would be unenthusiastic about hymns, he described them as "religious anthems," and they were arranged "as if they were the national anthem."

The album, produced by Bill Somerville-Large with musical director John Tate, was recorded over five sessions in 2½ days in September in the Aula Maxima of Maynooth College, County Kildare, and at Glenstal Abbey, County Limerick.

Among the 20 anthems, some recorded for the first time, are "Holy God, We Praise Thy Name," "Sweet Heart Of Jesus," "Hail Redeemer, King Divine," "Salva Regina," "Soul Of My Saviour," "Queen Of The May," "O Sacrament Most Holy," "I'll Sing A Hymn To Mary," and "Hail Glorious Saint Patrick."

PONY CANYON NAMES INABA PREZ

(Continued from page 43)

as dynamic companies such as Avex and PolyGram K.K. have expanded their market share.

In the year ending March 1996, Pony Canyon's sales slipped to below 78.4 billion yen (\$729.7 million at that time), while music sales in the first seven months of 1996 were down 25% from the same period last year.

That's largely due to declining sales of domestic repertoire, which accounts for about 80% of Pony Canyon's music sales. In contrast, video sales, which account for roughly 60% of Pony Canyon's overall business, have been steady in the past few years.

Foreign artists signed to Pony Canyon include metal guitar hero Yngwie Malmsteen. The company is also the Japanese licensee for Disney Records.

Until 1992, the company was the Japanese licensee for A&M, whose product is now handled by Polydor K.K. A&M product accounted for about 40% of Pony Canyon's interna-

at \$16.3 million (10.2 million pounds).

Ritz's best-selling artist is Irish singer Daniel O'Donnell, and the company hopes that 1997 will see him break through in North America. International operations director Tony Byworth says O'Donnell is planning a substantial tour of the U.S. and Canada for next summer, set to be backed by TV marketing and promotion. "He has done it a couple of times before, but he has really only toured Irish venues," explains Byworth. "We are planning a much bigger campaign with TV marketing. There is more behind this campaign than ever before."

No O'Donnell releases have been available in the U.S., but Byworth says that there has been excellent word-of-mouth regarding the artist and that Ritz will be looking to secure a licensing deal for him in the States.

Ritz is looking to expand its Australian operations, where the company licenses its product to Sydney-based Massive Records. Byworth says, "Daniel O'Donnell has had three tours

there that have been extremely successful, so we are looking to launch more artists into Australia next year. One of them will be Mary Duff, who has toured with Daniel a couple of times and will be doing a tour in her own right in May. Dominic Kerhan will also be making his first tour in August, and Charlie Landsborough will be making a promotional visit down there as well."

Other plans for Ritz include the development of its direct-merchandising operation, Ritz Direct, which is to be launched on the Internet.

Byworth adds, "I am also looking to license material from Nashville and to develop a bit more American country music on Ritz. I am talking to one or two companies over there at the moment and hope to make some announcements shortly."

Ritz's flotation is expected to take place at the end of the month. Clerkin has been named chairman; Ann Clerkin will be managing director. The other director is Nigel Angel, responsible for business affairs.

ITALIAN MUSIC BIZ RELAUNCHES CD SINGLE

(Continued from page 43)

ist record shops and large supermarkets, and hope that the new format will show significant growth by next May."

Since the demise of the 7-inch single in the early '80s, the singles market in Italy has consisted mainly of 12-inch dance music mixes. FIMI figures for 1995 estimate singles shipments at 1.4 million units in all formats, while the country's music trade monthly Musica E Dischi, which combines sales from FIMI and members of the independent association AFI, put singles sales at 7.3 million units last year. The majority of AFI members' singles sales are 12-inch dance mixes.

Meanwhile, more details of FIMI's first music awards gala have been unveiled. Franco Cabrini, president of Sony Music Italy, says that the planned Gran Premio Italiano Della Musica will take place in December 1997, with nominations to be announced in Sep-

tember of that year. "Although similar music awards in Germany and the U.K. take place in January and February, we already have the Sanremo Festival in February," Cabrini explains. "December is strategic, as the nominations and voting will take place from September through December, reinforcing public interest in music during our peak sales period."

The awards will be decided by a panel of music industry professionals, including press, radio and TV executives, composers, video producers, retailers, producers, and managers, as well as label personnel.

The voting will be conducted by Nielsen. Categories for the awards include separate Italian and international awards for best album, single, group, new talent, dance artist, soundtrack, and classical and operatic releases. In addition, there are awards for best Italian artist (male and female) and best Italian videoclip, as well as a special prize defined by the organizing committee.

"We are negotiating with major public and private networks to create a prime-time TV special for the awards. The eventual venue of the event will depend on the outcome of these negotiations," says Cabrini.

FIMI, Italy's IFPI-recognized music industry federation, also declared October the first special music month, and, to coincide with Salone Della Musica, the five major multinationals (BMG Ricordi, WEA/CGD EastWest, PolyGram, EMI, and Sony) offered 150 best-selling titles at a 20% discount throughout Italy.

Commenting on the success of the inaugural Salone Della Musica, PolyGram's Senardi says, "This is the first time outside of the Sanremo Festival that music has received so much sustained media attention over a whole week."

The Salone Della Musica, which was divided into two sections (for the industry and the public), attracted more than 170,000 visitors Oct. 10-15.

Dreamchaser Goes For 3 With MTV Europe Awards

WHEN THE MTV EUROPE Music Awards are presented in London Nov. 14, it will mark the third year the event has been produced by Dreamchaser Productions, the Irish video production company whose principal partners, Ned O'Hanlon and Maurice Linnane, have gained an international reputation for their work with such artists as U2, Garth Brooks, Van Morrison, Sinéad O'Connor, and many others.

Earlier this year, Dublin-based Dreamchaser reached across the Irish Sea to set up a new office in London, recruiting an ideal candidate as a third partner to head its U.K. operation: Sara Martin, former VP and executive producer of MTV Europe. Martin had previously helped develop programs, including the MTV Europe Music Awards, which were first staged in Berlin in 1994 and then Paris in 1995. In the biggest production so far for Dreamchaser's London office, Martin is on familiar turf, once again overseeing production of the MTV awards show.

"We've just started to put a running order together, finalizing the sets and putting all the pieces together," says Martin, taking a brief break during the hectic run-up to this year's broadcast. Taking place at the Alexandra Palace in London, this year's show will feature former Take That star Robbie Williams as host, and performers will include George Michael, Metallica, the Fugees, Bryan Adams, Peter Andre, and Garbage.

In Dublin, Dreamchaser has been part of Ireland's remarkably creative film and music industry. As Billboard's Dublin correspondent Ken Stewart has noted, its best-known projects have included a Grammy-winning video of U2's Zoo TV tour; a documentary on Garth Brooks' 1994 tour of Europe, and the documentaries "Miss Sarajevo" (co-produced by O'Hanlon and Bono of U2) and "Black Wind, White Land—Living With Chernobyl."

O'Hanlon approached Martin to set up Dreamchaser's London operation to further strengthen the company's activities and international reach. "What both of us are after is a fully fledged production company," says Martin.

The announcement that Dreamchaser would produce the MTV Europe Music Awards for the third consecutive year was made at the same time the U.K. operation was launched in March. But Dreamchaser in London has been involved in a range of other projects, Martin says, including conference videos for U.K. record companies; new music videos for Mazzy Star, PJ Harvey, and Robert Miles; and a longform video on the Irish teen-pop group Boyzone.

The company also is looking at the development of TV programming for Britain's ITV, BBC, and Channel 4 and the soon-to-be-launched Channel 5, the country's newest commercial television channel. Not surprisingly, Dreamchaser in London is looking to increase its roster of directors.

After six years with MTV, Martin has made the move to Dreamchaser to chase some professional dreams of her own with a company she has long admired. "From my point of view," she says, "they've got a fantastic track record."

'ANTHOLOGY LIGHT' you might call it. Amid all the hoopla over the release of "Anthology 3" from the Beatles comes news of a quiet,

modest collection of Fab Four covers released by an indie label in Scotland. Titled "The Spirit Of Lennon & McCartney," the disc features guitarist Rob Howat—who has done session work for Elton John, among others—performing lovely, understated, instrumental versions of 18 ballads by the Beatles, occasionally accompanied by nature sounds such as birdsongs. The disc is on the Skyline label, which is distributed through REL Records (www.rel-records.co.uk).

BORDER CROSSINGS: The album "Extreme Paranoia In Stocktown" from the Swedish-Trinidadian rapper Absent Minded (aka ADL), originally released by the Breakin' Bread label through the Stockholm Label Group, has received a boost in recent weeks, as Absent Minded opened dates for the Fugees in Cologne, Germany; Paris; and London. Licensed by Barclay in France, Motor Music in Germany, and Polydor in other territories, the album also has benefited from the use of the instrumental single "Alright" in radio, TV, and cinema ads for the Hugo fragrance from Hugo Boss. A new ad campaign launches this month . . . The Dutch production team Ferry and Garnefski continue to have international impact with their single "Dooop," a Euro-dance takeoff on the Charleston that has sold 6 million copies worldwide since 1994, according to the Clubwork label. "Dooop" was unleashed in Asia in May, has earned sales awards in Japan, and will appear on the album "Circus Dooop" this fall on Popular Records in North America, Liberation Records in Australia, and Pulse-8 Records in the U.K.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.



by Thom Duffy

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EUROCHART HOT 100 10/24/96 MUSIC & MEDIA

GERMANY (Media Control) 10/29/96

FRANCE (SNEP/FOP/Tite-Live) 10/26/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KOREGA WATASHINO IKIRUMICHI PUFFY EPIC SONY
2	3	KOIKOKORO NANASE AIKAWA CUTTING EDGE
3	2	SAVE YOUR DREAM TOMOMI KAHARA PIONEER LDC
4	NEW	CIRCUS TOMOYASU HOTEI TOSHIBA-EMI
5	4	SWALLOWTAIL BUTTERFLY YEN TOWN BAND EPIC SONY
6	8	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHI-BA-EMI
7	7	SAIGONO USO YUMI MATSUTOYA TOSHIBA-EMI
8	9	KAGAMINO DORESS NORIKO SAKAI VICTOR
9	NEW	TABIBITOYO BAKUFU SLUMP SONY
10	NEW	DNA MAKOTO KAWAMOTO SONY
ALBUMS		
1	NEW	SPITZ INDIGO CHIHEISEN POLYDOR
2	NEW	NORIYUKI MAKIHARA UNDERWEAR WEA JAPAN
3	NEW	UA 11 VICTOR
4	2	VAN HALEN GREATEST HITS WEA JAPAN
5	1	KENJI OZAWA KYUTAI NO KANADERU ONGAKU TOSHIBA-EMI
6	NEW	TSHUYOSHI NAGABUCHI LIVE COMPLETE '95-'96 TOSHIBA-EMI
7	3	YEN TOWN BAND MONTAGE EPIC SONY
8	5	YUTAKA OZAKI YUTAKA OZAKI FOR ALL MY LOVES SONY
9	8	MIYUKI NAKAJIMA PARADISE CAFE PONY CANYON
10	6	JOURNEY TRIAL BY FIRE SONY

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE
3	7	INSOMNIA FAITHLESS CHEEKY
4	3	KILLING ME SOFTLY FUGEES COLUMBIA
5	NEW	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
6	10	HOW BIZARRE OMC POLYDOR
7	5	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
8	9	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC/COLUMBIA
9	12	WORDS BOYZONE POLYDOR
10	18	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST
11	11	STRANGER IN MOSCOW MICHAEL JACKSON EPIC
12	8	I CAN'T HELP MYSELF KELLY FAMILY EMI
13	4	READY OR NOT FUGEES COLUMBIA
14	6	WHERE DO YOU GO NO MERCY MCI
15	NEW	AICHA KHALED BARCLAY
16	NEW	I'M RAVING SCOOTER EDEL
17	15	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC
18	NEW	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE
19	NEW	FREE FROM DESIRE GALA NITE LIFE
20	17	SALVA MEA FAITHLESS CHEEKY
ALBUMS		
1	7	SIMPLY RED GREATEST HITS EASTWEST
2	2	FUGEES THE SCORE COLUMBIA
3	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS./A&M
4	5	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
5	3	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN
6	4	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
7	NEW	PHIL COLLINS DANCE INTO THE LIGHT WEA
8	6	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
9	9	LAURA PAUSINI LA COSE CHE VIVI CGD
10	12	DJ BOBO WORLD IN MOTION METROVINYL
11	10	GEORGE MICHAEL OLDER VIRGIN
12	8	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
13	11	SHERYL CROW SHERYL CROW A&M
14	NEW	COUNTING CROWS RECOVERING THE SATELLITES GEFEN
15	13	WOLFGANG PETRY ALLES ARIOLA
16	20	LUCIO DALLA CANZONI PRESSING
17	NEW	MIKE OLDFIELD THE VOYAGER WEA
18	NEW	NAS IT WAS WRITTEN COLUMBIA
19	14	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
20	NEW	DINA CARROLL ONLY HUMAN MERCURY

THIS WEEK	LAST WEEK	SINGLES
1	1	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST
2	3	HOW BIZARRE OMC POLYDOR
3	2	QUIT PLAYING GAMES BACKSTREET BOYS ZOMBA/JIVE
4	9	A NEVERENDING DREAM (WITH MY HEART) X-PERIENCE WEA
5	8	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
6	4	I'M RAVING SCOOTER EDEL
7	5	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
8	7	SALVA MEA FAITHLESS INTERCORD
9	6	PRAY DJ BOBO EAMS
10	13	REALITY RMB MOTOR MUSIC
11	10	READY OR NOT FUGEES COLUMBIA
12	12	I CAN'T HELP MYSELF KELLY FAMILY EMI
13	20	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
14	14	INSOMNIA FAITHLESS INTERCORD
15	17	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
16	11	WANNABE SPICE GIRLS VIRGIN
17	15	HARDCORE FEELINGS CHARLY LOWNOISE & MENTAL THEO MOTOR MUSIC
18	NEW	WORDS BOYZONE POLYDOR
19	16	BORN SLIPPY UNDERWORLD ARIOLA
20	NEW	RUN A WAY SOUND LOVERS POLYDOR
ALBUMS		
1	1	PHIL COLLINS DANCE INTO THE LIGHT WEA
2	4	SIMPLY RED GREATEST HITS EASTWEST
3	2	WOLFGANG PETRY ALLES ARIOLA
4	3	DJ BOBO WORLD IN MOTION EAMS
5	10	JOE COCKER ORGANIC EMI
6	5	R.E.M. NEW ADVENTURES IN HI-FI WEA
7	6	FUGEES THE SCORE COLUMBIA
8	12	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
9	17	CELINE DION FALLING INTO YOU COLUMBIA
10	8	H-BLOCKX DISCOVER MY SOUL ARIOLA
11	7	WESTERNHAGEN KEINE ZEIT WEA
12	9	PUR LIVE—DIE ZWEITE INTERCORD
13	14	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
14	11	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC
15	16	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
16	13	DIE SCHLUMPFER ALLES BANANE! VOL. 3 EMI
17	18	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
18	19	FAITHLESS REVERENCE INTERCORD
19	15	FETTES BROT AUSSEN TOP HITS, INNEN GESCHMA INTERCORD
20	20	SHERYL CROW SHERYL CROW POLYGRAM

THIS WEEK	LAST WEEK	SINGLES
1	2	FREED FROM DESIRE GALA SCORPIO
2	1	AICHA KHALED BARCLAY
3	3	WANNABE SPICE GIRLS VIRGIN
4	4	KILLING ME SOFTLY FUGEES SONY
5	6	ALL BY MYSELF CELINE DION COLUMBIA
6	5	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
7	8	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA
8	7	WHERE DO YOU GO NO MERCY BMG
9	12	JE TE PRENDRAI NUE DANS LA SIMCA 1000 CHEVALIERS DU FIEL FLARENAS
10	10	RAIDE DINGUE DE TOI G SQUAD ARIOLA
11	14	MACARENA LOS DEL RIO ARIOLA
12	13	SHAME ON U OPHELIE WINTER EASTWEST
13	11	SEVEN DAYS AND ONE WEEK B.B.E. VIRGIN
14	9	WHY 3T FEATURING MICHAEL JACKSON EPIC
15	15	BAD BOYS DE MARSEILLE AKHENATON VIRGIN
16	16	TIC, TIC, TAC CARRAPICHO RCA
17	NEW	VIRTUAL INSANITY JAMIROQUAI SONY
18	17	VOICES MEPHISTO POLYGRAM
19	19	ABC POUR CASSER... KITSCH PETER STARRING OLIVIA RCA
20	NEW	JE N'AIME ENCORE QUE TOI SYLVIE VARTAN MERCURY
ALBUMS		
1	NEW	CELINE DION LIVE A PARIS COLUMBIA
2	1	PHIL COLLINS DANCE INTO THE LIGHT WEA
3	7	LE FESTIVAL ROBLES BEN MON COCHON VER-SAILLES
4	2	FUGEES THE SCORE SONY
5	NEW	VARIOUS ARTISTS STARMANIA WEA
6	4	CELINE DION FALLING INTO YOU COLUMBIA
7	3	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN
8	9	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY
9	5	EDDY MITCHELL MR. EDDY POLYDOR
10	11	JOE COCKER ORGANIC CHRYSALIS
11	10	NAS IT WAS WRITTEN COLUMBIA
12	8	TRUST EUROPE ET HAINES WEA
13	6	WORLDS APART EVERYBODY EMI
14	12	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
15	NEW	AXELLE RED A TATONS VIRGIN
16	13	CELINE DION D'EUX COLUMBIA
17	14	JOHNNY HALLYDAY LORADA TOUR MERCURY
18	15	ZAZIE GEN MERCURY
19	NEW	GENERATION DISCO GENERATION DISCO BMG
20	NEW	NENEH CHERRY MAN VIRGIN

CANADA (The Record) 11/04/96

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	NEW	COUNTING CROWS RECOVERING THE SATELLITES DGC
4	3	SHERYL CROW SHERYL CROW A&M
5	8	MARILYN MANSON ANTICHRIST SUPERSTAR INTERSCOPE
6	6	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
7	4	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.
8	5	TOOL AENIMA 200
9	7	MOIST CREATURE EMI
10	9	ELTON JOHN LOVE SONGS MCA
11	11	NO DOUBT TRAGIC KINGDOM INTERSCOPE
12	RE	TONI BRAXTON SECRETS ARISTA
13	15	BLACKSTREET ANOTHER LEVEL INTERSCOPE
14	13	VARIOUS ARTISTS TRAINSPOTTING O.S.T. PREMIER
15	NEW	VARIOUS ARTISTS HIT ZONE 2 BMG
16	12	VARIOUS ARTISTS DANCE MIX '96 QUALITY
17	NEW	BACKSTREET BOYS BACKSTREET BOYS JIVE
18	RE	I MOTHER EARTH SCENERY & FISH EMI
19	RE	SMASHING PUMPKINS MELON COLLIE AND THE INFINITE SADNESS VIRGIN
20	14	WEEZER PINKERTON DGC

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE
3	7	INSOMNIA FAITHLESS CHEEKY
4	3	KILLING ME SOFTLY FUGEES COLUMBIA
5	NEW	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
6	10	HOW BIZARRE OMC POLYDOR
7	5	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
8	9	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC/COLUMBIA
9	12	WORDS BOYZONE POLYDOR
10	18	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST
11	11	STRANGER IN MOSCOW MICHAEL JACKSON EPIC
12	8	I CAN'T HELP MYSELF KELLY FAMILY EMI
13	4	READY OR NOT FUGEES COLUMBIA
14	6	WHERE DO YOU GO NO MERCY MCI
15	NEW	AICHA KHALED BARCLAY
16	NEW	I'M RAVING SCOOTER EDEL
17	15	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC
18	NEW	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE
19	NEW	FREE FROM DESIRE GALA NITE LIFE
20	17	SALVA MEA FAITHLESS CHEEKY
ALBUMS		
1	7	SIMPLY RED GREATEST HITS EASTWEST
2	2	FUGEES THE SCORE COLUMBIA
3	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS./A&M
4	5	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
5	3	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN
6	4	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
7	NEW	PHIL COLLINS DANCE INTO THE LIGHT WEA
8	6	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
9	9	LAURA PAUSINI LA COSE CHE VIVI CGD
10	12	DJ BOBO WORLD IN MOTION METROVINYL
11	10	GEORGE MICHAEL OLDER VIRGIN
12	8	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
13	11	SHERYL CROW SHERYL CROW A&M
14	NEW	COUNTING CROWS RECOVERING THE SATELLITES GEFEN
15	13	WOLFGANG PETRY ALLES ARIOLA
16	20	LUCIO DALLA CANZONI PRESSING
17	NEW	MIKE OLDFIELD THE VOYAGER WEA
18	NEW	NAS IT WAS WRITTEN COLUMBIA
19	14	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
20	NEW	DINA CARROLL ONLY HUMAN MERCURY

THIS WEEK	LAST WEEK	SINGLES
1	1	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST
2	3	HOW BIZARRE OMC POLYDOR
3	2	QUIT PLAYING GAMES BACKSTREET BOYS ZOMBA/JIVE
4	9	A NEVERENDING DREAM (WITH MY HEART) X-PERIENCE WEA
5	8	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
6	4	I'M RAVING SCOOTER EDEL
7	5	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
8	7	SALVA MEA FAITHLESS INTERCORD
9	6	PRAY DJ BOBO EAMS
10	13	REALITY RMB MOTOR MUSIC
11	10	READY OR NOT FUGEES COLUMBIA
12	12	I CAN'T HELP MYSELF KELLY FAMILY EMI
13	20	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
14	14	INSOMNIA FAITHLESS INTERCORD
15	17	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
16	11	WANNABE SPICE GIRLS VIRGIN
17	15	HARDCORE FEELINGS CHARLY LOWNOISE & MENTAL THEO MOTOR MUSIC
18	NEW	WORDS BOYZONE POLYDOR
19	16	BORN SLIPPY UNDERWORLD ARIOLA
20	NEW	RUN A WAY SOUND LOVERS POLYDOR
ALBUMS		
1	1	PHIL COLLINS DANCE INTO THE LIGHT WEA
2	4	SIMPLY RED GREATEST HITS EASTWEST
3	2	WOLFGANG PETRY ALLES ARIOLA
4	3	DJ BOBO WORLD IN MOTION EAMS
5	10	JOE COCKER ORGANIC EMI
6	5	R.E.M. NEW ADVENTURES IN HI-FI WEA
7	6	FUGEES THE SCORE COLUMBIA
8	12	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
9	17	CELINE DION FALLING INTO YOU COLUMBIA
10	8	H-BLOCKX DISCOVER MY SOUL ARIOLA
11	7	WESTERNHAGEN KEINE ZEIT WEA
12	9	PUR LIVE—DIE ZWEITE INTERCORD
13	14	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
14	11	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC
15	16	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
16	13	DIE SCHLUMPFER ALLES BANANE! VOL. 3 EMI
17	18	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
18	19	FAITHLESS REVERENCE INTERCORD
19	15	FETTES BROT AUSSEN TOP HITS, INNEN GESCHMA INTERCORD
20	20	SHERYL CROW SHERYL CROW POLYGRAM

THIS WEEK	LAST WEEK	SINGLES
1	1	BORN SLIPPY UNDERWORLD DO IT YOURSELF
2	NEW	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER JT COMPANY/DBX
3	5	FOLLOW THE RULES LIVIN' JOY MCA
4	2	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE/DANCE FACTORY
5	3	STRANGER IN MOSCOW MICHAEL JACKSON EPIC
6	4	OCEAN WHISPERS R.A.F. BY PICOTTO MEDIA/GEF
7	7	PROFESSIONAL WIDOW TORI AMOS ATLANTIC/EASTWEST
8	8	YOU MUST LOVE ME MADONNA MAVERICK/WARNER BROS.
9	NEW	STRUGGLE FOR PLEASURE SKIPPER MEDIA/ENTERPRISE
10	NEW	WHERE DO YOU GO NO MERCY DO IT YOURSELF
ALBUMS		
1	1	LUCIO DALLA CANZONI PRESSING
2	2	MINA CREMONA EMI
3	3	FABRIZIO D'ANDRE ANIMA SALVE RICORDI
4	NEW	BIAGIO ANTONACCI IL NUCCIOHO MERCURY
5	9	LAURA PAUSINI LA COSE CHE VIVI CGD
6	4	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
7	8	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.
8	7	FRANCESCO DE GREGORI PRENDERE E LASCIARE COLUMBIA
9	6	FUGEES THE SCORE COLUMBIA
10	5	ARTICOLO 31 COSI' COM'E' RICORDI

AUSTRALIA (Australian Record Industry Assn.) 11/03/96

THIS WEEK	LAST WEEK	SINGLES
1	3	WANNABE SPICE GIRLS VIRGIN
2	2	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
3	1	MACARENA LOS DEL RIO BMG
4	4	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG
5	13	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
6	6	SOMETIMES WHEN WE TOUCH NEWTON FESTIVAL
7	5	I'LL BE THERE FOR YOU REMBRANDTS EASTWEST
8	8	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M
9	9	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC
10	7	LOVER LOVER JIMMY BARNES MUSHROOM/FESTIVAL
11	20	IN TOO DEEP BELINDA CARLISLE EMI
12	NEW	MANY RIVERS TO CROSS TONI CHILDS POLYDOR
13	10	I WANT YOU SAVAGE GARDEN ROOART
14	11	MACARENA LOS DEL MAR FESTIVAL
15	14	HEAD OVER FEET ALANIS MORISSETTE WEA
16	17	HIT ME OFF NEW EDITION MCA
17	NEW	I LIVE FOR YOU CHYNNA PHILLIPS EMI
18	NEW	DON'T STOP MOVIN' LIVIN' JOY MCA
19	12	CHANGE THE WORLD ERIC CLAPTON WEA
20	NEW	SEVEN DAYS AND ONE WEEK B.B.E. EMI
ALBUMS		
1	2	TONI CHILDS THE VERY BEST OF TONI CHILDS A&M
2	1	JIMMY BARNES HITS MUSHROOM/FESTIVAL
3	6	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
4	5	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
5	9	CELINE DION FALLING INTO YOU EPIC
6	3	SPIDERBAIT IVY AND THE BIG APPLES POLYDOR
7	4	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN/MCA
8	NEW	PHIL COLLINS DANCE INTO THE LIGHT WEA
9	8	GARBAGE GARBAGE MUSHROOM/FESTIVAL
10	7	COUNTING CROWS RECOVERING THE SATELLITES GEFEN/MCA
11	14	BILL WHELAN RIVERDANCE EASTWEST
12	17	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
13	10	TOOL AENIMA 200/BMG
14	13	EVERCLEAR SPARKLE AND FADE (AUSTRALIAN TOUR PACK) EMI
15	20	CHRIS ISAAK BAJA SESSIONS WEA
16	15	JOHN FARNHAM ROMEO'S HEART BMG
17	12	JOHN MELLENCAMP MR. HAPPY GO LUCKY MERCURY
18	18	POWDERFINGER DOUBLE ALLERGIC POLYDOR
19	16	SHERYL CROW SHERYL CROW A&M
20	NEW	BUSH SIXTEEN STONE INTERSCOPE/MCA

HITS OF THE U.K. ©1996, Billboard/BPI Communications/Chart-Track 10/28/96

THIS WEEK	LAST WEEK	SINGLES
1	1	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
2	NEW	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON
3	2	WORDS BOYZONE POLYDOR
4	NEW	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
5	4	INSOMNIA FAITHLESS CHEEKY
6	NEW	ALISHA RULES THE WORLD ALISHA'S ATTIC MERCURY

HITS OF THE WORLD

CONTINUED

MALAYSIA (RIM) 10/29/96			HONG KONG (IFPI Hong Kong Group) 10/20/96		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI	1	1	KELLY CHAN FENG HUA ZUE GO EAST
2	3	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	2	NEW	EKIN CHENG EKIN, 13 BMG
3	2	KENNY G THE MOMENT BMG	3	4	TAT MING VIVA VIVA VIVA TAT MING RE-UNION ALBUM MUSICIAN/GO EAST
4	5	CELINE DION FALLING INTO YOU SONY	4	2	FAYE WONG FAYE WONG BEST CINEPOLY
5	4	SCORPIONS THE GOLD ULTIMATE COLLECTION EMI	5	NEW	ANDY LAU ANDY LAU IN CONCERT '96 BMG/MUSIC IMPACT
6	NEW	VARIOUS ARTISTS SMOOTH & GROOVE (R&B) SONY	6	6	SANDY LAM SANDY—LOVE RETURNS ROCK
7	6	EMIL CHAO XIAO TIAN TANG ROCK	7	5	VARIOUS ARTISTS YI DONG NAN REN XIN ROCK
8	7	JORDAN HILL JORDAN HILL WARNER	8	NEW	LEO KOO SECOND FAVORITE BMG/MUSIC IMPACT
9	8	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH MCA	9	9	MICHAEL KWAN POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM
10	10	FOOL'S GARDEN DISH OF THE DAY EMI	10	10	LEON LAI LEON LAI '96 GREATEST HITS POLYGRAM

NETHERLANDS (Stichting Mega Top 50) 10/24/96			IRELAND (IFPI Ireland/Chart-Track) 10/24/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BANGER HART ROB DE NIJS EMI	1	1	WORDS BOYZONE POLYDOR
2	3	I CAN'T HELP MYSELF KELLY FAMILY EMI	2	2	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC
3	5	SOMEBODY ELSE'S LOVER TOTAL TOUCH BMG	3	8	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
4	2	HARDCORE FEELINGS CHARLIE LOWNOISE & MENTAL THEO POLYDOR	4	3	INSOMNIA FAITHLESS CHEEKY
5	6	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA	5	4	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTICEASTWEST
6	NEW	UN-BREAK MY HEART TONI BRAXTON BMG	6	6	SETTING SUN CHEMICAL BROTHERS VIRGIN
7	4	WANNABE SPICE GIRLS VIRGIN	7	5	SEVEN DAYS AND ONE WEEK B.B.E. POSITIVAFMI
8	7	SEVEN DAYS AND ONE WEEK B.B.E. ZOMBA	8	7	HOW BIZARRE OMC POLYDOR
9	8	STRANGER IN MOSCOW MICHAEL JACKSON EPIC	9	9	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE/MCA
10	NEW	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA	10	NEW	VIRTUAL INSANITY JAMIROQUAI SONY S2
ALBUMS			ALBUMS		
1	1	CELINE DION FALLING INTO YOU COLUMBIA	1	NEW	VARIOUS ARTISTS FAITH OF OUR FATHERS RTE/UNAR
2	2	BZN A SYMPHONIC NIGHT MERCURY	2	1	BRIAN KENNEDY A BETTER MAN RCA
3	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	3	2	SIMPLY RED GREATEST HITS EASTWEST
4	3	ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI	4	4	CELINE DION FALLING INTO YOU EPIC
5	5	FRANS BAUER VOOR JOU THE TOP	5	3	CHARLIE LANDSBOROUGH WITH YOU IN MIND RITZ
6	6	ANDREA BOCELLI BOCELLI POLYDOR	6	6	SOUNDTRACK TRAINSPOTTING EMI
7	9	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	7	5	FUGEES THE SCORE COLUMBIA
8	NEW	PETER ANDRE NATURAL BMG	8	8	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/PRISME
9	7	LAURA PAUSINI LA COSE CHE VIVI WARNER	9	7	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS
10	NEW	BETTE MIDLER EXPERIENCE THE DIVINE WARNER	10	NEW	BEAUTIFUL SOUTH BLUE IS THE COLOUR GO DISCS

BELGIUM (Promuvi) 11/01/96			AUSTRIA (Austrian IFPI/Austrian Top 30) 10/22/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	SEVEN DAYS AND ONE WEEK B.B.E. YETI	1	1	BREAK MY STRIDE UNIQUE 2 SONY
2	1	WANNABE SPICE GIRLS VIRGIN	2	7	HOW BIZARRE OMC POLYDOR
3	5	AICHA KHALED BARCLAY	3	2	I CAN'T HELP MYSELF KELLY FAMILY EMI
4	NEW	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA	4	5	I LOVE YOU ALWAYS FOREVER DONNA LEWIS WARNER
5	4	READY OR NOT FUGEES COLUMBIA	5	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
6	3	BANGER HART ROB DE NIJS EMI	6	4	KILLING ME SOFTLY FUGEES SONY
7	9	SI TU TE VAS ENRIQUE IGLESIAS MCA	7	NEW	STRANGER IN MOSCOW MICHAEL JACKSON SONY
8	7	VUUR DIEP IN MIJ GET READY! PLAY THAT BEAT	8	NEW	PRAY DJ BOBO ECHO ZYX
9	NEW	BORN SLIPPY UNDERWORLD LOGIC	9	NEW	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN WARNER
10	NEW	TIRITOMBA HELMUT LOTTI RCA	10	NEW	SALVA MEA FAITHLESS EMI
ALBUMS			ALBUMS		
1	4	SIMPLY RED GREATEST HITS WEA	1	NEW	SIMPLY RED GREATEST HITS WARNER
2	1	CLOUSEAU ADRENALINE EMI	2	NEW	PHIL COLLINS DANCE INTO THE LIGHT WARNER
3	5	CELINE DION FALLING INTO YOU COLUMBIA	3	3	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH MCA
4	2	FUGEES THE SCORE COLUMBIA	4	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER
5	3	DANA WINNER WAAR IS HET GEVOEL... EMI	5	NEW	H-BLOCKXX DISCOVER MY SOUL BMG
6	10	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER BROS	6	5	KASTELRUTHER SPATZEN STERNE UBER'M ROSENGARTEN KUJCH
7	8	GUNTHER NEEFS SPECIAL REQUEST POLYDOR	7	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
8	6	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS	8	4	WOLFGANG AMBROS VERWAHRLOST ABER FREI POLYGRAM
9	NEW	LAURA PAUSINI LA COSE CHE VIVI CGD	9	NEW	JOE COCKER ORGANIC EMI
10	9	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GLEIFEN/MCA	10	2	DJ BOBO WORLD IN MOTION ECHO ZYX

DENMARK (IFPI/Nielsen Marketing Research) 10/24/96			NORWAY (Verdens Gang Norway) 10/24/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN	1	1	INSOMNIA FAITHLESS SCANDINAVIAN
2	2	COCO JAMBOO MR. PRESIDENT WARNER	2	3	I CAN'T HELP MYSELF KELLY FAMILY EMI
3	3	INSOMNIA FAITHLESS SCANDINAVIAN	3	2	WANNABE SPICE GIRLS VIRGIN
4	4	WHERE DO YOU GO NO MERCY BMG	4	NEW	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
5	10	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA	5	NEW	JUST A GIRL NO DOUBT MCA
6	NEW	SEVEN DAYS AND ONE WEEK B.B.E. FLEX	6	5	IF I RULED THE WORLD (IMAGINE THAT) NAS SONY
7	6	READY OR NOT FUGEES SONY	7	4	COCO JAMBOO MR. PRESIDENT WARNER
8	NEW	IF I RULED THE WORLD (IMAGINE THAT) NAS SONY	8	9	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE
9	5	KYLLING & SOFTICE & POLSER PAPPKASSESHOW EMI	9	6	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYGRAM
10	8	STRANGER IN MOSCOW MICHAEL JACKSON SONY	10	NEW	MOTHER MOTHER TRACY BONHAM POLYGRAM
ALBUMS			ALBUMS		
1	1	HANNE BOEL SILENT VIOLENCE EMI	1	1	HANNE BOEL SILENT VIOLENCE EMI
2	3	JOHN DENVER THE ROCKY MOUNTAIN COLLECTION BMG	2	NEW	LILLEBJORN NILSEN 40 SPOR UNKNOWN
3	2	RAY DEE OHH ALL THE HITS REPLAY	3	2	R.E.M. NEW ADVENTURES IN HI-FI WARNER
4	4	OSTKYST HUSTLERS FULD AF LOGN SONY	4	10	KNUTSEN & LUDVIGSEN KNUTSEN & LUDVIGSEN SONY
5	NEW	DISKOFIL DANSANT SCANDINAVIAN	5	3	ODD BORRETZEN NOEN GANGER ER DET ALL RIGHT ARCADE
6	5	R.E.M. NEW ADVENTURES IN HI-FI WARNER	6	6	SMURFENE SMURFEHITS 1 ARCADE
7	10	CELINE DION FALLING INTO YOU SONY	7	7	LARS ULLO STENBERG A VAR JEG EN SANGFUG UNKNOWN
8	7	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	8	NEW	SIMPLY RED GREATEST HITS WARNER
9	9	C.V. JORGENSEN SKYGGER OG MAGI—SYREGRONNER SONY	9	NEW	TERJE TYSLAND FOR ET MAS UNKNOWN
10	8	TOM JONES COMPLETE POLYGRAM	10	9	D.D.E. DET GAR LIKAR NO NORSKFT GRAM

GLOBAL MUSIC PULSE

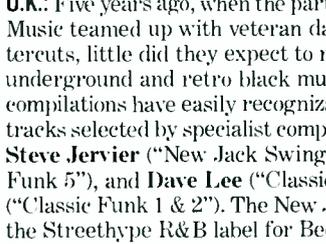
THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: Khaled's keenly awaited new album, "Sahra" (Barclay/PolyGram), named after his daughter, will be released here Nov. 12. This latest collection by the undisputed leader of the rai movement, which emerged in the '80s from the Algerian city of Oran, is the follow-up to the albums "Khaled" (which includes the worldwide hit "Didi") and "N'ssi N'ssi," both of which sold more than 200,000 units in France. The new set has been in production in France, Jamaica, and Los Angeles throughout most of 1996. Several producers have teamed up with Khaled, including **Don Was**, the man behind "Didi," who produced three tracks recorded in Los Angeles; **Clive Hunt**, who produced three songs in Jamaica; and **Philippe Eidel**, the man responsible for several tracks on "N'ssi N'ssi." "Sahra" will include a duet with French rap act **IAM** and two French-language songs, one of which, "Aicha," has already been a No. 2 hit in France earlier this year. Composed by **Jean-Jacques Goldman**, who penned the whole of Celine Dion's "Deux" album, "Aicha" is a light, haunting melody that reveals a new side of Khaled's art. Interestingly, this song has become a massive radio crossover hit and has been played by almost every radio station here regardless of format, a feat that the Algerian-born Khaled was unable to achieve when he sang only in Arabic. **EMMANUEL LEGRAND**

POLAND: When singer **Anita Lipnicka** suddenly quit the top-selling band **Varius Manx** (Billboard, Global Music Pulse, Nov. 4, 1995), the future for both parties looked uncertain. However, Varius Manx quickly recruited a new vocalist, 19-year-old **Katarzyna Stankiewicz**, who made her debut appearance with the band on the TV show "Szansa Na Sukces" (The Chance Of Success). It certainly was such a chance for her, and she grabbed it with open arms, proving herself equal to the task of replacing Lipnicka. Varius Manx has since released "Ego" (Zic Zac), its first album featuring Stankiewicz. Her singing style is more dynamic and rock-oriented than that of her predecessor, and she writes her own lyrics (the music was written as usual by **Robert Janson**). If the success of the album and its first single, "Orla Oien" (Eagle's Shadow), is anything to go by, then the fans have certainly accepted her, since both are currently high on the charts. Lipnicka, meanwhile, spent six months after the split living in London, learning English, looking for songs, and recruiting the best studio musicians she could find. The result is her first solo album, "Wszystko Sie Moze Zdarzyc" (Pomaton EMI/Orea), the title of which means, she says, "that really 'anything is possible' when we have faith in the future." The album was produced by **Danny Schogger** (known for his work with **Kate Bush**), and among the musicians involved are **Hugh Burns** (guitar), **Tony Beard** (percussion), **Martin Ditchman** (drums), **Alan Clark** (keyboards), **Chris White** (saxophone), and **Steve Sidwell** (trumpet). Lipnicka wrote or co-wrote all the songs in her usual poetic style, concentrating mainly on ballads and jazz-influenced tunes. The title track has already been a hit, and it seems that Lipnicka's split from Varius Manx has turned out to be the right decision for everyone concerned. **BEATA PRZEDPELSKA**

U.K.: Five years ago, when the partners of the small, independent compilation marketer **Beechwood Music** teamed up with veteran dance music A&R executive and DJ **Ian Dewhirst** to form **Mastereuts**, little did they expect to revolutionize the hitherto under-exploited underground and retro black music catalog marketing sector. Mastereuts compilations have easily recognizable sleeves, useful liner notes, and choice tracks selected by specialist compilers. These include respected DJs such as **Steve Jervier** ("New Jack Swing 1 & 2"), **Robbie Vincent** ("Classic Jazz-Funk 5"), and **Dave Lee** ("Classic Disco 1") and journalist **Lloyd Bradley** ("Classic Funk 1 & 2"). The New Jack series, started by Jervier, who set up the Streethype R&B label for Beechwood before moving on to do A&R for Darkman and Ultimate Kaos at Polydor's Wild Card label, showed U.K. labels that there was a market here for previously under-achieving swing acts such as **Jodeci** and **Guy**. Now the compilation chart is hardly ever without at least one swing compilation. Mastereuts marked its fifth anniversary by entering yet another new genre with the release of "Classic Balearic 1," and its 35th title is "Classic Hip Hop 2," released Oct. 1. The label, which concentrates on radio advertising, put together a commemorative TV-advertised package, the three-CD "Best Of Mastereuts," released by Virgin Sept. 16. "I guess Mastereuts came to us mainly because of the success of our TV-merchandised albums," says Virgin product manager **Teresa Hart**, "but also because Virgin is seen as having some street cred." **KWAKU**



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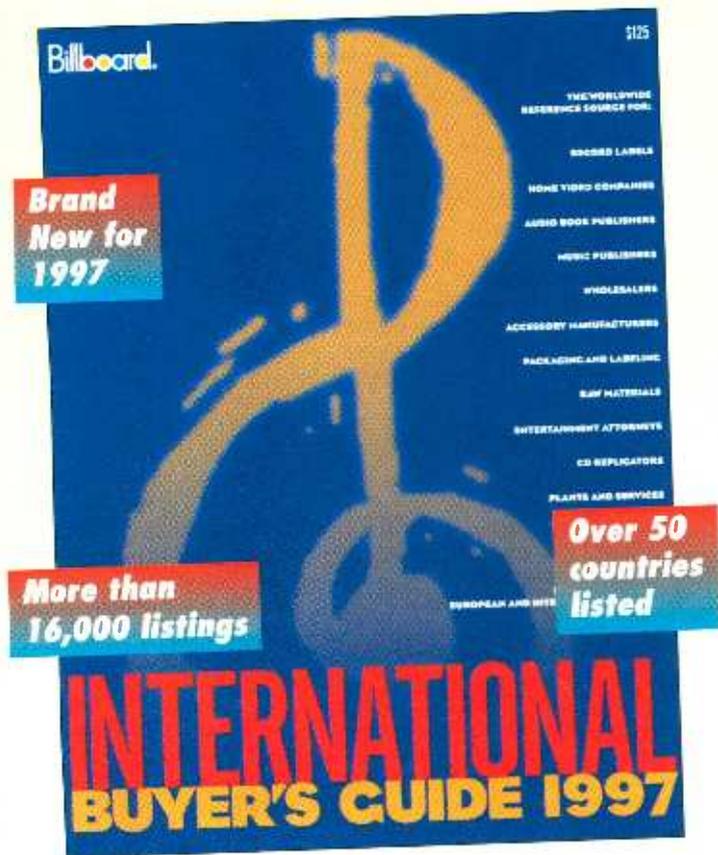
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Canada

Labels Giving Acts Better Deals

Result Is Looser Contracts With Higher Royalties

■ BY LARRY LeBLANC

TORONTO—Sizable independent successes by a number of domestic acts in recent years, coupled with increased label competition for signing new domestic acts and greater business savvy by artists and managers, has led to Canadian-based labels initiating more favorable and diversified artist deals, according to music industry sources here.

Production agreements, co-ventures, pressing and distribution agreements, and licensing deals that convert to direct label signings are among the variety of contracts being offered to artists by major and independent labels.

Industry sources add that label contracts are offering higher artist royalties on domestic and foreign sales, rights for acts to sell direct to specialty retail outlets or at live shows, and, albeit rarely, the reversion of masters to artists and the exclusion of record-club commitments.

Historically, it has been difficult for new artists to get any contract concessions when signing with major labels. With competitive bidding situations rare, artists had little bargaining power. Major labels aggressively pushed for long-term agreements, often with clauses for low royalties outside Canada, and attempted to secure an act's publishing through affiliated companies.

BETTER ROYALTIES

According to a number of industry attorneys, most major-label contracts have loosened up, with many now stipulating, for example, a North American royalty rate for domestic recordings—something unheard of five years ago.

"Of the six majors in Canada, probably with four you can get a North American [royalty] rate [for sales] of 12% in Canada and the United States," says Graham Henderson of the law firm Graham Henderson & Associates in Toronto. "Five years ago, you'd see 12% for Canada, 10% for the United States. However, small [Canadian] independents giving 12% in Canada will still offer 50% of whatever they get as a royalty from the United States."

Henderson adds that major labels have also modified and raised foreign royalty rates in recent years. "Once, you would have been entitled to pick several major territories, like Germany and England, and receive a 75% rate, while the rest of the world would be 50%," he says. "The list of major territories has grown, and it's at an 85% royalty rate, while the rest of the world is at a 66% rate."

It is now easier, according to Henderson, to get major labels to drop record-club rights clauses from deals. "Of the artists that I've been part of signing in the past year, maybe only 10% have given up record-club rights," he says. Independent labels here have

generally had more restrictive artist contracts than their major counterparts, offering longer contracts, lower royalty rates, cross-collateralization of recording and publishing revenues, co-publishing, or a share of the artist's merchandising monies. The indie labels often cite their sizable financial risks in subsidizing recording and the fact that a percentage of their income goes to the majors for distribution.

However, the increased focus on domestic signings by multinationals based here, and the development of a strong domestic grass-roots alternative scene, have prompted Canadian independents to offer more competitive contracts.

'We just did a contract where the artist's lawyer insisted we had to include a national in-store signing campaign'

"It's with the independents that the major changes [with artist contracts] have happened," says lawyer Stephen Stohn of McCarthy Tetrault in Toronto. "Independent deals were usually worse than the majors. That doesn't wash anymore, because groups know they are better off selling on their own. Independent labels are now doing artist deals for one album with two options and with either no publishing, a share of publishing, or a share of publishing for a [set] period."

According to Al Mair, owner of Attic Records of Toronto, acts are increasingly seeking and getting greater clout in contracts, including approval of marketing, promotional, and tour support budgets.

"We just did a contract where the artist's lawyer insisted we had to include a national in-store signing campaign," he says. "Even before making a record, artists are now asking for guaranteed showcases—an [unrecoupable] marketing expense."

But not all independents are softening their deals. Terry McBride, president of Vancouver-based Nettwerk Productions, says his label has toughened its artist contracts. "Three or four years ago, we made a policy shift [for contracts] with new artist deals for five albums in perpetuity," he says. "It's a tough deal, but if an artist signs with us, it's because they want to be in [creative] control of their career."

MAJORS DRAWN BY INDIE HITS

By selling their records on their own, or through independent national distributors, and performing extensively, many acts know

major labels are apt to notice them.

Boosted greatly by support from such key retail chains as HMV Canada, Sam the Record Man, A&B Sound, and Sunrise Records, and by the MuchMusic and CMT Canada video channels, such acts as Loreena McKennitt, the Rankin Family, Moxy Fruvous, the Waltons, and, more recently, Ashley MacIsaac, Moist, Bass Is Base, Hayden, Pluto, Natalie MacMaster, and Laura Smith have garnered major-label interest following successes with their own indie releases.

"Releasing a [grass-roots] independent record was once frowned upon," says Paul Sanderson of Paul Sanderson & Associates in Toronto. "The situation is reversed now. [Major] labels cherry-pick the best of independent releases."

In handling the production, manufacturing, marketing, and promotion of their records, videos, and merchandising, many independent acts and managers have become savvy enough about the music industry that they are unwilling to commit quickly to a major-label deal.

"By this time, they've likely had an [independent] recording, and if they sold 5,000 copies, they probably made \$15,000," says Stohn. "When the record company offers to pay them \$1.50 per unit after deducting recording costs, artists do some quick math and say, 'Hey, perhaps, I don't want this deal after all.'"

Many independent acts seek to emulate the 1990 licensing agreement between McKennitt's label, Quinlan Road, and Warner Music Canada. In that deal, according to industry sources, McKennitt secured control of her master recordings, a highly favorable artist royalty rate, and the right to sell her product in alternative retail outlets in Canada.

Prior to affiliation with Warner Music Canada, McKennitt built an impressive sales track record by working with a cross section of Canadian distributors, as well as her own computer mailing list of contacts. She sold 20,000 copies of her first album, "Elemental," in 1985; 6,000 copies of her 1987 seasonal collection, "To Drive The Cold Winter Away"; and 25,000 copies of her 1989 album, "Parallel Dreams" (Billboard, Nov. 13, 1991).

But sources note that to create such a deal, an artist needs a sales history like McKennitt's. Dave Tollington, senior VP/managing director, domestic/international division, at Warner Music Canada, says, "I'm surprised at the number of artists who ask for a Loreena McKennitt deal and don't know what it is and don't understand the [sales] leverage she brought to the table."

Adds Stohn, "Loreena had a lot of bargaining power to go into a [major] deal. Her catalog is up over 3 million units worldwide, and much of that is on really favorable [royalty] terms."

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Theme Parks Expand Music, Vid's Retail Role CDs, Tapes Increase Prominence In Merchandise Mix

BY PATRICIA BATES

NASHVILLE—Amid the festive environment of U.S. theme parks, on-site retail outlets are becoming more aggressive in cashing in on prerecorded music and video.

For instance, this year, when visitors went on the new \$100 million Jurassic Park ride at Universal Studios Hollywood in California or on the \$60 million Terminator 2—3D "virtual adventure" at Universal Studios Florida in Orlando, they were offered the opportunity to buy those movies on video.

John Poorman, VP of merchandising for Paramount Parks in Charlotte, N.C., points out that music and video probably represent a single-digit percentage of merchandise sales for each of the four Paramount Parks in the U.S. Although he acknowledges the dominance of merchants like Best Buy and Media Play in hawking music and video, he adds that sales in those product categories could grow at theme parks because studies show that about 50% of Paramount Parks' visitors are between the ages of 12 and 24.

Moreover, there are indications that theme parks are taking a broader view of hawking music and video.

At Opryland in Nashville, there is a year-round music store, Grand Ole Opry Records (see story, this page).

Disney World recently announced that it will build an entertainment-oriented retail complex inside the Pleasure Island sector of the park, which will contain a Virgin Megastore.

Universal Studios built its Citywalk retail project outside the entrance of its studio tour in Universal City, Calif., and placed a Sam Goody's superstore there.

And in Florida, Universal is planning to build another theme park next to its existing site. According to current plans, those parks would have a central parking area and a retail "throat" leading to the parks. One merchant familiar with Universal's plans says the park wants to have a record store in the corridor.

But the merchant adds that he is skeptical about the viability of retail in theme parks. "I think the jury is still out on whether vacationers and park visitors are actually buyers of merchandise. They seem to support the restaurants, but do they actually shop?"

In addition to adding record stores, theme parks are capitalizing on the popularity of music and video through stores selling products such as T-shirts, key chains, and coffee mugs licensed from popular music acts and movies.

For years, parents have bought Disney movies, soundtracks, and sing-

along books and tapes. Now, other marketers of children's entertainment are following that lead.

The "Peanuts" score can be bought at Knott's Berry Farm in Buena Park, Calif., and at Knott's Camp Snoopy, an anchor tenant at Mall of America in Bloomington, Minn.

Peanuts music and videos are sold at Snoopy Boutique, which also carries a wide array of Peanuts clothing, collectibles, and toys.

Camp Snoopy merchandise manager Dan Ploenzke notes that the store sells more than 500 videotapes per month. The best sellers of the 30 "Peanuts" titles are "A Charlie Brown

Christmas," "It's Christmastime, Charlie Brown," and "It's The Great Pumpkin, Charlie Brown," which retail for \$9.95 apiece.

"We do quite well with our videos, especially during the holidays," Ploenzke adds. "Paramount holds the license for all the Snoopy TV specials, and we carry everything we can find from them."

He notes that the mall has placed a Sam Goody's and a Suncoast near Camp Snoopy, "but we don't really compete with them, because they don't have nearly the 'Peanuts' video selection we do."

(Continued on next page)



At Six Flags Over Mid-America in Eureka, Mo., Warner Bros. opened a Backlot Company Store, which carries licensed merchandise from Six Flags rides and attractions. Pictured above, Dan Bloenke, merchandise manager for Six Flags, shows off some of the wares. (Photo: Patricia Bates)

When It Rains At Grand Ole Opry Records, It Pours

NASHVILLE—The 1,356-square-foot Grand Ole Opry Records is unusual for a music store in that Opryland U.S.A.'s merchandise manager, Gary Heflin, can almost make a daily sales forecast by the weather.

Major events in country music also strongly affect sales.

"This June, we had a 5%-6% increase [in receipts] during the Inter-



Rainy days drive customers inside Grand Ole Opry Records in Nashville to buy CDs, cassettes, videos, ponchos, and umbrellas. Pictured, from left, are supervisors Brent Cobb and Chris Manning. (Photo: Patricia Bates)

national Country Music Fan Fair," says Heflin. "In Fan Fair packages, visitors get one free ticket to Opryland during the week." And they came despite Nashville's torrid heat and torrential downpours.

Grand Ole Opry Records is open year-round, located only a few hundred feet from the entrance to the 4,400-seat Grand Ole Opry House and the Grand Ole Opry Museum. Customers can browse through 10,000 music titles, of which 60% are on cassette and 40% are on CD. Many do so after taking in a Friday evening or Saturday matinee performance at the Grand Ole Opry. They can also look through 150 video titles and 25-30 celebrity biographies and cookbooks.

Stars of the Grand Ole Opry get top billing at Grand Ole Opry Records. Vince Gill, Dolly Parton, Garth Brooks, and Lorrie Morgan are among those most in demand, according to cashier L.A. Bozeman. He's a retiree now in his second career at Opryland Themepark, working alongside his wife, Kathleen. More women than men shop at Grand Ole Opry Records, says Bozeman.

"We're about on-budget at Grand



Ole Opry Records for the year," says Heflin. Opryland Themepark admissions declined to 2 million in 1995—below the 2.1 million at Dollywood, another country music theme park, in Pigeon Forge, Tenn.—but this year, Opryland is marketing its 25th anniversary season.

"When the guests come into Opryland in the morning, they are in a holding pattern near our door until they get to the turnstiles," says Heflin. They venture inside and decide on what CDs or tapes they will return for later that day. "We have to get the new products out so they can see them before 9:30 a.m.," adds Bozeman. "Then we're busy at closing and until after 10 p.m."

Grand Ole Opry Records' inventory is maintained by wholesaler Music City Record Distributors in Nashville. Its reps restock on Tuesdays and Thursdays and ready displays on

weekends. For major events or holidays, like Opryland's Christmas in the Park in late November and December, Music City brings in speciality lines.

"They give us a suggested order, and nine out of 10 times we approve it," says Heflin. "They coordinate all the promotions with the record labels. If we need an item, they're here on the same day. They're very hands-on, and they give us lots of feedback."

The No. 1 video during the summer was "Alan Jackson: The Greatest Hits Video Collection" (Arista Records/6 West Home Video), but not far behind was Shania Twain's "The Woman In Me" (PolyGram Video). Also popular were "The Real Patsy Cline" and "The Country Music Hall Of Fame—25 Years" (Cabin Fever Entertainment). Customers also like videos featuring vintage performances from late artists such as Marty Robbins and Bill Monroe. Instructional line dancing and NASCAR titles such as "Richard Petty: The Legend" (Creative Sports Home Video) are also a hit.

At Grand Ole Opry Records, comedy is also collectible: "Ray Stevens Comedy Video Classics" and "Ray

(Continued on next page)

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WHEN IT RAINS AT GRAND OLE OPRY RECORDS, IT POURS

(Continued from preceding page)

Stevens Live" (Curb House Video) and CDs by Jeff Foxworthy and Minnie Pearl are among the titles carried. Even self-produced audiocassettes by in-house Opryland performer Mike Snider are popular.

As for CDs, Gill and Brooks & Dunn were summer hot sellers, as were newcomers Bryan White, David Lee Murphy, Rhett Akins, Tracy Byrd, and Neal McCoy. Among female artists, Reba McEntire and Parton dominate, along with Twain, Morgan, and others.

"Music costs about \$1-\$3 more here," says Bozeman. "But people tell us, 'We want to say we bought it at Opryland.'"

Often, customers will also grab a box of Nashville's own peanut and pecan candy, Goo Goo Clusters, for \$4.50 each.

At the Grand Ole Opry House, artists often debut their latest singles, especially during the TNN/Music City News Country Awards in June and the Country Music Assn. Awards show in October. The next day, viewers come into Grand Ole Opry Records looking for the releases—which may not even be out yet, says Bozeman.

"We're seeing more international groups than ever from England, Germany, and Australia," says Bozeman. "Some of the best sales are from the Japanese—\$150-\$200 at a time." The foot traffic should get more hectic during conventions, since the adjoining Opryland Hotel nearly doubled in size this year.

The public likes to watch visiting radio DJs in Grand Ole Opry Records' 6- by 10-foot studio. Each year, approximately 100 acts are interviewed there. "They went wild over Bryan White,"



Grand Ole Opry Records is located within the Opryland Themepark in Nashville. Pictured are L.A. Bozeman, left, an employee of the music store, and Gary Heflin, merchandise manager of Opryland U.S.A. (Photo: Patricia Bates)

says Bozeman, who saw the effects at the cash register.

Occasionally, fans go to book signings by, for example, George "Goobar" Lindsay or Dolly Parton's sister Willadeen Parton.

"I could have sold a dozen George Jones autobiographies if we had them," says Bozeman. "We don't always get [books] in as soon as they're published, though."

Besides Grand Ole Opry Records, there are six other gift shops in Opryland Themepark that carry music: Legends, Bob-B-Sox, the Christmas Store, Gallery Royale, the Nature Store, and the GEO Star Shop.

"We carry about 10% music or music-related products throughout

Opryland Themepark," says Heflin of total merchandise sales. "The rest is about 60% T-shirts, 20% hats, and 10% other souvenirs."

Across from the Chevrolet GEO Theater, Bob-B-Sox offers about 75 titles—including some from Elvis Presley. At the GEO Star Shop, acts can have their tour merchandise sold. Opryland Themepark holds approximately 50 concerts a year at the Chevrolet GEO Theater.

"I'd say about 90% of them take [the option of having the store sell their wares]," says Heflin of the touring artists. "They say we do a great job."

Some of the highest per-capita spending this year was during a date by Billy Ray Cyrus.

"We tested a Billy Ray Cyrus toy bus this year," says Heflin. "They look like the real ones—the engine starts, and the horn honks. We've experimented with high-end pricing, such as Billy Ray Cyrus wall clocks, too."

The Legends store across from the C.F. Martin Theater carries 50 titles by the late Cline, Jim Reeves, Conway Twitty, and others and memorabilia of Pearl and Roy Acuff and of the restored Ryman Auditorium. Legends is also serviced by Music City.

The Christmas Store features 10-12 titles by artists like Amy Grant.

The Gallery Royale has around 15 titles, with inspirational hymns by acts from Bill Gaither to the Cumberland Boys. The Nature Store has approximately 25 instrumental titles.

Opryland employees receive a 40% discount on all merchandise not on sale, so they frequent Grand Ole Opry Records for the latest CDs. "They're real courteous to us, because they know we'll be going to their stores, too," says Bozeman. "One lady comes in every payday."

In any theme park, retailers located near shelters and bathrooms make money, and so it is with Grand Ole Opry Records. On an overcast day, families may dash in for the 1,500-2,000 ponchos (\$4.95), medium-sized umbrellas (\$6.95), and large golf-size umbrellas (\$8.95) always kept at the counter.

"If it storms, we sell everything we've got," says Bozeman. "They're in here five minutes; they've already spent \$10 or \$15. No one likes to leave empty-handed from Opryland."

PATRICIA BATES

newsline...

READER'S DIGEST ASSN. has launched LookSmart, a navigation service for the Internet, and Reader's Digest World, a global World Wide Web site that can be used to buy music and video. LookSmart, which uses a base of 100,000 Web sites, was developed by LookSmart Ltd., a Melbourne, Australia-based majority-owned subsidiary of Reader's Digest, a direct marketer of music, books, video, and magazines. Reader's Digest World includes Reader's Digest Shop at Home, which features hundreds of music, video, audiobook, magazine, CD-rom, and book titles. For the first fiscal quarter, which ended Sept. 30, Reader's Digest reports that net income declined 36% to \$334.6 million on a 12% decrease in revenue to \$644 million. Revenue from books and home entertainment products fell 15% to \$439.2 million in the quarter.

NATIONAL RECORD MART (NRM) reports that comparable-store sales (for outlets open at least one year) rose 6.1% in October from the same period last year. With comp sales up 2.3% in August and 4.2% in September, the fiscal second quarter, which ended Oct. 26, should show significant improvements over last year. NRM also says that store operating margins for October increased to 37.4% from 36.5% a year ago. And, on Oct. 17, the company's major lender increased its revolving credit facility to \$26 million from \$22 million. NRM states, "The consolidation of music stores among the major music retailers appears to be setting a foundation of a return to prudence and reasonableness in the retail music business."

PLAYBOY ENTERPRISES reports that although net income was flat in the first fiscal quarter, at \$1 million, operating profit rose 69% to \$2.4 million. Revenue rose 6% to \$66.2 million. Operating income from the Entertainment Group, which includes Playboy Home Video, nearly tripled in the quarter to \$3.5 million on a 15% rise in revenue. However, the company points out that domestic home video revenue fell 31% to \$1.5 million because of an "expected decrease" from the Playmate continuity series. Playboy expects to release a new series this fiscal year.



THEME PARKS EXPAND MUSIC, VID'S RETAIL ROLE

(Continued from preceding page)

At the Snoopy Boutique, children play around Snoopy's doghouse, which has a TV monitor at eye level. The "Peanuts" videotapes are arranged on a slanted, flat-wall, Plexiglas display. Vince Guaraldi's "Peanuts" instrumentals are usually on the in-store stereo.

"The 'Peanuts' tapes and CDs are minor sales for us," says Ploenzke. "But if we didn't offer them, our customers would ask for them." The distributor for the Snoopy Boutique is the New Hope, Minn.-based Navarre Corp.

At the Snoopy Boutique, the demand is greatest for "Schroeder's Greatest Hits" (which has the familiar "Peanuts" theme), "Joe Cool Blues," and "A Boy Named Charlie Brown." The sticker price is \$6.98 for cassette, \$9.98-\$16.98 for CD.

At Paramount Parks, the Rock Shop was introduced in 1992. The chain, which sells mostly artist-licensed merchandise, has a 2,200-square-foot outlet at Paramount's Kings Island in Kings Island, Ohio; a 1,800-square-foot outlet at Paramount's Kings Dominion in Doswell, Va.; a 1,800-square-foot outlet at Paramount's Great America in Santa Clara, Calif.; and a 1,500-square-foot outlet at Paramount's Carowinds in Charlotte, N.C.

There is no music in these shops, which derive about 80% of their sales from clothing, 10% from hats, and 10% from jewelry and gifts. While customers can't purchase "Jagged Little Pill" at the Rock Shop, they can usually get an Alanis Morissette T-shirt.

"Each of the Paramount Parks has a local buyer," says Poorman. "They stay current with what's going on with the acts, but we also notice the

trends in overall retailing at the MAGIC [Men's Apparel Guide in California] show in Las Vegas and through our sales reps at Winterland Productions, Giant, and Sony Signatures."

Since Viacom purchased Paramount (and its five theme parks), management sees a great opportunity to capitalize on Viacom properties, along with Paramount's proprietary characters and movie titles.

"We want to capitalize on all the Viacom properties—MTV, VH1, Nickelodeon, etc.—and retail around them," says Poorman. "Viacom has taken valiant efforts to do that already."

In 1997, "Rugrats" and "Aaahh! Real Monsters" videos will be among the assortment of Nickelodeon products at all four Paramount Parks in the U.S. (Outside theme parks, Viacom will open a flagship specialty superstore in Chicago in spring 1997.)

Meanwhile, most of the Six Flags Theme Parks have Attitudes shops, according to corporate communications manager Nancy St. Pierre. The Attitudes with the widest range of merchandise, with 4,800 square feet of space, is at Six Flags Great Adventure in Jackson, N.J.

Like Paramount's Rock Shops, Attitudes are fully stocked with the coolest band T-shirts but don't carry CDs or videotapes.

However, videos are carried in the Looney Tunes Shops, which have stores in Six Flags Over Texas in Arlington; Six Flags Over Mid-America in Eureka, Mo.; and Six Flags Over Georgia in Atlanta. At the Looney Tunes Shop in Eureka, there are at least a dozen titles, many of

(Continued on next page)



T-shirts and postcards are next to the CDs at Grand Ole Opry Records in the Opryland Themepark in Nashville. (Photo: Patricia Bates)

EXECUTIVE TURNTABLE

RETAIL. Laura Bartlett is appointed VP of marketing for HMV Canada in Etobicoke, Ontario. She was VP/GM of Virgin Records Canada.

HOME VIDEO. Live Home Video's sell-through department in Los Angeles appoints Ray Sohl Midwest regional sales manager, Michael Sellars West Coast regional sales manager, and Marie Di Perna East Coast regional sales manager. They were, respectively, account executive with Paramount Home Video, director of special markets for Barr Films/Barr Entertainment, and East Coast manager for Live's rental division.

Wilson Cabral is appointed manag-

ing director of Columbia TriStar Home Video in São Paulo, Brazil. He was sales director for LK-Tel.

Carmine F. Adimando joins the board of directors for Go-Video in Scottsdale, Ariz. He was CFO for Pitney Bowes.

ENTER*ACTIVE. Greg Hutcheson is appointed director of sales and operations for Digital Entertainment in Minneapolis. He was VP of sales for Future Vision Multimedia.

Wyman Dunford is appointed executive VP of manufacturing for Mediacity in San Leandro, Calif. He was senior VP of engineering at Technicolor.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE 2 weeks at No. 1	102
2	2	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	272
3	4	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	281
4	22	KENNY G ▲ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM	16
5	3	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	203
6	5	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	33
7	11	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	283
8	7	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	278
9	8	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	286
10	—	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	1
11	10	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	279
12	12	METALLICA ▲ ² ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	266
13	28	THE DOORS ▲ ² ELEKTRA 61996/EEG (10.98/16.98)	GREATEST HITS	22
14	6	2PAC ▲ INTERSCOPE 50604*/PRIORITY (9.98/16.98)	STRICTLY 4 MY N.I.G.A.Z...	7
15	16	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	266
16	13	THE SMASHING PUMPKINS ▲ ¹ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	49
17	14	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	71
18	17	ADAM SANDLER ▲ WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	14
19	20	VAN HALEN ▲ ¹⁰ WARNER BROS. 3075 (7.98/11.98)	VAN HALEN	7
20	18	TRACY CHAPMAN ▲ ² ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	31
21	26	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	275
22	15	JIMI HENDRIX ▲ ⁷ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	75
23	9	2PAC ● INTERSCOPE 50603*/PRIORITY (10.98/16.98)	2PACALYPSE NOW	7
24	25	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	258
25	19	COUNTING CROWS ▲ ⁷ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	23
26	24	NINE INCH NAILS ▲ ⁷ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	160
27	—	MARIAH CAREY ▲ ¹ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	12
28	23	METALLICA ▲ ³ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	254
29	27	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	14
30	33	THE BEATLES ▲ ⁹ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	129
31	21	METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	250
32	—	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	1
33	30	GLORIA ESTEFAN ▲ ³ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	38
34	32	AC/DC ▲ ¹² ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	173
35	46	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	160
36	29	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	28
37	37	ERIC CLAPTON ▲ ¹⁰ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	26
38	40	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	76
39	34	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	185
40	42	ENIGMA ▲ ² CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	28
41	35	311 CAPRICORN 942008/MERCURY (9.98 EQ/16.98) HS	MUSIC	9
42	44	ZZ TOP ▲ ² WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	36
43	39	GUNS N' ROSES ▲ ¹⁵ GEFFEN 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	177
44	36	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	275
45	31	THE CRANBERRIES ▲ ¹ ISLAND 514156 (10.98/17.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	13
46	50	BARNEY ▲ ² BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1	6
47	49	THE BEATLES ▲ ⁵ CAPITOL 97039* (15.98/30.98)	1967-1970	84
48	47	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	232
49	43	EAGLES ▲ ²² ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	279
50	—	THE BEATLES ▲ ⁷ CAPITOL 46443* (14.98/26.98)	THE BEATLES	61

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

THEME PARKS EXPAND MUSIC, VID'S RETAIL ROLE

(Continued from preceding page)

which are aired on a TV monitor throughout the day.

"We support our Warner Bros. brands, especially Batman and Looney Tunes, as we've gotten more and more into the partnership," says St. Pierre. "We're always looking for ways to merchandise."

Warner Bros. has opened a Warner Bros. Backlot Company Store at Six Flags Over Mid-America. Six Flags previously was owned by Time Warner. Unlike the mall-based Warner Bros. Studio Stores, the Backlot Company Store focuses on merchandise licensed from rides and other attractions throughout Six Flags.

At Dollywood in Pigeon Forge, Tenn., Dolly Parton fans can get her

launched the Southern Gospel Jubilee, held Oct. 4-Sunday (3), with more than 25 acts, including Gold City and J.D. Sumner & the Stamps.

Dollywood also has a few children's sing-along cassettes, such as "Thomas The Train." There are interactive displays of nature-sound tapes and wooden barrels filled with hammered-dulcimer instrumentals. Titles in Brentwood Music's "Smoky Mountain Hymns" series usually sell

for two cassettes for \$10.

"Edutainment" is what goes on at Sesame Place in Langhorne, Pa. Operated by Busch Entertainment Corp., which owns Sea World and Busch Gardens, Sesame Place supports "Sesame Street" with multimedia material at its 4,800-square-foot Mr. Hooper's Emporium, which has a Book Nook. It resembles a quiet library, which contrasts with the noisy playground outside.



At Universal Studios in Florida, music and video are selectively merchandised at some of the retail outlets that are sprinkled throughout the park. Pictured above in a shop at the theme park are videos of "The Lucy Show" displayed alongside other Lucille Ball merchandise.

latest album at Uncle Bill's Guitar & Music Shop, which sells about 100 titles, from traditional country to rock'n'roll.

CDs and tapes can be purchased at 22 of Dollywood's 55 stores; music accounts for 5%-6% of the park's retail income, says Chuck Rumley, senior merchandising manager.

Dollywood also has a 1,200-square-foot Celebrity Corner, which carries country-artist licensed merchandise and 150 CD and tape titles. Acts occasionally hold signings at Celebrity Corner.

As part of the park's music inventory, says Rumley, "we carry all of Dolly's music that's still being distributed, from 'White Limozeen' to 'Heartsongs.'"

However, he adds, "we don't sell any of Dolly's movies at Dollywood. We know fans are creating their own video libraries, but price point is the issue," he says. "They can get a new release at Wal-Mart for about \$20 vs. \$6-\$8 for an older one here." The Center Stage gift shop on Dollywood Boulevard offers 20-30 video titles—mostly Westerns and World War II classics.

In April, Dollywood opened Inspirations, a gift shop that retails angels and spiritual wall plaques alongside 20-25 Christian music titles. It also

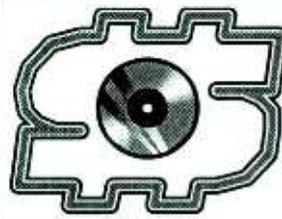
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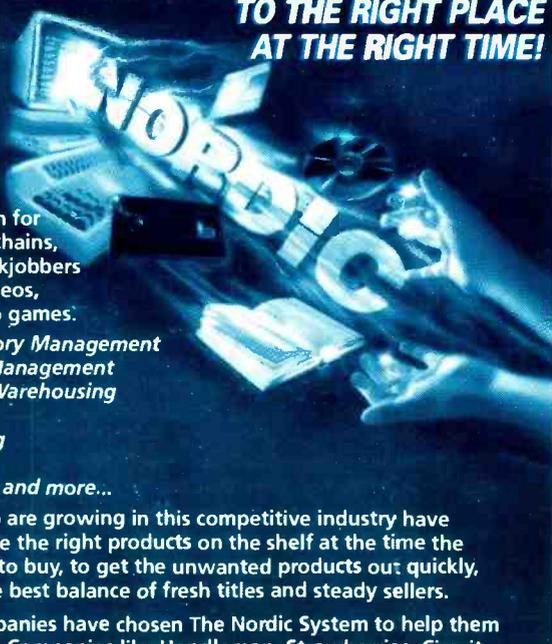
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In exit polls of major music stores, "76% of shoppers were looking for something in particular and 33% of non-purchasers didn't find the title they were looking for."
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Spec's Closes 'Clean-Up' Year; Tower Union Voted Down In L.A.

RESULTS ARE IN: In the midst of a restructuring, Spec's Music released its year-end sales, posting a \$1.45 million loss on sales of \$77.5 million. The loss includes a \$3.2 million charge to close unprofitable stores, including Spec's Coconut Grove, Fla., megastore. Taking into account eight store closures during the year, annual sales were down 2.6% from the previous year's revenue of \$79.6 million. The Miami-based company now has 49 outlets.

In a statement, Spec's chairman **Barry Gibbons** noted that the results were due to adverse market conditions, which are forcing the company to diversify beyond its retail base to become a "much broader-based leisure company."

Recently, the company announced that it had formed SoBE Music Festival, a subsidiary that will produce a series of concerts in South Beach, Fla., beginning with an early December performance by **Sheryl Crow**.

Elaborating on Gibbons' statement, COO/CFO **Jeff Fletcher** says, "Basically, this year was a clean-up year for us, and the un-

profitable stores had to be dealt with... in order to have a core of profitable stores, generating positive cash flows, to help us work on our debt."

During the year, the company reduced long-term debt by \$1.8 million, from the \$11.4 million level it was at at the end of fiscal 1995 to the \$9.6 million with which it closed this year.

Although Spec's plans to close the Coconut Grove megastore in the current quarter, it took the charge for that closure in its fiscal fourth quarter, Fletcher explains. The outlet's sales were good, but not relative to the store's size, he says: "We had too much store for the business we got, so the overhead was too much." The other megastore, in South Beach, is doing fine, he adds.

With the closure of the Coconut Grove outlet, Fletcher says, "I don't have plans to close any other stores. The ones we couldn't make work, we closed; the ones where we thought we could improve performance, we are in the process of doing that."

The company posted a net loss of 86 cents per share in 1996, compared with earnings of 20 cents per share in fiscal 1995. The company also reported a same-store decline of 5.7% for the year, which ended July 31.

In looking at the last quarter, Spec's generated \$16.7 million in sales, down 4.4% from the \$17.4 million the company garnered in the same period last year. The loss for the quarter was \$3.1 million, or 59 cents per share, vs. a \$422,000 loss, or eight cents per share, in the same period in 1995.

THE EFFORT to unionize Tower Records/Video's Sunset Strip store in Los Angeles was defeated, according to published reports. The Los Angeles Times reports that store employees voted down unionization 50-27.

Tower executives were unavailable for comment. **Ray Schillaci**, president and field rep for Studio Utility Workers Local 724, says there are no plans to

challenge the vote.

By the way, most published reports suggested that had employees voted in favor of unionization, the Sunset location would have become the first unionized outlet in the record-store business.

Not so. The Musicland Group inherited two unionized stores when it bought the original two Sam Goody locations in Manhattan, N.Y. One of those, the Rockefeller Plaza store, has since closed down; the other is still running on 43rd Street and Third Avenue and is still unionized, according to **Beth Heming**, a Musicland spokeswoman.

OUT AND ABOUT: Billboard's New York office is located in the heart of Times Square, which makes every arrival to and departure from the office a potential adventure. At the very least, you have the potential of bumping into anyone and everyone you ever knew, if you believe the old adage about standing in Times Square long enough.

For example, as I was walking through the square Oct. 29, lo and behold, there was **Arnie Bernstein**, former president of the Musicland Group's

mall music division. Bernstein, you might recall, resigned from Musicland in August '94; cashed out a portion of his Musicland holdings when the stock was riding high; and went off to Tibet, one of the more exotic places he visited in his travels around the globe.

After Bernstein enjoyed the good life for a couple of years, word began to leak out that he was ready to return to the retail trenches and was looking for a gig.

After investigating a few music retail opportunities, Bernstein signed on as CEO of Denver-based company RentX. He says that RentX is a retail concept that rents equipment to home-improvement contractors, among others. As explanation, he points out that a contractor may not need, say, a tractor every day, but only once or twice a month, making it more economical to rent than to purchase.

In addition to renting equipment to contractors, the company rents equipment for parties. If you want to hold an outdoor party and need a giant tent and tables and chairs for 250 people, call RentX.

The company was formed in June and since then has acquired four companies with 27 locations. Overall, it is a \$17 billion industry that is dominated by mom-and-pops. RentX plans to consolidate the industry through acquisitions to become the first national chain. Bernstein says the business may not be as glamorous as music retail, "but at least it has good profit margins built in."

With that comment, he disappeared into the crowds of Times Square.

MAKING TRACKS: Ed Franke, previously East Coast manager of sales at Relativity, has joined MCA as East Coast director of sales. He was replaced at Relativity by **Mike Del Tufo**, formerly RED sales manager for the New York branch.

RETAIL TRACK

by Ed Christman



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Album Artwork Hits New Low On Rotten Records

SICK PUPPIES: Sometimes we encounter things in this business that fill us with dismay.

Among the items that arrived in the mail this week was a copy of the CD "Paegan Terrorism Tactics" by Louisiana band Acid Bath, released by the Montclair, Calif.-based Rotten Records.

The album contains such potential hits as "Bleed Me An Ocean," "New Death Sensation," "New Corpse," and "Dead Girl" (can you figure out what the music sounds like?), but what attracted us was the cover artwork, which looked vaguely familiar.

The art is a painting of three huge rabbits lifting a bearded man out of a gigantic Easter egg. We squinted at the tiny signature in the lower right-hand corner of the picture, and then it all came back to us.

This grotesque piece is the handiwork of Dr. Jack Kevorkian, some-

times known as "Dr. Death," the controversial Michigan physician who has gained notoriety by assisting in the suicides of terminally ill patients. Several specimens of Kevorkian's unsettling art were on display on a recent edition of CBS-TV's "60 Minutes." Let's just say that his fantastical style is pretty unmistakable.

This isn't the first time that Acid Bath and its label have used such art-shock tactics. Two years ago, Declarations of Independents reported that the label had utilized two paintings by executed Illinois mass murderer John Wayne Gacy on Acid Bath's debut, "When The Kite String Pops" (Billboard, Sept. 3, 1994).

(In a similar gambit in 1993, Red Decibel Records in Minneapolis graced a 7-inch single by Season To Risk with a Gacy clown painting; Columbia Records, which was scheduled to



by Chris Morris

release the 45, declined to distribute it.)

Since then, according to press materials released by Rotten, an EP of edited versions of Acid Bath's songs bore sketches by Los Angeles' "Night Stalker," Richard Ramirez, while one-half of "the Hillside Strangler" team, Kenneth Bianchi, supplied a drawing for a limited-edition set of radio edits.

While civil libertarians will quickly note that Kevorkian has never been convicted of a crime and by no means should be lumped together with such monsters as Gacy, Ramirez, and Bianchi, it should be readily apparent that the doctor's painting has been acquired strictly for its ability to get a rise out of prospective purchasers. (In a minor concession to taste, Kevorkian is identified as the cover artist on the back of the CD booklet and not on the tray card.)

We attempted to contact Rotten president Ron Peterson for a comment on this latest calculated affront, but at press time he was out of town on business. However, in 1994, in reference to the use of Gacy's art, Peterson said, "It's America—you should be able to do what you want."

We agree only up to a certain point. If somebody wants to dig the questionable artistic sensibilities of mentally disturbed killers and sex offenders (or those of a physician whose methods have brought him up on charges of murder) in the privacy of his own home, OK. Likewise, if somebody wants to listen to pedestrian death metal while playing air guitar in his bedroom, hunky-dory.

But using art like this as a marketing device for some duff product seems to us the rankest sensationalism imaginable. If Acid Bath and Rotten are aiming for the lowest common denominator with these tiresome and cynical ploys, the chances are very good that they'll hit the target. But please count us—and, let's hope, clearer heads in the retail community—out.

FLAG WAVING: It isn't every wacked-out post-lounge instro combo that takes its name from a Colombian comic book featuring the XXX-rated, otherworldly exploits of a lusty bisexual vampire and her gay consort.

Enter Sukia. As "Contacto Espacial Con El Tercer Sexo" ("Space Contact With The Third Sex")—the title of the L.A. quartet's first album and the debut release by the Dust Brothers' new imprint, Nickel Bag Records—suggests, the group has more than Moog synthesizers on its collective mind.

Multi-instrumentalist Ross Harris explains that the crudely explicit, thoroughly nutty Spanish-language comic is a pretty good fit with Sukia's zany music, which mates suavely trippy instrumentals with samples from such diverse sources as antique instructional albums about wine tasting and hypnotism. (Consumers and retailers please note: Comic book *not* included.)

Harris, who is joined in Sukia by fellow multi-instrumentalists Craig Borrell, Sasha Fuentes, and Grace Marks, started the group two years ago as a recreational pursuit; a former child actor (he was the kid bugging Kareem Abdul-Jabbar in "Airplane"), he is today a respected video director.

"It was a sidelight, and then it hijacked me for a while," says Harris. "Now that the album's finally coming out, I'm getting ready to go back to more video work."

The great charm of "Contacto Espacial" is probably the tacky sound of the band's vintage electronic keyboards and vintage synthesizers. Harris says that he unearths these wonderful old wheezers by haunting "thrift stores, swap meets, and pawnshops" and that the L.A. used-goods newspaper The Recycler is an invaluable source.

He says of the equipment, "It's

cheap, and even if it's not cheap, I got it for cheap." His best find was an old Lowery organ: "I got it for 20 bucks in a thrift shop. They practically paid me to take it out of there."

Through the Dust Brothers (who picked up on Sukia after most of "Contacto Espacial" was recorded), Sukia hooked up with another lover of found sound, Beck, whose album "Odelay" was helmed by the production team. The group recently opened five West Coast shows for the eccentric singer.

Harris says that Sukia's live set is sometimes a dicey affair, given the sometimes recalcitrant behavior of the members' antique gear. "On a good night, we play seven songs, and four will come off, and there's three misfires... When it pays off, it's fun."

Harris says Sukia plans to take its musical madness on the road and "hit a few places in a few months."



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Children's Radio Continues To Liven Up Airwaves

RADIO, RADIO: Once regarded as an iffy proposition at best, children's radio continues to grow. Two national satellite networks, Radio AAHS and KidStar Interactive Network, continually add markets and attract sponsors.

Pioneering network Radio AAHS, owned by Children's Broadcasting Corp. (CBC) and satellite-delivered from its flagship station, WETC-AM Minneapolis, has progressed from covering 28%-40% of the country in the past 12 months, according to CBC president/CEO Christopher T. Dahl. The live, 24-hour network announced last month that it had added Chicago to its roster: CBC signed a purchase agreement with Nelson Broadcasting of exurban Aurora, Ill., to purchase WAUR-AM, licensed to the city of Sandwich, Ill., and serving the Chicago area.



by *Moira McCormick*

Plus, CBC announced that it had closed on the purchase of WPWA-AM Chester, Pa., which serves the Philadelphia area. WPWA launched Radio AAHS Nov. 1; Dahl says WAUR will kick off the kids' network "before the first of the year." Radio AAHS now boasts an affiliated network of 32 stations, broadcasting in seven of the nation's top 10 markets.

Arbitron does not sample the 12-and-under audience—a fact that has

long been considered a major stumbling block for kids' radio—but this has not been problematic, according to Dahl. He says CBC has its own methods of tracking how effectively its advertising sells products. Still, he predicts, "there will be a day" when Arbitron does measure the 12-and-under audience: "When we're delivering 60%-70% of the country, the ad agencies will demand it."

In other developments, Radio AAHS began weekly live broadcasts from Universal Studios Hollywood and Universal Studios Florida on Oct. 12-13. Each Saturday, between 1 p.m. and 3 p.m. PT, Radio AAHS goes live from the Hollywood, Calif., park, while on Sundays it broadcasts between 1 p.m. and 3 p.m. ET from the Florida site. The partnership will be enhanced with quarterly promotions in which listeners can win trips to either park.

According to Dahl, Radio AAHS' live broadcasts from Walt Disney World ceased when the network's relationship with ABC Radio Networks was severed and CBC filed a lawsuit against ABC and parent Walt Disney Co. The suit alleges that Disney, which has announced plans to launch its own children's radio network, used its stewardship of ABC (which had a "strategic relationship" with CBC since 1995) to obtain and "unlawfully [use]... confidential business information of CBC" to "misappropriate CBC's unique radio programming format and force CBC out of the children's radio market," according to a CBC statement.

ABC had served as national advertising sales representative for CBC and was responsible for scheduling and billing of network commercial time. Dahl prefers not to comment on the situation.

Dahl notes that CBC is "working with a publisher" to bring back the Radio AAHS magazine, which folded when publisher Time Warner closed its Warner Music Enterprises division, which oversaw the publication.

Radio AAHS competitor KidStar, which satellite-delivers its programming from its home base of Seattle, operates 24-hour AM radio stations in Seattle, Boston, Detroit, San Francisco, San Diego, Houston, and San Antonio, Texas; station launches in Chicago and Washington, D.C., are expected by year's end.

KidStar targets kids aged 6-11 via a mixture of broadcast, print, phones (i.e., network feature Phone Zone, through which kids can receive information and record messages to be heard on the air), and online media.

Recently, KidStar signed a number of high-profile brand names as sponsors and advertisers. According to marketing director **Julie Diamond**, the network has had corporate sponsors, including Nordstrom and McDonald's, since it launched. The most recent sponsors "have all come aboard in the last few months," says Diamond; they include GapKids, Bubblicious, Warner Lambert, Bandai America, the Disney Channel, and Disney Interactive. Other recently signed promotional partners are Mattel Starwave, Cal-

ifornia Milk Advisory Board, and Gap division Old Navy Clothing Co.

"We've tried to create unique programming, sponsorable by [a corporate entity], which would also be bundled with an advertising package, including radio spots, print ads, interactive media, the Phone Zone, and our magazine," says Diamond.

New sponsored programs include GapKids' "Zack & Zoey's Survival Guide," in which "two eighth graders pass on their wealth of experience when it comes to surviving schooldays and holidays," and the Disney Channel-sponsored "Virtual Safari," in which "a team of khaki-clad kids guides listeners through wild animal adventures."

KidStar leases and "completely

controls" the stations it operates, notes Diamond: "It's the most cost-effective way for us to enter markets. We're handling all future expansion this way."

A major difference between Radio AAHS and KidStar is that Radio AAHS, as mentioned, is live, whereas KidStar's programming airs two hours after being taped. Diamond says the 120-minute delay results in a stronger sound for the station, in that the programming utilizes many call-in messages from kids: "We're able to edit them, so instead of sounding hesitant, as kids often do, they sound great," says Diamond. Radio AAHS' Dahl counters, "Kids like to call up and hear themselves on the radio instantly."

Billboard®

NOVEMBER 9, 1996

THIS WEEK			LAST WEEK			WKS. ON CHART			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by 		
ARTIST/SERIES						TITLE					
LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)											
*** No. 1 ***											
1	1	8	VARIOUS ARTISTS			FOR OUR CHILDREN TOO!					
KID RHINO 72494/RHINO (9.98/15.98)											
2	2	17	VARIOUS ARTISTS			CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC					
WALT DISNEY 60907 (10.98/16.98)											
3	4	62	BARNEY ▲ ²			BARNEY'S FAVORITES VOLUME 1					
BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)											
4	3	62	VARIOUS ARTISTS ●			CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC					
WALT DISNEY 60865 (10.98/16.98)											
5	6	40	SING-ALONG			WINNIE THE POOH					
WALT DISNEY 60889 (10.98 Cassette)											
6	5	6	VARIOUS ARTISTS			DISNEY'S MUSIC FROM THE PARK					
WALT DISNEY 60915 (10.98/16.98)											
7	8	62	VARIOUS ARTISTS ●			CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC					
WALT DISNEY 60866 (10.98/16.98)											
8	7	22	READ-ALONG			THE HUNCHBACK OF NOTRE DAME					
WALT DISNEY 60268 (6.98 Cassette)											
9	9	33	READ-ALONG			OLIVER & COMPANY					
WALT DISNEY 60221 (6.98 Cassette)											
10	11	44	VARIOUS ARTISTS ▲ ³			DISNEY CHILDREN'S FAVORITES VOLUME 1					
WALT DISNEY 60605 (6.98/13.98)											
11	23	2	ALVIN & THE CHIPMUNKS			CLUB CHIPMUNK-THE DANCE MIXES					
SONY WONDER 63392/EPIC (9.98/13.98)											
12	13	51	READ-ALONG ▲			TOY STORY					
WALT DISNEY 60265 (6.98 Cassette)											
13	10	19	LINDA RONSTADT			DEDICATED TO THE ONE I LOVE					
ELEKTRA 61916/EEG (10.98/16.98)											
14	12	29	VARIOUS ARTISTS			DISNEY'S PRINCESS COLLECTION					
WALT DISNEY 60897 (8.98/11.98)											
15	14	61	KENNY LOGGINS ●			RETURN TO POOH CORNER					
SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)											
16	NEW ▶		VARIOUS ARTISTS			MOUSE HOUSE					
WALT DISNEY 60914 (10.98/16.98)											
17	16	27	SING-ALONG			MICKEY'S FAVORITES					
WALT DISNEY 60891 (10.98 Cassette)											
18	15	55	BARNEY ●			BARNEY'S FAVORITES VOLUME 2					
BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)											
19	17	49	READ-ALONG ▲ ²			THE LION KING					
WALT DISNEY 60254 (6.98 Cassette)											
20	18	54	VARIOUS ARTISTS			WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD					
WALT DISNEY 60863 (9.98/16.98)											
21	19	48	BARNEY			BARNEY'S SLEEPYTIME SONGS					
BARNEY MUSIC/SBK 35101/EMI (9.98/16.98)											
22	NEW ▶		READ-ALONG			101 DALMATIANS (LIVE ACTION)					
WALT DISNEY 60272 (6.98 Cassette)											
23	RE-ENTRY		READ-ALONG			101 DALMATIANS					
WALT DISNEY 50217 (6.98 Cassette)											
24	22	28	VARIOUS ARTISTS ▲ ²			DISNEY CHILDREN'S FAVORITES VOLUME 2					
WALT DISNEY 60606 (9.98/13.98)											
25	24	23	SING-ALONG			DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 1					
WALT DISNEY 60898 (10.98 Cassette)											

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and Soundscan, Inc.

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Lullabies For Little Dreamers
(R2/R4 72264/72265)

Winner of the 1996 National Parenting Publications Gold Award and a big seller at retail stores, this midpriced album features well-known ballads from top singer-songwriters like James Taylor, Carly Simon, Fleetwood Mac, Emmylou Harris, and Mama Cass Elliot.

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The Ghost Goes West. Japanese and American executives met in Tokyo to honor "Ghost In The Shell," the first Japanimation title to top Billboard's Top Video Sales chart. Standing, from left, are Yoshimasa Mizuo of producer Kodansha, Laurence Guinness and Marvin Gleicher of U.S. distributor Manga Entertainment, and Hiroshi Yamazaki and Tomio Yoshioka of Kodansha. Seated, from left, are Shigeru Watanabe of Bandai Visual and Teruo Miyahara of Kodansha.

Top Titles Set For Holiday Sales Big Retailers Expect Record-Setting Season

■ BY STEVE TRAIMAN

NEW YORK—Anticipating the biggest sell-through season in home video history, major retailers are cooking up plans to sate entertainment appetites between the Thanksgiving turkey and the Christmas ham.

The top dozen Hollywood titles will likely represent more than 115 million units in pre-order shipments, worth \$1.5 billion-\$1.75 billion wholesale, according to distributor and studio estimates. It has been a race for shelf space since Labor Day, from the arrival of Disney's "Oliver & Company," which

streeted Sept. 25, to Fox Home Entertainment's "Independence Day," due Nov. 22. The stores' biggest problem: finding room for floor displays.

Most of the retailers contacted in a cross-country survey are pricing hit titles at close to the suppliers' minimum advertised price (MAP). Virtually all are counting on "piggyback" sales of related videos, including catalog, to provide the real profits.

As usual, rebates are expected to drive sales. Disney and Warner Home Video, for example, offer a selection of titles for \$3-\$5 off list with the purchase of Disney's "Toy Story" and

"Oliver & Company" or Warner's "Twister" and "Willie Wonka And The Chocolate Factory."

The sales floor still dominates the action, though perhaps not for long. More and more video stores are going on the Internet with their own World Wide Web sites, and they hope to see significant impact next year. Of the surveyed chains, Moovies has the busiest site, and the Musicland Group, Tower Video, Best Buy, and J&R Music World anticipate cyberspace activity in 1997.

It helps to have music and video outlets pitching the same product, according to...
(Continued on next page)

U.S. DVD Arrival Date Only As Firm As The Latest Press Release

WAIT 'TIL NEXT YEAR: Consumers desperate for a DVD player for Christmas likely will have to factor round-trip plane fare to Tokyo into the price. Except for the tiniest of tests—and we doubt even that—DVD's introduction won't come until January at the earliest. So Japan, where the first players arrived Nov. 1, is it.

But if you go, don't expect to find much more than players. Hollywood movies, or any movies for that matter, are out of the question; programming is limited to Japanese music videos. Worse, there's the possibility the players will be equipped with copy protection chips that don't conform with the system Hollywood finally OKs.

Even as various trade groups struggled through numerous drafts to issue a press release announcing agreement on encryption technology, the word at press time was that Matsushita would not permit the studios to examine its DVD production models and determine for themselves whether encryption is as "robust" as was claimed in the Oct. 29 joint announcement from the Motion Picture Assn. of America (MPAA), the Consumer Electronics Manufacturers Assn. (CEMA), and the Recording Industry Assn. of America (RIAA).

Warner Home Video president Warren Lieberfarb, the most vigorous proponent for DVD among studio executives, used the same word in describing "this critical step on the path to DVD introduction." He and the trade groups define "robust" copy protection as difficult, if not impossible, to crack. Suspecting that player manufacturers are overly optimistic about the strength of the modified Matsushita system that's been chosen, the studios want to run their own evaluation. In as few words as possible, the DVD muddle continues.

The trumpeted 1996 U.S. launch seemed doubtful ever since the computer industry and CEMA/MPAA crossed swords in the spring over the extent of copyright protection. Computer- and software-makers won the duel—encryption is restricted to audio and video. It remains for the studios to analyze what RIAA senior VP David Stebbings described in the joint announcement as a "provisional recommendation... a welcome first step in crafting a multimedia copy protection system."

Stebbing is co-chair of the Copyright Protection Technical Working Group, which has groped for months for a way to satisfy all parties. Sources indicate that Hollywood wants another two months, postponing a green light until year's end. The short-term scenario is easy to write: no approval, no replication of DVD movies, and no players (certainly not the 100,000 predicted recently by an analyst).

Long term is just as easy: DVD will make a big splash next year, not least because of the attention drawn to the present controversy. When in 1997? Pioneer Electronics opts for January, when senior VP of technology Mike Fidler expects to ship three DVD player models. He led a Pioneer contingent to New York the week of Oct. 27 to demonstrate the units, which are priced at \$599-\$1,750.

But the date is only as firm as the latest press release, and Pioneer—like everyone else—has been backpedaling from the original fall delivery to stay abreast of copy-protection-induced postponements. One of corporate public relations manager Joni Saphir's announcements sticks an asterisk next to January with this explanation: "Availability dates based on copyright issues agreements." A similar caveat was italicized elsewhere in the Pioneer hand-outs.

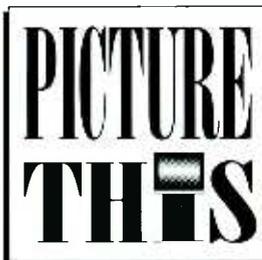
Given the go-ahead, she's also prepared to send out press kits pushing the date back deeper into the first quarter. Thomson Consumer Electronics, along with Toshiba the most aggressive U.S. marketer of DVD players, has already retreated to March (and the NCAA basketball competition, a prime TV ad buy).

Pioneer, in fact, has been a reliable barometer of DVD's fortunes. Not as fixated on a fall introduction as Matsushita, Toshiba, or Thomson, it has been less conservative than Sony and Philips, which earlier opted out of the 1996 race in favor of an introduction next year.

Fidler has always been close to a realistic schedule in his on- and off-the-record remarks. At the New York event, he acknowledged that '96 "would be difficult" for anyone and that the joint announcement on "robust" encryption left many questions unanswered, including the status of the players available in Japan. The studios would have eight weeks to prepare titles for replication, he added.

Nonetheless, Fidler was sure of DVD's imminent arrival and eventual success. Pioneer predicts that player manufacturers will sell 400,000 units the first year and 11 million by 2000. For DVD-audio, which probably won't reach stores until 1998, the numbers are 100,000 and 4 million, respectively; for DVD-ROM, off to the fastest start thanks to the removal of the encryption brake, they are 500,000 and 54 million, respectively.

Fidler, who has always exhibited grace under the pressure of a badly botched introduction, found a silver lining for skeptical trade journalists. The CD was introduced in 1983, he noted, with just 16 titles.



by Seth Goldstein



Bonneville Expands Into Video With Revamped WonderWorks

■ BY SETH GOLDSTEIN

NEW YORK—Bonneville Worldwide Entertainment is counting on WonderWorks to work wonders in home video. The company's line of made-for-TV titles "is what's getting us into the market," says Tim Doot, executive VP of home media products.

The Salt Lake City-based media company has other aspirations, such as producing two to four dramatic programs and as many as six special-interest shows per year. And Doot says more acquisitions like WonderWorks are on the way.

But for now, the WonderWorks catalog of 44 releases is Bonneville's calling card to distributors and stores. Most know of the titles, which were licensed

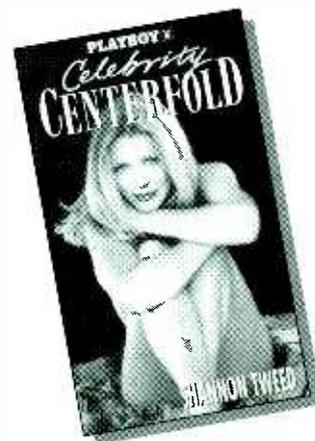
originally to Chicago-based Public Media Home Video for retail sales. They have done well, Doot notes.

However, Public Media's deal for WonderWorks came five years ago, in the early days of sell-through, and cassette prices were as high as \$34.95 for a three-hour program. More recently, Doot says, Public Media decided that it wanted to concentrate on performing-arts and foreign-language titles.
(Continued on page 61)



Bonneville's Tim Doot: expanding his home video domain.

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HOLIDAY SALES

(Continued from preceding page)

ing to Keith Benson, president of Musieland Stores Corp.'s mall division. Benson is responsible for more than 425 Suncoast Motion Picture stores and 800 Sam Goody and Musieland units.

"We see a lot more synergistic opportunities in the 200 malls where we have both Suncoast and a Sam Goody or Musieland location," he says. "In the Suncoast stores, we've focused on CD soundtrack crossover sales, with an average 100 or so titles. At our music outlets, with a typically younger customer, we've expanded to about 1,000 video titles, while each Suncoast store carries 8,000-10,000."

Of the crowded field, Benson likes what he sees. He anticipates the biggest sales for "Toy Story" and "Independence Day," with Paramount's "Mission: Impossible," Warner's "Twister," and MCA/Universal's "The Nutty Professor" close behind.

"Last year we did well with the 'Star Wars Trilogy,' 'Cinderella,' and the '007



J&R Music World in New York expects big holiday sales from its display of Paramount Home Video's Star Trek series.

series," Benson adds. "This year, there are more opportunities to piggyback sales, and we will actively push the three Tom Cruise titles, with 'Mission: Impossible' as just one example.

"The opportunity to cross-merchandise with catalog titles is very important," he adds. "We'll be featuring the 'classic' titles together from mid-November through Christmas for maximum impact. The new sound-enhanced and wide-screen versions are a big plus."

Benson anticipates good sales for catalog titles like "The Sound Of Music," "My Fair Lady," "E.T.—The Extra-Terrestrial" and "The Wizard Of Oz." Many are receiving last-call-in-this-millennium promotions. "We'll rotate displays at the front of all stores with each new release to pull customers inside," he says.

Tower video purchasing and distribution VP John Thrasher has seen good movement on "Twister" as well as "Oz" and "The Sound Of Music." "With 'Twister' already a bona fide hit, I'm pretty upbeat on the fourth quarter," he says. Tower has done well with Turner Home Entertainment's "Beatles Anthology," including more than 1,000 laserdisc sets at \$179.99.

"The catalog rebates have been very effective," says Thrasher, "and we saw a lot of bonus sales for 'Willie Wonka' with the added rebate from a 'Twister' purchase the first two weeks."

Thrasher likes Paramount's strategy of tying "Mission: Impossible" to three of Tom Cruise's hit titles—"Top Gun," "Days Of Thunder," and "The Firm"—but beefs about the pricing.

"With both MAP and suggested retail at \$5.99, I wish they had been more flexible so that we or anyone else

(Continued on page 63)

Disney's 55th Anniversary Now Available To A Whole New Market!

All-New Limited-Edition Release — Fully Restored To Its Original Brilliance!

- Meticulously Restored Frame-By-Frame To Flawless Masterpiece Condition!
- Special Limited-Edition Programming, Never Before Available On Video!
- FREE Commemorative Booklet. "The Magic Of Bambi," Inside Every Video!

One Of The All-Time Most Requested Disney Classics Is A Must-Own For Everyone!

- Cumulative Box Office Over \$265 Million!*
- Bambi Is Poised To Take Its Place Among The Top 10 Videos Of All Time!
- Never Before Available To A Whole New Market!
 - More Than 18 Million Additional VCR Households!***
 - More Than 28 Million New Kid Viewers† Can Watch Bambi For The First Time!
 - Last Year's Cinderella Release Sold Through Nearly 14 Million Units!
- Disney Classic Hit-Level Marketing Support!
 - National Television And Print Advertising—Including Grandparent-Targeted Media!
 - Nearly 35 Million Trailers On Toy Story, The Hunchback Of Notre Dame, And 101 Dalmatians Sing-Along Songs!
 - \$2 Instant Coupon Attached To Every Bambi Video, Good Toward Any Hayley Mills Collection Purchase!

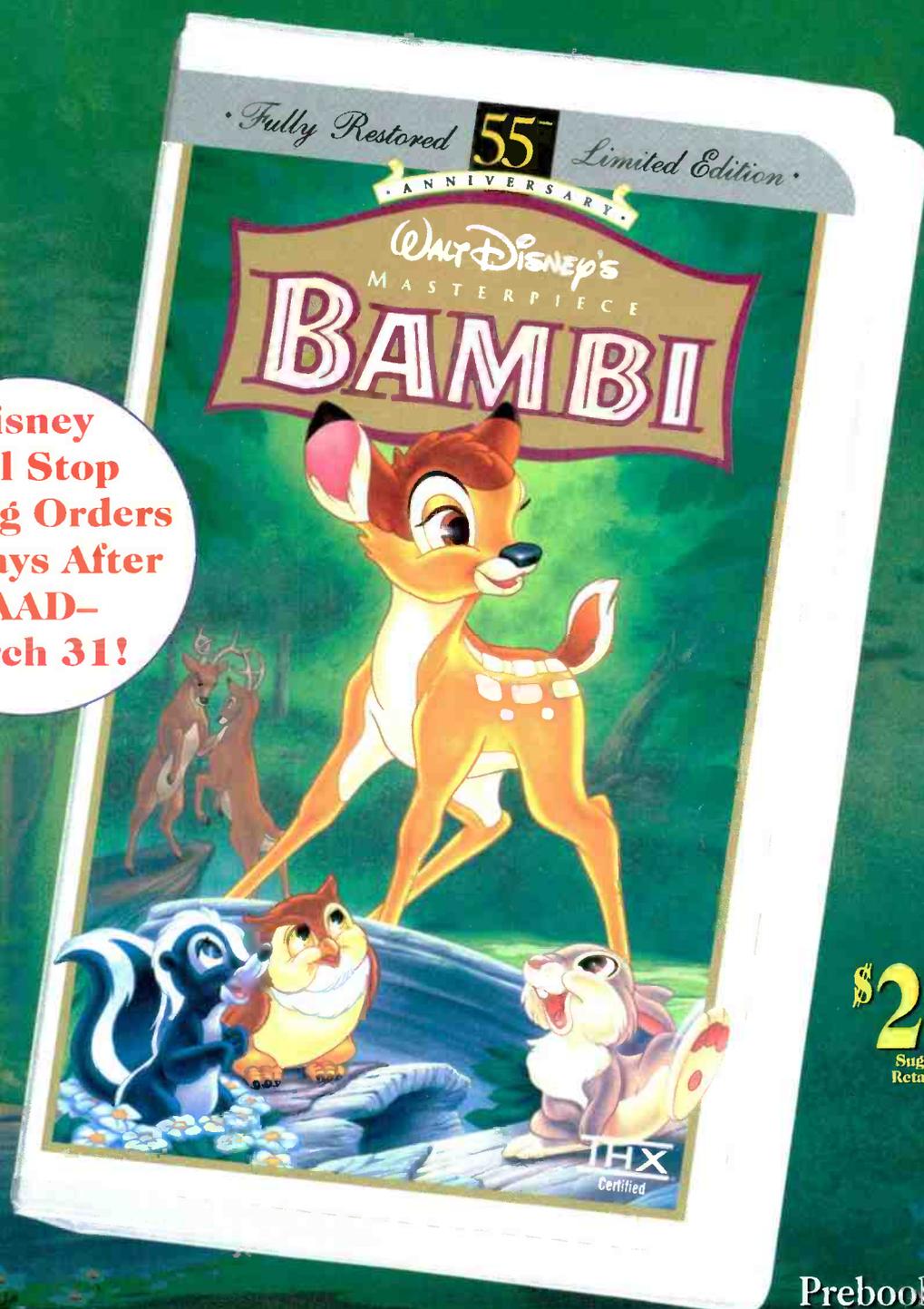


24-Piece Bambi Only Prepack - Stock #9652	→
48-Piece Bambi Only Prepack - Stock #9653	
96-Piece Bambi Only Prepack - Stock #9654	
48-Piece Bambi/Hayley Mills Mixed Prepack - Stock #9660	
96-Piece Bambi/Hayley Mills Mixed Prepack - Stock #9661	

*Combined Domestic Box Office, 1995 Dollars. **BHV Internal Estimates. †Source: U.S. Census Data. Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. ©Disney Enterprises, Inc.

Anniversary Of Bambi— Whole New Generation!

**Disney
Will Stop
Taking Orders
55 Days After
NAAD—
March 31!**



\$26⁹⁹
Suggested
Retail Price

Prebook: 12/17/96

NAAD: 2/4/97

Stock #9505  

Feature Running Time: 69 Minutes

BONNEVILLE

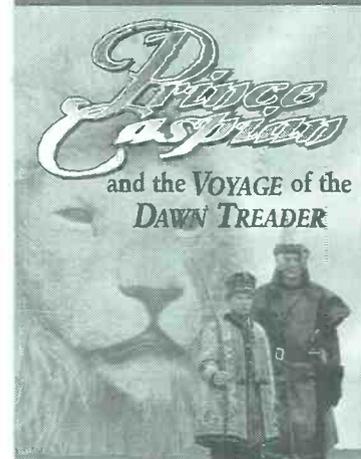
(Continued from page 59)

"Bonneville's mission is to provide positive entertainment," he says. "We wanted to control our own destiny, and WonderWorks happened to be available."

Thus the video label was born. Doot has hired John Hilsman, formerly of Public Media, as director of sales and marketing and Steve Bliss, formerly of Baker & Taylor Video, as head of national accounts; both are in Chicago, where additional sales and marketing staffers will likely be located.

Bonneville has experimented with some longform music videos starring the Mormon Tabernacle Choir and, three years ago, with a feature, "Mrs.

THE CHRONICLES OF NARNIA
AWARE WINNING VIDEO EDITION



Bonneville is offering a repackaged "The Chronicles Of Narnia" at a lower price and to a wider account base.

"Arris Goes To Paris." This time, it enlisted the help of consultant Robin Montgomery, a veteran entertainment executive who had worked on Bonneville movie projects.

The WonderWorks agreement was reached in July for a library, including the popular BBC production of "The Chronicles Of Narnia," adapted from the C.S. Lewis books. Other titles, such as "Jacob Have I Loved," "Bridge To Terabithia," "The Little Princess," and "Girl Of The Limberlost," are based on best-selling books, Doot notes, giving Bonneville ample opportunity to exploit literary and TV values—and at a lower suggested list.

Doot knocked \$10 off the price of WonderWorks' most expensive releases, to \$24.95, and reduced others to \$14.95. "It's more user-friendly," he says. While Public Media had cut prices somewhat, "it was not part of the plan to bring them down anymore."

Bonneville, meanwhile, halted deliveries in order to repackage the series, he says. "It had an industrial look before." Over the past several years, suppliers have boxed children's and family titles in white plastic clamshells as a way for consumers to readily identify the genres. Bonneville took a different tack, placing tapes in standard cardboard sleeves.

"We decided in favor of cardboard because it's environmentally friendly, and we're very conscious of that from a corporate standpoint," Doot says. "Packaging impact can be made just as well with a cardboard sleeve." Little stock balancing was involved, because "enough notice was given for the market to adjust," Doot adds.

(Continued on page 63)

Kathy Ireland Pumps Up UAV Fitness Video Sales

THE NEXT JANE? Bad reviews and diminishing sales have pretty much knocked celebrities out of the exercise video market, but **Kathy Ireland** has managed to weather the storm.

Two new videos from the Sports Illustrated model-turned-fitness professional are due from United American Video (UAV) Dec. 4 at \$14.99 suggested list. The titles are "Absolutely Fit" and "Advanced Sports Fitness."

Based in Fort Mill, S.C., UAV has distributed three previous tapes from Ireland and is positioning her to become the next **Jane Fonda** in the genre. "She definitely has the potential," says UAV president **Jerry Pettus Jr.** "Kathy may not achieve the total sales volume of Fonda,

because the fitness market won't ever get back to what it used to be, but it's still an incredible business."

UAV recently signed a long-term deal with Ireland to co-produce future titles. Her first three tapes have cumulatively sold in excess of 1 million units, according to Pettus.

He says that while the fitness market did bottom out a few years back, it's starting to experience an upswing. Other suppliers, such as Orion Home Video, agree that the genre is again viable (see story, page 63).

"There are fewer releases now, and retailers are not overloading exercise tapes," says Pettus. "We manage our product stringently and move inventory out of places where it's not selling to stores where it is selling." Pettus claims that the Ireland tapes are distributed to more than 55,000 outlets.

More than a pretty face, Ireland has diligently worked to increase her credibility as a fitness professional, says Pettus. In addition to hosting ESPN's "Body Shaping" program, Ireland has several fitness accreditations under her belt.

Like Fonda, Ireland is working the merchandising angle, branding her name on a line of clothes, jewelry, eyewear, and exercise equipment. "She really is a national brand name," Pettus says.

Although she doesn't have the acting résumé of Fonda, Ireland has received enough publicity from her Sports Illustrated covers and the movies in which she has appeared to keep her before the public. To increase Ireland's fitness exposure, Pettus says, UAV will run consumer print and television advertising and will begin cross-promoting the new titles with Ireland's other releases, including "Total Fitness Workout," "Body Specifics," and "Reach."

ORIGINAL STUFF: Paramount Home Video will offer sci-fi classic "The War Of The Worlds," **Jerry Lewis** is in the original "The Nutty Professor," and "Terms Of Endearment" for \$9.95 through Feb. 28.

The bargain pricing coincides with

the upcoming release of "Independence Day" from 20th Century Fox Home Entertainment, the remake of "The Nutty Professor" from MCA/Universal Home Video, and Paramount's theatrical sequel to Academy Award-winner "Terms Of Endearment" (in which **Shirley MacLaine** and **Jack Nicholson** reprise their original roles).

Each rerelease will feature new artwork with catchy come-ons, such as "If you liked 'ID4,' you'll love 'The War Of The Worlds.'" Paramount has scheduled a print campaign for this fall in Time, Sports Illustrated, GQ, Premiere, TV Guide, and Vanity Fair.

TURNER SALE: Even in transition, Turner Home Entertainment continues to

pump out promotions.

For the first quarter, the supplier will drop the price on all titles in its Greatest Adventure Stories from the Bible and Timeless Tales series to \$9.98. Street date for the newly priced titles is Feb. 4.

Each of the 13 Bible and eight Timeless Tales titles will feature a \$5 rebate when consumers purchase four or more tapes. For the Easter holiday, Turner will offer three six-tape gift sets of the Bible series for \$59.98 or all 13 for \$119.98. The Timeless Tale series will also be offered in holiday packaging, for \$69.98.

In another holiday package, Turner will release "Yogi The Easter Bear" on the Cartoon Network Video label Feb. 4 at \$12.98. Consumers who purchase any three titles can also receive a \$5 rebate.

HAPPY TRAILS: Longtime video executive **Larry DeVuono** is leaving St. Louis-based distributor Sight and Sound after 12 years.

DeVuono rose through the ranks of the company, becoming its president in 1993, when **J. D. Mandelker** was promoted to CEO. DeVuono served on the Video Software Dealers Assn. board of directors from 1993 to 1996.

"The passion for the job just isn't the same as it once was," says DeVuono. "I think I have one more good run left in me, and I want to try something different." DeVuono says he'll serve as a consultant for Sight and Sound for the next six months. Mandelker will assume DeVuono's spot.

Sight and Sound will also lose public relations manager **Lynn Peterson**, who is leaving to set up a freelance writing business.

Other promotions and changes are in the works. According to DeVuono, the company's "silent investor" **Jack Brozman** will be named CEO, VP **Kevin Vogler** will be upped to senior VP of operations, and senior VP of sales **John Jump** will become executive VP of sales and marketing. Also, **Renee Joshi** is named senior VP of marketing, and **Rich Foege** has been named to the new position of chief administrative officer.



SHELF TALK
by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	4	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
2	31	2	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
3	2	73	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
4	4	3	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
5	3	5	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
6	6	186	THE WIZARD OF OZ ♦	MGM/JA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
7	12	2	FLIPPER	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
8	7	14	COPS: TOO HOT FOR TV! ◇	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
9	11	3	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
10	38	2	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
11	5	9	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
12	8	296	THE SOUND OF MUSIC ♦	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
13	10	8	COPS: CAUGHT IN THE ACT	MVP Home Entertainment 1004	Various Artists	1996	NR	19.98
14	34	2	PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98
15	13	5	COPS: IN HOT PURSUIT	MVP Home Entertainment 1003	Various Artists	1996	NR	19.98
16	9	5	PLAYBOY'S CHEERLEADERS	Playboy Home Video Uni Dist. Corp. PBV0796	Various Artists	1996	NR	19.98
17	15	22	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
18	28	6	SEVEN (DIRECTOR'S LETTERBOX EDITION)	New Line Home Video Turner Home Entertainment N4485V	Brad Pitt Morgan Freeman	1995	R	19.98
19	16	9	PLAYBOY: WET & WILD-BOTTOMS UP	Playboy Home Video Uni Dist. Corp. PBV0794	Various Artists	1996	NR	19.98
20	14	11	ALADDIN AND THE KING OF THIEVES	Walt Disney Home Video Buena Vista Home Video 4609	Animated	1996	NR	24.99
21	21	7	THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	159.95
22	23	21	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
23	22	6	THE USUAL SUSPECTS	PolyGram Video 8006302273	Stephen Baldwin Kevin Spacey	1995	R	19.95
24	35	2	R.E.M.: ROAD MOVIE	Warner Reprise Video 3-38443	R.E.M.	1996	NR	19.98
25	20	7	MUPPET TREASURE ISLAND	Jim Henson Video Buena Vista Home Video 7076	The Muppets Tim Curry	1996	G	22.99
26	17	50	MY FAIR LADY ♦	FoxVideo 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
27	25	2	DANCE THE MACARENA	Quality Video, Inc. 26033	Wil Deloz	1996	NR	19.95
28	26	4	THE X-FILES: BEYOND THE SEA/E.B.E.	FoxVideo 8992	David Duchovny Gillian Anderson	1994	NR	14.98
29	24	4	THE X-FILES: DARKNESS FALLS/ THE ERLENMEYER FLASK	FoxVideo 8993	David Duchovny Gillian Anderson	1994	NR	14.98
30	18	4	THE X-FILES: SQUEEZE/TOOMS	FoxVideo 8991	David Duchovny Gillian Anderson	1993	NR	14.98
31	33	2	PENTHOUSE: PET OF THE YEAR PLAY-OFF 1996	Penthouse Video WarnerVision Entertainment 57003-3	Various Artists	1996	NR	19.95
32	NEW ▶		THE BRIDGES OF MADISON COUNTY	Warner Home Video 13772	Clint Eastwood Meryl Streep	1995	PG-13	19.98
33	19	4	THE AMERICAN PRESIDENT	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening	1995	PG-13	19.95
34	36	2	PENTHOUSE: AMATEUR VIDEO 2-SEXIEST CENTERFOLDS	Penthouse Video WarnerVision Entertainment 50792-3	Various Artists	1996	NR	19.95
35	30	21	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
36	RE-ENTRY		BEAVIS & BUTT-HEAD: DO CHRISTMAS	MTV Music Television Sony Music Video 49807	Animated	1996	NR	14.98
37	NEW ▶		WALLACE & GROMIT: A CLOSE SHAVE	CBS/Fox Video FoxVideo 8399	Animated	1996	NR	9.98
38	RE-ENTRY		IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	12.95
39	NEW ▶		JEFFREY	Orion Home Video 5079	Steven Weber Patrick Stewart	1995	R	19.98
40	39	3	GRATEFUL DEAD: TICKET TO NEW YEAR'S	Monterey Home Video 31988	Grateful Dead	1996	PG	29.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Aerobics Champs Turn Up The Heat For Orion Videos

BY EILEEN FITZPATRICK

LOS ANGELES—With retailers slashing exercise inventories, starting a label may seem like buying a ticket on a sinking ship. But Orion Home Video is banking on the NAC System to keep fitness afloat.

NAC stands for National Aerobic Championship, an 11-year-old competition for fitness instructors from around the world. Five of its medal winners are featured on three NAC System tapes that will debut in stores Dec. 17, priced at \$14.98 each.

"Nothing in the fitness market is as great as it used to be, but it is getting back to basics," says Orion president Herb Dorfman. "This is not an Elle MacPherson celebrity vehicle, it's a serious training video."

The system is modeled after the ways in which a personal trainer would get someone in shape. Each tape offers a different workout designed to rest some muscle groups while putting others into overdrive. The 45-minute titles include "Interval Challenge," an intense aerobic workout; the more moderate "Measured Intensity"; and "Body Parts," a total body-toning tape.

Included in each cassette box is a 32-

page fitness planner booklet.

"When you train, you don't do the same kind of exercise every day," says Dorfman. "A trainer does something different each time that works toward balancing the body."

Dorfman thinks the format will encourage consumers to purchase all three tapes in the series. The credentials of the trainers on each video should give buyers confidence that the workouts work. "People would die to have these professionals as their personal trainers," he adds.

Orion has signed a long-term deal with NAC to co-produce additional titles for the line. Three more videos are in production, according to Dorf-



Orion offers a new exercise series as the fitness market shrinks.

man. "It's a seven-figure project," he says. In addition, Orion has budgeted for a substantial marketing campaign.

Those elements include a pre- and post-street date advertising campaign, as well as a cross-promotion with Minute Maid Premium fruit juices and Polar heart-rate monitors. Consumers who buy any of the videos and any six Minute Maid products can receive a \$3.50 rebate. Consumers get \$5 back from Polar with the purchase of one tape and a heart-rate monitor, which generally retails for \$40-\$60. Both offers run through June 30.

Other marketing plans include a two-minute direct-response infomercial, which Orion began testing this month. A 30-second commercial is scheduled to air on cable channels, including ESPN 2, Lifetime, and Fit TV, along with a print campaign in major fitness magazines.

Orion VP of business development Nancy Jones says that the Minute Maid cross-promotion will bring the NAC line to more than 10,000 grocery outlets. Further, the vendor has commitments for endcap displays in key mass-merchant accounts throughout January, when exercise gets serious after the holidays.

TOP TITLES SET FOR HOLIDAY SALES

(Continued from page 60)

could have offered special deals, if desired," he says. Nevertheless, "it was good to have our industry in on a promotion like this, rather than see it go to a fast-food chain."

Tower will run a heavy ad schedule for five weeks starting in November, and it will include newspaper inserts, VH1, and local broadcast markets. Praising the "store search" feature of Paramount's Web site, Thrasher hopes to cross-link with the studio when Tower adds its video page next year.

Sue Vovsi, audio and video GM of J&R Music World in New York, foresees a strong fourth quarter in both retail and mail order. "'Twister' got the season off on the right foot," she says, "along with 'Sound Of Music,' 'Oliver & Company,' and the 25th anniversary 'Willie Wonka' edition."

Pricing close to MAP is necessary "for competitive reasons," she observes, "[but] it doesn't bother me as much due to our typical customer's multiple purchases. We make our sell-through buys based on our knowledge of their buying habits."

J&R has about a dozen kiosks throughout its J&R Video World section. Each has a monitor with a featured title and related product, such as "Mission: Impossible" and the repriced Cruise hits. Sampling should be heaviest right after a J&R insert is bundled with a Sunday New York Times just before Thanksgiving. Video will also get a bigger play than usual in the J&R holiday mail-order catalog.

Vovsi says the retailer tries to highlight as many genres as possible. "In late October, we have a big horror sale and a Japanimation special, with that category taking off this past year, as we've easily tripled the number of titles now offered," she adds. "We also have a big foreign-film sale in November."

Best Buy continues to do what it does best in video—generate big numbers. Sell-through has vaulted from \$4 million five years ago to an estimated \$200

million in 1996 at 270 stores.

"We're very committed in terms of retail selling space and just spent about \$2 million for major renovations that moved video to the center of the store, with extra shelves and endcaps," says video merchandising manager Joe Pagano. "This gives us a better representation, with the ability to show box faces instead of spines. We've become better listeners to our customers' demands and have a strategy established for each title this season."

New titles get a front endcap and several floor displays for the first two weeks, before being moved back to make room for the next release. "Each one is a locomotive to pull in sales for related catalog titles," Pagano adds.

Best Buy will have a weekly insert in 33 million Sunday newspapers in every market with stores and will also purchase TV time. "You've got to buy network and big cable blocks to develop a solid marketing image," Pagano says. "I think all the titles are going to win for us. Our 'value added' program already is paying off."

Best Buy offers a free Rodgers and Hammerstein "Sound Of Music" CD with the purchase of the Fox title and offers a "Tornado" video with "Twister."

Even rental-oriented video retailers have caught the fever. Moovies will have more than 200 stores in 15 states for the holiday season, according to Eric Litynski, director of product management for the Greenville, S.C., chain. It launched with 87 stores last year.

"Our families are more oriented to building their video collections, so the many offerings this season should all do well," he says. Moovies will have an insert the Sunday before Thanksgiving that will reach about 4 million homes.

"We're actively taking a much more aggressive approach, with more sell-through product in all stores," Litynski emphasizes. "We're very competitive on pricing, with 'Twister' at \$15.97

and 'E.T.' at \$9.99, for example. We want our customers to know that Moovies is the place for good value and selection."

Litynski says "Toy Story" is "awesome from the family point of view" and likes the prospects for "effects" movies such as "Twister" and "Independence Day."

BONNEVILLE

(Continued from page 61)

Bonneville's "Chronicles" arrived in September in a test of a new marketing strategy aimed at wider retail coverage. Doot claims that "the response has created pretty good demand" among mass merchants and supermarkets that hadn't stocked the more costly Public Media cassettes. Accounts now include Best Buy and Borders.

While he won't reveal figures, Doot says sales are on track. "They're moving along as we had expected. This is the first time they're been widely available at retail," he says. Additional WonderWorks releases are due throughout 1997.

Bonneville has more on tap than WonderWorks. The privately held company, which owns several big-market TV stations, produces programming for syndication and network broadcast. Three projects are scheduled for broadcast in 1997 and 1998 and could appear on retail shelves thereafter. Doot also wants to convert Bonneville's 22 juvenile books into videos.

"The Little Stream," published last year but getting national distribution only now, should be ready for cassette release in time for the American Booksellers Assn. conference in June. Doot says the storybook animation—the equivalent of flipping book pages to give characters the illusion of motion—is similar to the one used by Rabbit Ears and Western Publishing.

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	2	4	TWISTER (PG-13)	Warner Home Video 20100	Heaven Hunt Bill Paxton
2	1	5	THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
3	4	3	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
4	3	6	THE TRUTH ABOUT CATS & DOGS (PG-13)	FoxVideo 0899585	Uma Thurman Janeane Garofalo
5	7	2	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuzza Balk Robin Tunney
6	39	2	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
7	5	6	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
8	12	3	THE GREAT WHITE HYPE (R)	FoxVideo 8994	Samuel L. Jackson Damon Wayans
9	8	4	BEFORE AND AFTER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7047	Meryl Streep Liam Neeson
10	6	12	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
11	NEW		JAMES AND THE GIANT PEACH (PG)	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon
12	10	6	SGT. BILKO (PG)	MCA/Universal Home Video Uni Dist. Corp. 82596	Steve Martin Dan Aykroyd
13	NEW		FEAR (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Mark Wahlberg
14	9	4	A THIN LINE BETWEEN LOVE & HATE (R)	New Line Home Video Turner Home Entertainment N4442	Martin Lawrence Lynn Whitfield
15	13	5	THE QUEST (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82869	Jean-Claude van Damme Roger Moore
16	11	10	FROM DUSK TILL DAWN (R)	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino
17	14	8	MULHOLLAND FALLS (R)	MGM/UA Home Video M905534	Nick Nolte Melanie Griffith
18	20	2	FLIPPER (PG)	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood
19	16	9	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
20	19	16	12 MONKEYS (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
21	17	9	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
22	NEW		CELTIC PRIDE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8024	Damon Wayans Daniel Stern
23	18	14	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
24	15	4	OLIVER & COMPANY (G)	Walt Disney Home Video Buena Vista Home Video 6022	Animated
25	38	2	I SHOT ANDY WARHOL (R)	Evergreen Entertainment 3322	Lili Taylor Jared Harris
26	21	4	IF LUCY FELL (R)	Columbia TriStar Home Video 11683	Sarah Jessica Parker Eric Schaeffer
27	RE-ENTRY		COPS: TOO HOT FOR TV! (NR)	MVP Home Entertainment 1001	Various Artists
28	25	4	CARRIED AWAY (R)	New Line Home Video Turner Home Entertainment N4407V	Dennis Hopper Amy Irving
29	36	16	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
30	35	3	BOTTLE ROCKET (R)	Columbia TriStar Home Video 11626	Owen Wilson James Caan
31	34	18	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
32	22	18	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
33	NEW		ANTONIA'S LINE (R)	BMG Independents BMG Video 380232-3	Willeke Van Ammelrooy
34	27	12	DIABOLIQUE (R)	Warner Home Video 14204	Sharon Stone Chazz Palminteri
35	23	10	WHITE SQUALL (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 6698	Jeff Bridges
36	24	18	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
37	37	3	MYSTERY SCIENCE THEATER 3000: THE MOVIE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82897	Michael J. Nelson Trace Beaulieu
38	31	13	CITY HALL (R)	Columbia TriStar Home Video 77333	Al Pacino John Cusack
39	26	8	MARY REILLY (R)	Columbia TriStar Home Video 11053	Julia Roberts John Malkovich
40	33	22	CASINO (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®			
			★★★★ NO. 1 ★★★★★			
1	2	4	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
2	1	2	THE ROLLING STONES ROCK & ROLL CIRCUS ABKCO Video 3878110033	Various Artists	LF	24.98
3	3	8	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95
4	4	3	ROAD MOVIE Warner Reprise Video 3-38443	R.E.M.	LF	19.98
5	10	148	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary Kate & Ashley Olsen	SF	12.95
6	5	3	TICKET TO NEW YEAR'S Monterey Home Video 31988	Grateful Dead	LF	29.95
7	6	13	WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
8	8	21	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
9	7	3	MTV UNPLUGGED MTV Music Television Sony Music Video 19 V-50148	Alice In Chains	LF	19.98
10	12	89	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
11	NEW		LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jimi Hendrix	LF	19.98
12	13	12	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
13	21	138	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
14	11	15	THREE TENORS: ENCORE New Line Home Video Turner Home Entertainment 75933	Carreras-Domingo- Pavarotti	LF	19.95
15	16	49	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
16	14	52	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
17	19	30	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
18	15	72	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
19	NEW		SOUVENIRS-LIVE AT THE RYMAN MCA Music Video Uni Dist. Corp. 11509	Vince Gill	LF	19.98
20	23	71	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
21	9	30	REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF	21.95
22	20	35	R.I.O.T. Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
23	17	57	THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	9.95
24	22	37	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
25	26	105	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
26	24	33	UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
27	18	2	DOWN UNDER THE BIG TOP Starsong Video 20114	Newsboys	LF	19.95
28	25	102	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
29	27	95	X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.95
30	30	5	THE ALTERNATE ALOHA CONCERT LightYear Ent. WarnerVision Entertainment 54077-3	Elvis Presley	LF	19.95
31	32	101	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
32	29	45	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
33	33	3	NO GREATER SACRIFICE Word Video 52270	Ray Boltz	LF	19.95
34	31	148	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
35	NEW		RAINBOW BRIDGE (UNCUT) Rhino Home Video 72248	Jimi Hendrix	LF	19.95
36	35	44	LITTLE EARTHQUAKE ● WarnerVision Entertainment 50335-3	Tori Amos	LF	16.98
37	39	56	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
38	RE-ENTRY		KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95
39	28	13	R.I.O.T. PART 2 Sparrow Video Chordant Dist. Group 43196	Carman	LF	19.98
40	37	34	REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; △ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

'Braveheart' Skirts Ahead In 1996 British Video Assn. Awards

BY PETER DEAN

LONDON—Paramount Pictures' "Braveheart" replicated its Oscar triumph at the 1996 British Video Assn. (BVA) Awards ceremony.

The Mel Gibson-directed feature won trophies for being the best-renting film of 1996 and for having the best-renting artist (Gibson). The film was supported by the best rental distributor marketing campaign, which succeeded in making it the all-time best-renting video in Scotland.

The "Braveheart" theme of fighting against heavy odds was also the main theme of the 1996 BVA Awards. BVA counted among its major achievements this year the recovery of the rental business; in fact, revenues were up 5% in 1996 over the same period in 1995.

BVA chairman Phil Jackson says, "This has been achieved in another tough year, and it's going to get tougher."

Taking note of new media like digital satellite services, Jackson, also head of Buena Vista Home Video's U.K. venture, notes that "the format may change, but renting or buying a movie is still growing in popularity, and 1997

should be another good year for our industry."

Strong titles—such as "Braveheart" and other top renters "Die Hard With A Vengeance," "Seven," and "Bad Boys"—weren't the only reasons for growth. Singled out for a special Industry Initiative Award was the Advertising Alliance, the first serious and successful intercompany marketing strategy since the aborted 1991 generic campaign. The alliance, dubbed "son of generic," involved five vendors that co-funded a peak-viewing TV advertising campaign.

Also nominated for special accolades were the industry's successful fight against video piracy; CIC's "one to watch" ad effort for Paramount and MCA/Universal Home Video releases; VCI's Cinema Club, meant to beef up sales of budget titles; and 20th Century Fox Home Entertainment's pioneering launch of the television series "The X-Files."

In addition, Fox walked off with a key marketing award for "The X-Files." Disney was awarded one for its "The Lion King" campaign.

Among stores, HMV was the overall winner. Adrians Video in Essex won

the independent award for the seventh year, the Apollo chain ousted Blockbuster from its throne as the best multiple rental retailer, and London-based Variety Video was named the year's best independent rental chain.

Introduced this year were so-called "surprise" categories for the most unexpected hits on rental and sell-through shelves.

Buena Vista's "Around The World With Timon And Pumbaa" and the BBC TV production of "Pride And Prejudice" were nominated in the sell-through category. "Pride And Prejudice" won: It had originally been targeted for an 11,000-unit delivery but sold more than 200,000 units at a premium price, equivalent to \$30.

The overall best-selling retail video was also a bit of a surprise, in that it came from far back in the pack. Buena Vista's "101 Dalmatians" managed to outpace all other sell-through titles in the six weeks between its release date and the BVA Awards ceremony.

"The Shawshank Redemption," starring Tim Robbins and Morgan Freeman, picked up the most surprising rental award, finishing ahead of British-made "Jack And Sarah."

Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★★★★ NO. 1 ★★★★★	
1	1	25	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
2	3	19	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98
3	6	13	MLB UNBELIEVABLE! Orion Home Video 95009	14.98
4	12	175	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
5	4	344	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98
6	5	21	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98
7	11	33	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
8	7	97	LESLIE NIELSEN'S BAD GOLF MY WAY ◆ PolyGram Video 8006331153	19.95
9	RE-ENTRY		NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
10	8	21	KEN GRIFFEY JR.: ADVENTURES IN BASEBALL ABC Video 44112	19.95
11	RE-ENTRY		100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
12	10	251	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
13	17	3	SUPER SLUGGERS Orion Home Video 96001	14.98
14	13	15	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98
15	15	75	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
16	RE-ENTRY		NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95
17	18	3	FOOTBALL SECRETS FROM THE WORLD CHAMPIONS Columbia TriStar Home Video	24.95
18	14	25	100 YEARS OF OLYMPIC GLORY Turner Home Entertainment 3294	29.98
19	2	11	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
20	NEW		THE BROOKLYN DODGERS-GIFT BOX SET ESPN Home Video 44146	89.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★★★★ NO. 1 ★★★★★	
1	8	3	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
2	3	129	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
3	7	71	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
4	1	43	THE GRIND WORKOUT: FITNESS WITH FLAVA ◆ Sony Music Video 49796	12.98
5	4	27	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.98
6	NEW		THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
7	NEW		THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
8	NEW		THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
9	2	55	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
10	10	23	CRUNCH: TURBO SCULPT Anchor Bay Entertainment	9.98
11	RE-ENTRY		CRUNCH: BRAND NEW BUTT Anchor Bay Entertainment SV10024	9.99
12	18	3	THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS BMG Video 80117-3	19.98
13	9	115	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
14	16	15	RICHARD SIMMONS: DISCO SWEAT GoodTimes Home Video	9.99
15	11	31	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043	19.95
16	13	7	CRUNCH: WASHBOARD ABS Anchor Bay Entertainment SV10026	9.99
17	15	39	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
18	5	39	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
19	NEW		DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
20	RE-ENTRY		REEBOK WINNING BODY WORKOUT PolyGram Video 8006330553	19.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

The Enter*Active File

MERCHANTS & MARKETING

Barenaked Ladies Expose All On Enhanced CD

BY BRETT ATWOOD

LOS ANGELES—Reprise modern rockers Barenaked Ladies are branching out into comedy for their second enhanced CD (ECD), "Rock Spectacle." The live album, which will be released Nov. 19, contains "BNL-TV," a multimedia program that shows what sort of programming the quirky quintet would create if it had its own cable television system.

The multimedia content was developed by Nettmedia on a shoestring budget of less than \$15,000, according to Cathy Barrett, project manager for Nettmedia.

Barenaked Ladies is one of the few acts to release more than one ECD. "Rock Spectacle" follows the act's EP "Shoe Box," which contained more traditional ECD content.

"It's a great way for our fans to get more from us besides live perfor-

mances," says vocalist/drummer Tyler Stewart. "The enhanced CD allows us to show the audiences more of what we are about. We like to act like a bunch of idiots and have fun."

The act took a firsthand role in developing comedy skits that are in tune with its often twisted sense of humor. "A lot of [the comedy] was very spontaneous," says Stewart. "We shot most of the video footage in one day with a hand-held camcorder. We wanted to show what we would program if we had our own cable station. It was low budget, which meant we had to be pretty innovative with what we could do. But we'd love to do a movie at some point, if we had the budget for it."

The act is known for seamlessly merging together silly and serious lyrics in its songs. Barenaked Ladies have also carved a comedic reputation from their humorous onstage antics, which include a running gag that has

audience members pelt the band and each other with dry macaroni during the song "If I Had \$1000000."

"We're lucky that we have the extra dimension of humor," says Stewart. "Good ECDs are probably more difficult to make if the band is serious. They probably have to let the music alone speak for them. I couldn't see an interesting ECD coming from, say, a grunge band. Humor is an important part of our performance, but that doesn't always come across on CD."

Among the offerings on "BNL-TV" are Barenaked Ladies guitarist/vocalist Ed Robertson's psychic hot line "Ask Ed," raunchy sitcom "Life In A Nutshell," home shopping program "Shop Shop," and goofy exercise program "Sporto For Pirates."

The ECD also contains a complete music video performance clip of the act's "Straw Hat And Old Dirty Hank." More than four hours of video was



shot for the disc, but only about 20 minutes appear on the final release.

"They had so many ideas that we ended up with more material than we could use," says Barrett.

Among the axed multimedia content is a skit called "Abs Of Lard," a spoof of the popular fitness video "Abs Of Steel."

"There are a lot of outtakes," says Stewart. "We had too many inside jokes that the rest of the world would probably not find funny. When you spend so much time together on a tour bus, you start to develop a shared sense of humor that may not translate to the rest of society. So a lot of material did not get used."

However, Barrett says, some of that content may surface on subsequent ECDs or possibly on fan sites on the Internet.

The act will debut some of the comedy contained on the disc on Saturday (9), when it hosts the Billboard Music Video Awards at the Crowne Plaza Parc Fifty Five Hotel in San Francisco.

The disc was originally due in October but was delayed after Reprise learned that ECDs developed in the pregap format were incompatible with newer versions of Windows 95 (Billboard, Aug. 17). As a result, the label decided to shift the pregap disc to the multisession ECD format.

Fans who attended Barenaked Ladies' performances on its just-concluded tour have likely already seen parts of the ECD. Multimedia content from both the "Shoe Box" EP and the "Rock Spectacle" album was previewed at special computer stations set up at each venue.

Good Guys! Offers Multimedia Entertainment Retailer Revamps With Updated Home Equipment Centers

BY EILEEN FITZPATRICK

LOS ANGELES—The future is now, and the Good Guys! is changing its look in order to better service consumers who are ready to converge their audio, video, and computer systems.

On Nov. 1, at its store in Redondo Beach, Calif., the Brisbane, Calif.-based chain unveiled a store concept called the Good Guys! Audio Video Exposition.

The new design will be rolled out to the chain's 75 stores throughout 1997, according to the Good Guys! president/CEO Bob Gunst. The upgrades will also be included in new WOW! locations, the company's megastore joint venture with Tower Records/Video.

At the heart of the redesign are four "expo" rooms where store visitors will be able to see how a multimedia center could look in their home.

The rooms will showcase the latest electronic gizmos, from Surround Sound audio and home theater systems to television-based Internet access. New home office equipment is also included.

"The business is no longer pure audio or pure video," says Gunst. "They're all combining into one."

Expo rooms will be manned by top Good Guys! sales reps, who will assist customers in home design and equipment selection. The reps will also supervise in-home installations.

"These are products for the next decade, and I don't think our store or anyone else is geared up to present new technologies," says Gunst. "This is a whole new design concept to address the convergence of technology."

As an example, store visitors will be

introduced to WebTV, a \$329 set-top device that provides Internet and E-mail capabilities. The system is expected to be integrated into television sets, which will be on sale at the Good Guys! in spring.

"WebTV is a system that used to be serviced only by a \$2,500 computer, but the need for a PC is gone," says Gunst.

The 31,500-square-foot Redondo Beach store, located on Hawthorne Boulevard, was closed for several months during the renovation.

Gunst says the company selected the Redondo Beach store because it is the chain's largest and is located in a highly competitive area. It also has the right consumer profile.

"For a consumer electronics store to be successful, it needs to be in an area with a broad consumer base," says Gunst. "This store has all the right demographics and is in a highly competitive market."

Stores in the immediate area include Circuit City, Best Buy, and another Good Guys! store two miles away.

Gunst would not disclose the cost of

the remodeling project but noted that "it was more expensive than starting from scratch."

Older stores in the chain will be among the first to be remodeled, Gunst adds.

The opening of the expo store follows the Oct. 31 debut of the Good Guys! and Tower's second WOW! multimedia superstore in nearby Long Beach.

The new WOW! store will not include the expo area, and there are no immediate plans to incorporate it into the year-old WOW! store in Las Vegas, Gunst says.

In addition to the WOW! in Long Beach, Tower will unveil its new 44,000 square-foot, three-floor New York store at Lincoln Center in mid-November. The store replaces the chain's 66th Street location, which closed in 1994.

The companies may open two additional locations in Southern California sometime in late 1997, according to Tower president Russ Solomon (Billboard, Sept. 21).

Gunst would not discuss specific locations for the new WOW! stores.

'Cyberlunch' To Feature Intel Technologies

LOS ANGELES—Intel will showcase several new computer and software technologies as part of its "Cyberlunch" presentation at the Billboard Music Video Conference, to be held Friday (8) at the Crowne Plaza Parc Fifty Five Hotel in San Francisco.

One of the highlights will be a discussion of Intel's forthcoming Pentium processor with MMX technology, which is expected to make its commercial debut in January. MMX technology, also known as the P55C processor, will be integrated into succeeding generations of Intel processor-equipped computers. MMX allows content developers to deliver higher-quality multimedia applications on Pentium PCs, including music and music video content.

Avram Miller, Intel VP of corporate

business development, will also discuss how Internet-connected PCs will play a significant role in the future of music video entertainment.

"The PC is rapidly becoming a new medium, and music is expected to be a leading application of this new medium," says Miller. "It is likely that this will result in a closer relationship between those that create the medium and those that consume it."

Tim Horne of the production company Professional Slaves will debut a multimedia-created music video for Herbie Hancock's "The Melody," which from its inception was targeted for multiple media, including broadcast, CD-ROM, and an interactive Internet site. Horne's work was done and will be shown on a dual-processor Pentium

Pro workstation using Adobe Photoshop 3.0, Adobe Premiere 4.2, and Softimage 3.5.

John Chiplin, CEO of SuperScape Inc., and Andy Tait, SuperScape VP of strategic relations, will discuss and preview SuperScape technology, which is used to deliver real-time, interactive music videos over the Internet.

Mark Ghuneim, VP of online and emerging technologies at Columbia Records, will demonstrate how Sony Music is using the Internet and the PC to deliver music videos and related music content.

Other emerging technologies that will be discussed during the presentation include satellite data delivery, Intel's Interact, MPEG II playback, and DVD-ROM. **BRETT ATWOOD**

America Online Makes Move To Flat Rates

AOL CHANGES: There have been some major changes at leading commercial online service America Online (AOL). The company has announced that it will switch to a flat-rate pricing plan that allows unlimited access to its subscription content and to the Internet for \$19.95. The move follows similar announcements by Prodigy and the Microsoft Network.

In another strategic shift, AOL's sister Internet access provider Global Network Navigator will be folded into AOL.

Those who already have access to the Internet will be able to purchase a subscription to AOL's content for the flat rate of \$9.95 per month.

AOL has also announced significant changes to its corporate structure. The company has named former MTV chief executive Robert Pittman to head its new AOL Networks division.

In addition, the company has formed AOL Studios to develop original multimedia content for the Internet and for AOL's 7 million subscribers.

In a separate move, AOL has entered into a strategic partnership with television producer Brandon Tartikoff to develop original hybrid projects that will launch simultaneously online, on television, and as books. The first project on tap is the serial drama "Beggars And Choosers," which is executive-produced by "The Spot" creators Scott Zakarin and Troy Blotnick. Also due are a game show for kids and an interactive pop culture magazine.

SET-TOP NET BOXES DEBUT: The first Internet-access set-top boxes have debuted at retail. WebTV Networks' WebTV and Sega's Net Link add-on for the Sega Saturn game system bring Internet access to standard TV sets.

Sony and Philips are manufacturing and marketing WebTV set-top boxes for less than \$350, while Sega is selling the Net Link add-on for \$199 or as a self-contained Internet-access device for \$449. Both systems are aimed at connecting the 90% of U.S. citizens who are not yet wired to the Internet.

"The object is to bring the Internet to the masses," says WebTV VP of marketing Chip Herman.

To promote WebTV, Herman says, the company and its marketing partners are targeting readers of mainstream consumer publications. In addition, the company is posting ads for the set-top box next to movie and music posters in major cities, including Los Angeles, San Francisco, and New York.

BITS 'N' BYTES: An unreleased live version of John Mellencamp's "Key West Intermezzo (I Saw You First)" is available for download in AOL's MusicSpace at keyword: AOL Live . . . Michelle Shocked will perform live on the Internet Saturday (9) at <http://www.shellshock.com> . . . Microsoft and U.S. West have purchased an equity stake in video and audio streaming company VDonet Corp. Both companies will hold a seat on VDonet's board of directors. VDonet recently unveiled its proprietary video teleconferencing technology VDOPhone; its video/audio streaming software competes with Xing Technologies' Streamworks.

FOR THE RECORD

An Oct. 26 article misstated the length of a six-month promotion between music retailer Musicland and Navarre Corp.'s NetRadio.

GOOD WORKS

DREYFUSS AWARD: Actor **Richard Dreyfuss** will receive the Music for Life Award from the National Assn. of Music Merchants Saturday (9) at the 21st annual Bands of America Grand National Marching Band Championship at Indianapolis' RCA Dome. The award recognizes individuals who have demonstrated support of music education for children. Dreyfuss stars in the hit film "Mr. Holland's Opus," in which he plays a music teacher. The actor will also be presented with a Crystal Heart Award from the Heartland Film Festival and will address an audience of more than 23,000 music students, parents, and band directors. Bands of America was founded in 1975. Contact: **Penny Zokaie** at 914-241-9112 or **Katie Freiburger** at 847-956-8282.

THE ROASTEE: **Sean "Puffy" Combs**, CEO of Bad Boy Entertainment, will be honored at the fourth annual Rap Roast Nov. 14 at the Puck Building in New York. The event will benefit Combs' nonprofit organization

Daddy's House Social Programs Inc. In addition to the roast, the evening will feature a performance by Bad Boy group **112**. The Rap Roast was founded in 1992 by music producer **Grace Harry** and label executive **Rene McLean**. Contact: **Lois Najarian** at 212-333-7728, extension 105.

BENEFIT DINNER: The Detroit Music Retailers Assn. will host a benefit dinner Nov. 15 at the Crowne Plaza Hotel at the Detroit Metro Airport for the family of **Rudy Greer**, the urban product developer for Uni Distribution who died Aug. 25. The keynote speaker will be **Miller London**, president of Urban Network. Tickets are \$60 per person. Contact: **Tondra Williams** at 313-485-7050 or **Tammy Golden** at 313-974-3884 or 313-705-6588.

FOUR CHARITIES BENEFIT: The Benefit Songwriters' Concert and Art Show will take place Nov. 21 at St. Peter's Church in New York. The event aids four charitable groups: Hale House, which specializes in help-

ing babies that are born HIV-positive or addicted to drugs, alcohol, or tobacco; the Jewish Board of Family & Children's Services, which serves more than 50,000 families of all ethnic, economic, and religious backgrounds; Covenant House, which provides food, clothing, shelter, medical care, and counseling to more than 43,000 youths; and Church of the Holy Cross School, which serves more than 300 children, mostly minorities. Songwriters who will appear include **Ann Belmont**, **Fred Berman**, **Joe Goldberger**, **Mark Josefsberg**, **Mark Lambert**, and **Barbara Sfraga**. The event is hosted by In Concert with Our Community, which was founded to pool talent for a charitable annual event. Contact: Sfraga at 718-358-0733.



Working Women. Michele Anthony, executive VP of Sony Music Entertainment, and Rosemary Carroll, partner in the law firm Gendler, Codikow & Carroll, recently co-hosted Women's Health Luncheon '96 at Sony Music Studios in New York. The event featured guest speakers Eleanor Smeal, president of the Feminist Majority Foundation, and Dr. Susan Wicklund, owner/medical director of the Mountain Country Women's Clinic in Bozeman, Mont. The luncheon raised money for the Feminist Majority and its educational and fund-raising arm, Rock for Choice. Pictured, from left, are duVergne Gaines, coordinator, Rock for Choice; Carroll; Smeal; Donita Sparks, founding member of rock band L7 and Rock for Choice; Anthony; Michel Cicero, coordinator, Rock for Choice; and Wicklund.

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.

NOVEMBER

Nov. 7-9, **Billboard Music Video Conference**, Crowne Plaza Parc Fifty Five Hotel, 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.

Nov. 14, **Fourth Annual Rap Roast**, honoring Sean "Puffy" Combs, benefits Daddy's House—Social Programs, Puck Building, New York. 201-659-6406.

Nov. 15, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria Hotel, New York. 212-867-6650, extension 306.

Nov. 20, **SESAC New York Music Awards**, Supper Club, New York. 212-586-3450.

DECEMBER

Dec. 4, **Billboard Music Awards**, Hard Rock Cafe, Las Vegas. 310-451-7111.

LIFELINES

BIRTHS

Girl, Jenna Lee, to **Jeff and Sharon Graybow**, Sept. 28 in Los Angeles. Father is national director of single sales/urban marketing at Virgin Records.

MARRIAGES

Steven McKewin to **Kerri Green**, Oct. 19 in Dallas. Groom is regional sales manager for Atlantic Records.

DEATHS

Dr. David Viscott, 58, of heart failure, in Studio City, Calif. A noted psychiatrist and author, Viscott hosted a radio call-in show on KABC Los Angeles from 1980-93 and was heard most recently on KIIS-FM, also in Los Angeles. He was also an Emmy-winning TV host. He is survived by his wife, three daughters, son, and mother. In lieu of flowers, the family asks that donations be made in his name to the Juilliard School, care of Development Office, 60 Lincoln Center, New York, N.Y. 10023.

John Bauldie, 47, in a helicopter accident, Oct. 22 in the U.K. He was acknowledged as an expert on the work of Bob Dylan, primarily through his highly regarded fanzine, Telegraph. Bauldie, who also worked at Britain's Q magazine, was nominated for a Grammy Award for his liner notes to the 1991 Dylan set on Columbia Records, "The Bootleg Series—Volumes 1-3 (Rare & Unreleased) 1961-1991."

Florence Pincus, 90, Oct. 23 in Croton-on-Hudson, N.Y. She and her husband, George, established an independent music publisher, Gil Music (BMI), in the early '50s. Among the company's copyrights are "A Taste Of Honey" and "Old Cape Cod." The firm is now known as GPS Music Group, which includes an ASCAP-cleared company, George Pincus & Sons Music, and is operated by the Pincuses' sons, Lee and Irwin, out of New York and Los Angeles, respectively. In addition to Lee and Irwin, survivors include a daughter, Dr. Gloria Tannenbaum, and four grandchildren.

KEEPING SCORE

(Continued from page 35)

works by the composer. Planned projects include "Sonnets To Orpheus, Book I" with **Sylvia McNair** and "Piano Concerto No. 2" featuring **Emanuel Ax** and the **Los Angeles Philharmonic** under **Esa-Pekka Salonen**. Danielpour's "Sweet Talk," four songs for voice and chamber ensemble set to texts by **Toni Morrison**, will premiere during the 1996-97 season by **Jessye Norman** and will be recorded with Ma, Ax, and **Edgar Meyer**. Compositions in progress include a new score, scheduled for the New York City Ballet in spring 1997, and a symphony in three movements for the opening of the New Jersey Symphony Hall in October 1997.

Sony has made a significant contribution to the contemporary music recording scene by releasing **Peter Lieberson's** "King Gesar," a haunting melodrama for narrator and chamber ensemble (including Ax and Ma and conducted by the composer) that tells the life story of a Tibetan warrior king.

MORE BAROQUE: Reference Recordings has taken on the Bay Area's **Philharmonia Baroque Orchestra** and its music director, **Nicholas McGegan**, formerly with Harmonia Mundi USA. The orchestra has recorded some **Vivaldi** concertos for release in spring 1997.

FILM BRINGS OLD, NEW WRITERS TOGETHER

(Continued from page 36)

Don't Own Me") could be forgiven for thinking this was the follow-up. In the movie, the character who performs "My Secret Love" is played by **Bridget Fonda**, who closes the circle with her striking visual resemblance to **Gore** herself.

• "Truth Is You Lied," written by **M. Fosson** and **P. Marshall**, performed by **Jill Sobule**. The melancholy, solitary world of **Brenda Lee's** "All Alone Am I" and "Losing You" is conjured up by this song, "written" in the film by the **Denise Waverly** character. It is a perfect replica of those heart-rending Lee ballads, right down to the one-note piano motif, the country guitar, the sweeping strings, and a vocal chorus that sounds just like the **Anita Kerr Singers**. The truth is, "Truth Is You Lied" could have been produced in **Bradley's** Recording Studio in Nashville by **Owen Bradley** himself.

• "Love Doesn't Ever Fail Us," written by **Larry Klein** and **Tonio K**, performed by the **Williams Brothers**. Another Brill Building smash authored in the movie by **Denise Waverly**, this is a dead ringer for an **Everly Brothers** platter—or two, since the song sounds like a combination of **Don and Phil Everly's** 1960 hits "Let It Be Me," written by **Felix Boudleaux Bryant**, and "So Sad (To Watch Good Love Go Bad)," by **Don Everly**.

In the film, "Love Doesn't Ever Fail Us" is presented by "the Click Broth-

ers," who are essayed by a real brotherly vocal act, **David and Andy Williams**. These nephews of **MOR** great **Andy Williams** duplicate the purity of the **Everlys'** voices. Moreover, their appearance in "Grace Of My Heart" is one of the movie's subtle delights for rock trivia buffs, since **Andy Williams** and the **Everly Brothers** had their first hit records for the same label, **Archie Bleyer's** **Cadence Records**.

• "I Do," written by **Sager and Stewart**, performed by **For Real**. Since much of "Grace Of My Heart" is set inside the **Brill Building**, the film's soundtrack demands the presence of at least one girl group. **For Real** (formerly with **A&M Records**, now with **Rowdy/Arista**) rightly takes three numbers on the soundtrack album, including this up tempo side, which marries, say, the sound of the **Toys** ("Lover's Concerto") with the sass of the **Supremes**. Someone too young to remember these references might, instead, consider "I Do" to be a match for any '80s hit written and produced by **Britain's** **PWL** partnership.

Coincidentally, **For Real** is represented on **Billboard's** Hot 100 Singles chart with "Like I Do," a **Dallas Austin** tune that is melodically constructed from a quintessential **Holland/Dozier/Holland** smash of the '60s, "My World Is Empty Without You." Life imitates the big screen, naturally.

• "God Give Me Strength," written by **Bacharach** and **Costello**, sung in the movie by **Kirsten Vigard**, the voice of **Denise Waverly**, and featured on the soundtrack in a version by **Costello** and **Bacharach**. This, of course, is the "Grace Of My Heart" showstopper, deployed by **Anders** as **Denise Waverly's** first tentative step toward a recording career of her own and to an independent life. For **Bacharach**, it represents a powerful evocation of the composition style by which he is defined—or, as the composer told a **Vanity Fair** reporter recently, "that 6/8, 6/12 thing I used to write in that I hadn't done in years." **Costello's** lyric is equally powerful, and the combination is as arresting as much of **Bacharach's** work with **Hal David** in the '60s.

If these five titles represent the best "Grace" copyrights, there are others that also strike a harmonious note. They include "Man From Mars," penned by **Mitchell** and evocative of her "Blue" period in the early '70s; "Born To Love That Boy," written by **Klein** and **Goffin**, a tender tune reminiscent of the **Smokey Robinson/Mary Wells** school; and "Absence Makes The Heart Grow Fonder," authored and performed by **Tiffany Anders** and **Boyd Rice**, in the exaggerated style of the **Nancy Sinatra/Lee Hazlewood** duets of the '60s.

Now, if only **King** herself had been available to contribute to **Anders'** tapestry...

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ MICHELLE SHOCKED

Stillborn
 PRODUCER: Bones Howe
 Private 0100 582145
 Michelle Shocked's first album since completing her masterful trilogy of American roots music in 1992 with "The Arkansas Traveler" is a comparatively stark album that brings to mind the creative soul-searching periods of Bruce Springsteen and Neil Young. The album is highly personal, often bleak, and not for the faint of heart. With characteristic forthrightness, she tackles such tough subjects as death, mourning, and the struggles of the working class, most touchingly on "Stillborn," "Homestead," "Cold Comfort," and "Winter Wheat." A challenging album for both artist and listener, and one that sacrifices airplay in the name of artistic exploration. A transitional phase in the career of one of the industry's most gifted singer/songwriters.

★ STEVE FORBERT

Rocking Horse Head
 PRODUCER: Brad Jones
 Paladin/Revolution 24663
 A songsmith whose gifts have yet to be fully appreciated by the masses, Steve Forbert continues to quietly convey his insightful version of the American experience. From the delicate, acoustic strains of "If I Want You Now" and "Dear Lord" through full-bore numbers like "My Time Ain't Long" and "Shaky Ground," Forbert covers the spectrum between folk and rock. The album's pivotal track is the brilliant "Good Planets Are Hard To Find," a subtly effective anthem of environmental awareness. A fine album by an artist who has built an impressively consistent canon of great songs.

★ THE ZAMBONIS

100% Hockey . . . And Other Stuff
 PRODUCERS: the Zambonis
 Dot 1995
 On paper it sounds like a novelty: an album of songs that celebrate hockey. But in the hands of the Zambonis (a pop/rock quartet named after the ice-grooming machine), the concept is elevated to an art form that won't melt under the heat of critics or music fans. Despite the specificity of the album's theme, the Zambonis rock out like the best power-pop units. What's more, they have a sense of humor about themselves. Highlight tracks include "Away Game," "The Referee's Daughter," and "Slapshot Love." A timely and surprisingly appealing release. Contact: dotdotdash@sonicnet.com.

JULIE ANDREWS

Here I'll Stay
 PRODUCER: Jay David Saks
 Philips 446 219
 Dedicated with sure-handed appeal to songs with lyrics by Alan Jay Lerner, this album allows Julie Andrews, currently starring in Broadway's "Victor/Victoria," to perform songs other than those Lerner (and composer Frederick Loewe) wrote for her in "My Fair Lady" and "Camelot." That body of work is a rich

SPOTLIGHT

joni mitchell hits



JONI MITCHELL

Hits
 PRODUCERS: Joni Mitchell, Larry Klein
 Reprise 46358
 For the first time in her illustrious career, Billboard Century Award winner Joni Mitchell has compiled her most successful and recognizable tunes, including "Big Yellow Taxi," "Woodstock," "Chelsea Morning," "Both Sides Now," and "You Turn Me On, I'm A Radio." Although the compilation spans Mitchell's career, the focus is on the late '60s/early '70s, the period that yielded such landmark albums as "Clouds," "Ladies Of The Canyon," "Blue," and "Court And Spark"—all of them gold or platinum. More than just a collection of great songs, "Hits" reveals the enormous influence Mitchell has had on a generation of artists, beginning with Judy Collins and Crosby, Stills & Nash, who enjoyed great success with "Chelsea Morning" and "Woodstock," respectively. A singer/songwriter who is once again in the limelight, shining as brightly as she ever did.

one, including the scores of "Brigadoon" and "Paint Your Wagon." Andrews also offers lesser-known Lerner collaborations of uncommon beauty, among them "Here I'll Stay" (music by Kurt Weill), "Take Care Of This House" (music by Leonard Bernstein), "One More Walk Around The Garden" (music by Burton Lane), and "There's Always One You Can't Forget" (lyrics by Charles Strouse) from "Dance A Little Closer." In addition, Andrews takes a saucy turn at "My Love Is A Married Man," from Lerner and Loewe's 1945 flop "The Day Before Spring."

BOCGALOO JOE JONES

Legends Of Acid Jazz
 PRODUCER: none listed
 Prestige 24167
 Boogaloo is back, thanks to a new series from Fantasy's Prestige label called "Legends Of Acid Jazz." Back in the '60s, jazz labels, facing the onslaught of Star Volt acts, James Brown, and others, began releasing albums with the funky new beats. While some artists, such as Herbie Hancock and the late Lee Morgan, soared with the combination, most of it wasn't much more than a bunch of R&B tracks missing the vocals. Somewhere in the middle was guitarist Boogaloo Joe Jones, whose blistering jazz attack provided more sophistication and grit. At Prestige,

SPOTLIGHT

joni mitchell misses



JONI MITCHELL

Misses
 PRODUCERS: Joni Mitchell, Larry Klein, Mike Shipley
 Reprise 46358
 The flip side of the coin for any artist's greatest-hits package are the "misses"—i.e., records that, for any number of reasons, failed to make a deep impression on the public but are nevertheless worthy of attention. In Mitchell's case, "Misses" includes material that stands right up to her "hits," from the title tracks to the gold albums "For The Roses" and "Hejira" to "The Magdalene Laundries" from her Grammy-winning "Turbulent Indigo" album of 1994. The concurrent release of "Hits" and "Misses" casts new light on Mitchell's catalog and signals her continuing faith in material that has not yet—and may never—reap commercial rewards. However, given the mercurial nature of art and Mitchell's image of herself as a van Gogh-like character, there's no ruling out the possibility of the misses gaining newfound attention at any point in the future.

COUNTRY

▶ REBA MCENTIRE

What If It's You
 PRODUCERS: Reba McEntire, John Guess
 MCA 11500
 This is the first album recorded in Reba McEntire's new Starstruck Studios in Nashville, and in many ways it's both a departure and a return for her. Instead of Tony Brown, her usual producer, she turned to John Guess and herself for direction. She also decidedly returns to country, after last year's album of pop covers, which confused and disappoint-

SPOTLIGHT



VARIOUS ARTISTS

Safe And Sound—A Benefit In Response To The Brookline Clinic Violence
 PRODUCERS: Various
 Big Rig/Mercury 314 534 067
 Motivated by the murders of two employees at a Brookline, Mass., abortion clinic, Boston-area rockers unite for an album that benefits pro-choice and anti-violence organizations. Project features the cream of Beantown's musical crop, including Aimee Mann, Belly, Morphine, Tracy Bonham, Letters To Cleo, Jennifer Trynin, the Mighty Mighty Bosstones, Juliana Hatfield, and Mary Lou Lord. Some of the material was recorded live during a weeklong series of benefit shows following the incident; other tracks are studio recordings not featured on the artists' other releases. Highlights include Belly's Harry Nilsson cover "Think About Your Troubles," Mann's "Driving With One Hand On The Wheel," and Gigolo Aunts' "Mr. Woods." More than a benefit for a good cause, "Safe And Sound" is a thoughtful document of a vibrant music scene.

ed many fans. After 20 years in the business, though, she remains in control and sounds here very much like the Reba McEntire who galvanized the country world years ago and made it safe for spunky, independent female singers and producers. Since she doesn't write, she's always paid close attention to song selection, and the lineup here doesn't disappoint. There isn't a stronger set of country songs out there. Such writers as Robert Ellis Orrall, Cathy Majeski, Mark D. Sanders, Tim Nichols, and Trey Bruce deliver the groceries in a big way.

VITAL REISSUES

Jones worked with a killer house band: drummer Bernard Purdie, tenor Rusty Bryant, and organist Sonny Phillips. The music they made (now popularized by such artists as Maceo Parker) has won over a new generation of listeners. Programmers might do the popcorn for Jones' "Right On" and boogaloo to his "Atlantic City Soul." Ow!

ART TATUM

20th Century Piano Genius
 REISSUE PRODUCER: Michael Lang
 Verve 531 763
 This album's title may seem overblown, but skeptics will gladly concede the point after listening to jazz piano icon Art Tatum brilliantly flex rhythms and dynamics with shimmering cascades of

notes and Garner-esque flights of melodic fancy. His creative urge was so uncontrollable that he would effortlessly break into one tune while in the midst of a superadorned exposition of another. This two-CD, 39-track set contains Tatum's complete 1950 and '55 solo sessions from the home of Ray Heindorf. (Two albums were drawn from them, and this reissue features 12 never-released tracks.) Understandably, Tatum's ivory artistry spurs on a party atmosphere, and the noise of enthralled guests and even the clicking of his rings on the keys are audible. This strong standards set includes Tatum's twists on "Tenderly," "Over The Rainbow," "In A Sentimental Mood," "Without A Song," and "Begin The Beguine."

★ IRIS DEMENT

The Way I Should
 PRODUCER: Randy Scruggs
 Warner Bros. 46188
 Folk-oriented singer/songwriter Iris DeMent turns to Nashville for her third and most lucid album, enlisting producer Randy Scruggs and an elite corps of session musicians to help her craft a full-fledged country sound that goes beyond the sparse, acoustic orientation of her previous records. Just as important, DeMent has sharpened her writing pen, pulling no punches on such stinging tracks as "Wasteland Of The Free," "There's A Wall In Washington," and the title track. Other highlights include the Delbert McClinton duet "Trouble," the highly personal "Letter To Mom," and the no-nonsense country shuffler "I'll Take My Sorrow Straight." A bold step forward for an artist who is equally at ease in the folk and country idioms and whose writing has gained an effective edginess.

JAZZ

▶ PACO DE LUCIA, AL DI MEOLA, JOHN MCLAUGHLIN

PRODUCERS: De Lucia, Di Meola, McLaughlin
 Verve 314 533 215
 Reprising the early '80s partnership that yielded two hit records for Columbia ("Passion, Grace & Fire" and "Friday Night In San Francisco"), this superstar acoustic trio delivers another seductive six-string soirée. High on intelligent beauty and low on sentimental wank, the album divides compositions, solos, and production among the three guitar heroes in a triptych of Latin-flavored lyricism. Fans of Paco de Lucia's flamenco, Al Di Meola's tango excursions, or John McLaughlin's more introspective side will warm instantly to this.

▶ BRANFORD MARSALIS TRIO

The Dark Keys
 PRODUCER: Delfeayo Marsalis
 Columbia 67876
 Branford Marsalis returns to the piano-free trio as a stark showcase for his restless, dogged tenor and soprano sax stylings. Backed by bassist Reginald Veal and drummer Jeff "Tain" Watts, the spirit of the session is decidedly Coltranean, with the title track's recurrent ostinato a progressive signpost of what's ahead. Highlights of an energetic, albeit monochromatic set include the loose, avant-blues of Watts' "Blutain," the nearly arrhythmic rhapsody of "A Thousand Autumns," and the loosely framed, free-ranging theme "Schott Happens" (which sardonically refers to a prominent Cincinnati). Fleet-footed theme "Judas Iscariot" features Kenny Garrett on alto, and one of the dual, declamatory tenors on "Sentinel" belongs to Joe Lovano.

▶ VAN MORRISON (AND OTHERS)

The Songs Of Mose Allison
 PRODUCERS: Van Morrison, Georgie Fame, Ben Sidran
 Verve 314 533 203
 Van Morrison's R&B-jazz set "How Long Has This Been Going On?" has been on the Top Jazz Albums chart since January, so the fact that Morrison is leading a Mose Allison tribute album is sure to stir up interest. But Morrison doing Mose is like Meat Loaf doing Nat "King" Cole—interesting, but a bit over the top. Both singers have different approaches: Mose is cool, detached, and understated; Morrison is a hot, angry-

(Continued on page 69)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► **FUGEES** *No Woman, No Cry* (4:39)
 PRODUCERS: Prakazrel, Jerry "Te Bass" Duplessis
 WRITER: V. Ford
 PUBLISHER: not listed
 REMIXERS: Wyclef, Steve Marley, Lauryn Hill
Ruffhouse/Columbia 8865 (c/o Sony) (CD promo)
 Fugees continue to offer the hip-hop masses a thorough musical history—this time targeting Bob Marley's classic reggae hit "No Woman, No Cry." Steve Marley's heartwarming vocal similarity to his dad and Wyclef's present-day Brooklyn, N.Y.-project-sensitive lyrics successfully bind new jacks to dance-hall's reggae origins. The video for the single continues the legacy: Lauryn Hill gets her unique vocal swerve on with the Melody Makers in scenes reminiscent of Rita, Judy, and Marcia's I-Three days, and early Wailers footage interspersed with the collaborators' studio time supplies an overall tear-jerking, historic experience.

★ **SLASH WITH MARTA SANCHEZ** *Obsession* (4:13)
 PRODUCERS: Slash, Nile Rodgers
 WRITERS: Slash, N. Rodgers
 PUBLISHERS: Dik Hayd, ASCAP; Tommy/Jymi, BMI
 REMIXER: Tony Moran
Geffen 1045 (c/o Uni) (cassette single)
 OK, we can now officially say that we have seen and heard it all. Guns N' Roses axeman Slash is at the center of what will likely be one of the major dance/pop hits of the season. He's paired with singer Marta Sanchez and producer Nile Rodgers for a Latin-spiced rhythm-pop twirler from the soundtrack to "Curdled." Remixer Tony Moran is recruited to push what is already a fairly jiggy tune over the top. Moran beefs up the track with a shoulder-shaking house beat, while Sanchez smolders and Slash floats fluttering riffs that are miles from the metallic sound he's revered for. What could be next? A grunge rocker by Frankie Knuckles?

★ **SARAH MASEN** *Kissing Tree* (3:11)
 PRODUCER: Charlie Peacock
 WRITER: S. Masen
 PUBLISHERS: River Oaks/Andi Beat Goes on/EMI, BMI
rethink 003 (7-inch single)
 Masen's second single from her impressive debut album demonstrates again why this 20-year-old Michigan native is one of the brightest new talents in the ever-growing pool of alterna-pop female singer/songwriters. Charlie Peacock's production accentuates Masen's artistry, and her affecting vocals make this tune a joy to listen to over and over. In the wake of the positive exposure she's getting on her current Borders tour, this fine single could herald her well-deserved breakthrough at radio. The flip side is an equally appealing live acoustic version of the Elvis Costello/Paul McCartney tune "Veronica."

ERIC GABLE *This December* (no timing listed)
 PRODUCER: Tony Moore
 WRITERS: T. Moore, C. Walker
 PUBLISHER: not listed
X-Bam 001 (cassette single)
 R&B enthusiasts will remember Gable for his early-'90s hit "Remember The First Time." He resurfaces with a smooth ballad that is far more pop/AC in style, which suits his suave delivery extremely well. Making the most of the song's melancholy lyrics, he builds to an appropriately dramatic conclusion amid a rush of strings and delicate piano lines. Give this a close listen and spend some time with his new album, too. Contact: 713-995-4846.

R & B

► **LUTHER VANDROSS** *I Can Make It Better* (3:58)
 PRODUCERS: Luther Vandross, Marcus Miller
 WRITERS: L. Vandross, M. Miller
 PUBLISHERS: EMI-April/Uncle Ronnie's Music/MCA/Thriller Miller, ASCAP
LV/Epic 8902 (c/o Sony) (cassette single)
 The second serving from Vandross' lovely "Your Secret Love" opus is an old-school soul ballad that reminds everyone why he is a truly untouchable stylist. In lesser hands, this song would reek of unprogrammable nostalgia. But Vandross cruises through the song with enticing and romantic flair, deftly swerving around an arrangement of strings and horns. A fine way to maintain the interest of R&B radio programmers while possibly tweaking popsters who could certainly use a little more pure soul in their lives.

► **TONY TONI TONÉ** *Let's Get Down* (3:52)
 PRODUCERS: Quik, G-One, Raphael Saadiq
 WRITERS: R. Saadiq, G. Archie, D. Blake
 PUBLISHER: not listed
Mercury 168 (c/o PolyGram) (cassette single)
 D'ya wanna dance? Oakland, Calif.'s finest returns with a wriggling preview of its new "House Of Music" collection. Songwise, this is far from the act's strongest effort. But it sure is a lot fun, not to mention being deep in the pocket of youth-driven R&B and top 40 radio trends. DJ Quik adds spice with a guest rap that is gratefully never overpowering. A fine way for the act to grab mainstream ears and pave the way for the album's more substantial and satisfying tracks.

THA TRUTH *Everyday* (no timing listed)
 PRODUCER: T-Smoov
 WRITERS: F. Evans, T-Smoov, Tha Truth
 PUBLISHER: Chyna Baby/Try Ties/T-Smoov, ASCAP
Priority 30065 (cassette single)
 Tha Truth makes it hard to deny it a spot in hip-hop soul diva history by combining the best of Faith Evans' songwriting prowess (no clichéd lyrics), instrumental bits from Barry White's "Playing Your Game," and pure talent. Should catch the ear of adult-skewed and youth-driven R&B formats with its successful meld of old and new flavors.

COUNTRY

► **WYNONNA** *Somebody To Love You* (3:51)
 PRODUCER: Tony Brown
 WRITERS: G. Nicholson, D. McClinton
 PUBLISHERS: Sony Cross Keys/Four Sons, ASCAP, Delbert McClinton, BMI
Curb/MCA 55286 (7-inch single)
 Soulful and rocking with emotion, this latest single from Wy's "Revelations" disc finds the diva in full-throated glory as she sinks her teeth into this powerful lyric. Tony Brown's production is sinewy, and the vocal performance is strong. But there will no doubt be questions raised over whether it falls within the boundaries of country radio. Wynonna has always been one to extend those boundaries, and time will tell if country radio accepts this with open arms or says enough is enough.

► **COLLIN RAYE** *What If Jesus Comes Back Like That* (2:53)
 PRODUCERS: Paul Worley, John Hobbs, Ed Seay
 WRITERS: P. Bunch, D. Johnson
 PUBLISHERS: August Wind/Hendershot/Longitude/Sydney Erin, BMI
Epic 78452 (c/o Sony) (7-inch single)
 This is an incredibly powerful song—but considering that it comes from Raye, no one should be surprised. He has always pushed the envelope by delivering songs of substance, but this may be his most risky venture yet. In recent years, country radio has shied away from songs with heavy messages, especially those that mention Jesus. Lyrics like "What if Jesus comes back like that, two months early, hooked on crack?/Will we let him in or turn our backs?" may not seem

palatable to country programmers. The fact that the single is coming out around the holidays should help its chances, coupled with the fact that Raye is on a hot streak. This is a great song and a gutsy move that deserves to be rewarded.

► **JO DEE MESSINA** *Do You Wanna Make Something Of It* (2:45)
 PRODUCERS: Byron Gallimore, Tim McGraw
 WRITERS: B. DiPiero, T. Anderson
 PUBLISHERS: Little Big Town/American Made, BMI; BMG Songs/Trailer Trash/Slow Train, ASCAP
Curb 1302 (7-inch single)
 The third single from Messina's stellar debut album absolutely cooks and simmers. The fast-paced production, laced with steel guitar, is made for country radio, and Messina shows off the same personality-packed vocals that made her two previous singles among the year's most memorable hits. This outing looks sure to continue Messina's momentum at country radio.

HELEN DARLING *Full Deck Of Cards* (3:08)
 PRODUCER: not listed
 WRITERS: M. Dyer, Kostas
 PUBLISHERS: Fanetta, ASCAP; Songs of PolyGram International, BMI
Decca 55212 (7-inch single)
 The first single from Darling's forthcoming sophomore collection, "West Of Yesterday," sounds like a real winner. The thoroughly enjoyable country-rock production provides a strong framework for Darling's vocals, and she cuts loose and goes for broke on this tune about a woman who loses her lover and subsequently "ain't playing with a full deck of cards."

BURNIN' DAYLIGHT *Love Worth Fighting For* (3:14)
 PRODUCER: not listed
 WRITERS: M. Beeson, S. Lemaire, K. Howell
 PUBLISHERS: EMI-April/K-Town, ASCAP; EMI-Blackwood/Ticket to Ride/Warner-Tamerlane/Mac Truck, BMI
Curb 1296 (7-inch single)
 Comprising singer/songwriter Marc Beeson, former Southern Pacific member Kurt Howell, and Sonny Lemaire, who gained fame as a longtime member of Exile, this talented trio makes an impressive debut with a radio-ready single. The production is solid, the song is finely crafted, and the vocals are strong, especially as the tune steadily builds on the anthemic chorus. If the rest of the album is anywhere near this good, this could be one of the breakthrough acts of the year.

★ **KEITH PERRY** *All I Give A Darn About Is You* (3:00)
 PRODUCERS: Nelson Larkin, Mike Hollandsworth
 WRITERS: J. Foster, M. Petersen
 PUBLISHERS: Zomba Songs/Millhouse/Songs of PolyGram International, BMI
Curb 1304 (7-inch single)
 With an opening line like "I don't give a rat's behind if the credit cards get paid on time," listeners know they are in for an interesting blue-collar observation on life

NEW & NOTEWORTHY

LOOK TWICE *Do U Wanna Boogie* (3:24)
 PRODUCER: John Bejerholm
 WRITER: W. Bejerholm, J. Bejerholm
 PUBLISHER: not listed
NMC 6996 (c/o MS) (cassette single)
 Stockholm continues to be among the more fertile sources of hit-worthy pop-dance music. This frothy spinner is different from the rest in that it bypasses the typical Euro-NRG sound in favor of a slower, more funk-rooted vibe. Of course, the track is as retro as can be, with its KC & the Sunshine Band-like chants, brassy horn flourishes, and jangly guitar licks. The rapping is light but cute, and the chorus is so catchy that you'll be humming it for hours after one listen. For immediate crossover radio consumption.

and love. Perry delivers exactly that in this simple and heartfelt love song about a guy who knows what's really important in his life. A West Virginia native, Perry has one of the most instantly recognizable voices to come along this year. There's a warmth in his tone, and his unmistakably country delivery will invite comparisons to great stylists such as Keith Whitley and Lefty Frizzell. A strong debut that bodes well for this newcomer.

DANCE

► **SAINT ETIENNE** *He's On The Phone* (6:26)
 PRODUCER: Steve Rodway
 WRITERS: Cracknell, Stanley, Wiggs, Daho
 PUBLISHERS: Momentum/Warner-Chappell/Etienne Daho, ASCAP
 REMIXERS: Motiv8, Primax
MCA 55268 (c/o Uni) (cassette single)
 MCA's festive new "Life Is A Dance" compilation gets a nice boost from the domestic single release of this twirlin' U.K. club smash. With its deliciously sweet pop hook and adorable girl-group vocals, "He's On The Phone" is ripe for pop radio picking. Motiv8 kicks a snappy hi-NRG beat on its jiggy remix, while Primax aims for a faster, more rave-intensive sound that is not as much fun but should prove useful to hard-headed DJs who pretend to eschew pop records.

★ **CHICKS INC.** *So Many Males, So Few Men* (no timing listed)
 PRODUCER: Bobby Orlando
 WRITERS: B. Orlando, T. Marinello
 PUBLISHER: Bobster, ASCAP
 REMIXER: Chris "the Greek" Panaghi
Reputation 008 (12-inch single)
 Miss the days of the Flirts and pure hi-NRG dance music? Pioneer producer Bobby Orlando is banking that lots of people do, and he conjures up a lot of fond memories on this kitschy ditty. Rife with amusing wordplay, this track races at a heart-attack pace, while the "chicks" in question gleefully chirp along. Dust off your battered old disco whistle, kids. This track is going to take you back in time—and you may never want to come back. Contact: 212-997-4500.

DAVID CRAWFORD *Get It Right* (no timing listed)
 PRODUCERS: Aou Pakdee, George Mitchell
 WRITER: D. Crawford
 PUBLISHERS: Stronger Together/Younan, BMI; Step Ahead, ASCAP
 REMIXERS: Aou Pakdee, DJ Saeed
You Street Dance 001 (12-inch single)
 Crawford has a pleasant vocal style that works well with this disco track's swirl of wah-wah guitars. The song is simple and full of earnest words of love that could trigger a rush of punters coupling for a round of romantic hustle moves. DJs and runway girls will prefer the dubby *Work It Right* remix by DJ Saeed, which pumps a muscular house beat and a kitchen sink of cowbells and congas. Contact: 202-291-8892.

MATADOR *You Look Fabulous* (no timing listed)
 PRODUCER: K. Montgomery
 WRITER: K. Montgomery
 PUBLISHER: not listed
Glamour Boy 6368 (12-inch single)
 An oddly appealing record that takes a cue from RuPaul's "Supermodel" by paying homage to the glitter and glamour of clubcrawlers. The dishy street tone of the male lead vocal and raw funk/house beats reek with underground attitude, but the self-esteem-pumping lyrics are far more accessible to mainstream minds. A smoother remix might do the trick in unlocking doors for this appealing effort. Contact: 619-687-5145.

AC

► **CELINE DION** *Send Me A Lover* (4:32)
 PRODUCER: Humberto Gatica
 WRITERS: R. Hahn, G. Thatcher
 PUBLISHERS: Perpetual Motion/Humazing/Moir, BMI; Warner-Tamerlane, ASCAP
MMI 46400 (CD cut)
 Here's a wonderful song that Dion has

contributed to "The Power Of Peace," a fine 13-track compilation designed to raise money for CARE. Sharp ears will remember Taylor Dayne's hit version of this forlorn power ballad, which Dion dives into with white-knuckled power. AC listeners who cannot get enough of the Canadian diva will feast on this treat. Check out the album, which also features Chaka Khan, Oleta Adams, Aretha Franklin, and Wynonna Judd, among others. Contact: 416-482-2475.

★ **DAVID BROWN** *Splendid Wings* (3:27)
 PRODUCERS: David Brown, Bruce Whitcomb
 WRITER: D. Brown
 PUBLISHER: not listed
Chihuahua 001 (CD cut)
 The title track from this gifted singer/songwriter's debut disc is a heart-rending meditation on the end of life. With the spare instrumental support of an acoustic guitar and subtle violins, Brown aims to climb inside the mind of a man traveling from one life dimension into another, fleshing out his poetic words with a sweet, almost buoyant vocal. Sounds too heavy? It's not. In fact, the song has a comforting and uplifting quality that makes you want to hear it again and again. Brown is trekking around the East Coast club circuit—don't miss the chance to see him perform live. Contact: 212-595-4309.

ROCK TRACKS

COCKTAILLICA *No Yawk* (no timing listed)
 PRODUCERS: Joe Ferry, Donna Lupie
 WRITER: D. Lupie
 PUBLISHER: More Caviar, ASCAP
Word of Mouth 22 (7-inch single)
 Keep your Go-Go's comparisons to yourself! This female rock trio assaults the senses with a barrage of fuzzy guitars, mosh-inducing beats, and heavily distorted vocals that are anything but cute and perky. Singer/guitarist Donna Lupie has a field day playing with the stereotypical accent of New Yorkers while bashing all the things that make living in the Big Apple annoying. All the while, her cohorts, Sue Horwitz (bass) and Dawn McGrath (drums), slam out a poppy noise that college kids and alterna-heads should find worth a spin. Contact: 84 Kraft Ave., Bronxville, N.Y. 10708.

DUNCAN SHEIK *Barely Breathing* (3:55)
 PRODUCER: Rupert Hine
 WRITER: D. Sheik
 PUBLISHERS: Duncan Sheik Songs/Happ Dog/Careers-BMG, BMI
Atlantic 6725 (cassette single)
 The second single from Sheik's fine debut is a folk-pop strummer that was clearly influenced more by Seals & Crofts than by Bob Dylan. Nothing wrong with that, right? The hook is breezy and memorable, and the words are intelligent. Sheik has an easy-going style that pleases and reveals nuance with repeated listens. Should prove intriguing to rock and triple-A audiences equally.

RAP

► **MC LYTE** *Cold Rock A Party* (no timing listed)
 PRODUCER: Rashad Smith
 WRITER: MC Lyte
 PUBLISHERS: Brooklyn Based/Top Billin', ASCAP; Sadiyah, BMI
 REMIXER: Sean "Puffy" Combs
EastWest 9695 (c/o Elektra) (cassette single)
 With the aid of mega producer Sean "Puffy" Combs, Lyte is turning the hip-hop world upside down with a much-needed Bad Boy remix to "Cold Rock A Party." Though it could stand to lose Misdemeanor's rap and Combs' usual ad-lib antics, "Cold Rock" is a classic party rocker combining Lyte's melodic flow with the high-powered instrumental to Diana Ross' '80s hit "Upside Down."

(Continued from page 67)

sounding bellow. As a result, Mose's gentle, wry tunes come close to sounding like belligerent grousing. Mcse's most appealing disciple, Ben Sidran, sings three tunes, but is otherwise relegated to piano, and Georgie Fame, who plays gospel-soul organ riffs throughout, turns in three OK vocals. Luckily for all, Mose (on piano and vocal) and a restrained Van are featured on two tunes, "I Don't Want Much" and "Perfect Moment," by far the best cuts.

LATIN

★ MANNY MANUEL

Auténtico

PRODUCER: Rafael Camilo, Jaime Querol
RMM 82034

Now armed with a deeper, more powerful baritone, as well as a pleasingly maturing delivery, the dynamic teen throb merengero from Puerto Rico establishes himself as a major tropical star on this breakthrough set as he confidently promenades through a hit-laden package of bitersweet romantic testimonials such as hit lead single "Y Sé Que Vas A Llorar," "Un Amor En El Olvido," and "A Quier Vas A Engañar."

★ JOSÉ LUIS PERALES

En Clave De Amor

PRODUCER: José Luis Gil
Sony Discos 82085

This beguiling package contains not only the Spanish singer/songwriter's reliably wry and poignant parables of an amorous nature, but it also showcases smart pop arrangements not often heard on his previous records. A serious label push for the memorable midtempo tales of an enduring relationship ("Supervivientes") and of a broken affair ("Me Hablaba De Ti") would yield hit singles.

NEW AGE

★ VARIOUS ARTISTS

Festival Of Light

PRODUCERS: Robert Duskis, Bob Appel
Six Degrees/Island 162 531 069

"Festival Of Light" brings a different twist to Hanukkah with traditional compositions and originals by a pointedly eclectic group of musicians. Klezmer-styled performances by the Klezmatics and Don Byron are expected, but not the Covenant intoning "Kiddush Le-Shabbat" in cantorial vocals set in a Deep Forest-styled landscape. Elsewhere, the mood runs from chamber folk to modern instrumentals with the Mels, Flairck, Rebbe Sou, John McCutcheon, and a stirring "Bikkurim" from avant-gardist John Zorn. Vocals by Peter Himmelman, David Broza, and Marc Cohn fall outside the brackets of the album's mood, but Jane Siberry's "Shir Amami" extends the project's ecstatic appeal.

GOSPEL

TOTALLY COMMITTED

A Silver Lining

PRODUCER: Michael A. Brooks
CGI 51416 1215

This new Milwaukee-based foursome merges mainstream R&B roots with bedrock gospel to create a sound that is unique and surprising, yet instantly familiar. Raised on mainstream all-stars like Cameo, Luther Vandross, Force MDs, and Philip Bailey, the group took a sharp stylistic left in 1987, reconfiguring itself as the Spiritual Harmonizers, which became a popular and traditional gospel vocal group. Now reborn as Totally Committed, the group has clearly hung onto what was best in every facet of its diverse past, creating something all its own in the process. Smooth R&B grooves and contemporary urban work-outs create an album rich with opportunities for AC, urban, and gospel urban programmers. An impressive debut from a group with all the earmarks of a serious contender.



MUSIC

PHIL COULTER: THE LIVE EXPERIENCE

Shanachie Entertainment
70 minutes, \$19.95

The new concert hall at the University of Limerick provides the perfect ambiance for this intimate concert featuring one of Ireland's most beloved musicians. Coulter's performance, which never strays far from traditional Irish tunes, comprises eight pieces that blend original compositions and standards. Among the highlights are the touching original "This Old Man," which he dedicates to those who have lost their fathers; "Mancini Magic," which blends portions of the themes from "The Pink Panther" and "The Thorn Birds" with "Moon River" and more; and "Mid Term Break," Coulter's rendition of Seamus Heaney's Pulitzer Prize-winning poem "Death Of A Naturalist." Coulter is joined onstage by several inspirational guests, including Peadar O'Riada and the Collea Choir.

CHILDREN'S

HO HO NOOOOO!!! IT'S MR. BILL'S CHRISTMAS

Anchor Bay Entertainment
30 minutes, \$9.99

Mr. Bill has starred in two previous home videos, but this is the Play-Doh spokesmodel's first holiday special. Written and directed by original Mr. Bill creator Walter Williams and presented by the "Sluggo Broadcasting System," the program features familiar "Saturday Night Live" friends Mr. Hand, Spot, and Sluggo—the latter in

the mismatched role of Santa). The format follows twisted versions of standard holiday stories such as "A Christmas Carol" and "Twas The Night Before Christmas." Some are funny, others not so successful. For the true "SNL" sentimentalists, there's a guest appearance by fellow alum Father Guido Sarducci.

HEALTH & FITNESS

THE NAC SYSTEM

Orion Home Video

Approximately 45 minutes each, \$14.98 each

The National Aerobic Championship has piqued consumer interest during its television airings, and for the first time, five NAC-winning instructors strut their stuff for a video audience. Comprising three videos that feature different types of workouts—aerobic-intensive "Interval Challenge," cardiovascular and muscle training "Measured Intensity," and target training "Body Parts"—the modular NAC series is aimed at people who are serious about getting and staying fit but who might approach their exercise regimens in a variety of ways.

WHAT EVERY PARENT SHOULD KNOW ABOUT A.D.D.

MWC America
72 minutes, \$24.95

With more children being diagnosed with attention deficit disorder and more doctors prescribing Ritalin than ever before, questions continue to arise among parental and educational sectors about the genesis and treatment of this confusing condition. Enter this comprehensive tape, which was created by a woman with ADD who has three children with the condition. The program was filmed during a panel discussion she leads with experts in the ADD community, including the chairman of the Tennessee Education Assn. and the CEO of the Center for Attention and

Hyperactivity Disorders. There's a lot of information to be had, including ideas about forming support groups and related confidence-builders. Contact: 615-329-3323.

DOCUMENTARY

SECRET WEAPONS

MPI Home Video

330 minutes, \$79.98

The public's fascination with war and espionage has given rise to countless fictional novels and films. This latest boxed set from MPI—comprising six tapes and 13 episodes—uncovers the juicy details of the real thing. From the roles of jet engines, infantry, and other human factors in modern warfare to the rise of stealth machines created to take charge of the seas and the perils of the atomic bomb, the secret developments of physical and tactical weapons come to light with electrifying—and often horrifying—revelations. John Palmer's narrative is enhanced by historic combat footage from most of the major wars of the 20th century.

INSTRUCTIONAL

TO LEAD IS TO SERVE

Shar McBeek

33 minutes, \$29.95

Unnecessarily released as a two-pack—one video, subtitled "How To Attract Volunteers & Keep Them," is 17 minutes, the other, "Reaching Our Goals, is 16—this offering is based on the book of the same name. Aimed at boards of directors, recruiters, people who work with volunteers, and volunteers themselves, the tapes present information concisely but are encumbered by the need for viewers to follow along in a handbook that comes packaged with them. This program is best saved for the educational sector and consumers with a lot of patience and time. Contact: 800-814-8827.

MADE FOR TV

CRACKER

A&E Home Video

350 minutes, \$59.95

The much-awaited debut at retail of mystery series "Cracker" occurred this summer in the form of a single movie. Now, the series graces shelves in a three-tape boxed set that features "The Mad Woman In The Attic," "To Say I Love You," and "One Day The Lemming Will Fly." The series, a cult favorite in the U.K. that quickly won over a devoted stateside audience when it began airing on the Arts & Entertainment network, follows the sleuthing of an unlikely hero: an alcoholic, ill-tempered forensic psychologist played by veteran actor Robbie Coltrane. Columbo he ain't, but fans of the gritty, psychological side of mystery will find that this modern-day Sherlock Holmes fits the bill.



MERIDIAN 59

Studio 3DO

PC CD-ROM

The 3DO Co. enters the PC software market with a surprisingly strong fantasy-based game that connects players from around the world in the same virtual environment. Players must have an Internet connection to embark upon this adventure, which includes an expansive and detailed world filled with five cities and more than 140 different territories. Each participant creates his or her own onscreen persona and has the option of forming an alliance with two opposing online teams. Users can choose to follow teams lead by the Princess or the Duke. Of course, some independent-minded gamers may want to remain solo—but, since the game requires users to be on the Internet, that may prove to be a difficult feat. Several enemy creatures also populate this world, and it is likely that gamers will need to rely on teamwork to advance in the game.

"Meridian 59" is a fascinating game for many reasons. On a superficial level, it offers all the basic elements of a good role-playing-game. But its real appeal is the computer-delivered socialization that it brings to players who allow themselves to be immersed in its quirky and chaotic environment. Strange things happen when people allow themselves to assume the invincible identities offered by the online world. Digital friendships form. Online squabbles are frequent. Even Internet marriage ceremonies have been known to happen in the weird and wondrous fantasy environment of "Meridian 59." A winner.

THE ADVENTURES OF LOMAX

Psygnosis

Sony PlayStation

Those little green-haired creatures from Psygnosis' hit "Lemmings" are back in a new platform jumping game. While some elements of "Lemmings" are still intact, "The Adventures Of Lomax" is more reminiscent of "Super Mario Bros." There are more than 40 game levels to conquer and several unusual enemies to defeat. However, the graphics on this 2D adventure do not compare with those offered by other recent 3D titles, including Universal Interactive's "Crash Bandicoot" and Sega's "NIGHTS." For "Lemmings" lovers only.

IN PRINT

PENNIES FROM HEAVEN—THE AMERICAN POPULAR MUSIC BUSINESS IN THE TWENTIETH CENTURY

By Russell Sanjek, updated by David Sanjek

Da Capo Press, New York

769 pages, \$21.50

More than a decade since the appearance of the third and last edition of "Pennies From Heaven"—the late Russell Sanjek's exhaustive and celebrated overview of the American popular music business—Sanjek's son David has updated the volume with chapters on the strength of the independent sector and the quest for synergies among entertainment conglomerates.

Father and son evince a deep love of their subject matter, and both are armed with ample credentials: The elder Sanjek was among the first employees of BMI and retired as VP of public relations for the rights society, while David Sanjek is archives director at BMI.

The younger Sanjek's update not only brings the text into the present day, it sheds fresh light on a scholarly volume that has been overshadowed in recent years by more current and more sensationalized accounts of the business. Indeed, Russell Sanjek took a

restrained but enlightened approach, proceeding chronologically from the invention of the phonograph to the CD explosion of the mid-'80s.

David Sanjek's chapters preserve the tone of the original, ensuring consistency and inviting future updates. Although he does not venture into great depth on any single topic, he articulates his

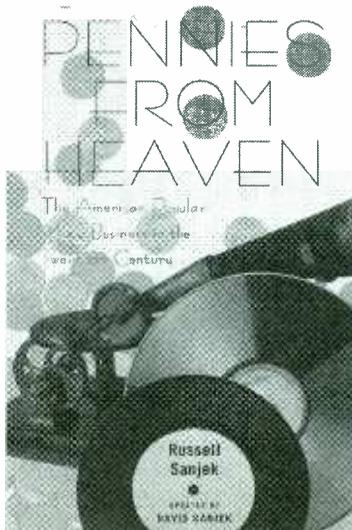
points succinctly and accurately. Summing up his view of corporate greed in the music industry, he writes: "Partisans of 'synergy' argue that the key to economic survival amounts to superior product tied to guaranteed distribution, yet when those in control of intellectual property devour one another, a media conglomerate faces not 'synergy' but entropy."

At times, Sanjek's penchant for brevity results in passages that suffer from lack of detail. For instance, a section on megastar recording contracts regurgitates widely reported but unconfirmed dollar values for the recording services of Motley Crue, Michael Jackson, Aerosmith, and Janet Jackson without explaining the complexities of such contracts.

Another of the book's flaws is careless copy editing. No book that purports to chronicle the music business should contain misspellings of such names as Elektra Records, Jimi Hendrix, and Domenico Modugno.

Nevertheless, the new edition of "Pennies From Heaven" should prove a welcome addition to the library of any music fan or scholar.

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Morissette Still Going Strong In Oct. RIAA Certifications

BY CHRIS MORRIS

LOS ANGELES—Alanis Morissette is alone at the top: With the Recording Industry Assn. of America's (RIAA) certification of her Maverick/Reprise/Warner Bros. album, "Jagged Little Pill," in October for sales of 13 million, the Canadian singer/songwriter's U.S. debut became the best-selling album by a female artist.

"Jagged Little Pill" continues to sell at an amazing clip: The album arrived at the 12 million mark in September, tying Whitney Houston's self-titled 1985 bow as the top-selling album of all time by a female artist. Thus, it took Morissette only a month to rack up 1 million sales and eclipse its previous high-water mark.

In passing its latest sales signpost, "Jagged Little Pill" moves to fourth on the list of top debut albums. Still looming ahead of Morissette's set are "Boston" (Epic, 1976, 15 million), Hootie & the Blowfish's "Cracked Rear View" (Atlantic, 1994, 14 million), and Guns N' Roses' "Appetite For Destruction" (Geffen, 1987, 14 million). The latter album attained its current sales peak in October.

Nirvana's 1991 DGC breakthrough, "Nevermind," reached certified sales of 9 million last month, matching Pearl Jam's 1992 Epic opus "Ten" as the top alternative rock album of the decade.

Prefacing the holiday season, saxophonist Kenny G's 1994 seasonal album "Miracles" rang in a certification for sales of 7 million. The album

remains the biggest-selling Christmas album of all time.

Among female artists, the month was not Morissette's alone. Melissa Etheridge's 1993 Island album, "Yes I Am," hit a sales peak of 6 million; Celine Dion scored her first quintuple-platinum album with her current 550 Music release, "Falling Into You," while her 1993 collection, "The Colour Of My Love," hit quadruple platinum; and Brandy's eponymous 1994 Atlantic debut tallied sales of 4 million, tying Tiffany's self-titled 1987 album as the biggest recording by a female teen.

The triumvirate of José Carreras, Plácido Domingo, and Luciano Pavarotti celebrated a new pinnacle for their 1990 London album, "In Concert": Vaulting to certified sales of 3 million, the set maintains its status as the best-selling classical release ever.

Female R&B duo Zhané (Motown) and that trio of rockin' rodents, the Chipmunks (Epic), attained their first million-selling albums in October.

Both Kiss and Rush collected their 21st gold albums last month, for "Unplugged" (Mercury) and "Test For Echo" (Atlantic), respectively. The veteran groups are tied for third on the list of bands with the most gold albums, behind the Rolling Stones (with 36) and the Beatles (with 28).

R&B unit Groove Theory (Epic) and country group Lonestar (RCA Nashville) captured their first gold albums.

Many people are apparently still



MORISSETTE

learning how to "Macarena": Los Del Rio's unstoppable single, released in August 1995, hit sales of 4 million in October. The megahit dance tune is now tied with Whitney Houston's "I Will Always Love You," USA For Africa's "We Are The World," and Tag Team's "Whoop! (There It Is)" for the best-selling single of all time.

Dion's single "It's All Coming Back To Me Now"—the second million-selling number from "Falling Into You"—went platinum and gold simultaneously last month.

First-time gold-single artists include Maxwell (Columbia), Do Or Die (Noo Trybe/Virgin), Az Yet (LaFace), Ginuwine (550 Music), and No Mercy (Arista).

Following is a complete list of October RIAA certifications:

MULTIPLATINUM ALBUMS

Guns N' Roses, "Appetite For Destruction," Geffen, 14 million.

Alanis Morissette, "Jagged Little Pill," Maverick/Reprise/Warner Bros., 13 million.

Garth Brooks, "The Hits," Capi-

tol Nashville, 9 million.

Nirvana, "Nevermind," DGC, 9 million.

The Cranberries, "No Need To Argue," Island, 7 million.

Counting Crows, "August And Everything After," Geffen, 7 million.

Kenny G, "Miracles," Arista, 7 million.

Melissa Etheridge, "Yes I Am," Island, 6 million.

Peter Gabriel, "So," Geffen, 5 million.

Nirvana, "In Utero," DGC, 5 million.

Celine Dion, "Falling Into You," 550 Music, 5 million.

Celine Dion, "The Colour Of My Love," 550 Music, 4 million.

Brandy, "Brandy," Atlantic, 4 million.

Various artists, soundtrack, "Sleepless In Seattle," Epic, 4 million.

Vanessa Williams, "The Comfort Zone," Mercury, 3 million.

Carreras, Domingo, Pavarotti, "In Concert," London, 3 million.

Boyz II Men, "Christmas Interpretations," Motown, 2 million.

PLATINUM ALBUMS

Pink Floyd, "Shine On," Columbia, its 13th.

Zhané, "Zhané," Motown, its first.

Chipmunks, "Chipmunks In Low Places," Epic, their first.

Marvin Gaye, "Every Motown Hit," Motown, his third.

Tracy Lawrence, "Time Marches On," Atlantic, his fourth.

dc Talk, "Jesus Freak," Forefront, its second.

GOLD ALBUMS

Gloria Estefan, "Destiny," Epic, her sixth.

Vince Gill, "High Lonesome Sound," MCA, his eighth.

Andy Griffith, "I Love To Tell The Story," Sparrow, his second.

Various artists, "Club Cutz," RCA.

White Zombie, "Supersexy Swingin' Sounds," Geffen, its third.

Kiss, "Unplugged," Mercury, its 21st.

Kathy Mattea, "Walking Away A Winner," Mercury Nashville, her sixth.

Marvin Gaye, "Every Motown Hit," Motown, his fourth.

Groove Theory, "Groove Theory," Epic, its first.

Rush, "Test For Echo," Atlantic, its 21st.

Aaliyah, "One In A Million," Background, her second.

Various artists, soundtrack, "High School High," Big Beat.

Lionel Richie, "Louder Than Words," Mercury, his fifth.

Lonestar, "Lonestar," RCA Nashville, its first.

Shania Twain, "Shania Twain," Mercury Nashville, her second.

PLATINUM SINGLES

Celine Dion, "It's All Coming Back To Me Now," 550 Music, her third.

GOLD SINGLES

Celine Dion, "It's All Coming Back To Me Now," 550 Music, her third.

Maxwell, "Ascension (Don't Ever Wonder)," Columbia, his first.

Do Or Die, "Po Pimp," Noo Trybe/Virgin, its first.

Az Yet, "Last Night," LaFace, its first.

New Edition, "Hit Me Off," MCA, its second.

Ginuwine, "Pony," 550 Music, his first.

No Mercy, "Where Do You Go," Arista, its first.

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

BMG, ZOMBA

(Continued from page 6)

a statement, he says that BMG is "welcome" as a minority shareholder.

The agreement further cements a longstanding relationship between the two companies. Not only do they have a decade-old distribution arrangement, but BMG bought 25% of Calder's publishing concerns in 1991, and Zomba acquired U.S.-based Christian label Reunion from BMG-owned Arista earlier this year (Billboard, Oct. 19).

In addition to the Jive, Silvertone,

and Verity labels, Zomba's record division includes the U.K.-based Pinnacle/Windsong group of companies, U.S.-based Christian music distributor Brentwood, the Battery recording studios and Dream Hire equipment company, film music editing operation Segue Music, and a record producer management company.

Zomba claims that its \$500 million annual revenues make it the world's biggest independent music operation.

DISCOVERY TO OPEN URBAN RETAIL CENTERS

(Continued from page 6)

grouped by floor topic. Videos from Discovery and other vendors won't be confined to one section, a hindrance to sales elsewhere, Moyer believes. "We want to avoid ghettoizing product."

Discovery has leased the space from Abe Pollin, chairman of Washington Sports and Entertainment Limited Partnership, which is building a 20,000-seat arena to house the National Basketball Assn.'s Washington Bullets (soon to be the Wizards) and the National Hockey League's Washington Capitals. MCI Communications is a participant and a prominent advertiser; hence the name "MCI Center." The arena will open next fall.

Because Discovery Channel Destination won't have on-site competition, Moyer expects to draw heavily from the crowds attending more than 250 events per year. He adds, "We have some very aggressive plans about how we're going to dress the set."

The San Francisco lease, signed

with Sony Retail Entertainment, gives Discovery 14,000 square feet adjacent to the main entrance of a center that will have an Imax theater, a 15-screen multiplex, a restaurant, and a nightclub when it opens in mid-1998. Moyer describes the one-floor layout as "an edit" of MCI Center, using the same principle of merchandising "by realm."

He anticipates working with Sony in the future. "We've been talking to them on a range of issues," Moyer says, including other urban centers.

Sony's considering only "a handful," says spokesman Dan Scheffey: "Centers have to be something that have meaning to the local population and to visitors." As for the new retail partner, "we're looking forward to working with them," he adds.

Discovery Channel Pictures and Sony recently announced a deal to co-produce and co-develop 3D and 2D large-format movies.

LONGFORM MUSIC VIDEOS

(Continued from page 7)

specials on Lyle Lovett, Tom Petty, Elton John, and Reba McEntire.

But Galloway admits that television airings have a direct effect more on album sales than on video sales. As an example, he says that when "Rhythm, Country & Blues" aired on PBS, sales of the MCA album "catapulted" to 1 million, while the video moved just 40,000 units domestically.

DINA CARROLL CONFIRMS SOUL DIVA STATUS

(Continued from page 8)

than with simply responding to "what was in the grooves."

"I think she's being modest," responds Berman upon hearing Carroll's comments. "I'm certainly looking very much at America and would certainly look at being able to compete with those artists you've just mentioned."

"The first album significantly underachieved in America, in spite of Dina having made many friends in the industry and the media," continues Berman. "The first single turned out to be a very ill-fated choice and set a tone from which the album never recovered. I've had a lot of enthusiasm toward Dina as an artist for this album from Mercury in New York. It's fairly early days, though I know they're working on a plan to set the record up

MCA is working on a deal to air a Ramones farewell tour, which will eventually be released as a longform video.

CHRISTIAN NICHE

In niche markets, a video can give an artist added exposure, and in some cases broaden his or her audience. Contemporary Christian acts are a good example of that upside.

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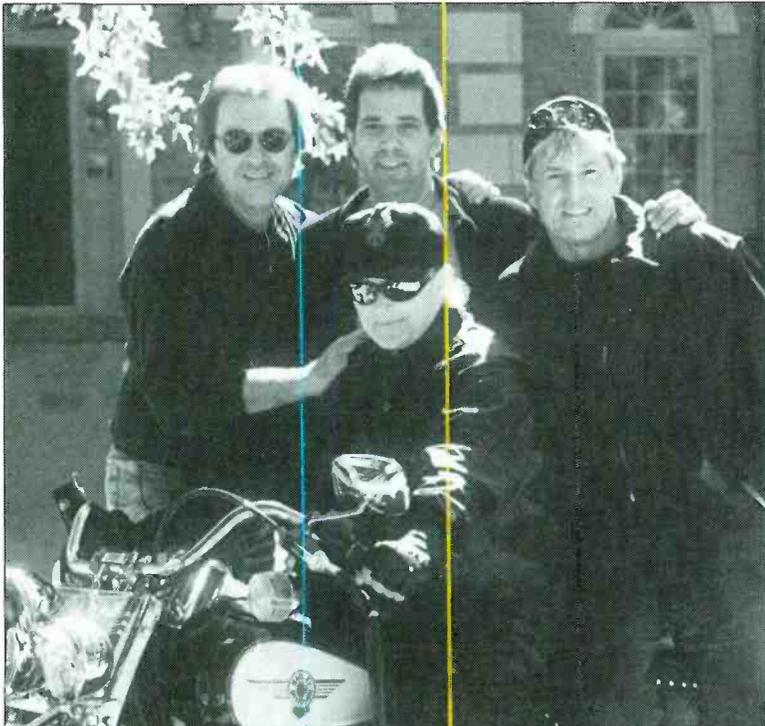
Mercury in the U.S. is expected to release the set in the first quarter, although details are pending.

On the European front, Berman says, "the album did relatively well in some European territories, but because we'd chosen to concentrate on America and chased the ill-advised single, it meant by the time we turned our attentions to Europe, we were chasing our tail—everything was completely out of synch. There's a much more cohesive international plan being put together [for the new album] than was the case last time."

Assistance in preparing this story was provided by Dominic Pride.

Programming

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Who's Bad? Wynonna parks her Harley outside the studios of SW Networks' "Country's Most Wanted" with Carl P. Mayfield in Nashville, following a tell-all interview. Pictured in the back row, from left, are Mayfield; show staffer Dean Warfield; and Wynonna's husband, Arch Kelly.

Phoenix's Civil 3-Way Country Battle KNIX, KMLE's Alternating No. 1 Ends In Summer Book

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

The battle for country dominance in Phoenix is one of the hottest and yet most civil airwave dogfights in America. In the five Arbitron books released from spring '95 to spring '96, KNIX and KMLE took turns at No. 1 and No. 2, trading positions every quarter. It wasn't until the newly released summer book that either station (in this case, KMLE) took the lead two books in a row.

KNIX has been through three morning teams in the past two years, while KMLE recently lost its a.m. drive-time dominators, Tim Hattrick and Willy D. Loon, to WKXK Chicago.

Also this year, KMLE was nominated as Country Music Assn. (CMA) station of the year, while KNIX was nominated for the Billboard/Airplay Monitor Radio Awards in that category, along with the program/operations director and music director of

the year categories. KNIX won all three awards.

To further complicate matters, a third country FM, KBUQ, signed on in July, calling itself Young Buck Country. The name is a thinly veiled reference to KNIX owner and recent CMA Hall of Fame inductee Buck Owens.

By all accounts, however, the Phoenix match has been an unusually courteous one. "I have a lot of respect for KNIX and what they've done for country music and [particularly] for country music in Phoenix," says KMLE PD Jeff Garrison.

"It's been very competitive, [but] those of us in radio enjoy that," echoes KNIX VP/general program manager Larry Daniels, a 26-year veteran of the station. "It's been a good, clean fight here in Phoenix, without a doubt. It's still a lot of fun."

"We never take potshots at any of our [rivals]," he adds, a claim supported by Garrison. "We think our listen-

ers don't want to hear that," Daniels adds.

The closest KNIX has come to dirty dealings was in the form of a full-page ad in the July issue of its station magazine. The ad declared, "Tim & Willy are gone. Now what? All of a sudden you're bored with repetitious, top 40-sounding country radio. Everything that was unpredictable about it has gone to Chicago. So it's time to shop around. Find out what a nice surprise it is to hear an all-time favorite song you haven't heard in a while, mixed right in with the hottest new tunes. Remember variety? You will. And you'll wonder why you settled for so much less."

Daniels says the ad was not intended as a dig at KMLE as much as a reinforcement of what he views as the positives of KNIX. "We've always been aggressive," he says. "We've always believed in the philosophy of letting people know what we're doing. We

(Continued on page 76)

KIIS Listeners Enjoy Drive Time In Style BMW Z3 Roadster Giveaway Generates Publicity

BY DOUG REECE

LOS ANGELES—In a market where slick, eye-popping promotions are the order of the day, KIIS-FM Los Angeles is attempting to leave its competition in the dust for the next ratings book by giving away

diaries are most typically filled out. Perhaps a reflection of the diverse audience drawn to the station through the promotion, winners ranged from a 50-year-old Ph.D. candidate to a secretary in her late 20s.

"We wanted to push all the cume into one day, and that's especially important when you're in a market with 84 signals," Tobin says. "We use our call letters as an acronym: Keep It Irresistibly Simple."

Judging from listener response, the station has been highly successful in generating enough publicity to fuel the promotion. At one point, Tobin says, phone lines at the station were temporarily blown out.

To keep listeners tuned in, KIIS mixed its giveaway times and bolstered promotion with spots in various dayparts. The station also cross-promoted with other events. For its "Free Gas Fridays" promotions, for example, the radio station displayed the roadster at gas stations as listeners filled their tanks.

It also took out citywide bus backs, played the contest up over its Internet World Wide Web site, and aired a unique television campaign, which originally ran during L.A.'s No. 1-rated news program on Spanish KMEX and was then given English subtitles to air on other local network news shows.

The ads were designed to address the station's large Spanish-speaking audience and to serve as a take-off on IBM's popular subtitled televi-



Bus-ted. KIIS-FM Los Angeles isn't fooling around with just any car giveaway in its current promotion. A handful of lucky listeners will soon get to drive alongside this bus billboard in their new BMW Z3s.

sion ads, says Tobin.

Meanwhile, North Hollywood, Calif.-based Century BMW—already an account at the station—has been getting good mileage from the promotion.

In addition to requisite mentions on liners and bus-back ads and having the television commercial taped on the dealer's lot, KIIS aired several theater-of-the-mind commercials that simulate a driving experience and invite listeners to Century BMW for test rides.

Tobin suggests that by paring down the promotion, smaller-market stations with tighter purse strings could create an effective car contest.

"People should keep in mind that besides the local dealer, it's a good idea to approach the regional dealers' association and the larger associations [in this case, West Coast]," says Tobin. "Those are three doors to get co-op dollars, and if the station is willing to trade, they can knock off additional expense."

PROMOTIONS & MARKETING

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For five consecutive Thursdays beginning at the end of September, KIIS gave away the James Bond-affiliated BMW Z3 Roadster to the 102nd caller to identify three songs played on Rick Dees' "In The Morning" show.

The station, which has run similar promotions in the past with Porsches and Mazda Miatas, was intent on outdoing itself, says Karen Tobin, KIIS VP and director of marketing.

"We couldn't do a car a month, because people get tired," says Tobin. "L.A. can be a jaded market, and KIIS has always owned it with bigger-than-life contests. If we had not set a precedent for ourselves, maybe we could have looked at it with a more relaxed attitude."

Tobin says the station chose to focus the event around Thursdays based on the programming philosophy that that is the day Arbitron

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Publication date: Dec. 1995
Partial sample page from "Album Rock Tracks" section

DEBUT DATE	PEAK POS	WEEKS ON CHART	ARTIST	POP ROCK	Album Title	Label & Number
1/4/92	18	25	1 Alive	.....	.....	Epic/A&W 47917
5/2/92	3	21	2 Even Flow	.....	.....	Epic/A&W 47921
8/22/92	5	20	3 Jeremy	.....	.....	Epic/A&W 47921
12/26/92	3	25	4 Black	.....	.....	Epic/A&W 47921
9/18/93	26	5	5 Crazy Mary	.....	.....	Epic/A&W 47921
10/16/93	3	8	6 Go	.....	.....	Epic/A&W 47921
10/30/93	1	26	7 Daughter	.....	.....	Epic/A&W 47921
10/30/93	21	13	8 Animal	.....	.....	Epic/A&W 47921
3/12/94	3	23	9 Disident	.....	.....	Epic/A&W 47921
6/11/94	3	23	10 Elderly Woman Behind The Counter: In A Small Town	.....	.....	Epic/A&W 47921
7/2/94	39	1	11 Clotted G	.....	.....	Epic/A&W 47921
8/3/94	21	19	12 Yellow Ledbetter	Epic/A&W 47921
11/19/94	16	6	13 Tremor Christ	Epic/A&W 47921

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PROGRAMMING

SUMMER '96 ARBITRONS

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Call	Format	Su '95	Fa '95	W '96	Sp '96	Su '96
CHARLOTTE, N.C.—(37)						
WRFX	album	8.3	7.3	7.4	7.2	9.5
WPEG	R&B	8.9	9.0	11.5	10.3	9.4
WSOC-FM	country	9.5	10.6	9.4	8.0	8.6
WNKS	top 40	5.1	4.3	4.6	5.7	6.5
WBT-AM-FM	N/T	6.5	6.2	7.6	7.4	6.1
WTDR	country	6.0	5.8	6.8	6.3	6.0
WHMG	oldies	6.0	4.1	4.8	4.5	5.9
WLT	AC	5.2	7.4	5.6	5.5	5.8
WBAY-FM	R&B adult	4.8	4.4	4.5	4.7	4.1
WEND	modern	3.1	2.3	3.4	4.3	3.9
WWSN	AC	5.7	5.3	4.6	4.1	3.5
WSSS	cls rock	4.2	4.3	3.4	3.2	3.3
WCJ	jazz	.7	1.6	1.4	1.8	1.9
WNIT	religious	1.1	1.1	1.4	1.5	1.6
WNMX-FM	adult std	2.6	2.0	2.4	3.1	1.6
WFMX	country	1.4	1.3	1.1	1.6	1.5
WGSP	religious	.8	—	.8	1.3	1.4
WXRC	triple-A	1.9	1.9	1.2	1.3	1.0
NEW ORLEANS—(38)						
WOUE	R&B	14.2	13.8	12.4	13.2	13.1
WNL	N/T	6.3	8.8	8.3	6.4	9.2
WNOE	R&B adult	8.7	7.2	7.3	7.5	8.0
WYLF	country	7.9	7.8	8.5	7.4	6.4
WYLF-FM	top 40	2.1	2.4	4.1	5.0	5.1
KHOM	AC	4.3	4.9	5.3	4.8	4.8
WLMG	AC	—	—	—	—	—

Call	Format	Su '95	Fa '95	W '96	Sp '96	Su '96
WRNO	cls rock	4.9	4.8	4.8	5.3	4.8
WTKL	oldies	5.6	4.7	5.5	5.0	4.8
WEZB	top 40	4.4	4.7	4.5	3.6	4.7
KMEZ	R&B oldies	5.2	4.8	3.9	4.8	4.0
WTKS	AC	4.7	3.6	4.0	4.3	3.8
WKW-FM	album	3.0	2.4	4.5	3.4	3.5
WYLD-AM	religious	2.9	3.2	2.5	3.6	3.2
WBYU	adult std	3.4	2.3	2.7	2.9	3.1
KLJZ	jazz	4.4	3.3	3.2	3.0	2.7
WZRH	modern	2.0	2.1	2.1	2.0	2.1
WBOX	religious	1.8	2.9	1.6	2.7	1.6
WSMB	N/T	1.2	1.7	.9	.9	1.2
WTIX-AM	N/T	1.1	.9	.6	.7	1.0
GREENSBORO, N.C.—(42)						
WTQR	country	12.8	12.7	11.7	11.3	11.5
WJWH	R&B	5.8	5.4	6.4	8.6	6.8
WVAG	AC	5.8	7.0	7.2	6.1	6.7
WKZL	AC	6.4	6.6	7.2	6.8	6.2
WMOX	oldies	5.7	5.6	5.1	5.5	5.5
WQMG-FM	R&B adult	5.0	4.1	4.7	6.1	5.5
WKRK	cls rock	4.6	4.7	4.4	4.0	5.3
WJRS	N/T	4.8	3.9	4.3	4.5	4.4
WHSI	country	1.8	2.7	4.5	4.4	4.2
WXRA	album	3.6	4.5	5.1	3.5	4.1

Call	Format	Su '95	Fa '95	W '96	Sp '96	Su '96
WKSJ	country	7.1	4.6	3.7	3.4	3.0
WPCM	country	3.1	2.5	1.6	2.1	2.8
WEND	modern	1.4	2.6	2.8	3.0	2.5
WFMX	country	1.9	2.5	1.0	1.8	1.6
WOMG-AM	religious	1.3	2.5	.9	1.3	1.6
WOCG	top 40	1.1	1.4	1.9	1.3	1.4
WAAA	R&B adult	1.1	.6	1.3	1.2	1.2
WVFR	N/T	1.1	1.2	1.2	1.3	1.0
WVGL	religious	2.1	1.3	1.7	1.4	1.0
MEMPHIS—(43)						
MEMPHIS	R&B	12.9	12.6	14.3	12.8	12.8
R&B adult	9.3	6.8	9.0	8.0	8.7	
AC	5.6	7.1	7.4	7.7	7.5	
R&B	6.3	5.8	6.9	6.1	7.0	
album	6.4	6.7	5.2	6.9	6.7	
religious	4.7	5.0	5.4	4.3	6.6	
AC	5.8	5.8	6.7	6.9	6.4	
country	7.5	7.5	7.4	7.1	5.8	
N/T	5.0	6.3	4.4	4.8	4.5	
country	3.9	5.6	4.1	3.9	3.4	
'70's oldies	3.9	2.7	2.9	3.1	3.2	
WVFR	modern	2.7	2.8	3.0	3.1	3.1
WVFR-FM	album	3.0	2.4	2.1	2.9	2.8
WVFR	religious	1.6	1.7	1.5	2.0	2.3

Call	Format	Su '95	Fa '95	W '96	Sp '96	Su '96
WJCE	R&B oldies	2.9	2.6	3.0	2.1	2.3
WREX	N/T	1.2	1.5	1.5	1.0	1.0
WRLX	adult std	1.0	1.4	2.0	1.4	1.3
NASHVILLE—(44)						
WSIX	country	14.9	15.3	14.9	16.4	14.8
WSM-FM	country	10.0	9.4	10.0	9.8	8.4
WQOK	R&B	6.0	7.4	6.8	6.8	8.0
WVTV	top 40	7.0	5.9	5.4	7.7	7.2
WDFW	album	6.0	5.6	6.3	6.3	6.1
cls rock	7.0	5.3	7.0	5.6	6.1	
WJXA	AC	5.5	4.3	6.6	6.1	5.3
WJXA	AC	4.1	5.2	3.9	3.8	4.3
WJXA	oldies	3.5	3.4	3.8	3.9	4.1
WSM-AM	country	2.6	4.2	3.8	3.7	4.1
N/T	2.4	2.9	3.4	3.3	3.6	
WJCE-FM	R&B adult	3.3	3.2	2.7	2.8	3.4
WJCE-FM	N/T	3.2	3.4	4.0	3.6	3.1
WVLD	R&B oldies	2.2	1.7	1.4	1.1	2.2
WRLT	triple-A	2.1	2.2	1.4	1.4	1.3
WRLT	modern	1.1	1.3	1.8	1.1	1.1
WVLD	R&B	1.3	1.4	1.5	1.2	1.0
ROCHESTER, N.Y.—(45)						
WHAM	N/T	10.6	10.6	11.6	10.6	11.3
WBEE	country	10.5	11.1	10.3	9.8	10.4
WPXY	top 40	7.7	8.1	7.0	8.8	8.2
WCMF-FM	album	9.0	9.0	7.4	8.5	7.5
WRMM-FM	AC	7.3	8.6	7.1	7.8	8.2
WVVE	modern	6.8	5.4	5.8	6.3	6.0
WDXK	R&B	6.1	6.0	5.8	5.7	5.1
WKLX	oldies	5.6	5.6	5.1	4.7	4.8
WVOR	AC	5.1	5.0	5.9	5.2	4.6
WBFB	adult std	3.7	3.4	3.6	3.3	3.7
WMAX/WMHX	triple-A	2.6	2.1	2.2	3.0	3.2
WHRR	cls rock	1.9	2.3	3.4	2.7	3.1
WHTK	N/T	.9	1.2	.6	.8	1.2
WVJQ	AC	.7	.9	1.0	.9	1.1
WVLF	adult std	1.0	.3	.5	.8	1.1
WEST PALM BEACH, FLA.—(47)						
WRMF	AC	7.7	7.7	7.8	7.7	8.2
WRLX	easy	7.2	5.2	6.2	6.9	7.3
WEAT-FM	AC	6.4	9.3	7.2	7.2	7.2
WIRK	country	7.6	8.1	5.9	6.6	5.5
WPBZ	modern	3.0	3.5	4.0	4.9	4.7
WJNO/WJNX	N/T	5.1	6.4	4.8	4.7	4.4
WKGR	album	4.3	4.4	3.8	4.1	4.1
WJBW	adult std	3.4	2.6	4.0	3.8	3.3
WCLB	country	3.1	2.9	2.2	2.2	3.0
WEDR	R&B	2.9	3.3	3.6	3.3	3.0
WDBF	adult std	3.1	2.3	2.3	1.7	2.6
WTMI	classical	1.2	2.2	2.1	2.0	2.5
WBZT	N/T	2.3	2.0	2.1	3.4	2.4
WPOW	top 40/rhythm	1.3	1.4	2.5	2.2	2.1
WVLE	jazz	1.8	2.0	2.0	1.5	2.0
WNXJ	oldies	1.2	2.2	1.5	1.4	1.9
WBGJ	cls rock	1.6	1.6	1.5	1.8	1.8
WZTA	album	1.9	1.6	2.4	1.5	1.8
WOLL	cls rock	2.7	2.9	2.8	2.2	1.7
WEAT-AM	N/T	1.7	1.8	1.4	1.6	1.5
WPLL	AC	1.3	.8	1.3	1.7	1.5
WHYI	top 40	1.0	1.0	1.2	1.0	1.4
WIOD	N/T	1.0	1.6	1.8	1.4	1.4
WLYF	AC	2.2	1.4	1.3	1.4	1.3
WHOT	R&B adult	1.7	1.4	1.8	1.5	1.2
WKIS	country	1.7	1.3	1.2	1.7	1.2
WYFX	R&B adult	.5	.8	.9	.8	1.2
WZZR	album	1.6	1.0	1.3	1.9	1.2
WQAM	sports	.7	.7	.9	.8	1.1
WRMA	Spanish	1.1	.6	.7	.8	1.1
WPOM	religious	.8	1.1	1.2	1.5	1.0
LAS VEGAS—(48)						
KJUL	adult std	8.9	10.0	7.9	9.3	10.0
KLUC	top 40/rhythm	6.2	7.6	5.3	7.1	8.2
KSNE	AC	7.8	7.6	8.9	8.3	6.6
KFMS	country	4.8	5.2	5.1	5.2	6.2
KWNR	country	7.0	5.8	6.7	6.7	6.1
KMZX	AC	5.2	6.1	6.5	5.6	6.0
KMXB	AC	3.9	4.8	4.7	4.6	5.7
KEDG	modern	6.4	6.4	7.3	7.0	5.0
KKLZ	cls rock	3.7	3.8	3.7	4.1	4.0
KXTE	modern	3.9	4.0	3.7	3.4	4.0
KOMP	album	5.8	4.3	5.1	4.4	3.9
KQOL	oldies	5.1	4.8	4.7	4.7	3.6
KBGO	oldies	2.3	1.8	1.4	1.4	3.2
KDWN	N/T	3.0	2.6	2.2	3.4	2.2
KLSQ	Spanish	2.1	2.5	2.0	1.8	2.1
KXPT	triple-A	1.8	2.3	2.5	2.4	2.1
KDRK	adult std	1.7	1.6	2.0	1.8	1.3
KRBO	N/T	1.1	.8	.9	1.0	1.3
KVEG	N/T	1.8	.7	.9	1.1	1.3
KOOL	Spanish	1.7	1.2	1.6	1.1	1.1
KENO	sports	.5	1.2	.9	.7	1.1
KNUU	N/T	1.7	1.2	1.1	1.3	1.0
LOUISVILLE, KY.—(49)						
WAMZ	country	15.9	14.0	12.7	12.8	14.9
N/T	12.3	13.5	16.5	14.0	11.8	
WDXJ	top 40	7.1	6.1	6.5	7.0	6.6
WGZB	R&B	6.1	5.9	5.3	6.6	6.5
WVEZ	AC	5.3	6.0	6.3	4.9	5.2
WOMF	album	5.2	4.6	4.0	4.8	5.1
WTFX	album	5.9	6.2	6.1	6.4	4.8
WFSR	cls rock	3.7	4.1	4.1	3.7	4.3
WSJW	jazz	3.7	3.0	2.7	4.0	4.3

emanating tones and tales from the collective rock unconscious, the sound of L.A. quartet Tonic is the sum of the band's record collection. "You are what you grow up with," says vocalist/guitarist Emerson Hart. "There are only so many notes in a scale. We just try to let come out what comes out and then ruthlessly edit."

Listening to "Open Up Your Eyes," the first single from Tonic's debut Polydor/A&M album, "Lemon Parade," you get the feeling that you've heard the song before, so familiar is the grieved vocal, the power guitar. The allure of "Open Up Your Eyes," No. 30 on Modern Rock Tracks this week, is that it synthesizes years of FM rock.

Though Hart and his fellows in Tonic—guitarist Jeff Russo, bassist Dan Rothchild, and drummer Kevin

Shepard—reside out West, Hart grew up in Red Bank, N.J. It was there that he absorbed the rock'n'roll reverberations from the rooms of his two older sisters. "It was a constant influx of music in my house," he says. "Everything from Elton John's 'Tumbleweed Connec-



tion' to Aerosmith's 'Toys In The Attic' was playing." One of the first albums Hart had the thrill of discovering on his own was the Cars' '78 debut, which he

bought at Jack's in Red Bank, a "combination record shop/head shop," he says. "You could hang out there with all the cool people, and as a kid, that was great. The Cars album was one of the first records that I was able to turn my friends on to. It had such great melodies and that real distinct mood. You brought a cool record like that home, and you were the man."

The guys in Tonic have bonded over albums that possess an appeal akin to that of "The Cars," such as Weezer's "Pinkerton" and, especially, Radiohead's "The Bends." "With 'The Cars,' it was so different, yet still rock," Hart says. "I remember how my friends and I used to react to it at parties. 'The Bends' has such powerful melodies, such a continuity, that we got the same feeling. You can't consciously emulate something like that, but you ingest it. It's all in there."

Billboard® NOVEMBER 9, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	4	ME WISE MAGIC VAN HALEN BEST OF VOLUME 1	VAN HALEN WARNER BROS.
2	3	4	8	HERO OF THE DAY LOAD	METALLICA ELEKTRA/EEG
3	2	3	18	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
4	5	9	5	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
5	18	—	2	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
6	4	2	10	TEST FOR ECHO TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
7	12	14	5	CLIMB THAT HILL MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
8	6	7	7	BLACKBERRY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
9	9	10	9	HAIL HAIL NO CODE	PEARL JAM EPIC
10	13	12	5	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
11	7	5	22	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
12	15	28	3	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
13	8	6	9	WHAT'S UP WITH THAT RHYTHM&BURN	ZZ TOP RCA
14	16	21	4	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
15	19	16	6	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
16	10	8	15	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
17	11	11	17	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
18	14	13	8	LIE ON LIE NOTWITHSTANDING	CHALK FARM COLUMBIA
19	17	18	8	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
				★★★ AIRPOWER ★★★	
20	23	27	4	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
				★★★ AIRPOWER ★★★	
21	22	22	7	STINKFIST AENIMA	TOOL ZOO
22	26	30	4	FREE BILLY BREATHE'S	PHISH ELEKTRA/EEG
23	21	19	6	MESSAGE OF LOVE TRIAL BY FIRE	JOURNEY COLUMBIA
24	27	29	7	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
25	30	31	5	CHARLIE BROWN'S PARENTS PET YOUR FRIENDS	DISHWALLA A&M
26	20	15	7	ANEURYSM FROM THE MUDDY BANKS OF THE WISKAH	NIRVANA DGC/GEFFEN
27	28	23	9	DOWNLOAD HEAD TO THE GROUND	EXPANDING MAN Q DIVISION/WORK/COLUMBIA
28	29	25	24	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/EEG
29	35	37	3	GROW YOUR OWN BIG FINE THING	DARLAHOOD REPRISE
30	25	17	14	KING OF NEW ORLEANS FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
31	36	34	5	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
32	31	24	13	KEY WEST INTERMEZZO (I SAW YOU FIRST) MR. HAPPY SO LUCKY	JOHN MELLENCAMP MERCURY
33	40	—	10	WOULD? UNPLUGGED	ALICE IN CHAINS COLUMBIA
34	33	36	3	WHAT I GOT SUBLIME	SUBLIME GASOLINE ALLEY/MCA
35	NEW	1	1	LOOKING FOR STIR	STIR AWARE/CAPITOL
36	34	32	21	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
37	37	33	26	VANISHING CREAM DEVIL THUMBS A RIDE	THE HUNGER UNIVERSAL
38	32	26	12	DOWN 311	311 CAPRICORN/MERCURY
39	38	40	3	SWEET THISTLE PIE THE GOLDEN AGE	CRACKER VIRGIN
40	NEW	1	1	HAVE YOU SEEN MARY WAX ECSTATIC	SPONGE 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.

Billboard® NOVEMBER 9, 1996

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	12	WHAT I GOT SUBLIME	SUBLIME GASOLINE ALLEY/MCA
2	6	—	2	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
3	2	2	13	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	EELS DREAMWORKS/GEFFEN
4	3	4	5	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
5	4	5	9	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
6	8	9	5	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
7	9	17	4	DON'T SPEAK TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
8	10	12	6	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
9	5	3	19	DOWN 311	311 CAPRICORN/MERCURY
10	7	6	11	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M
11	12	8	9	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
12	13	13	6	HAIL HAIL NO CODE	PEARL JAM EPIC
13	18	19	7	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
14	17	18	10	SCOOBY SNACKS COME FIND YOURSELF	FUN LOVIN' CRIMINALS EMI
				★★★ AIRPOWER ★★★	
15	23	35	3	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
				★★★ AIRPOWER ★★★	
16	20	23	5	IF I COULD TALK I'D TELL YOU CAR BUTTON CLOTH	THE LEMONHEADS TAG/ATLANTIC
17	14	14	7	ANEURYSM FROM THE MUDDY BANKS OF THE WISKAH	NIRVANA DGC/GEFFEN
18	11	7	16	READY TO GO REPUBLICA	REPUBLICA DECONSTRUCTION/RCA
19	22	22	8	EL SCORCHO PINKERTON	WEEZER DGC/GEFFEN
20	15	10	20	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
21	30	34	3	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
22	NEW	1	1	MACH 5 THE PRESIDENTS OF THE UNITED STATES OF AMERICA II	MACH 5 COLUMBIA
23	25	27	7	DEVIL'S HAIRCUT ODELAY	BECK DGC/GEFFEN
24	19	16	11	WHOEVER YOU ARE SACRED COW	GEGGY TAH LUAKA BOP/WARNER BROS.
25	16	11	15	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
26	28	26	7	HEAD OVER FEET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
27	35	—	2	TATTVA K	KULA SHAKER COLUMBIA
28	26	24	26	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
29	21	15	15	KING OF NEW ORLEANS FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
30	32	36	4	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
31	31	29	6	STINKFIST AENIMA	TOOL ZOO
32	38	—	3	ALL MIXED UP 311	311 CAPRICORN
33	29	25	26	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
34	33	33	6	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
35	27	21	15	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
36	24	20	17	ANGRY JOHNNY HELLO	POE MODERN/ATLANTIC
37	36	38	3	LIE ON LIE NOTWITHSTANDING	CHALK FARM COLUMBIA
38	39	—	2	FREE BILLY BREATHE'S	PHISH ELEKTRA/EEG
39	34	30	23	STUPID GIRL GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
40	40	—	2	NAKED EYE FEVER IN FEVER OUT	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL



HITS! IN TOKYO

Week of October 20, 1996

- ① Virtual Insanity / Jamiroquai
 - ② If It Makes You Happy / Sheryl Crow
 - ③ Lovefool / Cardigans
 - ④ Swallowtail Butterfly-Aino Uta- / Yen Town Band
 - ⑤ I Love You Always Forever / Donna Lewis
 - ⑥ Dub-I-Dub / The Axle Boys Quartet
 - ⑦ Se A Vida E (That's The Way Life Is) / Pet Shop Boys
 - ⑧ Macarena (Bayside Boys Mix) / Los Del Rio
 - ⑨ Grateful When You're Dead - Jerry Was There / Kula Shaker
 - ⑩ Slow Flow / The Braxtons
 - ⑪ Out Of The Storm / Incognito
 - ⑫ Hit Me Off / New Edition
 - ⑬ Say You'll Be There / Spice Girls
 - ⑭ Rizumu / UA
 - ⑮ Boy / Marcella Detroit
 - ⑯ Dance Into The Light / Phil Collins
 - ⑰ If Your Girl Only Knew / Aaliyah
 - ⑱ Lemon Tree / Foo's Garden
 - ⑲ Escaping / Dina Carroll
 - ⑳ Now You're Not Here / Swing Out Sister
 - ㉑ You Gave Me Love / Mona Lisa
 - ㉒ Change The World / Eric Clapton
 - ㉓ Runaway Train / Cara Jones
 - ㉔ I May Be Single / Elisha La Verne
 - ㉕ Aneurysm / Nirvana
 - ㉖ Good Enough / Dodgy
 - ㉗ The Wake - Up Bomb / R.E.M.
 - ㉘ When You Love A Woman / Journey
 - ㉙ Boom Boom Boogie / Snow
 - ㉚ Otonani Nareba / Kenji Ozawa
 - ㉛ When I Fall In Love / Natalie Cole And Nat King Cole
 - ㉜ Squall / Kyousuke Himuro
 - ㉝ Better Late Than Never / Tupahn
 - ㉞ Breathing Space / Linda Lewis
 - ㉟ 2 Kindsa Love / The Jon Spencer Blues Explosion
 - ㊱ Korega Watashino Ikirumichi / Puffy
 - ㊲ She Can Rock It / The Power Station
 - ㊳ Smoky / Psychedelix
 - ㊴ Kiss Lonely Good Bye / Stevie Wonder
 - ㊵ Woman / Neneh Cherry
 - ㊶ You Can't Hide Love / Devox Featuring Angie B. Stone
 - ㊷ No Cheap Thrill / Suzanne Vega
 - ㊸ Gotta Get You Into My Life / Ruback
 - ㊹ Nagisa / Spitz
 - ㊺ Sleep To Dream / Fiona Apple
 - ㊻ Angels Of The Silences / Counting Crows
 - ㊼ Use Your Heart / SWV
 - ㊽ No Diggity / Blackstreet Featuring Dr. Dre
 - ㊾ Trash / Suede
 - ㊿ Wishing From The Top / Dana Bryant
- Selections can be heard on "Sapporo Beer Tokyo 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/>

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	2	2	12	★ ★ ★ No. 1 ★ ★ ★ IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION <small>1 week at No. 1</small>
2	1	1	21	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
3	3	3	15	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
4	5	6	5	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
5	4	4	7	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	◆ ELTON JOHN
6	7	7	6	DANCE INTO THE LIGHT FACE VALUE 87043/ATLANTIC	◆ PHIL COLLINS
7	8	9	10	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
8	6	5	19	FOREVER COLUMBIA ALBUM CUT	◆ MARIAH CAREY
9	9	8	28	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
10	15	21	4	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
11	10	10	37	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION
12	14	14	41	NOBODY KNOWS LAFACE 24115/ARISTA	◆ THE TONY RICH PROJECT
13	16	19	5	LOVE IS THE POWER COLUMBIA ALBUM CUT	MICHAEL BOLTON
14	11	12	43	INSENSITIVE A&M 581274	◆ JANN ARDEN
15	12	13	20	WHERE DO WE GO FROM HERE MERCURY 578102	◆ VANESSA WILLIAMS
16	17	16	8	MISSING YOU VIRGIN 38553	◆ TINA TURNER
17	18	15	9	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	◆ JOHN MELLENCAMP
18	20	17	34	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
19	19	18	66	BACK FOR GOOD ARISTA 12848	◆ TAKE THAT
20	21	25	4	THE MOMENT ARISTA 13260	◆ KENNY G
21	13	11	13	ORDINARY GIRL MERCURY 578375	◆ LIONEL RICHIE
22	24	30	3	THAT THING YOU DO! PLAY-TONE/EPIC SOUNDTRAX 78401/EPIC	◆ THE WONDERS
23	25	24	7	YOU LEARN MAVERICK 17644/REPRISE	◆ ALANIS MORISSETTE
24	NEW ▶	1		★ ★ ★ HOT SHOT DEBUT ★ ★ ★ YOU MUST LOVE ME WARNER BROS. 17495	◆ MADONNA
25	23	22	15	ONE CLEAR VOICE RIVER NORTH ALBUM CUT	PETER CETERA

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	20	★ ★ ★ No. 1 ★ ★ ★ I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS <small>5 weeks at No. 1</small>
2	2	2	21	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
3	3	3	13	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
4	5	8	6	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
5	6	9	8	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
6	4	4	13	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	◆ JOHN MELLENCAMP
7	7	5	18	COUNTING BLUE CARS A&M 581462	◆ DISHWALLA
8	11	13	17	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
9	9	12	11	MOUTH UNIVERSAL 56018	◆ MERRIL BAINBRIDGE
10	8	6	25	YOU LEARN MAVERICK 17644/REPRISE	◆ ALANIS MORISSETTE
11	10	7	32	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
12	12	10	15	NOWHERE TO GO ISLAND 854664	◆ MELISSA ETHERIDGE
13	15	14	24	JEALOUSY ELEKTRA 64301/EEG	◆ NATALIE MERCHANT
14	14	15	10	BIRMINGHAM EPIC 78385	◆ AMANDA MARSHALL
15	13	11	24	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	◆ JEWEL
16	22	25	5	★ ★ ★ AIRPOWER ★ ★ ★ JUST BETWEEN YOU AND ME VIRGIN ALBUM CUT	DC TALK
17	17	18	11	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
18	16	16	43	INSENSITIVE A&M 581274	◆ JANN ARDEN
19	18	20	5	THAT THING YOU DO! PLAY-TONE/EPIC SOUNDTRAX 78401/EPIC	◆ THE WONDERS
20	29	—	2	★ ★ ★ AIRPOWER ★ ★ ★ FLY LIKE AN EAGLE ATLANTIC ALBUM CUT	SEAL
21	21	24	8	★ ★ ★ AIRPOWER ★ ★ ★ IF IT MAKES YOU HAPPY A&M 581874	◆ SHERYL CROW
22	20	19	7	DANCE INTO THE LIGHT FACE VALUE 87043/ATLANTIC	◆ PHIL COLLINS
23	23	23	10	WHERE DO YOU GO ARISTA 13225	◆ NO MERCY
24	24	22	17	TUCKER'S TOWN ATLANTIC 87051	◆ HOOTIE & THE BLOWFISH
25	35	—	2	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 48 adult contemporary stations and 57 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 700 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications

Radio

PROGRAMMING

PHOENIX'S CIVIL 3-WAY COUNTRY BATTLE

(Continued from page 73)

don't have time to let [them] know what someone else is doing."

This summer was a time of transition for both stations. KMLE lost Tim and Willy as Garrison was still getting settled in the position he began in May after the station had been without a PD for months. Then, shortly after his arrival, MD/midday host Gwen Foster departed over philosophical differences. As Garrison looked for a replacement for Foster, KMLE lost promotion director Karen Johnson and overnight jock Tony Trovato. A search is under way to replace all three.

Garrison's first project was finding a morning show. His candidates, Ben Campbell and Brian Egan, were discovered in Arbitron market No. 105, Lexington, Ky., after an extensive hunt. "They relate well to the audience and are very topical," Garrison says. The pair produces its own parody songs, while Campbell does impressions of notables like President Clinton and Ross Perot.

Ben and Brian were introduced to the market with a weekendlong bus tour of Phoenix. Listeners faxed in suggestions on where the DJs should stop on the tour and won the chance to ride along on the bus. Garrison believes that the promotion, combined with a send-off party for Tim and Willy and a long on-air farewell, helped prepare the market to accept a new morning show on KMLE. The payoff came in the summer book, in which, Garrison says, Ben and Brian debuted with a higher cume than Tim and Willy had last summer.

Garrison's next project, implementing some programming changes, was quickly accomplished. It included identifying the station between every record, bringing back what Garrison calls the "fun entertainment elements and the attitude elements," and dropping the "no-talk triple play" feature. "I feel like 'no talk' is no fun, and being a very aggressive, top 40-type country radio station, we wanted to let the jocks entertain the listeners [more]," Garrison says.

The final programming change was increasing the rotation of heavies from 36 to approximately 45 spins a week. Since Garrison's arrival, KMLE has been about 60% current and plays 37-42 currents at a time. The 40% noncurrent material goes back to about 1988, with a few exceptions. Titles like Alabama's "Song Of The South" and Reba McEntire's "You Lie" hadn't been tested in a while, but when they were tested recently, they showed high positive scores, Garrison says.

In the summer Arbitrons, KMLE was up 6.7-7.6 12-plus and 7.9-8.5 25-54. In addition, KMLE had the best cume in its eight-year history—327,500—beating KNIX's 304,100 cume for the first time in recent memory.

TWEAKING AND ADAPTING

Meanwhile, KNIX also has spent the last several months tweaking and adapting to serious changes. Foremost was the search for a replacement for its morning show as well. The new KNIX team, Steve Harmon and Carrie Wilson, hit the Phoenix airwaves seven weeks ago. Daniels says he sees early indications that

the new show will be successful, but it was not in place in time to avert a summer-book loss. KNIX was off 6.6-6.1 12-plus, dipping to third place. (KBUQ, meanwhile, debuted with a 1 share.) In 25-54 numbers, KNIX was up (6.6-6.8).

"You're always disappointed when your numbers go down, and our research showed we would," says Daniels. "We had a fairly weak morning show, but we've fixed that. We feel like we scored big this time with Steve and Carrie. They are off to a great start, and we feel like it's a perfect fit. It's up from here. This is history."

Daniels won't predict how much of an effect KBUQ may ultimately have. "The fact is, with three country FMs in the market right now, all with new morning shows, it's up for grabs."

Garrison agrees. "Time will tell if there is a need for a third country station in Phoenix," he says.

STABLE OWNERSHIP HISTORY

One advantage Daniels thinks he has over the competition is KNIX's history of stable ownership. At a recent convention, the question was asked, "Do you know who your owner is?" and he was the only one in the room to stand up. And despite KNIX being a family-run enterprise in a world where those are becoming scarce, Daniels has no reason to believe that Owens has any plans of cashing out of the radio business.

The heavily researched KNIX is positioned as "today's new country and all-time favorites." Daniels explains, "A couple of years ago, we found some dissatisfaction among the fans of country that we had become too current-oriented. Our listeners love current music, and we play tons of it, but they were missing some of the things they heard specifically in the '80s: early Alabama, George Strait, the Judds, and other artists. We play a significant percentage of the music from the '80s. Probably around 40% of our music is beyond 2 years old. KBUQ and KMLE are

going head to head playing nothing but new music, and we stand out as the station that plays the favorites."

KNIX plays 33-36 currents and generally goes back just 10 years on gold, although it does sprinkle in a few cuts from legendary artists who are no longer considered hit makers, like Willie Nelson, Merle Haggard, and Waylon Jennings. "We do that occasionally and call them heroes and treat them with the respect they deserve," says Daniels.

The station also plays a large number of album cuts from the likes of Alan Jackson, John Michael Montgomery, Toby Keith, and Paul Brandt.

"We're looking for the best songs out there, and if it happens to be the third cut on Alan Jackson's album, that's the one we play," says Garrison, who believes that playing album cuts is a positive for the labels, even if it wreaks havoc on their chart strategy. "It helps support the new acts and sell more music for the record company if we go on a big reactionary record like 'Down In The Ditch' by Joe Diffie," he says. "We played that over the summer and saw a big spike in sales."

OPTIMISTIC VOICES

While others are predicting doom and gloom for country, Daniels remains steadfastly optimistic. "I have absolutely no concerns about the future of country music," he says. "It's been very similar to the stock market, had its ups and downs, but decade after decade, you find it in a much stronger condition than it previously was. It's probably healthier than any other genre in America. People who complain about the bad times we're having aren't tuned in to the fact that we are [far] ahead of where we were a decade ago."

Garrison also holds a positive view of the genre, saying that regardless of who has what share, he is heartened by the fact that the total country audience in Phoenix is up 1.4 shares over the spring.

Sample Hours For KNIX And KMLE

Following is a recent afternoon hour on KNIX:

Alan Jackson, "Don't Rock The Jukebox."
Ty Herndon, "Living In A Moment."
Little Texas, "Kick A Little."
David Kersh, "Goodnight Sweetheart."
Wynonna, "No One Else On Earth."
The Judds, "Change Of Heart."
Lonestar, "When Cowboys Didn't Dance."
Billy Dean, "You Don't Count The Cost."
George Strait, "Blue Clear Sky."
James Bonamy, "I Don't Think I Will."
Mary Chapin Carpenter, "Let Me Into Your Heart."
Alabama, "If You're Gonna Play In Texas."
Patty Loveless, "You Can Feel Bad."
Wade Hayes, "I'm Still Dancing With You."
Clay Walker, "Bury The Shovel."

And a recent afternoon hour on KMLE:

George Strait, "Check Yes Or No."
Deana Carter, "Strawberry Wine."
Alan Jackson, "Chasin' That Neon Rainbow."
Tracy Lawrence, "Is That A Tear."
Mark Wills, "Jacob's Ladder."
Reba McEntire, "The Fear Of Being Alone."
Rick Trevino, "Learning As You Go."
James Bonamy, "I Don't Think I Will."
Garth Brooks, "Two Of A Kind."
Trace Adkins, "Every Light In The House."
Toby Keith, "Wish I Didn't Know Now."
Faith Hill, "I Can't Do That Anymore."
Ricochet, "Daddy's Money."
Aaron Tippin, "That's As Close As I'll Get To Loving You."
Vince Gill, "Whenever You Come Around."

FCC Head Addresses Liquor Ad Debate; ARS Ordered To Sell Rochester Stations

SPIRITED OPPOSITION: While much of the wrangling has subsided regarding Seagram's decision this past summer to ignore a decades-old self-imposed ban on TV liquor ads by placing spots in some markets, potential government intervention could have an impact on radio beer ads as well, insiders are saying.

The latest chapter in the brewing controversy was an Oct. 28 speech by FCC Chairman **Reed Hundt** in which he said that every child should have "reasonable protection from the media's capacity to do harm," including "advertising hard liquor to an audience of children."

Hundt also asked whether it is in the public interest for kids to be able to view ads for distilled spirits on TV and invited the public to write to him about the issue. (Dear Mr. Hundt: How can liquor ads harm children when the law already prohibits their access to alcohol until they're 21?)

Mothers Against Drunk Driving, the National Council on Alcoholism and Drug Dependence, and other groups have recently suggested that liquor ads be relegated to their own "safe harbor" hours when kids aren't tuned in. Distillers and brewers obviously oppose such a move.

Big shoes: The U.S. Department of Justice, on Oct. 24, stepped in to ensure that radio broadcasting mergers don't trek into antitrust territory by ordering American Radio Systems Corp. (ARS) to divest itself of three of the five stations it owns or is planning to buy in Rochester, N.Y.

The Justice Department mandate stated that ARS may acquire Lincoln Group's **WGTK** and **WPXY**, but it must spin off crosstown **WHAM** and **WVOR**. The feds also said that ARS must divest itself of its joint sales agreement (JSA) with crosstown **WNVE**, which includes an option to buy the station.

The announcement by the Justice Department also made clear that with the JSA with **WNVE**, ARS would effectively control six of Rochester's nine top stations—too many, it says.

For its part, ARS agreed to sell two of the four stations it was planning to buy from Lincoln, plus sell an AM it owns there.

What is noteworthy in the action is

that the amount of revenue a broadcaster can earn in any market has been lowered from almost 50% in a recent case involving Jacor Broadcasting in Cincinnati to 42%.

The Justice Department said last



by Chuck Taylor

month that if stations enter into JSAs or local marketing agreements before premerger anti-trust reviews, they could be liable for fines as high as \$10,000 a day (Billboard, Nov. 2).

Count on this: After eight years of losses, top 40's station count is up for the first time in '96, according to annual station counts from the M Street Journal. Top 40 was up from 318 stations a year ago to 333 this year, but is still down by 618 stations from '89, when M Street's tallies began. Country remains the most-programmed commercial format, but is down 88 stations this year, putting the format back to where it was in '92.

FORMATS: TIP TO TRIPLE-A

Susquehanna signed on triple-A **KNBR-FM** (the Zone) Dallas Oct. 25. The station is currently jockless; GM **Dan Halyburton** is waiting to hire a PD before bringing in air staff. **KNBR's** calls, which also belong to the group's San Francisco AM, are temporary.

The Chicago Sun-Times reports that rival rock AC outlets **WTMX** and **WLUP** Chicago have settled their war over the slogan "the best music on the planet." **WLUP** launched with the tagline, which **WTMX** picked up and later dropped. But **WTMX** had service-marked the "best music" line, which it has now agreed to drop in exchange for \$100 from **WLUP**.

Portland, Ore.'s **KUPL-AM** bows this week as Straight Country 970, with a gold-based country format. The for-

mer **KBBT**, which had been simulcasting **KUPL-FM** this month, will be sprinkled with the most traditional-sounding new product and such pre-'70s artists as **Patsy Cline** and **Jim Reeves**.

Modern AC **WXNU** Louisville, Ky., flips its calls to **WHTE** to go with its new Hits 105.9 handle.

With **WYFX** West Palm Beach, Fla., dropping its R&B adult format to become N/T **WJNA**, co-owned sports outlet **WIRA** Fort Pierce, Fla., picks up ABC's the Touch format as well as **Tom Joyner** and **Doug Banks**. **WIRA** also plans to get the **WYFX** calls. The move gives Fort Pierce two commercial R&B stations.

Monterey, Calif., gets its first R&B FM ever, as soft AC/jazz **KJMY** becomes ABC R&B adult outlet **KISE**. **Evelyn Rogers** remains GM.

WAEG Augusta, Ga., flips from adult R&B to smooth jazz; album **WNDD** (the End) Gainesville, Fla., adds a second frequency in the market, **WNDD**, at 92.5.

Fuller-Jeffrey confirms that it will simulcast country **WOKQ** Portsmouth, N.H., on former top 40 **WZPK** Portland, Maine.

FOLKS: PLEASING BEASING

Former **KYSR** (Star 98.7) Los Angeles PD **Dave Beasing** opens a West Coast office of Jacobs Media. He'll consult modern AC stations.

Only two months after joining as VP of Entercom's Seattle radio group—overseeing its **KISW/KNDD/KMTT/KBSG**—**Bruce Blevins** exits.

Dick Harlow, most recently GM of oldies/modern combo **WWMG/WEND** Charlotte, N.C., is the new GM of country **WKSI** Greensboro, N.C., replacing **Stan Thomas**.

Classic rock **WING-FM** Dayton, Ohio, PD **Michael Luczak** is upped to operations manager of top 40 **WGTZ**, **WING-FM**, and N/T **WING-AM**.

OM **Mike Murphy** picks up PD duties at R&B adult **WLQR** Toledo, Ohio, following the departure of **Casey McMichaels**.

Night jock **Jay Michaels** is upped to music director at **WTRS** Gainesville. He replaces **Tommy Rockwell**, who becomes MD at sister AC station **WFMQ**.

WZSK (the Shark) Ocean City, Md., OM **Jack Da Wack** is named director of top 40 programming for owner Great Scott Broadcasting, while **Ron Bowen**, Cape Cod, Mass.-based OM of Makkay Group Broadcasting, is named group director of rock programming. He's now based at album **WZBH** Ocean City, where he replaces **Cepth Michaels** as PD/middayer.

As Commodore closes on five more Huntington, W.Va., stations, **Judy Jennings-Riffe** adds GM duties at the Adventure Communications' outlets, putting her in charge of a total of 10 stations.

Washington, D.C., bureau chief Bill Holland; Airplay Monitor editor Sean Ross; and Airplay Monitor managing editors Kevin Carter, Phyllis Stark, Janine McAdams, and Marc Schiffman contributed to this column.

Tom O'Brien Cultivates WKQI's Top 40 Growth

IF TOM O'BRIEN EVER decides to leave radio, he could always go back to gardening. He whacks a mean weed.

But that won't likely happen any time soon. O'Brien, PD of top 40/adult **WKQI** (Q95.5) Detroit, is living comfortably with a 7.1 share 25-54, the highest in **WKQI's** history. Q95.5 leapt from ninth to fourth place 12-plus, 3.9-5.8, this summer, despite losing morning man **Dick Purtan** to crosstown oldies **WOMC**.

O'Brien's entry into radio was not without its share of grass-stained knees, however. At age 13, he was pulling weeds and mowing the lawn at **WQWK/WRSC** State College, Pa. "My neighbor was the GM of the stations," O'Brien explains.

O'Brien's other noteworthy gigs include PD of classic rock **KGB** San Diego and album **WIXV** (I95) Savannah, Ga.; assistant PD/music director/middays at **WFLY** Albany, N.Y.; operations manager of **WYYY/WSYR/WBBS** Syracuse, N.Y.; and a tour at classic rock **WOFX** Cincinnati.

O'Brien, early in his career, managed to avoid the format typecasting other programmers sometimes found confining later on. His first full-time gigs were at a full-service AM and an album rocker, which he says made him a more well-rounded programmer.

As OM of **WRKI/WINE** Danbury, Conn., he received his introduction to serious radio research and strategic thinking. "The Research Group taught me the science behind the fun," he says. "I soon realized that format was secondary. Regardless of music or format, the principles of strategic thinking hold true."

When he arrived at **WKQI** in April '95, the station, which had segued from top 40 to AC over several years, was pulling itself in two directions. "The good news was, we had **Dick Purtan** in the morning," O'Brien says. "The bad news, we had **Dick Purtan** in the morning." Given the national shift in adult musical tastes, O'Brien was faced with the challenge of balancing **Purtan's** aging audience with the hipper new tastes in adult music. From summer '93 to spring '96, **Purtan** drove **WKQI's** numbers, averaging an 8 share, while middays and afternoons sat in the mid-4s.

With no mainstream or adult top 40 in the market at the time, a decision was made to move Q95.5 in a hipper, more uptempo direction to fill the hit-music hole and to separate the station demographically from heritage AC sister **WNIC**. "We now have little overlap. Q95.5's strength stops where **WNIC's** starts, at around age 35."

Q95.5's first move, after becoming "Detroit's continuous hit-music station," was to pull a lot of older titles.

It has begun to lean edgier in terms of current titles, especially with the advent of crossover rival **WDRQ**, which is doing an adult dance format similar to that of **WKTU** New York.

Here's a recent Friday-night sample on Q95.5: Fun Factory, "I Wanna B With U"; Black Box, "Strike It Up"; Jewel, "Who Will Save Your Soul"; Quad City DJ's, "C'mon N' Ride It (The Train)"; No Mercy, "Where Do You Go"; 4 Seasons, "December 1963 (Remix)"; Hootie & the Blowfish, "I Go Blind"; and 2 Unlimited, "Get Ready For This."

When Evergreen Media bought Q95.5, it was cuming close to 500,000 people 12-plus. In-house research showed that the potential loss of **Purtan** could cost the station as much as 20% of that number. "In order to rebuild this station, we had to make enough noise to offset any possible cume erosion," says O'Brien, who credits

Evergreen VP of programming **Steve Rivers** and consultant **Guy Zapoleon**.

After a few legal windows opened in **Purtan's** contract, GM **John Fullam** (now at **WKTU**) needed someone to create an immediate impact. **Danny Bonaduce**, who was in afternoons at **WLUP** Chicago, approached Evergreen COO **Jimmy de Castro** about doing both shows.

Bonaduce relocated to Detroit in September; he continues in afternoons on Evergreen's **WMVP** Chicago. O'Brien reports that cume is more than 650,000 12-plus; mornings, middays, and afternoons are sitting in the mid-7-share range.

Bonaduce is joined by local stand-up comedian **John Heffron** and **Rebecca Marshall** from **KBEE** Salt Lake City. "They hit the air only three days after they met," says O'Brien. "They now get along so well that I would classify them as 'officially dangerous.'"

Kim Stevens, a veteran of **WKYS** Washington, D.C., and **WIOQ** Philadelphia, is in middays, followed by **Kevin O'Neill**, an eight-year station vet. Night jock **Dave Fuller**, who worked at the station in the mid-'80s, when it was top 40 **WCZY** (Z95), returned this April.

"Exciting promos; exciting, relevant records; exciting personalities; the element of fun: It's a time-honored formula that works. GM **Larry Wert** understands the entertainment value of what we're doing," he says.

"After months of planning and soul searching, this is an incredibly exciting time," he says. "I now know what it must feel like inside **WKTU**." However, he adds, "It's one thing to launch a brand-new property—it's another to be able to take a mature property, turn it into the wind, and watch it sail on a winning course." **KEVIN CARTER**



newsline...

BOB McNEILL, VP of programming for Westwood One's eight satellite formats, is the new VP of programming for Heritage Media.

STATION SWAP OF THE WEEK: San Diego and Phoenix are the turf of a three-way swap between Jacor, Nationwide, and Sandusky that sees Jacor getting **KPOP/KGB** San Diego and **KOPA/KSLX** Phoenix going from Jacor to Nationwide to Sandusky, which is rumored to be trading **KEGL** Dallas to Nationwide. Meanwhile, Jacor's **KCBQ-AM** San Diego will go to **EXCL** Communications and become part of that company's Spanish California Network. Jacor also buys **Colfax's** Boise, Idaho, stations this week.

STATION SALES: **WWYZ** Hartford, Conn., from Gilmore to **SFX** Broadcasting for \$25.25 million. **SFX** already owns or is acquiring **WMRQ/WHCN/WKSS** in that market.

How quickly can you find the answers to questions like these?

What album features Bruce Springsteen as guest vocalist?

What labels did Albert King record on?

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

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

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SOCIALLY CONSCIOUS ARTISTS SPEAK OUT

(Continued from preceding page)

Reggae's mission has renewed itself in the '90s and inspired some American artists. "I've been really excited about what's going on in reggae," says Franti, who recently recorded a "stripped-down" cover of Bob Marley's "Rebel Music (3 O'Clock Road Block)" with Bob's son Stephen Marley.

"Rebel" or "reality" music in the Jamaican lexicon refers not to mirror images of the oppressor's violence. Reggae reality offers specific indictments, along with soul-guidance to antidote delusions of rational materialism.

In Jamaica, reggae today is a true vox popular with undeniable political clout. When Jamaica's JLP opposition party approached DJ (rapper) Bounty "Poor People's Governor" Killer for permission to use his anthemic sufferer song "Fed Up" against the ruling PNP party in the upcoming national elections, Bounty, himself the product of an impoverished Kingston ghetto, refused.

"I made it for the people, not for the politicians," he says. "That's why I use the term 'leaders' in the song, not 'prime minister' or 'president.' Music is entertainment, but I realize that the kids listen to Bounty more than they do to their teachers and that I have a responsibility."

"Culture" music is all the rage in Jamaica and virtually everywhere else in the world. But in the U.S., reggae's mainstream currency has hit rock bottom. The sole R&B-chart presences at the moment are Shaggy and Maxi Priest's pop-reggae "That Girl" and Cobra's X-rated "Big Long John," neither of which reflects reggae's current thematic concerns whatsoever.

"If there's a song that will enlighten people, they're not playing it," says veteran reggae DJ/singer Sister Carol. "Reggae artists with positive consciousness have been around a long time, singing their hearts out for years and talking up a storm, and nobody bigged them up, nobody wants to promote them. Even with the so-called change in the music, there's not enough to make it effective, as compared to when they were promoting reggae with guns-and-girls lyrics in the '80s. The music that needs to be highlighted to prepare us to survive in this time as a people isn't being played. It's the same system, the very same."

A FAILURE TO ENGAGE

But are all musicians obligated to address life-and-death issues in their music? What may be missing from much of today's pop music is not so much explicit political discourse but emotional and intellectual "genuineness" that engages the listener in a profound enough way to be transformative.

"I've been listening to vinyl lately—Donny Hathaway, Dionne Warwick, Zap Mama, Gregory Isaacs, James Taylor," says singer Dionne Farris. "I put it all in there, and the flow was, 'Wow! This is what I've been missing.' So much can be said through music in such a nonaggressive, nonpreachy way that you get more ideas across than if you harangue. People tend to listen a little deeper if they're not attacked. The music part makes them feel good, then the lyrics spark their awareness."

Perhaps what's needed is for today's pop musicians to take a harder look at what it means "to be real."

"It's to go to that terrifying place of feeling and expressing those feelings," says Reid. "Artists are called to do that and to witness what they experience. If they're a political artist and that's

what they're feeling, they should do that. Toni Braxton, in her heart of hearts, may be Angela Davis, and she should be that. But if an artist is jammmering away about politics and really wants to be Perry Como, he or she needs to do that, too."

Music is, after all, entertainment first and foremost. In these times or in any times, we do need to be entertained.

"People go to a show mostly to have a good time and let off a little steam," says L7 member Dee Plakas. "If everyone's doing the same thing or staying the same and music didn't evolve and change, we wouldn't have artists like Rage Against The Machine or Beck, who are combining two or three different musical forms into one."

"But as a musician in a pop band, you do have power that the average bank teller doesn't to influence and get a message across," Plakas adds. "I don't think every artist has that responsibility. An artist might donate half of his income to certain causes even though he or she doesn't sing about them."

OFFSTAGE IMPACT

In fact, artists who may not deal with political or social issues in their music are making a difference in their off-stage lives.

Don Henley, Barbra Streisand, R.E.M., and Bonnie Raitt are examples of acts who raise and contribute large amounts of money to fund political and social concerns.

In 1991, L7, in conjunction with the Feminist Majority Fund, began the Rock for Choice movement, which is now an independent entity. Oyewole has been holding a weekly Sunday open house for young artists at his uptown Manhattan, N.Y., apartment for three years. Indigo Girls' Daemon label recently released "Honor," a compilation album featuring 20 prominent rock acts, to help fund the many annual grants Honor the Earth awards to grass-roots indigenous environmental projects.

Beastie Boys' Yauch promoted a June 15 concert in San Francisco to benefit the Tibetan cause, at which 19 leading music acts, including Rage Against The Machine, the Red Hot Chili Peppers, the Smashing Pumpkins, De La Soul, A Tribe Called Quest, Yoko Ono, Richie Havens, Pavement, and the Skatalites performed "to raise awareness about what's happening in Tibet," says Yauch.

"Students for a Free Tibet is growing quickly on campuses all over the country and will be a key in bringing about change," he says. Ten days after the concert, Yauch addressed a congressional committee on the matter of China's domination of Tibet.

"It made a bit [of a dent]," says Yauch, "especially with the aides to the congressmen. The congressmen rely on the aides to tell them what young people think and what's happening, and the aides are the future politicians, so it's important to speak to them about truth. The reason I focus on Tibet is because it's a nonviolent struggle, and nonviolence is the key to really changing the way we look at society and at each other. I also believe that their culture is the most mentally advanced on the planet."

Yet music itself is a powerfully direct force for social change, and historically, a frequent bedfellow with politics. From national anthems to songs of resistance, music has a way of bypassing the traps of the mind and heading straight for the body, where the heart is.

The very nature of artistic expression is a political act, a strike for the cause of human liberation. And no matter how estranged the artists interviewed for this article are from the system, virtually all of them emphasize the importance of casting that vote.

"Young black people in the industry feel that 'that shit don't affect me,' but it does," says Farris. "The political arena does affect all of our lives, and that's why it's important to vote."

"The climate of the world is for us to change, and it needs to start one by one," she adds. "That grows into the mass majority. It starts with you deciding to do something about it. As a matter of fact, I was just walking out the door to register to vote."

The shock of Shakur's untimely death may have provided a wake-up call. "Tupac had to die for us to live," says Big Gipp of the Goodie Mob. "That death should teach every artist that you aren't exempt from these streets, unless you're here to make a stand that can be lasting and people can learn from. As long as you make spiritual music with direction and purpose, no one can knock your game. Tupac should be a lesson for this year and years to come."

"There's clearly some sort of movement today in the world of rap away from gangsta rap," says Goldberg. "Nas and the Fugees are two of the biggest records of the year. Hopefully, some white artists will find a way to address the complicated politics of the moment—the issues of welfare and the budget, for example."

RISE OF SPOKEN WORD

Many would-be rappers are opting instead for the burgeoning spoken-word movement, where the word takes supremacy over the beat.

"Spoken word is getting more popular," says Care Moore. "I'm watching my audiences grow from 30 people in a cafe to 500 people. Spoken word really has an opportunity right now because of what's needed and lacking in hip-hop, which is concentration on what people are saying. Spoken word is the origin of rap, structuring words in a way to move people, whether it's with a beat or a cappella. We have responsibilities as artists to take advantage of the fact that all these young people are listening to what we're saying. We have to realize our power; the media is very powerful, TV is very powerful. Yet, when I walk into a high school, the young are hungry for information and role models and for someone to validate them."

That youthful hunger is linked to our government's continuing withdrawal from the business of the arts, particularly in public education. "It's unfortunate that the federal government in recent years has decreased money spent on the arts," says Jackie Harris, director of the Music and Entertainment Commission of New Orleans. "When we stopped teaching the arts in schools and having arts programs after school, we started having many of the problems in our inner-city neighborhoods."

By default, artists have been handed a mandate to feed the youth. "Here in New York City, for example, you have some of the most gifted artists and musicians on the planet, and they are excluded from an education process that they could enhance tremendously," says Oyewole, who teaches part time in the public school system.

"There are no music, dance, or art appreciation classes that could be out-

(Continued on next page)

CAN MUSIC BE A CATALYST FOR CHANGE?

(Continued from page 1)

who own the U.S. have been running it for more than 200 years. "Free trade" as defined in the GATT agreement codifies that principle for the rest of our multinational corporate world.

The relationship between politicians and musicians is more complicated. Power brokers in government and business speak exactly the same language. Musicians, in general, do not. Musicians like to make music, which is viewed as naive by those who like to make money. Musicians, in turn, resent the control that money exerts over their art.

Yet politicians and musicians occasionally need each other. Musicians need copyright laws and someone to referee the eternal war over money inside the business. Politicians need benefit concerts and glamour by association. Politicians also need scapegoats to distract the electorate from the fundamental problem of grotesquely unequal distribution of wealth, and every few years try to blame musicians with strange haircuts for alienated behavior among the young.

The relationship between musicians and the body politic is peculiar. Musicians start their careers in extremely precarious financial circumstances, and most of them stay that way. The economic structure of popular music—with its ungodly rich ruling class, small middle class, and masses of wretched poor borrowing 10 bucks from their girlfriends for a set of guitar strings and a slice of pizza—resembles Guatemala without the death squads.

Most musicians, even those few who join the ungodly rich, can't entirely forget their roots. They've seen too many talented people fail, too many slugs make a big score, and too many dollars pillaged from their own wallets to view the economic system as a (that favorite Republican word) "meritocracy." Thus they gravitate toward progressive causes, want to spread the wealth around to some degree, and are big on everyone having the means to pursue his or her own happiness.

To the everlasting credit of the music business, such artists sometimes support these causes with money. Even the minority of musicians with right-wing sympathies, like Ted Nugent, tend to justify their views with a Clint Eastwood supermasculine libertarian mythology. Any musician of any political belief who has ever had a strange

Speech Supports Student Campaign

BY J.R. REYNOLDS

LOS ANGELES—In an effort to get students involved in the political process and promote computer technology in the classroom at the same time, several corporations have banded together to form the hi-tech letter-writing campaign Zip-Across-America. To help deliver the message, the campaign is using EMI rap artist Speech as a messenger.

Says Zip-Across-America coordinator Katie Grendahl, "Speech is someone that the kids really connect with, in a language and a way that they can vibe with. He has thrown his support to the program and has gotten directly involved as a way to give back to a community that has paid him a lot of respect."

Zip-Across-America is a traveling campaign that invites fourth- through eighth-grade students to write letters to the president expressing their social and political concerns. According to Grendahl, the impetus of the campaign was Vice President Al Gore's call for all children to be computer-literate by the year 2000.

Speech says one student's letter compelled him to become involved in the campaign. "I read a letter to the president from an eighth-grade girl in Atlanta who got shot on the way to her grandmother's house on the day

before Thanksgiving," he says. "That little girl lost her mother and sister in that same shooting, and she wrote the president asking him to do something about the violence in this country."

During the tour, Speech has appeared at several stops, lecturing students on the need to become politically involved and commenting on "If



U Think The System's Workin,' " a politically motivated track he recorded for his self-titled solo debut, which was released Jan. 23 (Billboard, Dec. 16, 1995).

Says Speech, "Many people think that social programs are working, but in many cases they're not; that's what the song is about. In addition to [social] programs, part of 'the system' is what Zip-Across-America is about. They're

hand-wringing ambivalence and poetic indirection used to fudge the issues.

Michael Stipe, for example, recently addressed a rally for President Clinton and told MTV News afterward: "I feel [that] deep in his heart . . . he's very, very liberal. And I agree with everything he believes in, or what I believe he believes in."

Remarkable though it is that Clinton still has anyone guessing what he believes after two national campaigns and four years in office, it is unbelievable that deep in his heart Stipe believes in: authorizing another 4.5 billion board feet to be cut out of the national forests and bragging, "I've done more for logging than anyone else in the country"; loudly supporting the

death penalty and presiding over executions in Arkansas; refusing to sign the Biodiversity Treaty; punishing Saddam Hussein with trade sanctions that result in 4,500 children under the age of 5 dying every month in Iraq; signing a "welfare reform" bill that tosses millions of children into poverty; raising the military budget when the U.S. faces no military threat; pushing for NAFTA and GATT, which export jobs and effectively repeal environmental laws all over the world as

showing kids that in order for 'the system' to work, ordinary citizens—young and old—have to participate."

To travel from school to school, an ordinary bus was stripped of seats and refitted into a hi-tech vehicle loaded with computers and other hardware. The computers take students' letters and store them on "Zip discs" developed by the Iomega Corp., which sponsors Zip-Across-America. Digital photos and short voiceclips are also captured and placed on the discs.

Co-sponsors of the campaign include Eastman Kodak, Newsweek Inc., and Texas Instruments and its subsidiary Silicon Systems.

At press time, Zip-Across-America, which was launched Sept. 26 in Washington, D.C., was halfway through its scheduled 18-city tour of America. The campaign will conclude Dec. 17 in Seattle. Organizers expect to obtain tens of thousands of student images and letters.

After the campaign is concluded, the discs will be delivered to the president or president-elect.

"We had 25,000 letters from kids in Indianapolis alone," says Grendahl, who is open to other recording artists participating in the campaign.

For more information concerning Zip-Across-America, send E-mail to zaa@iomega.com or call 800-276-1431.

"trade barriers"; appointing right-wing hacks to the Supreme Court and federal bench; slowing the phase-out of chemicals that destroy the ozone layer; supporting crime bills that cleave large chunks out of the Bill of Rights; and doing trade favors for Indonesia, with its horrendous human rights abuses, child labor practices, and continuing genocide in East Timor with American weapons. That's the short list of what Clinton has done, regardless of what he may "believe."

At the above-mentioned rally, Stipe told the crowd, "In the voting booth, it doesn't matter what you wear. It doesn't matter what you look like. It matters what you think."

What has rock'n'roll come to that the singer of America's most popular band could say such a thing in support of a politician who proposes to solve the savage inequalities of public education with school uniforms, curfews, and "national standards"? Children need more conformity? More obedience? More crypto-militarism? More cut-throat competition? More labeling and tracking? That's going to teach them to think in the voting booth, where it doesn't matter what you look like?

Maybe Exxon needs the automatons that would succeed in such a system. Maybe rock'n'roll doesn't. Maybe MTV thinks its ratings will improve when teenagers are forced by law to stay home at night.

The relationship between music and political change is tenuous. The '60s are viewed as a time of great protest music, since the decade was a time of great protest. Rock'n'roll may have given the anti-war movement an attitude, and the sound of an overdriven guitar may have been associated with riots in the street, but the lyrics only rarely addressed any of the great moral issues with specificity.

"Bob Dylan never wrote directly about the Vietnam War," points out Billy Bragg, whose latest album, "William Blake," argues quite directly for a "socialism of the heart." "He never wrote about the civil rights movement

(Continued on page 87)

SOCIALLY CONSCIOUS ARTISTS SPEAK OUT

(Continued from preceding page)

lets for the energy that these kids are born with. You see them standing at the bus stop with radio headsets on, and they are dancing. If that massive energy isn't channeled, it backs up and turns into a very negative rage, when it could be a blossoming flower, something useful and helpful. At the same time, music and dance definitely enhance and motivate development of good math and English skills."

If government remains oblivious to the power of music to educate and heal, some American city governments are learning that the arts can be extremely profitable. "Many cities have lost a lot of industry, and all monies declined in the past few decades," says Harris, who works for a city that reaps large annual profits from its 28-year-old Jazz and Heritage Festival and a well-deserved reputation as a jumping music scene.

"They've had to rely on tourism, and in doing so, they've gained a deeper respect for artists. People don't usually return to the same vacation spot

every year, but when you can offer a strong arts and entertainment program, people will return. People who ordinarily would not cross paths or unite or communicate—people of different cultures, races, countries, and political backgrounds—join together through music festivals."

Every year, Harris and a contingent of New Orleans musicians and Jazz and Heritage personnel, along with musicians from Cuba, Africa, and the States, are invited to Montego Bay, Jamaica, to participate in a sister festival, the privately funded, two-week All That Heritage and Jazz Festival, promoted and run by volunteers.

"This type of festival spreads music and understanding across the world," says Cynthia Dewberry, vocalist and flutist for the Detroit-based, all-female jazz band Straight Ahead, which has played All That Heritage five years running.

"We have performed with Jamaican, Cuban, and African drummers and blended our cultures," she says. "I sang

with one of the Jamaican choral groups, and their music was so familiar, like the songs my mom taught me, growing up in North Carolina. Those connections are spiritual—using music as an international language to transcend social and political divisions."

As the year 2000 rushes up to meet us, we have the opportunity to consider not only our history but what we—musicians and civilians alike—are creating for our future.

"Everybody has to reflect on what happened in the last 1,000 years, the last millennium," says Franti. "Some people will reflect on it like a TV show—the highlights of the last 1,000 years. Others will go a lot deeper in terms of reflecting and analyzing what's really happened throughout the course of history. The year 2000 can be commodified so much that it's up to artists—especially musicians, because we have a voice that's heard—to start raising our voices again and expressing our concerns about what has happened and where we're going."

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 306 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'I LOVE YOU ALWAYS FOREVER' and 'IT'S ALL COMING BACK TO ME NOW'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'FALLIN' IN LOVE LA BOUCHE' and 'I'M STILL IN LOVE WITH YOU'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'MISSING' and 'NOBODY KNOWS'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'ANOTHER NIGHT' and 'THE WORLD I KNOW'.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Table with columns: RANK, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'ALWAYS BE MY BABY' and 'ACENSION (DON'T EVER WONDER)'.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'NO DIGGITY' and 'MACARENA (BAYSIDE BOYS MIX)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'THE THINGS THAT YOU DO' and 'MUSIC MAKES ME HIGH'.

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

Table with columns: RANK, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'PO PIMP' and 'READY TO GO'.

Table with columns: RANK, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'TONIGHT, TONIGHT' and 'TOUCH MYSELF'.

SYLVIA RHONE

(Continued from page 83)

Another big R&B priority was the solo career of Ellis of En Vogue, which was on hiatus. But Ellis' album, "Southern Gal," released last November, failed to become a hit (142,000 units have sold, according to SoundScan). Now she and the other members of En Vogue have reassembled and expect to release an album in the third quarter of next year. The act has received early attention with a single, "Don't Let Go (Love)," from the "Set It Off" soundtrack, a top 10 album for Elektra that has sold 300,000 units, according to SoundScan.

Natalie Cole is another singer for whom Elektra has high hopes. Her latest album, "Stardust," has sold 179,000 units since its October release, according to SoundScan. While it is currently declining on The Billboard 200, executives are optimistic about its holiday retail performance.

Like Cole's previous album, "Unforgettable With Love," "Stardust" contains an electronically created duet with her father, the late Nat "King" Cole. "I was personally involved with Natalie," says Stein. "After 'Unforgettable,' it was hard for her to come up with something new, but I helped her come up with a way to reinvent that concept."

Elektra's biggest seller this year has come, not surprisingly, from the band Rhone calls the label's "franchise." Metallica's latest album, "Load," has sold 2.5 million units domestically since its release June 4, according to SoundScan. Meanwhile, the hard rock act's previous, self-titled album has racked up 272 weeks on The Billboard 200 chart and sales of 9.1 million units, according to SoundScan. To bring "Load" to a higher sales level, Steve Kleinberg, senior VP of marketing, says the label will continue to work singles and videos well into 1997 and "keep the record viable at retail."

With heavy hitters like Metallica, Elektra this year is far and away the leading label in SoundScan's hard rock category. Its album share through Oct. 20 for this genre was 30.8%.

But one of its hard rock acts did not provide the blockbuster the label expected. EastWest's Pantera sold 1 million units with its 1994 album, "Far Beyond Driven." This year's follow-up, "The Great Southern Trendkill," debuted at No. 4 on The Billboard 200 and has sold 471,000 units since its May release but has since fallen from that chart.

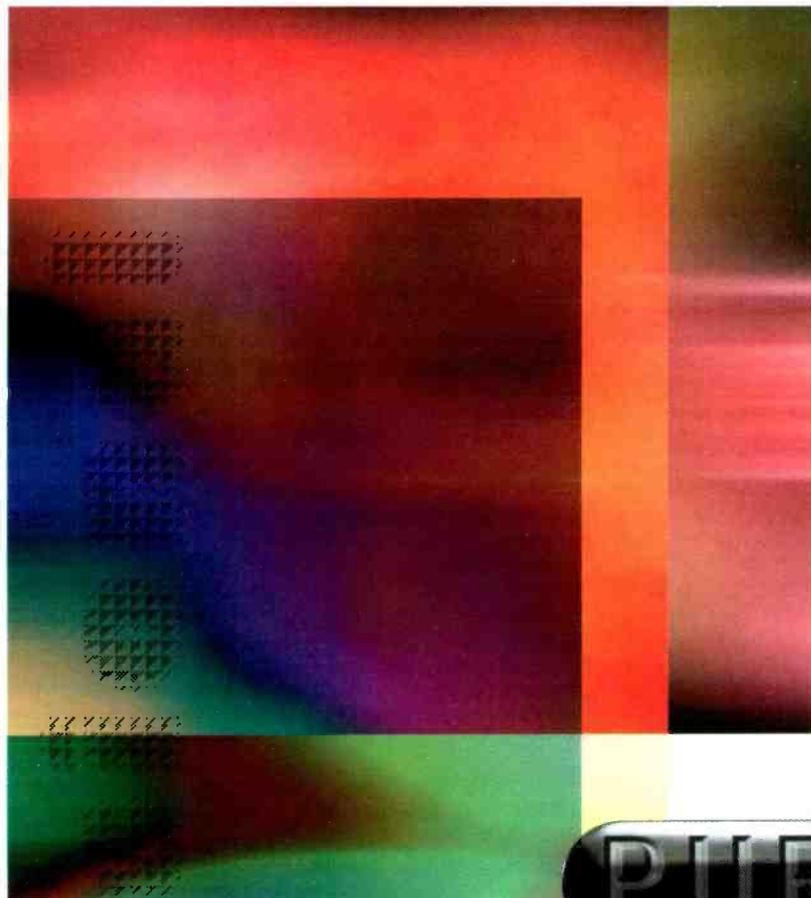
Label executives have plans to revive the album. A new track, "Flood," is being promoted to rock radio.

Rhone says, "The marketplace changed a little bit on them. But they're the kind of group that will come back. Over time, [the album] will sell over a million units."

"Pantera makes no excuses for what they do," adds Greg Thompson, senior VP of promotion. "From a promotional standpoint, we did everything we could to further their exposure. Pantera is like a Phish. A lot of that [group's fan base] are not active radio listeners. Our job is to increase their base."

Phish, in fact, has in recent weeks been one of the big reasons for celebration at Elektra. Its latest album, "Billy Breathes," debuted at No. 6 on The Billboard 200—by far the band's highest position on that chart—and has sold 84,000 copies, according to SoundScan. The act had been dismissed by some as a popular touring band whose concert success would not translate into sales.

(Continued on page 87)

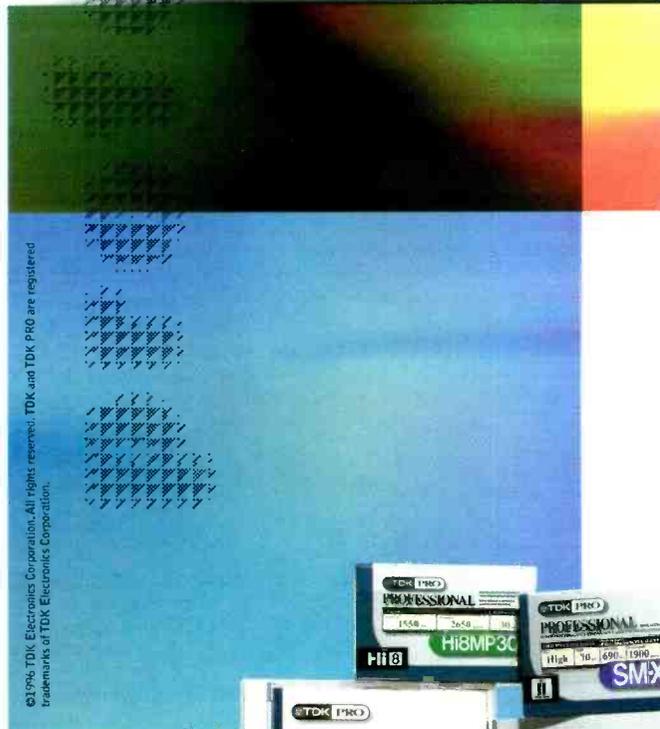


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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



NOVEMBER 9, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				*** No. 1/HOT SHOT DEBUT ***		
1	NEW		1	VAN HALEN	WARNER BROS. 46332 (11.98/17.98) 1 week at No. 1 BEST OF VOLUME 1	1
2	NEW		1	WESTSIDE CONNECTION	LENCH MOB 50583*/PRIORITY (10.98/16.98)	2
3	NEW		1	JOURNEY	COLUMBIA 67514 (10.98 EQ/16.98)	3
4	2	1	33	CELINE DION	550 MUSIC 67541/EPIC (10.98 EQ/16.98)	1
5	1	—	2	COUNTING CROWS	DGC 24975*/Geffen (10.98/17.98)	1
6	4	2	4	KENNY G	ARISTA 18935 (10.98/16.98)	2
				*** GREATEST GAINER ***		
7	6	7	43	NO DOUBT	TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	4
8	5	6	72	ALANIS MORISSETTE	MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	1
9	12	12	19	TONI BRAXTON	LAFACE 26020/ARISTA (10.98/16.98)	2
10	9	9	18	KEITH SWEAT	ELEKTRA 61707*/EEG (10.98/16.98)	5
11	13	10	5	SOUNDTRACK	EASTWEST 61951*/EEG (11.98/17.98)	4
12	8	5	16	LEANN RIMES	CURB 77821 (10.98/15.98)	3
13	11	3	3	MARILYN MANSON	NOTHING 90086/INTERSCOPE (10.98/16.98)	3
14	15	8	7	NEW EDITION	MCA 11480* (10.98/16.98)	1
15	14	11	7	BLACKSTREET	INTERSCOPE 90071 (10.98/16.98)	3
16	16	13	5	SHERYL CROW	A&M 540587 (10.98/16.98)	6
17	3	—	2	KORN	IMMORTAL 67554/EPIC (10.98 EQ/16.98)	3
18	10	4	4	NIRVANA	DGC 25105*/Geffen (10.98/16.98)	1
19	17	15	5	CLINT BLACK	RCA 66671 (10.98/16.98)	12
20	NEW		1	MARY CHAPIN CARPENTER	COLUMBIA 67501 (10.98 EQ/16.98)	20
21	18	14	4	LUTHER VANDROSS	LV 67553*/EPIC (10.98 EQ/16.98)	9
22	22	22	34	311	CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	12
23	NEW		1	PHIL COLLINS	FACE VALUE 82949/AG (10.98/16.98)	23
24	21	18	10	VARIOUS ARTISTS	TOMMY BOY 1163 (10.98/16.98)	10
25	20	17	37	2PAC	DEATH ROW/INTERSCOPE 524204*/ISLAND (1.98/24.98)	1
26	19	16	4	TOOL	ZOO 31087* (10.98/16.98)	2
27	23	21	5	SOUNDTRACK	PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	21
28	24	24	9	OUTKAST	LAFACE 26029*/ARISTA (10.98/16.98)	2
29	31	37	7	DEANA CARTER	CAPITOL NASHVILLE 37514 (10.98/15.98) HS	29
30	25	23	66	BONE THUGS-N-HARMONY	RUTHLESS 5539*/RELATIVITY (10.98/15.98)	1
31	27	27	21	METALLICA	ELEKTRA 61923*/EEG (10.98/16.98)	1
32	7	—	2	PHISH	ELEKTRA 61971/EEG (10.98/16.98)	7
33	26	19	7	R.E.M.	WARNER BROS. 46320* (10.98/16.98)	2
34	32	26	5	ELTON JOHN	MCA 11481 (10.98/16.98)	24
35	28	20	27	GEORGE STRAIT	MCA 11428 (10.98/16.98)	7
36	39	42	13	SUBLIME	GASOLINE ALLEY 11413/MCA (10.98/16.98)	36
37	30	30	8	DO OR DIE	RAP-A-LOT/NOOD TRYBE 42058/VIRGIN (10.98/15.98)	27
38	NEW		1	RUSTED ROOT	MERCURY 314534 (10.98 EQ/16.98)	38
39	29	25	9	PEARL JAM	EPIC 67500* (10.98 EQ/16.98)	1
40	33	29	5	NATALIE COLE	ELEKTRA 61946/EEG (10.98/16.98)	20
41	34	31	37	FUGEES	RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	1
42	43	38	7	SOUNDTRACK	BIG BEAT 92709*/AG (10.98/17.98)	20
43	38	34	87	SHANIA TWAIN	MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	5
44	42	35	50	TRACY CHAPMAN	ELEKTRA 61850/EEG (10.98/16.98)	4
45	41	40	16	DONNA LEWIS	ATLANTIC 82762/AG (10.98/15.98) HS	31
46	36	28	28	BROOKS & DUNN	ARISTA 18810 (10.98/15.98)	5
47	NEW		1	HOUSE OF PAIN	TOMMY BOY 1161* (10.98/16.98)	47
48	45	39	19	VARIOUS ARTISTS	SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	32
49	37	32	3	JOHNNY GILL	MOTOWN 530646 (10.98/16.98)	32
50	40	33	3	CHRIS ISAAK	REPRISE 46325/WARNER BROS. (10.98/16.98)	33
51	44	36	7	JOHN MELLENCAMP	MERCURY 532896 (10.98 EQ/16.98)	9
52	35	—	2	JERU THE DAMAJA	PAYDAY/LONDON 124119*/ISLAND (10.98/16.98)	35
53	47	43	18	QUAD CITY DJ'S	QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	31
54	46	41	17	NAS	COLUMBIA 67015* (10.98 EQ/16.98)	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	48	47	25	MAXWELL	COLUMBIA 66434 (7.98 EQ/11.98) HS	43
56	51	58	9	112	BAD BOY 73009/ARISTA (10.98/15.98)	37
57	49	45	26	DAVE MATTHEWS BAND	RCA 66904 (10.98/16.98)	2
				*** PACESETTER ***		
58	76	90	6	CAKE	CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS	58
59	54	53	53	THE SMASHING PUMPKINS	VIRGIN 40861 (19.98/22.98)	1
60	55	70	56	OASIS	EPIC 67351 (10.98 EQ/16.98)	4
61	52	46	5	WEEZER	DGC 25007*/Geffen (10.98/16.98)	19
62	63	60	6	GEORGE WINSTON	DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	55
63	65	66	55	GARBAGE	ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	20
64	50	49	13	ALICE IN CHAINS	COLUMBIA 67703 (10.98 EQ/16.98)	3
65	57	69	17	THE WALLFLOWERS	INTERSCOPE 90055 (10.98/16.98) HS	56
66	62	68	9	VARIOUS ARTISTS	POPULAR 12001/CRIITIQUE (11.98/17.98)	60
67	56	50	28	RAGE AGAINST THE MACHINE	EPIC 57523* (10.98 EQ/16.98)	1
68	61	63	37	JEWEL	ATLANTIC 82700/AG (10.98/15.98) HS	25
69	59	51	5	JOHN MICHAEL MONTGOMERY	ATLANTIC 82947/AG (10.98/16.98)	39
70	83	84	7	FIONA APPLE	CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98) HS	70
71	58	52	9	JEFF FOXWORTHY	WARNER BROS. 46361 (10.98/16.98)	21
72	67	64	26	MINDY MCCREADY	BNA 66806 (10.98/16.98) HS	40
73	64	55	7	RUSH	ANTHEM 82925/AG (10.98/16.98)	5
74	60	62	26	THE CRANBERRIES	ISLAND 524234* (10.98/16.98)	4
75	88	102	4	MICHAEL BOLTON	COLUMBIA 67621 (10.98 EQ/17.98)	75
76	71	72	56	MARIAH CAREY	COLUMBIA 66700 (10.98 EQ/16.98)	1
77	53	44	5	THE ROOTS	DGC 24972*/Geffen (10.98/16.98)	21
78	70	74	12	LOS DEL RIO	ARIOLA 37587/BMG LATIN (8.98/11.98) HS	41
79	68	67	9	AALIYAH	BLACKGROUND 92715/AG (10.98/16.98)	20
80	NEW		1	ABOVE THE LAW	TOMMY BOY 1154* (10.98/15.98)	80
81	77	77	94	BUSH	TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	4
82	85	87	21	BRYAN ADAMS	A&M 540551 (10.98/16.98)	31
83	66	48	4	SHAWN COLVIN	COLUMBIA 67119 (10.98 EQ/16.98)	39
84	84	88	66	VARIOUS ARTISTS	TOMMY BOY 1137 (10.98/15.98)	30
85	75	73	53	ALAN JACKSON	ARISTA 18801 (10.98/16.98)	5
86	73	57	4	THE DAYTON FAMILY	RELATIVITY 1544 (10.98/15.98)	45
87	78	80	27	HOOTIE & THE BLOWFISH	ATLANTIC 82886*/AG (10.98/16.98)	1
88	82	79	19	BECK	DGC 24823*/Geffen (10.98/16.98)	16
89	80	76	23	SOUNDGARDEN	A&M 540526* (10.98/16.98)	2
				*** HEATSEEKER IMPACT ***		
90	102	109	3	GINUWINE	550 MUSIC 67685/EPIC (10.98/16.98) HS	90
91	69	61	13	SOUNDTRACK	MIRAMAX 162047/HOLLYWOOD (10.98/17.98)	8
92	79	65	48	2PAC	INTERSCOPE 50609*/PRIORITY (10.98/16.98)	1
93	72	56	31	BRYAN WHITE	ASYLUM 61880/EEG (10.98/15.98)	52
94	NEW		1	M.O.P.	RELATIVITY 1555* (10.98/15.98)	94
95	94	97	5	MINT CONDITION	PERSPECTIVE 549028/A&M (10.98/14.98)	76
96	81	54	7	POINT OF GRACE	WORD 67698/EPIC (10.98 EQ/15.98)	46
97	96	86	24	PATTY LOVELESS	EPIC 67269 (10.98 EQ/15.98)	86
98	98	94	6	SOCIAL DISTORTION	550 MUSIC 64380*/EPIC (10.98 EQ/16.98)	27
99	86	82	26	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72127 (9.98/15.98)	23
100	100	131	37	ADAM SANDLER	WARNER BROS. 46151* (10.98/16.98)	18
101	89	78	49	LL COOL J	DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	20
102	90	75	6	ZZ TOP	RCA 66956 (10.98/15.98)	29
103	93	95	10	COUNTDOWN DANCE MASTERS	MADACY 0346 (3.98/7.98)	93
104	101	127	3	VARIOUS ARTISTS	QUALITY 6750/WARLOCK (12.98/16.98)	101
105	103	96	13	ROBERT MILES	DECONSTRUCTION 18930/ARISTA (10.98/15.98)	54
106	91	71	8	STEVEN CURTIS CHAPMAN	SPARROW 51554 (9.98/15.98)	20

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.

CAN MUSIC BE A CATALYST FOR CHANGE?

(Continued from page 81)

or what happened in 1968. The only political song he wrote after 'The Times They Are A-Changin'' was 'Hurricane.'

Though undeniably stirring, "The Times They Are A-Changin'" had so little to say that it could be sung by a bunch of rock stars at Clinton's first inaugural as a baby boomer valentine to the president. It is unimaginable that Phil Ochs' "I Ain't Marching Anymore," a 2½-minute history of imperialism that advocated draft resistance in 1965, could be sung under the same circumstances."

Dylan was a better poet. Ochs had more courage, and he paid for it with no radio play and a depression that ended in suicide in 1976. "His tragedy was taking it personally when things didn't change," counsels Bragg, who just played the general strike in Toronto. "The lesson to be learned is not identifying your own struggles with the struggle for justice."

Music offers enormous pleasure to its audience and is worth pursuing for only that reason. But musicians who draw a line in the dirt between their art and politics relegate themselves to a societal role analogous in some ways to that of professional athletes. They teach people fanatic loyalty to causes that have nothing to do with their lives and become agents of the vast spectacle of trivia that distracts the public from any genuine problems.

"We give the people the escapism they want," some moguls might object. Well, why do they want so much escapism? What does it say about the stress of American culture that 40 million Americans need psychotropic drugs to deal with their lives? Human beings have had exactly the same brain for around 30,000 years. Now we need Prozac? The same brains that television executives insist have a 30-second attention span read 400,000 copies of Tom Paine's "Common Sense" when it launched a revolution in 1776. Proportionately, Paine would sell 32 million now. He was the Michael Jackson of his day—except that Paine had something to say.

"A good political song has to be of its time, and it has to be precise," says Bragg. "The broader strokes you use, the more difficult it is to make a real point. If the answer is blowing in the wind, where is it blowing from? The

right or the left? That song struck a chord with many people, but probably because it didn't say much. A more specific song would be 'Ohio.' Very powerful. A generation that was singing about something that was happening to itself. Very often, people will choose to write about something that no one can disagree with, like Live Aid. Who could object to feeding starving children? But 'Ohio'—you might have to play there next month."

Even with "Ohio," Crosby, Stills, Nash & Young were singing about four murdered white, middle-class college students. If the refrain had expanded the accusation of murder to "2 million dead in Vietnam," it wouldn't have gotten much airplay.

If American rock'n'roll has a Paine in the '90s, it would be Rage Against The Machine, although arguments for Ani DiFranco will be considered. (Her new album with Utah Phillips, "The Past Didn't Go Anywhere," is a hell of a lesson in history and philosophy.)

Rage has gone multiplatinum with both its self-titled first album and "Evil Empire," and it sings with unmistakable specificity about the holocaust that the U.S. has wrought all over the Third World. There is not a whiff of Mr. Van Driessen about them. They sing about the crimes of the Central Intelligence Agency, and they mean it. They are revolutionaries.

For singer Zack de la Rocha, the journey to radicalism took a big step forward in the mid-'80s, when he put his Stones albums in the closet and started listening to punk rock, in which the word "anarchy" figured prominently. He found a single by Bad Religion with a lecture by Noam Chomsky on the B-side.

"I knew I'd found someone who was really trying to stir shit up," says de la Rocha of the Massachusetts Institute of Technology linguist, libertarian socialist, and probably the most knowledgeable critic of American foreign policy. "I'd been failing courses in high school because I couldn't read the material. Chomsky could cut through all the bourgeois intellectual crap and put things in real terms for real people. I started reading him, and my perspective changed on everything."

So that's the first step. Educate yourself. That means reading outside the normal mass media. It means reading

anything by Chomsky, "A People's History Of The United States" by Howard Zinn, "Make-Believe Media: The Politics Of Entertainment" by Michael Parenti. Buy their lectures on tape from Radio Free Maine (207-622-6629).

The second step is organizing.

"I always try to emphasize at our shows that 10 people who are willing to stand up and count for something are more important than 10,000 who sit down and watch television," says Tom Morello, Rage's guitarist. "Journalists always ask me if the kids are getting the message. From eavesdropping on the Internet, from talking to fans, it's obvious to me that a great many of them are getting it. People are disgusted and alienated anyway. If a rock band can suggest a way out, can suggest some causes to pursue, then it's a good night's work."

"The great thing about music is that sometimes a scream and a riff can communicate more than a Ph.D. thesis," he adds. "My favorite political songs—"Black Steel In The Hour Of Chaos" by Public Enemy, "Get Up, Stand Up" by Bob Marley, "Clampdown" by the Clash—all have that intangible element of inspiration. They can speak to people and inspire in a way that few authors or orators can. Ultimately, it's just another way of getting at the truth."

Musician magazine columnist Charles M. Young is writing a book about the *Butthole Surfers for Little, Brown Publishers.*

BLACK MUSIC STAFF

(Continued from page 6)

sion," at No. 80.

The division currently has five entries on Billboard's Hot R&B Singles chart: Ndegéocello's "Who Is He And What Is He To You," No. 42; Campbell's "I Got It Bad," No. 46; Mayfield's "New World Order," No. 51; Bush Babees' "The Love Song," No. 66; and Benét's "Let's Stay Together," No. 100.

The staff trims at Warner reflect further belt-tightening within the Warner Music Group. On Oct. 8, Atlantic Records Group let go more than 60 staffers in its New York and L.A. offices (Billboard, Oct. 19).

Assistance in preparing this story was provided by J.R. Reynolds.

SYLVIA RHONE LEADS ELEKTRA'S TURNAROUND

(Continued from page 85)

Rhone calls Phish her "favorite band" and waxes ebulliently about the group's recent dates at New York's Madison Square Garden. "For me, they're an amalgamation of the music I have experienced throughout my whole life," she says.

Because Phish has had little presence on radio and refuses to make videos, the label has had to devise ways to market the band. Executives have high expectations for a documentary of a Phish concert, for which the label is seeking a film distributor.

Another turnaround story at Elektra is its Asylum label. Founded by David Geffen in the '70s and formerly the home of artists like Jackson Browne, Asylum was revitalized as a country label after the merger two years ago.

Success has been elusive, but last year Bryan White received a gold record for his self-titled debut album. His second release, "Between Now And Forever," has sold 555,000 units,

according to SoundScan.

"It certainly helped," says Kyle Lehning, co-president of Asylum along with Joe Mansfield. But, he adds, "We still have a lot to prove."

If White represents the breaking artist in country and Busta Rhymes the breaking R&B artist, then Spacehog rates as the alternative rock breakout of the year. Its Sire debut, "Resident Alien," broke into the top 50 of The Billboard 200 and has sold 325,000 units. Other new acts that have had some chart impact this year include Mista, Nada Surf, and Superdrag.

Last year's alternative breakout was Better Than Ezra, whose first album, "Deluxe," sold 780,000 units, according to SoundScan. However, the group's new album, "Friction Baby," has been a disappointment, selling only 95,000 units since its release in August.

Spacehog is signed to the independent Hi-fi label, which has a deal with Sire.

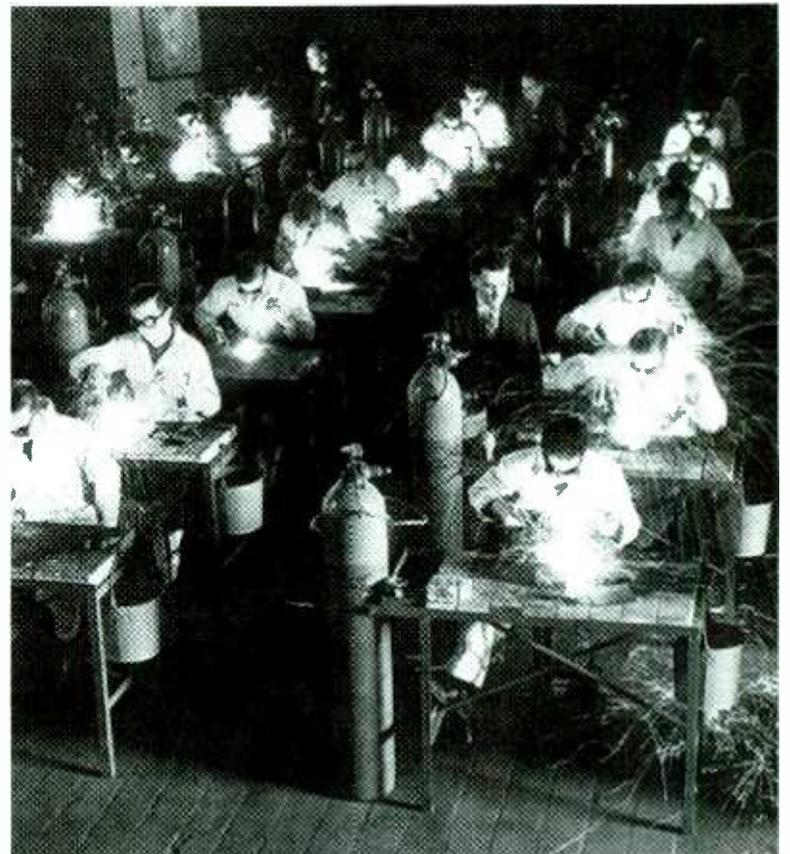
Elektra has other deals with indie

labels that serve as development centers for acts. It owns 49% of grunge pioneer label Sub Pop. This year, the Afghan Whigs charted on The Billboard 200 with "Black Love," released by Sub Pop/Elektra. Other indie labels with which Elektra has ventures or distribution deals include Alias, Blackbird, and Mutiny.

"We can identify certain projects we want to upstream into Elektra," says Rhone. "With other projects, we determine what our support will be. It's done that way to protect the integrity of the label. We want to build these labels, not overshadow them."

Another source of new talent are the relationships Elektra has developed with producers like Keith Crouch, Raphael Saadiq, Brice Wilson, Trackmaster, Delight, and Organized Noise. Elektra also has deals with producers like D'Angelo, Whitney Houston, Jazz Merchants, Darryl Simmons, and All Star, who can bring recordings to the label.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	97	91	13	A TRIBE CALLED QUEST ● JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
108	106	113	272	METALLICA ▲ ³ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
109	105	112	45	JARS OF CLAY ▲ ³ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
110	108	92	9	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
111	107	111	98	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
112	111	85	11	WHITE ZOMBIE ● GEFKEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
113	87	59	22	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
114	99	83	24	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
115	110	98	15	POE MODERN 92605/AG (10.98/15.98) HS	HELLO	71
116	NEW	▶	1	SIMPLY RED EASTWEST 61993/EEG (10.98/16.98)	GREATEST HITS	116
117	115	126	33	"WEIRD AL" YANKOVIC ▲ ³ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
118	74	—	2	XZIBIT LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	74
119	125	120	41	LA BOUCHE ▲ ³ RCA 66759 (9.98/15.98)	SWEET DREAMS	28
120	113	100	71	NATALIE MERCHANT ▲ ³ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
121	NEW	▶	1	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	121
122	116	116	4	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	116
123	119	122	36	STABBING WESTWARD ● COLUMBIA 66152 (9.98 EQ/15.98) HS	WITHER BLISTER BURN + PEEL	67
124	114	93	10	THE JERKY BOYS MERCURY 532892 (10.98 EQ/16.98)	THE JERKY BOYS 3	18
125	122	101	17	SOUNDTRACK ● REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
126	109	110	16	VARIOUS ARTISTS ● RCA 66745* (9.98/15.98)	MACARENA CLUB CUTZ	65
127	120	106	14	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	48
128	134	161	3	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) HS	THE GARDEN	128
129	124	107	21	GLORIA ESTEFAN ● EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
130	127	121	50	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
131	118	99	40	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
132	117	118	62	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
133	141	125	3	JIMMY BUFFETT MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	125
134	112	81	9	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	52
135	129	103	8	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
136	126	115	49	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
137	140	139	103	EAGLES ▲ ³ GEFKEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
138	148	137	4	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	137
139	135	140	105	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
140	157	158	7	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	140
141	139	138	120	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
142	92	—	2	VARIOUS ARTISTS ABKCO 1268 (17.98 CD)	THE ROLLING STONES ROCK & ROLL CIRCUS	92
143	123	104	6	SOUNDTRACK WORK 67814/EPIC (10.98 EQ/17.98)	THE FIRST WIVES CLUB	90
144	153	154	6	FUN LOVIN' CRIMINALS EM: 35703 (7.98/11.98) HS	COME FIND YOURSELF	144
145	151	152	61	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
146	147	135	9	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47
147	132	114	20	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	102
148	128	108	12	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 46285* (10.98/16.98)	SONGS AND MUSIC FROM SHE'S THE ONE	15
149	145	144	10	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98) HS	BEAUTIFUL FREAK	114
150	146	129	5	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	129
151	142	143	140	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
152	133	130	19	SOUNDTRACK ● WARNER BROS. 46254 (10.98/16.98)	TWISTER	28

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
153	138	132	51	COOLIO ▲ ³ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
154	95	—	2	GRATEFUL DEAD ARISTA 18934 (15.98/24.98)	THE ARISTA YEARS	95
155	131	105	4	CRASH TEST DUMMIES ARISTA 39779 (10.98/16.98)	A WORM'S LIFE	78
156	185	—	2	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98) HS	AMANDA MARSHALL	156
157	156	153	7	REPUBLICA DECONSTRUCTION 66899/RCA (8.98/13.98) HS	REPUBLICA	153
158	143	124	23	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
159	158	157	58	TIM MCGRAW ▲ ³ CURB 77800 (10.98/16.98)	ALL I WANT	4
160	154	142	47	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
161	167	159	37	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
162	150	119	104	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
163	144	117	6	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/16.98)	FACES	83
164	136	123	11	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	21
165	149	141	18	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
166	137	128	17	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
167	161	170	33	STING ▲ A&M 540483 (10.98/17.98)	MERCURY FALLING	5
168	172	181	4	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	168
169	RE-ENTRY	▶	8	THE BEACH BOYS RIVER NORTH 161205 (10.98/16.98)	STARS AND STRIPES VOL. 1	101
170	152	133	21	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
171	170	172	31	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
172	104	—	2	CORROSION OF CONFORMITY COLUMBIA 67583* (10.98 EQ/16.98) HS	WISEBLOOD	104
173	174	193	7	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	173
174	183	182	26	DISHWALLA A&M 540319 (10.98/16.98) HS	PET YOUR FRIENDS	89
175	163	147	25	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
176	130	—	2	THE LEMONHEADS TAG 92726*/AG (10.98/15.98)	CAR BUTTON CLOTH	130
177	169	146	16	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	108
178	165	155	205	KENNY G ▲ ¹ ARISTA 18646 (10.98/16.98)	BREATHLESS	2
179	NEW	▶	1	KANE & ABEL NO LIMIT 50636*/PRIORITY (6.98/9.98) HS	THE 7 SINS	179
180	NEW	▶	1	PMD RELATIVITY 1569* (10.98/15.98)	BUSINESS IS BUSINESS	180
181	178	168	49	DC TALK ● FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
182	RE-ENTRY	▶	40	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
183	173	162	108	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
184	190	—	2	SOUNDTRACK 40 ACRES & A MULE 90089/INTERSCOPE (10.98/16.98)	GET ON THE BUS	184
185	192	183	24	GEORGE MICHAEL ▲ DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
186	159	156	21	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
187	160	149	24	BUTTHOLE SURFERS ● CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	31
188	181	179	47	ENYA ▲ ² REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
189	171	167	14	THE BLACK CROWES AMERICAN/REPRISE 43082/WARNER BROS. (10.98/16.98)	THREE SNAKES AND ONE CHARM	15
190	NEW	▶	1	CHUCK D MERCURY 532944* (10.98 EQ/16.98) HS	AUTOBIOGRAPHY OF MISTACHUCK	190
191	175	171	41	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
192	180	—	3	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	180
193	198	197	107	SOUNDTRACK ▲ ³ MCA 11103* (10.98/16.98)	PULP FICTION	21
194	186	177	102	ABBA ▲ ³ POLYDOR 517007/A&M (10.98/17.98)	GOLD	63
195	NEW	▶	1	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE	195
196	193	180	4	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	180
197	162	136	13	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	15
198	188	166	16	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28
199	164	145	5	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	141
200	196	187	80	WHITE ZOMBIE ▲ ³ GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 56 2Pac 25, 92 311 22	Butthole Surfers 187 Tracy Byrd 121	Dishwalla 174 Do Or Die 37	Alan Jackson 85 Jars Of Clay 109 Jay-Z 165	Dave Matthews Band 57, 183 Maxwell 55 Curtis Mayfield 138 Mindy McCready 72 Tim McGraw 159 John Mellencamp 51 Natalie Merchant 120 Metallica 31, 108 George Michael 185 Robert Miles 105 Mini Condition 95 John Michael Montgomery 69 M.O.P. 94 Alanis Morissette 8	Phish 32 PMD 180 Poe 115 Point Of Grace 96 Quad City DJ's 53 R.E.M. 33 Rage Against The Machine 67 Collin Raye 132 Republica 157 The Tony Rich Project 182 LeAnn Rimes 12 The Roots 77 Rush 73 Rusted Root 38 Adam Sandler 100 Bob Seger & The Silver Bullet Band 139 Simply Red 116 The Smashing Pumpkins 59 Social Distortion 98 Soundgarden 89 SOUNDTRACK Braveheart 160 The Crow: City Of Angels 91 The First Wives Club 143	Get On The Bus 184 High School High 42 The Nutty Professor 170 Phenomenon 125 Pulp Fiction 193 Set It Off 11 That Thing You Do! 27 Trainspotting 127 Twister 152 Stabbing Westward 123 Sting 167 Stone Temple Pilots 171 George Strait 35 Sublime 36, 173 Keith Sweat 10 Johnnie Taylor 177 Too Short 158 Tool 26 A Tribe Called Quest 107 Travis Tritt 110 Tina Turner 135 Shania Twain 43 UGK 197 Van Halen 1 Luther Vandross 21	VARIOUS ARTISTS The Best Of Country Sing The Best Of Disney 150 Dance Mix U.S.A. Vol. 5 104 Jock Jams Vol. 1 84 Set It Off 2 24 Macarena Club Cutz 126 MTV Party To Go Volume 9 198 The Rolling Stones Rock & Roll Circus 142 So So Def Bass All-Stars 48 Super Dance Hits — Vol. 1 66 The Wallflowers 65 Weezer 61 Westside Connection 2 Bryan White 93 White Zombie 112, 200 George Winston 62 Xzibit 118 "Weird Al" Yankovic 117 Trisha Yearwood 134 ZZ Top 102
Aaliyah 79 Abba 194 Above The Law 80 Bryan Adams 82 Trace Adkins 122 Alice In Chains 64 Fiona Apple 70 Merril Bainbridge 128 The Beach Boys 169 Beck 88 John Berry 163 Clint Black 19 The Black Crowes 189 BLACKstreet 15 Michael Bolton 75 Bone Thugs-N-Harmony 30 Paul Brandt 147 Toni Braxton 9 Brooks & Dunn 46 Garth Brooks 111, 136 Jimmy Buffett 133 Bush 81	Cake 58 Mariah Carey 76 Mary Chapin Carpenter 20 Tracy Chapman 44 Steven Curtis Chapman 106 Kenny Chesney 140 Chuck D 190 Natalie Cole 40 Phil Collins 23 Shawn Colvin 83 Coolio 153 Corrosion Of Conformity 172 Countdown Dance Masters 103 Counting Crows 5 The Cranberries 74 Crash Test Dummies 155 Sheryl Crow 16 Crucial Conflict 166 Cypress Hill 164 The Dayton Family 86 DC Talk 181 Deana Carter 29 Ceinae Dion 4, 151	Eagles 137 eels 149 Enya 188 Gloria Estefan 129 Melissa Etheridge 191 Jeff Foxworthy 71 Kirk Franklin And The Family 99 Fugees 41 Fun Lovin' Criminals 144 Kenny G 6, 178 Garbage 63 Gary Allan 195 Johnny Gill 49 Vince Gill 113, 162 Ginuwine 90 Grateful Dead 154 Faith Hill 145 Hootie & The Blowfish 87, 141 House Of Pain 47 Chris Isaak 50 The Isley Brothers 114 Marilyn Manson 13, 161 Amanda Marshall 156	John Michael Montgomery 69 M.O.P. 94 Alanis Morissette 8 NAS 54 Ann Nesby 168 New Edition 14 Nirvana 18 No Doubt 7 Oasis 60 Los Del Rio 78 Lost Boyz 186 Paty Loveless 97 Marilyn Manson 13, 161 Amanda Marshall 156				

UNI RESTRUCTURES UNDER NEW REGIME

(Continued from page 1)

that the company was restructured to better serve the labels that it distributes. "All of our labels are talented and aggressive," Droz states. "We needed a distribution company commensurate with our labels, and that's what we tried to do."

In addition to MCA, Uni distributes Geffen and GRP, as well as MCA/Universal Home Video and Playboy Video. Since it was acquired by Seagram Co. last year, MCA's music division added

Universal Records, a full-service East Coast label, and Rising Tide, a country label, and purchased 50% of Interscope Records. The company also assumed distribution of the DreamWorks label, helmed by Mo Ostin.

A shake-up in Uni management earlier this year, which brought in Droz and Jim Urie as senior VP/GM, was considered the first step in preparing for the distribution company's future direction under Seagram ownership

(Retail Track, Billboard, July 20). Droz and Urie replaced longtime Uni president John Burns.

In the fourth quarter, executives say, Uni will have released 19 albums from artists who achieved gold or platinum status with their last releases, including the Counting Crows, 2Pac, New Edition, Marilyn Manson, and Dr. Dre.

Droz acknowledges that he joined Uni at a "very exciting time. I happened to fall into an unbelievable release schedule, which is dynamite—it is a real killer. But it didn't hide the fact that we needed to redo the organization, not for the blockbuster releases, but for the releases by developing artists."

Uni will continue to have three divisions, which are helmed by Rich Grobecker, VP of the Eastern division; Jim Weatherson, VP of the Central division; and Mike Greene, VP of the Western division.

The new offices will be in Seattle, San Francisco, Detroit, Miami, and Washington, D.C. (Billboard, Nov. 2). Droz says that he expects those offices to be open by the beginning of 1997.

The organization has been divided into 12 regions, each of which has a sales and marketing staff, according to Droz. "Each region is a strike force, if

you will," he says. "Each region will be headed by a regional director and have merchandising, sales, singles, and marketing personnel."

The Eastern division will have offices in Boston, where the regional director is Mike Khouri; New York, where the regional director is Mike Farrell; Washington, D.C., where Steve Taylor has been hired as regional director; Atlanta, where Roger Metting has been named regional director; and Miami, where Rob Coble has been named regional director.

The Central division will have offices in Chicago, where Kathy Aderman has been named regional director; Detroit, where Bruce Bench has been named regional director; Minneapolis, where Ken Patrick has been named regional director; and Dallas, where Roger Christian assumes that position.

In the Western division, the regional director in Burbank, Calif., is David Cline, while in San Francisco and Seattle, Jeff Lusia and Mike Jones, respectively, have been named regional directors.

In planning the reorganization, Droz says, "We looked at facilities, people, and structure, talking to our home office, field staff, and our labels."

Initially, the company let go fewer than 20 people whom, Droz says, didn't fit into the new setup. But by the time the restructuring is complete, 50 staffers will be added, for a net gain of approximately 30 positions, he says.

"Since we are trying to build a people-oriented company, we were very sensitive" about how cutbacks were made, Droz says. The cuts were made due to changes in structure and due to discontinued positions, he says.

As part of that process, the company eliminated the regional sales manager and regional marketing manager positions, combining those functions into the new position of regional director.

Also, the company has created three label liaison positions, which have yet to be filled. One label director will work with MCA and GRP; another, with Geffen, Almo, and DreamWorks; and the third with Interscope and Universal. New label director positions have also been created to shepherd urban and country product through the Uni system, and these positions have yet to be filled.

Other positions that have yet to be filled are senior VPs of sales and marketing, Droz states. He declined to comment on reports that Joyce Castagnola has agreed to become senior VP of sales.

Meanwhile, in addition to having sales reps in each region, the company has nine senior account representatives, who will be assigned to their respective regions, reporting to both the regional directors and the divisional VPs.

The number of product development representatives will be expanded, and each will be assigned by label. Urban and country will have their own dedicated staffs. In the case of the latter genre, the company is creating a regional country marketing manager position, which will be a hybrid sales and marketing position.



by Geoff Mayfield

WINNER'S CIRCLE: Van Halen is, to quote one of its songs, "standing on top of the world," as the veteran band's first hits package faces virtually no competition in its quest to conquer The Billboard 200. The rocking band, which got large portions of media attention over its break with vocalist **Sammy Hagar** and its brief reunion with original mouthpiece **David Lee Roth**, romps up a first-week sum of around 233,500 units—88,000 units more than the week's No. 2 title.

The game of musical chairs played with Roth and Hagar certainly heightened the band's profile, but one suspects that this puppy would have barked loudly even without the media hoopla. Van Halen's last two studio efforts debuted at No. 1, with "Balance" racking a first-week sum of 295,000 units in the early part of 1995 and "For Unlawful Carnal Knowledge" piling up 243,000 units in the summer of 1991. The latter was the first album to top 200,000 units after The Billboard 200 converted to SoundScan data in May 1991.

Van Halen's "Best Of, Volume 1" moved more than 30,000 units for two accounts, Musicland Group and Best Buy, a range much larger than a top seller would typically move at either chain. **Gary Arnold**, VP of marketing for Best Buy, says that in the weeks leading up to Van Halen's arrival, the chain's No. 1 album sold in the neighborhood of 15,000-18,000 units. The Van Halen set was also No. 1 for the Camelot Music, Trans World Music, Circuit City, Strawberries, the Wall, and National Record Mart webs.

ALL THE BEST: Hits compilations often ring up less-than-spectacular numbers. In fact, Van Halen's is only the second one-disc hits set to debut at No. 1 in the SoundScan era. **Bruce Springsteen's** was the first to do so, with 251,000 units in March 1985. **Garth Brooks' "The Hits,"** released in late 1994, spent eight weeks at No. 1 on The Billboard 200 but did not debut in the top slot; it had to wait out the reigns of **Pearl Jam's "Vitalogy"** and **Kenny G's** Christmas album. **Michael Jackson's "HIStory: Past, Present And Future—Book 1"** debuted at No. 1 with 391,000 units in the summer of '95, but that was a double set and was devoted to new material as much as to hits.

Then there's the "almost" category, which would include **Nirvana's "From The Muddy Banks Of The Wishkah"** (1996) and "MTV Unplugged In New York" (1994), **the Eagles' "Hell Freezes Over"** (1994), **Pink Floyd's "Pulse"** (1995), **Selena's "Dreaming Of You"** (1995), and the first two **Beatles "Anthology"** albums (1995 and 1996). Each debuted at No. 1 and included hit songs, but none is a traditional best-of set.

THREE-PUNCH COMBINATION: The new Van Halen isn't the only player with home-run power, as new albums also occupy the second and third rungs of The Billboard 200. With 145,500 units, the rap summit known as **Westside Connection**—which includes **Ice Cube, Mack 10, and W.C.**—roars in at No. 2, edging out **Journey's** reunion effort by less than 100 units.

In the SoundScan era, Cube has twice topped the big chart: as a member of N.W.A in 1991 and as a solo act in 1992; another set peaked at No. 2. His last title, 1994's "Bootlegs & B-Sides," debuted at No. 19. Mack 10's eponymous debut peaked at No. 22 last year, while **W.C. & the Maad Circle** stood as high as No. 85 during the three weeks it spent on The Billboard 200.

A 1994 solo album by Journey front man **Steve Perry** peaked at No. 15, while "Journey's Greatest Hits" has been a perennial performer on Top Pop Catalog Albums, having appeared on it for 281 of the 286 weeks we have published that chart. The title, which moves 4-3 with 8,000 units on this week's catalog list, has moved more than 2.7 million copies during that run.

THE GOOD NEWS is that each of the top four albums sold more than 100,000 units this week. The bad news is that consumers bought little else; only 15 of the titles from last week's Billboard 200 show any kind of gain.

YEAH, YEAH, YEAH: In the album's first day on the street, a value-added offering at Best Buy drew more than 50,000 sales of the Beatles' "Anthology 3," 20,000 units more than the Van Halen set sold during the entire week. Best Buy's Arnold predicts that his chain will do 93,000 units for the week and estimates a national sum on the order of 279,000 units. We'll see how close he comes next week, when the album bows at No. 1.

"Anthology 1," which came on the heels of last year's ABC documentary miniseries, banged out 855,500 units, while "Anthology 2" opened with 442,000 units in this year's April 6 issue.

NARAS NAMES HEROES AWARDS RECIPIENTS

(Continued from page 6)

School of Performing Arts and Barnard College and honed her craft at clubs like the Bottom Line and Folk City. In the four albums since her debut, Vega has continued to grow artistically while helping to broaden industry awareness of the burgeoning singer/songwriter genre, which has produced such artists as Tracy Chapman, Patty Larkin, and Dar Williams.

LL Cool J won a Grammy in 1991 for best rap solo for the single "Mama Said Knock You Out." His albums, including his most recent release, "Mr. Smith," have earned seven multiplatinum certifications from the Recording Industry Assn. of America. LL Cool J, who is in the process of forming his own label, Iliion Records, made his acting debut in the film "The Hard Way" with Michael J. Fox and had a supporting role in the film "Toys" with Robin Williams. A native of St. Albans, N.Y., in Queens, he

stars in the UPN television series "In The House." He is the founder of Camp Cool J, a summer youth camp.

Kamen won two Grammy Awards and an Oscar nomination in 1991 for "Everything I Do (I Do It For You)" from the film "Robin Hood: Prince Of Thieves." His film-scoring credits also include all three "Die Hard" and "Lethal Weapon" films and "Don Juan DeMarco."

LiPuma has held executive positions with Blue Thumb Records, which he founded with Bob Krasnow; A&M's Horizon Records; Warner Bros.; and Elektra. A working musician in his early years, LiPuma worked his way up in the recording industry from loading boxes and has held creative and executive positions. As a producer, he has worked with such artists as Barbra Streisand, George Benson, Natalie Cole, and Dave Mason, earning 30 Grammy nominations and 18 gold and platinum albums.

Last year's NARAS Heroes Awards honored Michael Bolton, Milt Gabler, Congressman Jerold Nadler, Salt-N-Pepa, and Elektra Entertainment's Seymour Stein.

OREGON MEASURE

(Continued from page 6)

or books to comply with such a law," says Paul Russinoff, RIAA director of state relations.

"What might seem to violate a community standard in a rural town might not be seen as violating a community standard in, say, Portland," Russinoff explains.

The initiatives could also chill free speech, he says, because "retailers would be forced to engage in a sort of self-censorship and to avoid any and all recordings that might be considered controversial in order to avoid litigation."

The RIAA, with the help of Capitol Records, has produced anti-ballot radio spots featuring Alexakis, lead singer of the group Everclear.

Last month, Krist Novoselic, former Nirvana bass player and president of the Joint Artists and Music Promotions Political Action Committee, held a press conference opposing the ballot initiative at an industry music conference in Portland. If passed, the measure would become an amendment to the state's constitution.

FOR THE RECORD

A sentence in a story on the case involving STEMRA and PolyGram (Billboard, Oct. 19) should have read: "In August 1994, STEMRA informed PolyGram that it could not accept direct accounting." STEMRA managing director Anton Smits states that although his organization investigated the concept of direct accounting with PolyGram in 1994, STEMRA never committed itself, either in principle or in practice, to the system of direct accounting.

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Heavy Hitters In Lineup For Billboard Music Video Meet

Billboard's 18th Annual Music Video Conference and Awards gets down to business next Friday morning, Nov. 8, with a powerful lineup of "must-see" sessions for anyone involved in the marketing of music or the programming or production of music videos.

MTV and M2 president Judy McGrath will open the morning with a keynote address covering issues in the cable industry and developments in music video programming, including the progress of M2, MTV's new all-music spinoff channel.

McGrath's speech will segue neatly into the "Major Thinkers" session, wherein top label executives and national programmers will hash out the key issues of the day. The panel will be moderated by Billboard Music Group director of strategic development Ken Schlager and Right NOW! Consulting's John Robson and will feature such top executives as Reprise Records president Howie Klein, Mercury Nashville president Luke Lewis, Noo Trybe president Eric Brooks, VH1 senior VP Wayne Isaak, MTV VP of music programming Patti Galluzzi, BET VP of programming Lydia Cole, and others.

The "Major Thinkers" session will be followed by Billboard's first-ever "Cyberlunch," hosted by Intel Corporation. The luncheon will introduce conference attendees to the new tools and technologies that are changing the way music and video are presented and sold to the

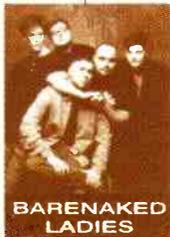
public via the Internet and other new media. Featured will be demonstrations by Intel and other leading-edge companies in such fields as video streaming, live Internet broadcasting, 3D audio, digital production, and Intel's Intercast® technology (which is to be used by M2).

And that's just one morning's worth of activity at the three-day conference, which will take place at the Crowne Plaza Parc Fifty Five Hotel in San Francisco. Here are some of the other highlights:

- An opening-night party Thursday, Nov. 7, sponsored by San Francisco-based programmer California Music Channel.
- Format Forums on rap/R&B, country and alternative rock programming.
- The West Coast premiere of "Freebird... The Movie," a concert film from Cabin Fever devoted to the original Lynyrd Skynyrd Band.
- A live focus group of teen- and college-age music fans, who will be surveyed about their video tastes.
- An evening of new-artist performances sponsored by The Box and Sony Music.
- A full lineup of additional panels and roundtables covering an array of topics for music marketers, programmers and video producers.

It all wraps up Saturday night, Nov. 9, with Reprise recording artists Barenaked Ladies hosting the 18th Annual Billboard Music Video Awards.

For further information, contact Maureen Ryan at 212-536-5002.



BARENAKED LADIES

New Edition Is New Attraction For '96 Billboard Music Awards

New Edition has been added to the star-studded lineup for the 1996 Billboard Music Awards. The MCA supergroup will open the Dec. 4 show with a live performance outside the Hard Rock Hotel & Casino in Las Vegas.

The Awards show, which is being held for the first time in Las Vegas, will be telecast live by Fox-TV. Hot young comedian Chris Rock, who can be seen Nov. 2 as the host of NBC-TV's "Saturday Night Live," will host the Billboard extravaganza.

The six members of New Edition recently reunited to record the hit album "Home Again." The first sin-

gle, "Hit Me Off," debuted at No. 1 on Billboard's R&B singles chart on August 31. "Home Again" also debuted at No. 1 on both Billboard's R&B Albums chart and The Billboard 200 in the September 28 issue.

New Edition joins Brooks & Dunn and Toni Braxton in the Awards show lineup. Celebrity presenters include pop-rockers No Doubt and rapper/actor LL Cool J, as well as the previously announced super rap duo Salt-N-Pepa and funny man "Weird Al" Yankovic. Additional star performers and presenters will be announced in the coming weeks.



NEW EDITION

- Billboard Music Video Conference & Awards
Crowne Plaza Parc Fifty Five Hotel, San Francisco • Nov. 7-9, 1996
 - Billboard Music Awards
Las Vegas • Dec. 4, 1996
 - International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-30, 1997
 - Fourth Annual Dance Music Summit
Chicago Marriott, downtown Chicago • July 16-18, 1997
 - 1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997
- For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard-online.com>
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard-online.com

It's 'No Diggity': 'Macarena' Falls

THE LONG REIGN OF "MACARENA" is finally over, as the single by Los Del Rio falls 1-4 after a 14-week reign atop the Hot 100. That's a reversal of the move the dance hit made when it climbed to No. 1; if you can remember back to the week of Aug. 3, that week the Bayside Boys mix of "Macarena" moved 4-1, climbing over two previous No. 1 hits, Toni Braxton's "You're Makin' Me High"/"Let It Flow" and 2Pac's "How Do U Want It"/"California Love." The latter title was a collaboration with Dr. Dre and Roger Troutman.

Now Dre returns to the top of the chart in another collaboration, this time with Blackstreet on "No Diggity" (Interscope). It's Dre's second time at No. 1 and Blackstreet's first. The group made its debut on the Hot 100 in June 1994 with "Bootie Call," which peaked at No. 34. Blackstreet's biggest hit until now was "Before I Let You Go," which reached No. 7 in January 1995.

This is the first time that the word "diggity" has been featured in a No. 1 title, although another song came very close. Forty years ago, Perry Como went to No. 2 on Billboard's Best Sellers in Stores chart with "Hot Diggity (Dog Ziggity Boom)."

SWEATING TO THE NEWIES: Keith Sweat becomes the latest artist to have two simultaneous hits in the Hot 100's top 10, as "Twisted" falls 5-9 and the follow-up, "Nobody," featuring Athena Cage, bullets 11-10.

RAISING CAIN: It's no surprise that Van Halen enters The Billboard 200 at No. 1 (see Between the Bullets, page 39) with "Best Of Volume 1" (Warner Bros.). It's the band's third disc to debut in the top spot. Van Halen made its first appearance on the album chart in March 1978 with its self-titled debut. Three years earlier, Journey made its album chart debut with its eponymous first release. That gives that rock band a 21½-year album chart span, as "Trial By

Fire" (Columbia) enters The Billboard 200 at No. 3.

CHANGE THE CHART: After 13 weeks in pole position on the Adult Contemporary chart, Eric Clapton's "Change The World" (Reprise) gives way to Celine Dion's "It's All Coming Back To Me Now" (550 Music). But that 13-week run is good enough to put "Change" in a tie with Mariah Carey and Boyz II Men's "One Sweet Day" as the second-longest-running No. 1 single on the AC chart. The only title that had a longer run is Dion's "Because You Loved Me," which remained on top for 19 weeks. "One Sweet Day," "Because You Loved Me," and "Change The World" are the three immediate predecessors to "It's All Coming Back," which means the three longest-running AC chart-toppers reigned consecutively. It also means that Dion returned to No. 1 as quickly as one can without succeed-



by Fred Bronson

ing oneself. It also means that there have only been four AC No. 1 songs in the last 46 weeks, the lowest number in any 46-week period in that chart's history.

On the Hot 100, "Change The World" drops 10-15, but not before setting a record, according to William Simpson of Los Angeles. The "Phenomenon" single was in the top 10 for 16 consecutive weeks, the most for any single to peak at No. 5. Simpson, a completist, also reminds that Bon Jovi's "Always" was in the top 10 for 18 weeks, the most for any single to peak at No. 4; Real McCoy's "Another Night" was in the top 10 for 23 weeks, the most for any No. 3 title; Tag Team's "Whoomp! (There It Is)" was in the top 10 for 24 weeks, the most for a No. 2 record; and Chubby Checker's "The Twist" was in the top 10 for 25 weeks, the most for any No. 1 hit.

OUTTA SITE: There's more Chart Beat on the World Wide Web at Billboard Online. The address is <http://www.billboard-online.com>, then click on Fred's Trivia Corner to read this week's Chart Beat Bonus.

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	521,951,000	550,191,000 (UP 5.4%)	CD	287,377,000 324,812,000 (UP 13%)
ALBUMS	443,965,000	453,018,000 (UP 2%)	CASSETTE	155,939,000 127,043,000 (DN 18.5%)
SINGLES	77,985,000	97,173,000 (UP 24.6%)	OTHER	649,000 1,163,000 (UP 79.2%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,772,000	10,391,000	2,381,000
LAST WEEK	LAST WEEK	LAST WEEK
12,961,000	10,581,000	2,380,000
CHANGE	CHANGE	CHANGE
DOWN 1.5%	DOWN 1.8%	UP 0.04%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
12,245,000	10,378,000	1,767,000
CHANGE	CHANGE	CHANGE
UP 4.3%	DOWN 0.8%	UP 34.7%

	ALBUM SALES BY FORMAT			THIS WEEK 1995	CHANGE
	THIS WEEK	LAST WEEK	CHANGE		
CD	7,676,000	7,749,300	DN 0.9%	7,151,000	UP 7.3%
CASSETTE	2,687,000	2,802,000	DN 4.1%	3,312,000	DN 18.9%
OTHER	28,000	30,000	DN 6.7%	15,000	UP 86.7%

ROUNDED FIGURES FOR WEEK ENDING 10/27/96

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



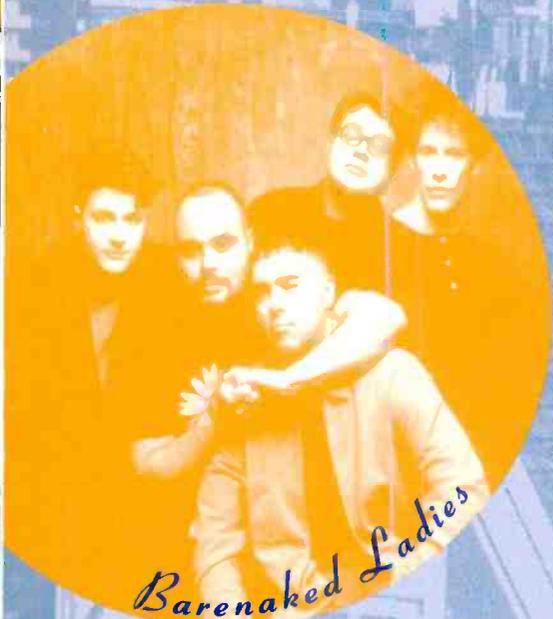
Billboard

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.

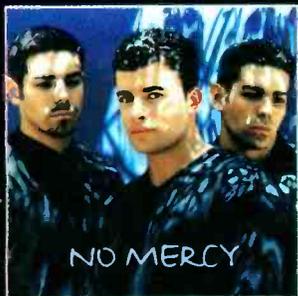
First Name: _____ Last Name: _____
 Company: _____ Title: _____
 Address: _____ City: _____ State: _____ Zip: _____
 Phone: _____ Fax: _____
 I'm paying by: Check Money Order Visa/MC Amex
 Credit Card #: _____ Expiration Date: _____
 Cardholder's Name: _____ Cardholder's Signature: _____
(credit cards 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

THE ONLY GROUP HOTTER THAN THE YANKEES

NO MERCY



Whether burning up request lines, igniting live audiences, or being seen on MTV, No Mercy has solidly emerged as one of the year's hottest new artists. Their gold debut single "Where Do You Go" powered its way to the top and their sizzling live performances create a hysteria that hasn't been seen in years.

Now get ready for all-out pandemonium with the release of their hotly anticipated debut album, NO MERCY. Includes the smash hit "Where Do You Go," plus "Don't Make Me Live Without You," "When I Die" and "Kiss You All Over."

NO MERCY IN-STORES NOVEMBER 12TH Let The Word Out & "Have Mercy."