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IN MUSIC NEWS



Sheryl Crow Exhibits Raw Sound On A&M Set
 PAGE 13

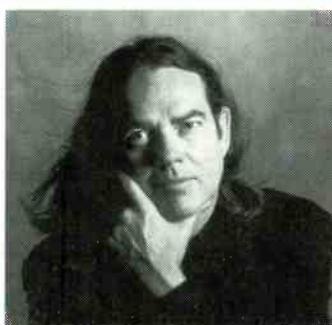
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 7, 1996

ADVERTISEMENTS



MUSIC TO MY EARS



Jimmy Webb's Simple Eloquence On Guardian's New 'Ten Easy Pieces'
 SEE PAGE 5

Retail Eagerly Awaits ECM's Arvo Pärt Set

BY BRADLEY BAMBARGER

NEW YORK—An uncanny alchemy of the ancient and the avant-garde,



PÄRT

ECM

the music of Arvo Pärt has become as popular as that of any living composer over the past dozen years. ECM New Series has shepherded the bulk
 (Continued on page 119)

SEE PAGE 41

Columbia Thriving Across The Board
New Staffers, Innovative Programs Spur Global Success

BY PAUL VERNA

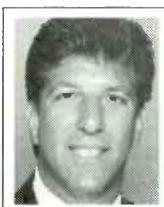
NEW YORK—With a steady string of chart successes in virtually every musi-



NAS



CAREY



IENNER

COLUMBIA

cal genre, a revamped staff, and a bright outlook for the fourth quarter thanks to a strong release slate, the Columbia Records Group is enjoying one of the best years in its history.

"We're running on all cylinders right now," says Don Ienner, president of Columbia Records and chairman of the Columbia Records Group (U.S.), which encompasses the flagship label and the Ruffhouse, So So Def, Big Cat, Slam Jamz, and Q Division imprints. Ienner

adds, "The combination of the veterans and the new people who have come in has invigorated the company. It's been very rewarding to watch the growth of

the new people here."

In the past 18 months, Sony Music-owned Columbia has broken such diverse acts as the Fugees, the Presidents Of The United States Of America, Nas, Primitive Radio Gods, Stabbing Westward, Sponge, and dog's eye view. In the meantime, Columbia has continued to score with such bedrock artists as Alice In Chains, Cypress Hill, Neil Diamond, and the label's brightest star, Mariah Carey—whose latest album,

"Daydream," has sold 6.5 million units in the U.S. alone, according to SoundScan, and whose nine-times platinum "Music Box" has sold 13.5 million copies



FUGEES



ALICE IN CHAINS

outside the U.S., according to Ienner. Among Columbia's current chart
 (Continued on page 111)

Airplay, Touring Spur Kidjo's 'fifa' On Island

BY J.R. REYNOLDS

LOS ANGELES—In an ongoing effort



KIDJO



ISLAND

to market "fifa," the fourth album by African artist Angelique Kidjo, Island

BILLBOARD EXCLUSIVE

Records is launching a fall assault that centers on gaining triple-A airplay for
 (Continued on page 121)

M2 Launches Campaign For Cable Distribution

BY BRETT ATWOOD

LOS ANGELES—One month after

Aside from a midnight MTV simulcast of M2's Aug. 1 bow and a couple of ads in music trade papers



ROSENTHAL



MCGRATH

the debut of MTV's "free-form" clip-intensive sister service M2, the battle has begun to convince cable operators to carry the channel so that it can be exposed to U.S. viewers.

announcing the service, M2's launch has been remarkably quiet, considering that it is backed by Viacom-owned MTV Networks, the largest
 (Continued on page 110)

BILLBOARD SPOTLIGHTS
IRELAND

SEE PAGE 71

IT'S A
SUPERNATURAL
 THING...

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video music awards 96

PERFORMANCES BY:

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FUGEES (REFUGEE CAMP) HOOTIE & THE BLOWFISH
KISS LL COOL J METALLICA ALANIS MORISSETTE
NAS OASIS THE SMASHING PUMPKINS

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"TONIGHT, TONIGHT"

BEST FEMALE VIDEO

BJÖRK "IT'S OH SO QUIET"
TRACY CHAPMAN "GIVE ME ONE
REASON"
JEWEL "WHO WILL SAVE
YOUR SOUL"
ALANIS MORISSETTE "IRONIC"

BEST MALE VIDEO

BRYAN ADAMS "THE ONLY THING
THAT LOOKS GOOD ON ME IS YOU"
BECK "WHERE IT'S AT"
COOLIO "1,2,3,4 (SUMPIN' NEW)"
R. KELLY FEATURING
RONALD ISLEY "DOWN LOW
(NOBODY HAS TO KNOW)"
SEAL "DON'T CRY"

BEST GROUP VIDEO

BONE THUGS-N-HARMONY
"THA CROSSROADS"
FOO FIGHTERS "BIG ME"
FUGEES (REFUGEE CAMP)
"KILLING ME SOFTLY"
HOOTIE & THE BLOWFISH
"ONLY WANNA BE WITH YOU"

BEST NEW ARTIST IN A VIDEO

TRACY BONHAM "MOTHER MOTHER"
GARBAGE "STUPID GIRL"
JEWEL "WHO WILL SAVE
YOUR SOUL"
ALANIS MORISSETTE "IRONIC"

BREAKTHROUGH VIDEO

BJÖRK "IT'S OH SO QUIET"
BUSTA RHYMES "WOO-HAH!
GOT YOU ALL IN CHECK"
FOO FIGHTERS "BIG ME"
GARBAGE "QUEER"
RADIOHEAD "JUST"
THE SMASHING PUMPKINS
"TONIGHT, TONIGHT"

BEST ALTERNATIVE MUSIC VIDEO

BUSH "GLYCERINE"
EVERCLEAR "SANTA MONICA"
FOO FIGHTERS "BIG ME"
THE SMASHING PUMPKINS "1979"

BEST VIDEO FROM A FILM

BRANDY "SITTIN' UP IN MY ROOM"
(WAITING TO EXHALE)
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"GANGSTA'S PARADISE"
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BEST HARD ROCK VIDEO

ALICE IN CHAINS "AGAIN"
MARILYN MANSON "SWEET DREAMS"
METALLICA "UNTIL IT SLEEPS"
RAGE AGAINST THE MACHINE
"BULLS ON PARADE"

BEST R&B VIDEO

TONI BRAXTON
"YOU'RE MAKIN' ME HIGH"
MARIAH CAREY FEATURING
BOYZ II MEN "ONE SWEET DAY"
D'ANGELO "BROWN SUGAR"
FUGEES (REFUGEE CAMP)
"KILLING ME SOFTLY"

BEST DANCE VIDEO

COOLIO "1,2,3,4 (SUMPIN' NEW)"
EVERYTHING BUT THE GIRL
"MISSING"
LA BUCHE "BE MY LOVER"
GEORGE MICHAEL "FASTLOVE"

BEST ART DIRECTION IN A VIDEO

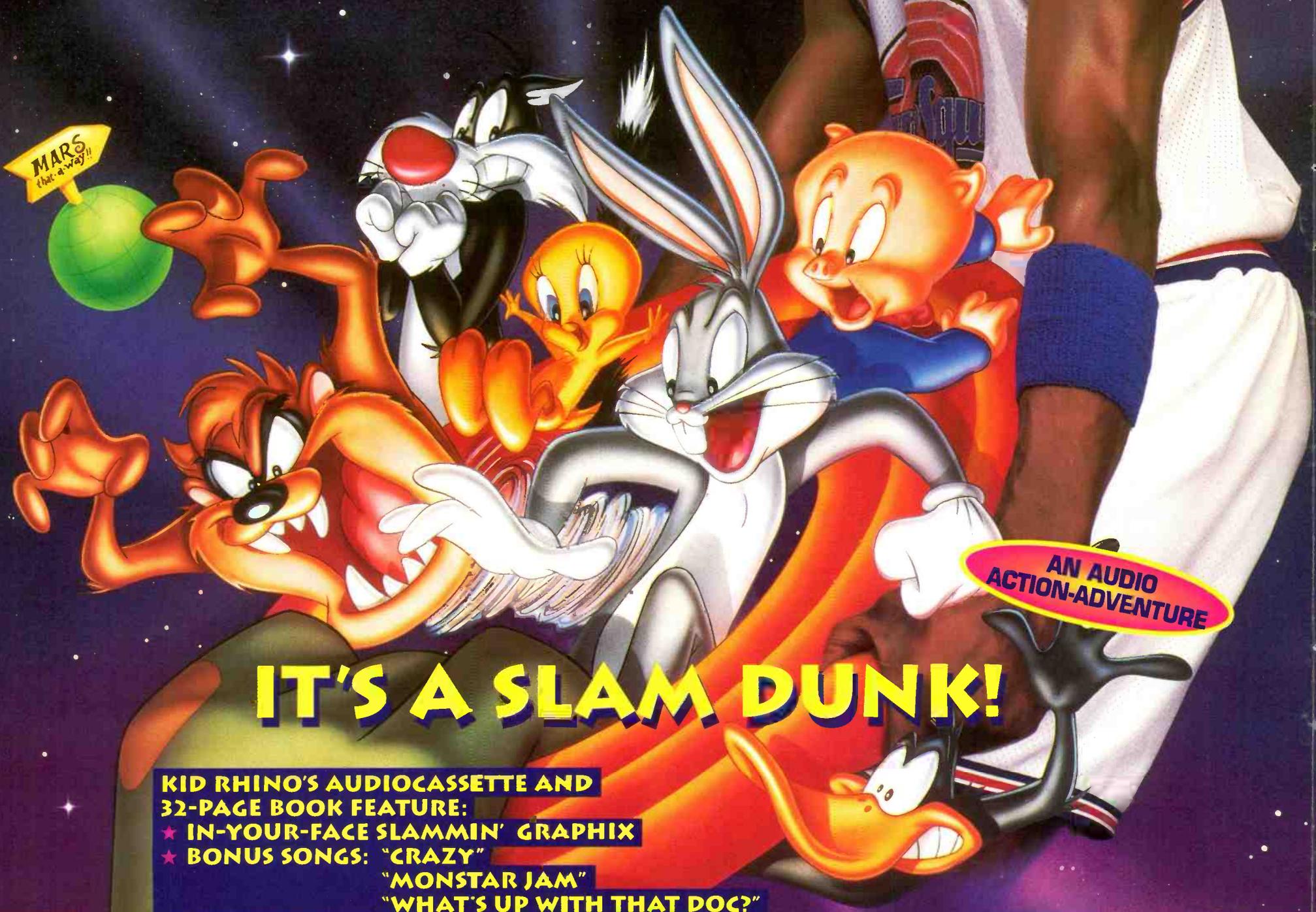
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Jimmy Webb: 'Ten' Answered Prayers

The greatness of song lies in its ability to break the silence without abolishing it. The narrative ballad defines a solitude in the welter of a world we can never entirely control, inhabit, or understand, and it somehow makes that lonely space more bearable.

The greatness of a songwriter like Jimmy Webb is in the calm with which he parts the immutable curtain of quiet in our internal lives, shifting its cumbersome presence without removing its folds and shadows. Like a shout across a windy field, or a shy citizen rising in a town hall to speak, or a suitor's serenade unwittingly shaped by a Baptist hymn, Webb's music has the innate grace of the natural gesture, and it betokens the casual oratory prevalent in an Oklahoma boyhood spent in the sprawling farm country between the Wichita Mountains and the Panhandle.

Even though Webb's songs over the last 30 years became international standards once they were covered by the likes of Linda Ronstadt, Frank Sinatra, Donna Summer, Glen Campbell, Joe Cocker, Willie Nelson, Johnny Cash, Waylon Jennings, and Kris Kristofferson, there still is no one who can summon—or restore—their original meaning with the ease of the composer himself. Which is why Webb's austere "Ten Easy Pieces" (Guardian/EMI, due Oct. 15) is one of the must-hear albums of the year.

Seated at a grand piano and accompanied only by occasional guitar, autoharp, oboe, cello, or the merest backing vocals of Shawn Colvin, Michael McDonald, Marc Cohn, or Webb's sister Susan, the writer plays a succession of the most popular modern songs this side of the Lennon/McCartney catalog: "Galveston," "The Highwayman," "Wichita Lineman," "The Moon's A Harsh Mistress," "By The Time I Get To Phoenix," "If These Walls Could Speak," "Didn't We?," "The Worst That Could Happen," "All I Know," and "MacArthur Park."

Subject to artists' renditions that run into the hundreds, this often-distorted material is omnipresent on end-of-the-dial oldies stations and in vintage-pop record bins but difficult to find in the versions that matter most: Webb's own. An infrequent record maker/performer with a dark-hued voice laced with a low drawl, he was uncomfortable with but accepting of this largely successful predicament. His foremost current interpreter, Ronstadt, was concerned enough by the scarcity in the marketplace of Webb's own viewpoint on his work, however, to co-produce "Suspending Disbelief," his sublime but sparse-selling 1993 Elektra solo album of mostly newer material; Jimmy's heart-stabbing renderings of "Adios" and "Postcard From Paris" on that collection proved that while there may be prettier castings of his later classics, none are more penetrating.

Still, Webb's most famous songs remained fossils, trapped in a syrupy '60s/'70s pop amber that he never intended but was unwilling to disturb.

"I definitely was reluctant to make the new record," says Webb with a nervous chuckle. "Let's face it, labels are not clamoring to make Jimmy Webb solo albums. But [producer] Fred Mollin came on like gangbusters, saying that people have been asking for this for more than 20 years. I was adamant that I wouldn't do it, secretly asking myself if I was ashamed of the huge hits the songs became in the hands of others. But then Fred said, 'Don't you understand? You have to put this material behind you.' That clicked. I said, 'Yes, I probably do. It's unsettled business, and I need to come to terms with it.'"

"So I went up to a Toronto studio and got involved in this minimalist project with a micro-focus on each piano note and vocal nuance. After

two to three days, I found I was enjoying it immensely, and I found that my antipathy for my own early music was unfounded."

Most important, the primary aim of the endeavor—to return the songs to their original contextual scale—has been realized. "The Worst That Could Happen" (a No. 3 hit for the Brooklyn Bridge in 1969) was penned after Webb's "best girl got married to someone else, and I had to pretend that marriage was something I had never had in mind." "MacArthur Park" encapsulated a Sunday-afternoon lunch and stroll, the whimsy of its Lewis Carroll-like imagery evoking the vividness of an adolescent love affair Webb wanted to remember.

"All I Know" unconsciously incorporated fragments of "Come Thou, Fount Of Every Blessing," a Baptist spiritual Webb heard in his dad's church. And "Wichita Lineman" emerged from a desolate drive the young Webb once took along a Panhandle road near the Kansas border, spying a lone lineman atop a telephone pole in a characterless 50-mile row of them.

Out on "the flats," Webb knew, people mold their lives and livelihoods out of an acute isolation. When, after 17 years in that terrain, he moved with his family to San Bernardino, Calif., the transition led to "Galveston," the prayerful monolog of a small-town kid who's "not afraid to admit he's afraid" of the wider world and its mortal perils. Whether describing the closure of an experience or the onset of a melody that could revive it, Webb's material eavesdrops on the hidden paths of thought that end in hard decisions.

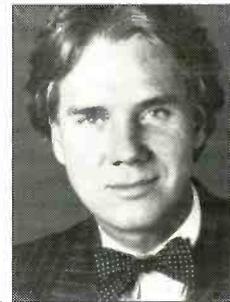
Jimmy Layne Webb was born Aug. 15, 1946, in Elk City, Okla., hub of a network of tiny towns like Erick, Sayre, and Buffalo, the latter little more than a gas station, a schoolhouse, and the graveyard where his mother is buried. "My family," Webb explains, "were all small cotton farmers dating to before the Civil War, and they moved from Virginia to Alabama to Texas and Oklahoma, intermarrying with the Cherokee Indians after they got there, which is why my great-grandmother, Ellie Fox, was a full-blooded Cherokee. My dad, Robert Lee Webb, and my mom, Sylvia Ann Killingsworth, grew up on opposite sides of the Tin Fork Creek six miles outside of Sayre. Mom's father was a no-nonsense farmer; he didn't

believe in using migrant workers or farm machinery, so all the work fell to the children, grandchildren, and relatives. We worked so hard as kids. However, my dad's father was less serious: He was a mystic, treasure hunter, faith healer, and dowser who actually saved the Killingsworths from drought one summer when he took a cedar branch and found an artesian well in their south 40 acres.

"Still, Grandpa Killingsworth never abided Grandpa Charlie, who'd be sitting in his big green armchair smoking snuff every Sunday as my mom's family passed on the way to church. When World War II came, and my 17-year-old dad was due to ship out to the South Pacific with the Marines, he eloped with my mom. Her family took it badly; Grandpa Killingsworth had my father thrown in jail overnight in Texhoma, Okla. After my father went overseas, Mom waited for him, meeting the troop ship the day he returned. Dad says that 'nine months and 15 minutes later, Jimmy was born.'

"I was a radio kid," Webb finishes, "and though Dad had a sweet tenor and a rhythm guitar, as a preacher he thought that Elvis Presley was the spawn of the devil. Now, I've got six kids, and many of them write music. With 'Ten Easy Pieces,' I hope'll they'll see how I found the pulse in songs I thought were dead. I feel grateful for that, and I want them to know that songwriting is still an act of faith."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

SLOW BUT STEADY GROWTH

Despite difficult selling conditions, three of the world's four largest non-U.S. record markets—Japan, Germany, and the U.K.—continued to grow in the first half of the year. European news editor Jeff Clark-Meads reports. **Page 8**

ASCAP AND THE GIRL SCOUTS

ASCAP says it wants to resolve questions about royalty fees with the leaders of the Girl Scouts following reports about the performing right society's efforts to license camps that use copyrighted music. Deputy editor Irv Lichtman has the story. **Page 62**

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Billboard Music Group

Commentary

A&R Process Not To Be Taken For Granted

BY HOWARD KESSLER

I remember when A&R stood for "artists and repertoire." Today, it's more like "absent and replaced."

We as an industry are well aware of the bevy of problems facing us today: retail bankruptcies, shrinking departments at labels, and even the elimination of entire departments. A handful of artists account for the majority of records sold, despite the large (some would say too large) number of releases overall, and large front-end investments yield little or no return. And speaking of returns—well, let's not! What may not be as clear is that these problems share a common denominator: A&R, or rather, the current lack of attention to it.

This giant industry was built on the A&R process. Companies have gained their market share, reputation, history, and catalog from smart A&R. It is the very foundation on which we all stand and the lead domino in a chain of events that can be either good (when A&R is on target) or bad (when it's not). The people in business affairs, promotion, marketing, sales, and accounting would have very little to do if A&R individuals did not discover, cultivate, and exploit creative entities, and retailers even less so. So isn't it ironic that nowadays, many A&R departments find themselves with little responsibility and no authority to carry on that proud tradition?

Have record companies forgotten their own

history? To borrow a phrase, you can't know where you're going unless you know where you've been. And a little history will remind us that, to steal another phrase, it all begins with the music. Investment in A&R talent is an investment in the future—and a way to help address some of the problems in today's marketplace.

There has of late been a major wave of pro-

these new relationships.

This industry was built by talented executives who had great ears, the ability to negotiate, and knowledge about how records get made. Without taking a good, hard look at long-term executive planning, this industry may very well continue to see more disposable artists and fewer artists vying for the top of the charts.

Holding a hot demo tape in your hand is the beginning of what could be a runaway train. I don't think anyone will argue with that, but experience and knowledge in how to keep the train at the right speed, how to keep everyone on board happy, and how to keep the train on track at all times are just some of the invaluable things that can make the difference between a quick hit this week and a catalog artist with an abundance of hits for years to come—good news for everyone in the music food chain, from artists and publishers to labels and retailers.

As an industry, let's not forget how we got here. Let's not forget our A&R forefathers who drove this business. And let's not forget that while it is easy in lean times to blame retail, radio, video outlets, whoever, for our troubles, the music industry must look to its own back yard for things that need fixing.

The A&R process: Never take it for granted, never underestimate it, and never think that we can do without it. For this is ultimately the well from which all good things come.

"Investment in A&R talent is an investment in the future"

Howard Kessler, a former director of A&R and staff producer at Tommy Boy Records, operates the New Jersey-based consulting and production company HK Productions.

duction deals, joint ventures, label spinoffs, upstarts, etc., between majors and indie operations. Although such pacts are vital to business, it would appear that the recent plethora of outside deals signals a company's inability to get results from its own in-house A&R staff. And even when these deals are done for the right reasons, there often isn't enough in-house executive talent to foster and cultivate

LETTERS



STURR

I am sure the articles will help bring our music to a national prominence, and I look forward to more in the future!

Jimmy Sturr
Jimmy Sturr & His
Orchestra
Florida, N.Y.

I was delighted to read the extensive articles by Jim Bessman and others, headlined "Polka Power." I myself am a Tamburitza musician and have been promoting this joyful, life-affirming music for the past 40 years.

Breaking through the old stereotypes and misconceptions can be difficult, and it is gratifying to see polka becoming increasingly popular, especially with young people. Seeing it showcased so positively in a publication with Billboard's reputation and stature gives me great hope for a renaissance of Tamburitza and polka music in America.

My highest regards to Mr. Bessman and the Billboard staff for thorough and insightful journalism.

Alex Machaskee
President/Publisher
The Plain Dealer
Cleveland

WHEN YOU'RE HOT

While I understand that it is your policy to combine sales and airplay points in compiling the Hot 100 chart, many recent developments are distorting that ideal. Allowing singles that are in limited issues as 12-inches only (Beck, Nas, Ghost Town DJ's) to chart while excluding top 75 airplay hits is a

DISC MAKERS' REAL ROLE

Debbie Galante Block's article "Going For Brokers" in Billboard's Aug. 24 CD Replication Spotlight offered some helpful insights for independent musicians who want to produce their own CDs; however, she failed to accurately portray Disc Makers' role in the business.

Disc Makers is not a replicator that handles small orders when business is slow. We started out by catering to the small-unit-order market, which was being ignored. Consequently, clients who want 300-1,000 CDs are our main client base and not additional business. Disc Makers was the first to



enter the market in this capacity and has contributed greatly to the growth of the independent music industry.

Disc Makers is also not a broker. We are a full-size manufacturer, with a staff of more than 200, that handles everything from graphic design, film, and print to the mastering and packaging of retail-ready CDs and cassettes. This allows us to have total quality control and keep our packages affordable for independent musicians.

Morris Ballen
Chairman
Disc Makers
Pennsauken, N.J.

POLKA'S PROMINENT POWER

I can't thank Billboard enough for the cover articles on polka music in your Aug. 3 issue ("Polka Power: Modern Might Of A Bohemian Beat"). For many years, we have been an underground music.

disservice.

The argument that the airplay hits aren't available as commercial singles has more to do with conscious marketing decisions than it does with these songs as singles. Before the '90s, two-sided hits had more to do with savvy programmers and adventurous consumers than with marketing a debut (2Pac, Toni Braxton, Alanis Morissette). Further complicating matters is the continued inclusion on the chart of deleted singles that earn few, if any, points from sales (such as recent releases by Celine Dion, Everything But The Girl, Blues Traveler, and Bone Thugs-N-Harmony).

The time has come for separate Hot 100 charts for airplay and sales. A compromise would be to set a minimum detection level for inclusion of radio-only hits and a similar base for sales before a single is excluded from charting. The Hot 100 that we are living with now may be better than that of the hype-inflated past, but it is no longer a reflection of the popularity of "hit" music as a whole.

Art Goewy
Pittsburgh

Billboard director of charts Geoff Mayfield replies:

The charts department is concerned about some of the issues you raise and, for the past year, has been canvassing the industry to get a sense of how Hot 100 singles and Hot R&B singles might better utilize the improved data made available to us by Broadcast Data Systems and SoundScan. We are entertaining several options (Billboard, Aug. 31) and intend to unveil new methodologies for the aforementioned charts at the beginning of the 1997 chart year.

T i n a

wildest

dreams

T u r n e r

Released in April outside
the U.S., her new album
has already sold more than
two million copies and
spawned four Top Ten
hit singles.

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featuring **MISSING YOU** and
SOMETHING BEAUTIFUL REMAINS

- Debuted in the U.K. at #2 and remains in the Top 10.
- Platinum in England and Germany; already gold in France, Italy, Australia and New Zealand; four Top Ten singles outside the U.S. so far.

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- Hanes recently named Tina Turner their sole spokeswoman.
- \$8 million national TV campaign and \$4 million print advertising campaign, start at street date.
- Tina kiosks in all upscale department stores for two years.
- National promotional giveaway in September; consumers who purchase Hanes hosiery receive a Tina CD, featuring music from *Wildest Dreams*, as a gift-with-purchase; the CD contains a \$1.00 coupon for the album good through 1996; the first 100,000 "Missing You" singles and the first 300,000 albums manufactured contain coupons for free Hanes hosiery.

TELEVISION

- **60 Minutes** feature in September
- **BET** Tina Turner special in September
- **VH1** Tina Turner special in September

INTERNATIONAL TOUR

- By the end of this year, Tina will have played more than 150 sold-out European dates, to more than 2 1/2 million fans; she tours Australia, New Zealand and Southeast Asia in February and March.
- U.S. Tour in 1997.

"Missing You" produced by
Trevor Horn
for Horn Productions
"Something Beautiful Remains"
produced by Terry Britten
Executive Producers: Tina Turner
and Roger Davies
Management: Roger Davies



<http://www.virginrecords.com>

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Int'l Record Markets Show Slow But Steady Growth

■ BY JEFF CLARK-MEADS

LONDON—Three of the world's four largest non-U.S. record markets continued to grow in the first half of the year.

Japan's market, second only to the U.S. in size, rose at a slower pace than it did in the corresponding period last year. Germany, the world's third-largest market, had a 5.6% increase in total unit shipments compared with the same period last year. U.K. increases are described as "modest," and the French album market declined 2.8% in unit shipments.

Though most senior executives acknowledge that market conditions are difficult, they say they are given hope by the power of a new generation of music to inspire even money-conscious consumers.

However, the Recording Industry

Assn. of Japan (RIAJ) attributes the slower pace of the market in the first half of this year compared with the same period in 1995 to fewer megahits.

Music shipments in Japan in the first six months of 1996 totaled 231.28 million units, up 6% compared with the first half of 1995, for a wholesale value up 3% to 272.71 billion yen (\$2.48 billion), according to RIAJ figures. By contrast, the corresponding growth figures for the first half of 1995 were 17% and 15%, respectively.

Total album shipments were 142.83 million units (up 5.6%); CD albums reached 131.25 million units (up 4%) and were worth the equivalent of \$1.88 billion (no change).

Cassettes, which are not broken out into singles and albums (though the majority are albums), were down

(Continued on page 113)

W H Smith Mulls The Wall U.K. Parent Standoffish On U.S. Market

LONDON—The W H Smith group, the U.K.'s largest music retailer, is displaying an ambivalent attitude toward its 169-store American chain, the Wall.

Though highly successful in the U.K. with its Virgin and Our Price record stores, the company has said it will not be investing in the Wall "until [U.S.] market prospects become clearer."

Peter Bamford, managing director of WHS Retail, says that the Wall "remains part of what we have described as our core business" but that the company "will have to look very carefully at how the [U.S.] market develops."

On Aug. 28, W H Smith released its results for the year ending June 1,

which showed the first loss in the company's 200-year history.

A bright spot, though, was the performance of Virgin/Our Price, which, according to a company statement, had revenues up from the equivalent of \$641 million the previous year to \$688.2 million in the latest period. Profits rose 40% to \$24.8 million.

In the U.S., the Wall "performed well," according to a company statement, maintaining sales of \$166.5 million compared with \$167.6 million in the previous 12 months. However, operating profit decreased to \$4.8 million from \$7.6 million "as a result of aggressive price competition," according to the

(Continued on page 118)

R.E.M. Re-Signs To Warner In Reported \$80 Million Deal

■ BY CRAIG ROSEN

LOS ANGELES—In what is seen as a major coup for Warner Bros., the label has signed R.E.M. for a second five-album worldwide deal, reportedly worth \$80 million. The announcement was made Aug. 24 at the WEA convention in Anaheim, Calif., to a roomful of cheering Warner Bros. employees.

"When we made the announcement, people—and a lot of them—actually broke down and cried," says Warner Bros. chairman/CEO (U.S.) Russ Thyret. "For the first two days that I was talking about it, I actually got choked up, because I was so happy."

Warner Bros. president (U.S.) Steven Baker calls the signing a "pivotal" move for the label. "Making the deal and the thought of continuing to work with R.E.M. is the greatest thing in the world," he says.

The news of the deal came just 17 days before the release of R.E.M.'s 10th album, "New Adventures In Hi-Fi," due Sept. 10 (Billboard, Aug. 10), and as the first single, "E-Bow The Letter," begins heating up at modern rock radio and MTV.

Although some industry insiders speculate that the \$80 million figure is inflated or that Warner Bros. may break even at best on the deal, others are calling the pact an important move for the label because of the band's sales history, integrity, and influence.

R.E.M.'s last three albums have sold a total of nearly 10 million copies in the U.S. alone. "Monster," which debuted at No. 1 on The Billboard 200 in 1994,

(Continued on page 118)

Byrne Goes Head To Head In Suit With Ex-Bandmates

It's "Life During Wartime" again for former Talking Heads vocalist David Byrne and the band's other members, but now Byrne and the other Heads aren't playing the same tune. The singer has filed a lawsuit against his three former bandmates and Radioactive Records chief Gary Kurfirst in hopes of halting the release of the Heads' Radioactive/MCA album, "No Talking Just Head," due Oct. 10 (see story, page 14).

In the suit, filed Aug. 20 in U.S. District Court in New York, Byrne claims that the release of an album by his ex-

Dutch Industry Pricing Investigated Labels Deny Allegations Of Price-Fixing

■ BY ROBERT TILLI AND JEFF CLARK-MEADS

AMSTERDAM—The Dutch record industry is being investigated for the second time in three years over allegations that it is running an illegal price-fixing cartel.

Though the previous inquiry by the Department of Commerce's Economic Control Unit found no evidence of such practices, the record business feels that this new investigation will add to public prejudices over pricing. However, the labels are adamant that, as before,

no price-fixing is taking place.

The new Dutch investigation is the third faced by the record industry in the European Union (EU) in as many years and follows a renewed government interest in the price of music in Australia.

The first Dutch investigation was precipitated by—and exactly mirrored—an inquiry in the U.K. by the British government's Monopolies and Mergers Commission. After a yearlong investigation that was closely monitored by Dutch authorities, the commission's report, published in the

spring of 1994, gave U.K. labels a clean bill of health. Nonetheless, senior U.K. record executives estimate that answering the commission's exhaustive questioning cost \$10 million-\$20 million in time and consultants' fees.

The U.K. investigation was nominal into "the supply of recorded music in the U.K." but was perceived inside and outside the record business as being centered on CD prices, following a long media campaign on the issue.

In the Netherlands, a spokesman for the Economic Control Unit confirms, "At the moment, we are investigating whether prices are being fixed in the CD business. However, we never reveal anything before the matter is resolved."

Such uncertainty is regarded as damaging by the Dutch record business. Paul Solleveld, deputy managing director and head of legal affairs at trade association NVPI, comments,

(Continued on page 120)



Merchant/Ivory Magic. Legendary filmmakers James Ivory, left, and Ismail Merchant, right, prepare to honor their longstanding collaboration with an upcoming concert at New York's Carnegie Hall celebrating the music of composer Richard Robbins. The evening will feature the Orchestra of St. Luke's performing Robbins' works, which are an integral part of Merchant/Ivory films, and guest artists will include soprano Barbara Hendricks, percussionist/composer Zakir Hussain, and singer/actress Neil Carter. The concert and a black-tie dinner immediately following will benefit the American Foundation for AIDS Research.

PGD Suspends Source-Tagging; No Longer Target Of Lawsuits

■ BY DON JEFFREY

SHORT HILLS, N.J.—PolyGram Group Distribution, the only music company to install electronic anti-theft tags on its CDs, has suspended that operation in the wake of a lawsuit filed by a major retailer and an electronic security company.

James Caparro, president of PGD, said Aug. 26 at the distributor's conference here, "We are suspending today tagging until [the National Assn. of Recording Merchandisers] and the opposing [electronic article surveillance] positions resolve all points of conflict. When that happens, we will come back in."

Caparro added, "We maintain support of source-tagging, but we will not fund the fight on behalf of the entire industry."

PolyGram, acting on a recommendation by NARM, had been installing tags manufactured by Sensoromatic Electronics. PolyGram and NARM were sued by Checkpoint Systems, a competing manufacturer of anti-theft tags, and by Target stores, a discount retailer that uses Checkpoint's security system. Target and Checkpoint had sought an injunction to prevent PolyGram's tagging of CDs with Sensoromatic technology.

As a result of PolyGram's new action, both Checkpoint and Target have dropped their suits against the distributor. Neil D. Austin, VP/general counsel for Checkpoint, says, "We think that certainly this kind of settlement will be good for the industry and good for retailers. It levels the playing field, allowing all retailers to enjoy the

(Continued on page 113)

WEA Vet Droz Named Uni President

■ BY CHRIS MORRIS

LOS ANGELES—With a mandate to make Uni Distribution what MCA Music Entertainment Group chairman/CEO Doug Morris envisions as "the finest distribution company in the U.S.," former WEA president Henry Droz has been installed as president of the MCA-owned distributor.

The move, anticipated since July (Billboard, July 20), also brings former Arista senior VP of sales and distribution Jim Urie into the fold as Uni executive VP/GM. Urie was senior VP of sales and distribution at PolyGram from 1987 to 1989 and served as senior

(Continued on page 121)



Sony Bows Out Of 1996 DVD Launch

■ BY SETH GOLDSTEIN

NEW YORK—Sony has officially bowed out of the 1996 DVD sweepstakes, the first format manufacturer to head for the sidelines.

Instead, the Japanese consumer electronics giant plans to exhibit its DVD line at the January Consumer Electronics Show in Las Vegas, the next step toward a national rollout in the second quarter of 1997. At that time, Sony-owned Columbia TriStar Home Video will introduce its first titles for the DVD market.

The hardware/software timetable comes as no surprise to observers, who never had Sony on the list of early arrivals. Its decision is predicated on the difficulty DVD manufacturers have had cutting through two key road-

(Continued on page 121)



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BRAZIL

Issue Date: Oct. 5

Ad Close: Sept. 10

The Brazilian music market is booming with activity. In **Billboard's** October 5th issue, Latin American Bureau Chief John Lannert profiles this exploding genre by exploring reasons behind Brazilian music's recent surge and its positive outlook for future growth. Other features will include a blow-by-blow look at major label artists, the presence of indies in the market, an outline of Brazilian radio and its mechanisms for monitoring airplay.

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Angela Rodriguez
305-441-7976
Gene Smith
212-536-5001
Daisy Ducret
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CHARLES AZNAVOUR- 50TH ANNIVERSARY

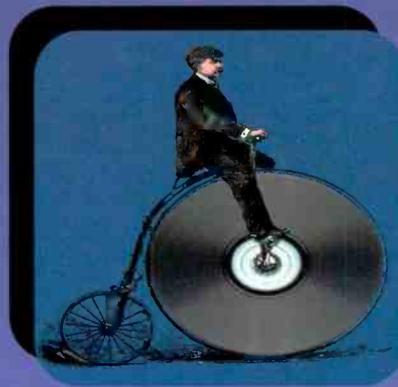
Issue Date: Oct. 12

Ad Close: Sept. 17

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

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



UK II

Issue Date: Oct. 19

Ad Close: Sept. 24

Billboard's October 19th issue explores the most up-to date developments of this active music arena. This spotlight provides inside information on rising new U.K. artists and their impact on sales through international touring. It will also include a report on which radio stations are offering the most creative promotional opportunities for touring artists, as well as highlights on the state of the touring and venue markets via comments from venue managers and concert promoters.

Contact:

Catherine Flintoff
44-171-323-6686



A TRIBUTE TO ANDREW LLOYD WEBBER

Issue Date: Oct. 19

Ad Close: Sept. 24

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

Contact:

Pat Rod Jennings
212-536-5136

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ASIA PACIFIC IV

Issue Date: Oct 26

Ad Close: Oct. 1

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

Contact:

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



HEALTH & FITNESS/ SPECIAL INTEREST

Issue Date: Oct. 26

Ad Close: Sept. 27

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

Contact:

Jodie Francisco
213-525-2304



1997 INTERNATIONAL BUYER'S GUIDE

**Publication Date:
December 11**

Ad Close: October 9

Music and home entertainment executives across the globe rely on the International Buyer's Guide to assist them in making their most important buying decisions. The IBG includes listings of record labels, home video companies, wholesalers & distributors, music publishers, replicators & tape duplicators. Your ad in the IBG will connect you to the executives with the buying power, so put the power of **Billboard** to work for you!

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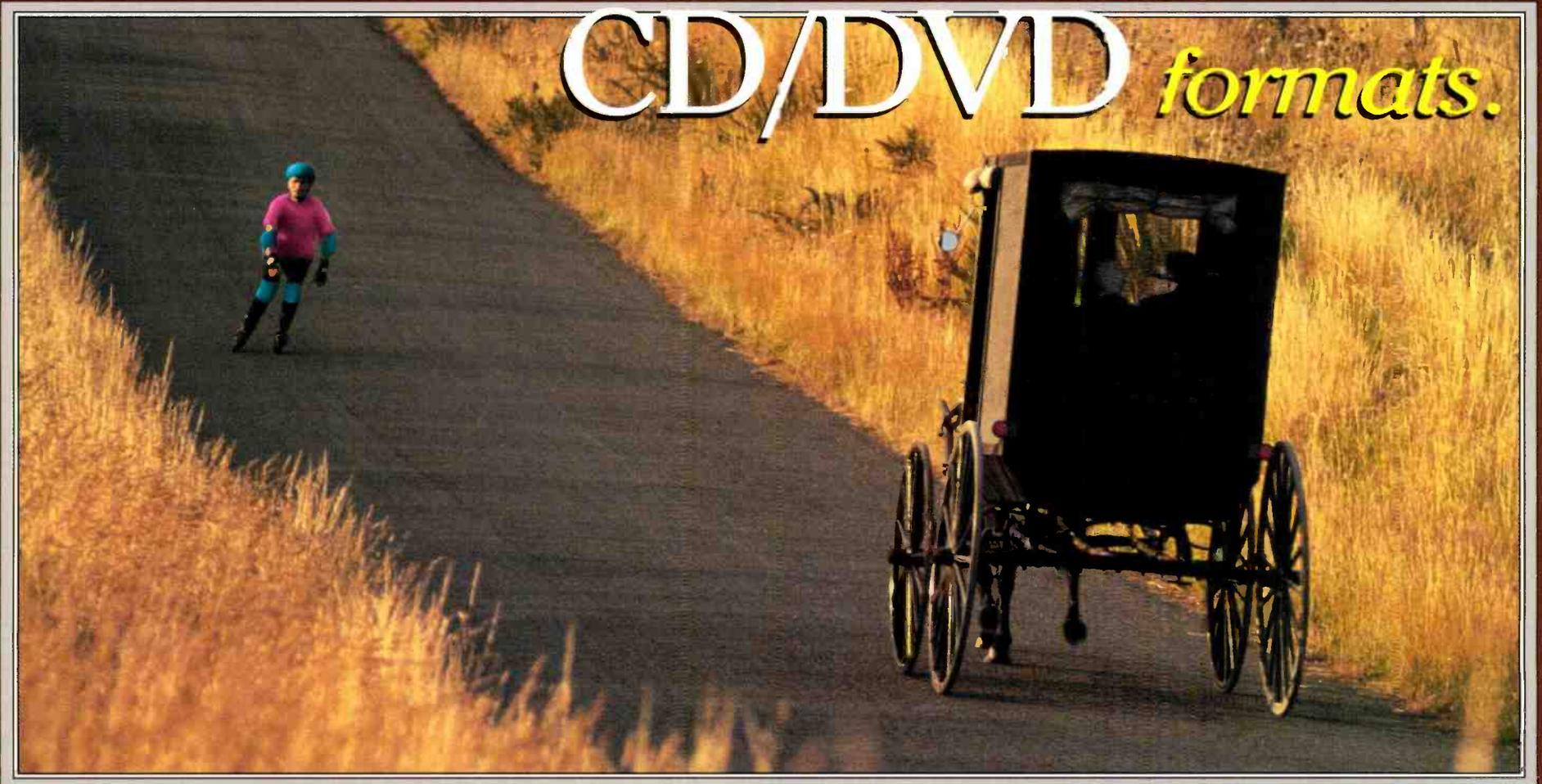
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Sheryl Crow Channels Raw Feel Into 2nd A&M Album

BY MELINDA NEWMAN

NEW YORK—"I was hoping to make a rural-sounding record—sort of Bobbie Gentry in the '90s," says Sheryl Crow, describing her mindset while recording her new A&M album, due Sept. 24. "She had a very bad-ass black hairdo on the cover of one of her albums. I listened to her records over and over making this album."

There's no cause for alarm, however; Crow did not cover "Ode To Billie Joe" on her self-titled and self-produced album, nor is she sporting an upswept big, black coiffure, but she has made an album with a bluesy, stripped-down appeal that, while loaded with pop hooks, has far greater depth than 1993's sextuple-platinum "Tuesday Night Music Club."

"I really was feeling raw when I got down to New Orleans [where the album was primarily recorded], and my intent was to not deny what I was feeling," she says.

That vulnerability came from a numbing past three years, which saw "Tuesday Night Music Club," named after a songwriters' collective that met weekly, catapult Crow to fame. The album, which peaked at No. 3 on The Billboard 200, spawned four hits, including the cross-format smash "All I Wanna Do," which hit No. 2 on the Hot 100. As her star continued to



CROW

rise and she swept the Grammys in 1995, the very people who had helped push her up the mountain were only too eager to throw her off the top, she says.

For Crow, all the success and glory surrounding "Tuesday Night Music Club" has been slightly tempered by the resentment she says she has felt from some members of the Tuesday Night Music Club. "There were guys in the group who were feeling bitter

about the record doing so well," she says. "There's only two of them that struck out at me, [but] I wasn't prepared for it. [Producer] Bill [Bottrell] said, 'If you only sold 10,000 copies, they'd love you.' Maybe I should have called it something else. I was completely devastated by people's attitudes [toward] it. I'm still not over it."

"After the Grammys, there were more negative things happening than positive things; I was no longer the underdog," she continues. "When I made this record, I wanted to get [my response] to that on tape. Records are really just calendars of what you're feeling at the time."

"My advice to Sheryl was not to let criticism—particularly criticism that comes from a very petty place—get to her," says Al Cafaro, CEO/president (U.S.) of A&M.

To that end, Cafaro says, the label discouraged Crow from trying to

(Continued on page 119)



Dolly Parton Returns To Country's Fore

Rising Tide's 'Treasures' Features Classic Covers As Duets

BY CHET FLIPPO

NASHVILLE—The perception is that Dolly Parton is mounting a comeback with the Sept. 24 release of her Rising Tide album "Treasures." The reality is that she never went away.

"I've had an album out every year for several years," says the flamboyant singer, "but I ain't had no hits. So I'm just trying to fit into this new country. If I were trying to make a living at this, I'd starve to death, like some of my good friends are. I'm proud of the new country [acts]. Some of them are real good, and they're clean—they're not dope addicts and pillheads like some of the older ones were—but it would be nice to get a balance, where some of the old folks could still make a living."

Parton, who has been directing much of her energy in recent years to such ventures as the Dollywood theme park in eastern Tennessee, her production company in Los Angeles, and her television and movie career, says she wanted to make another run at country because she is "still hungry as a songwriter and a singer. I still want to be part of the mainstream. For me, it's not about the money, it's about the art."

Signed to RCA for years, Parton was most recently a Sony artist. When her contract expired, she decided to shop for a label at her leisure. She settled on Atlantic because, she says, Doug Morris was the one executive with whom she talked who fully believed in her.

"Then he got fired," she says. "I still was in no big hurry, and when he got the big offer from MCA, I said yes. So that's why I'm at Rising Tide."

Rising Tide, established by Morris in July 1995, was brought under the MCA umbrella when Morris came

aboard. The New York-based label was later named Universal, although the Nashville imprint remains Rising Tide.

Rising Tide Entertainment president Ken Levitan says that Parton was one of the first artists he and Morris talked about when they were planning the Nashville venture.

"She was the first act I ever saw in a studio here, years ago," he says. "I've been a fan for years. I feel that lately she's been overlooked; for whatever reason, she wasn't getting her due. She's a great songwriter, great performer, great singer, great artist. So I jumped at the chance to sign her."

Despite being a prolific songwriter, Parton decided to record an album of cover songs for her Nashville re-entry, many as duets. The selection is eclectic: nine country classics, including "Behind Closed Doors," "Satin Sheets," and "For The Good Times," augmented by three of her personal favorites: "Peace Train," "After The Goldrush," and "Walking On Sunshine." Her singing partners are equally diverse: Ladysmith Black Mambazo, the Maverick's Raul Malo, Alison Krauss, Blues Traveler's John Popper, and Los Lobos' David Hidalgo.

Parton says she decided that it would be wise to record some classics. "These are songs I've wanted to cut for years," she says, "and I thought these would be fresh and new for some of the new country listeners and would also be pleasing to some of us older folks who have always loved these songs. This is the first time in years I haven't

done my own songs."

Parton says that recording duets was a natural thing to do. "That wasn't to try to get country radio play," she says, "because I tried that before with Billy Ray Cyrus, thinking, 'Well, if I have to stoop and kiss ass, I will.' This is a matter of some people I wanted to sing with. [Husband] Carl and I love John Popper."



RISING TIDE



PARTON

Carl said, 'Hell, if you think he sings good, wait'll he turns loose on them damn harmonicas!' Raul and I have the same manager [Gallin-Morey Associates], and he has that great vibrato. Alison Krauss and Suzanne Cox and I sound really good together."

What seemed initially to be the odd-est pairing, the song with Ladysmith Black Mambazo, perhaps isn't. Parton says that for years, she wanted to record "Peace Train" with a big chorus but couldn't find the sound she envisioned. "Then, I was watching TV," she says, "and this Lifesavers commercial came on, and I heard these beautiful, rich voices. It was exactly the world sound that I wanted. I called [producer Steve Buckingham] and told him to find them, whoever it was. It turned out to be a perfect blend. I was going to record that song regardless of what album I did, because of the shape the world's in."

The album's first single, "Just When I Needed You Most," goes to country radio Sept. 24, and Parton and Levitan are optimistic for its success. Says Levitan, "We'll just come at them with both guns blazing. She'll be visiting the stations. We'll have a satellite media tour. We'll have her out with the accounts."

WPOC Baltimore PD Bob Moody says he's eager to hear the music. "The interest in Dolly is there," he says. "In recent years, though, she has not been accessible to the country audience. I hope this changes that. We'd like to see more of her. The single with Alison should be interesting. I think Dolly could have a big record. We still play her duet with Ricky Van Shelton and 'He's Alive,' which still tests well."

Parton's TV presence should also help. A CBS special about the album will air Nov. 30, and she'll be on "The Tonight Show" and morning talk shows near the release date. Additionally, she has a Christmas special ready and a sitcom scheduled to debut in January; networks have not yet committed to either project.

Parton says that as part of her country re-immersion, she has finally hired song pluggers to work some of the thousands of compositions that are sitting in her basement. "I love to write 'em and sing 'em," she says, "but I hate to plug 'em."

U.K. Rock Acts Fete Small Faces On Nice Charity Set

BY PAUL SEXTON

LONDON—One of the groups most often cited as an influence by Britain's cutting-edge talent is in line for a belated tribute.

Monday (2) saw the U.K. release of "Long Agos And Worlds Apart," a tribute album to the Small Faces featuring versions of their songs performed by such modern rock favorites as Paul Weller, Ocean Colour Scene, Dodgy, Primal Scream, Gene, and Northern Exposure.

The album stands in recognition of the '60s U.K. chart stars who emerged from the mod milieu of their early days to produce some of the decade's most enduring singles. The band members became respected protagonists of an experimental pop style by the time they split in early 1969, paving the way for the early '70s good-time rock of the

Faces.

The album will appear on Nice Records, an independent label distributed by Vital, which was set up to oversee this project. Small Faces drummer



OCEAN COLOUR SCENE

Kennedy Jones, later of the Faces and the Who, is a principal at the label, along with Bob Morris and John Cousins, the latter of whom represents bassist Ronnie Lane, organist Ian McLagan, and the estate of former

vocalist Steve Marriott, who died in 1991. Nice will ensure that all royalties go toward research into multiple sclerosis, the disease Lane has suffered from since the early '80s, and toward treatment for Lane himself.

A limited vinyl edition of the album will be available, and sponsorship for the release has been secured from apparel company Levi Strauss & Co. Says Morris, "It's a charity record, and we need to get as high a profile as possible. Vital Distribution has reduced its fee; everyone is helping out. The artists were great. The thing is that they were all fans."

An agreement was also recently reached to give the band and its representatives complete artistic control over the Small Faces' catalog.

Says Morris, "It's probably going to be the first thing connected with the Small Faces that they actually have

some sort of control over, and the money's going where it should be."

Jones has also negotiated a deal with merchandising company Underworld to debut official Small Faces merchandise. Morris hopes for a U.S. release of the tribute album, revamped with new tracks from other acts.

"Itchycoo Park" provided the group with its only top 20 U.S. single early in 1968. Four Small Faces albums reached the Billboard album chart, but none peaked higher than No. 159, the position achieved by the band's acclaimed U.K. chart-topper "Ogden's Nut Gone Flake," also in 1968. Marriott went on to achieve considerable U.S. success with Humble Pie.

The tribute record—which consists mainly of remakes of Small Faces album tracks and B-sides, rather than their more famous U.K. (Continued on page 20)

Works Of Last Poets Compiled On Paper

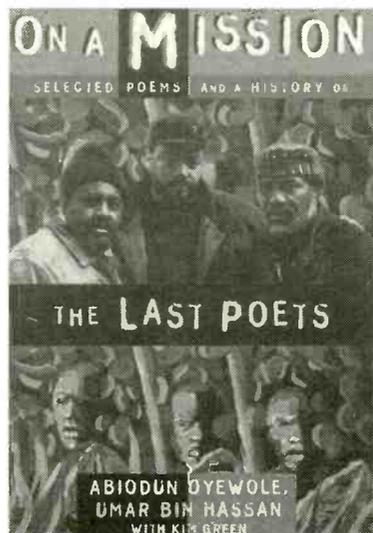
Rykodisc Hopes Book Breathes New Life Into Duo's Albums

■ BY HAVELOCK NELSON

NEW YORK—On Oct. 25, Henry Holt & Co. will release "On A Mission: Selected Poems And A History Of The Last Poets" through its Owl Books division.

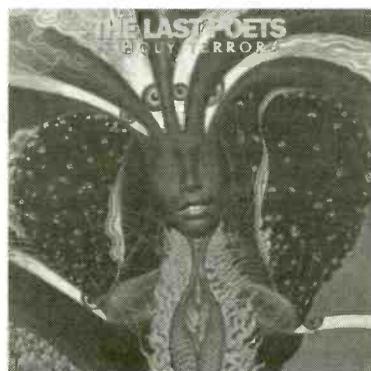
A landmark book of poems and anecdotes by Umar Bin Hassan and Abiodun Oyewole, who now legally own the name the Last Poets, "On A Mission" was written in conjunction with New York journalist Kim Green. When it appears, it will mark the first time that the pair's incendiary poetics—which inspired the Black Panthers and, many say, helped fuel the riots that erupted in many black communities during the civil-rights struggles of the late '60s and early '70s—will be compiled on paper.

Oyewole and Bin Hassan's urban rhymes have been featured on three Last Poets albums: "The Last Poets" (Douglas, 1970), "This Is Madness" (Douglas, 1971), and "Holy Terror" (Rykodisc, 1995). Additionally, Bin Hassan dropped "Bebop Or Be Dead"



on Axiom Records in 1993, and Oyewole released the album "25 Years" last year on Rykodisc.

Rykodisc sees the appearance of the book as an opportunity to breathe new life into "25 Years" and "Holy Terror,"



which, while critically acclaimed, failed to generate significant sales or airplay. "It's somewhat disconcerting that more people didn't pick up the records, especially the local mom-and-pop stores," says David Greenberg, a product manager at Rykodisc.

In a second effort to expose more people to the albums, the record company will supply the book publisher with copies of each set, to be included in packages when advance copies of "On A Mission" are shipped to journalists. "We'll follow up for reviews and work with the publisher to arrange radio interviews in the cities to which the Last Poets go to promote the book," Greenberg says.

When the book arrives, Owl, in turn, will promote it by keying its marketing (Continued on page 118)

Australia's Dirty Three Clean Up On Touch And Go

■ BY BRADLEY BAMBARGER

Australian combo the Dirty Three won converts among the cognoscenti with the rough-and-tumble romanticism of its first two albums. But after a grass-roots tour of the U.S. last year, including a stint on the Lollapalooza second stage, and several high-profile collaborations with Nick Cave, the instrumental outfit seems poised to expand its audience with the issue of "Horse Stories."

Out Sept. 10 on Touch and Go in the U.S. and through Big Cat in Europe, "Horse Stories" is world music in the truest sense: Free jazz and gypsy airs dance alongside Blue



DIRTY THREE

Mountain dirges and noise rock, with guitarist Mick Turner and drummer (Continued on page 18)

Rowdy/Arista's For Real Breaks 'Free'

■ BY J.R. REYNOLDS

LOS ANGELES—Although the debut album by R&B girl group For Real made a less-than-spectacular splash, the act managed to generate enough ripples to gain a foothold in the minds of concertgoers with its sophisticated stage presentation; warm, earthy imaging; and memorable vocal harmonies.

Now, as the quartet prepares to dive back into the music pool with "Free," its second album, it finds itself buoyed



FOR REAL

by a new label, fire-hot producers, and a timeless collection of songs designed to paddle across several genres.

Scheduled for international release

Sept. 17 through Rowdy/Arista, "Free" features a wide-ranging selection of tracks—from deep-rooted R&B and rhythm alternative to soul-tinged pop.

The set was produced by Daryl Simmons, Soul Shock & Karlin, Steven Bray & Tony Shepard, Mario Winans, and Rowdy founder/president Dallas Austin.

"Dallas likes that we were willing to do more than just R&B," says For Real's Josina Elder. "On our first album, the goal was to establish vocal (Continued on page 25)

Radioactive/MCA's Heads Together With Friends

■ BY CRAIG ROSEN

LOS ANGELES—For three-quarters of legendary New York band Talking Heads, the wait is over. After nearly a decade of attempting to woo front man David Byrne back to the fold, bassist Tina Weymouth; her husband, drummer Chris Frantz; and keyboardist/guitarist Jerry Harrison have opted to reform as simply the Heads and record an album with a series of guest vocalists. The result is "No Talking Just Head," which is due Oct. 8 on Radioactive/MCA.

The album was recorded with a cast of "old and new friends," including fellow CBGB regulars Richard Hell and Debbie Harry as well as such diverse talents as Live's Ed Kowalczyk, Maria McKee, Black Grape's Shaun Ryder, XTC's Andy Partridge, Violent Femmes' Gordon Gano, INXS' Michael Hutchence, New York spoken-word artist Malin Anneteg, former Concrete Blonde vocalist Johnette Napolitano, and former Virgin Prunes front man Gavin Friday.

It marks the first time that Frantz, Harrison, and Weymouth have performed together on a record since Talking Heads' final album,

1988's "Naked."

"We talk to Jerry all the time," says Frantz.

"And we really missed it," adds Weymouth. "We kept asking our erstwhile singer to return, because he never told us that he quit. We



THE HEADS

would read stuff in the press, and then we would call up his office. We would say, 'We're reading here that the band broke up.' And they would say, 'That's confirmed.' And then we would say, 'But we are the band. We haven't broken up. What's going on?'"

Byrne also has questions. On Aug. 20, he filed a suit against his former (Continued on page 20)

EXECUTIVE TURNTABLE

RECORD COMPANIES. A.D. Washington is named senior VP of marketing and promotion for black music at Warner Bros. Records in Burbank, Calif. He was senior VP of marketing and promotion at MCA Records.

Lynne Hoffman-Engel is appointed senior VP of marketing and sales at Platinum Entertainment in Downers Grove, Ill. She was senior VP of sales and marketing at PolyGram Classics and Jazz.

Dean Broadhead is promoted to VP of marketing and artist development at Sony Music Nashville. He was VP of marketing and artist development at Epic Records Nashville.

Angela Thomas is appointed VP of marketing and artist development for black music at Island Records in New York. She was VP of urban music at Capitol Records.

Private Music in Los Angeles names Margi Cheske VP of marketing and Jon Brody associate director of A&R.



WASHINGTON



HOFFMAN-ENGEL



BROADHEAD



THOMAS



CHESKE



BRODY



McKENNA



SAMMIS

They were, respectively, director of product management at Virgin Records and assistant manager of A&R at RCA Records.

Rick Shedd is appointed senior director of sales at Arista Nashville. He was Minneapolis sales manager at BMG Distribution.

RCA Records names Jerry McKenna senior director of crossover promotion in New York, Jack Cyphers national director of crossover promotion in San Francisco, and Rick Morrison national director of alternative promotion, West Coast, in Los Angeles.

They were, respectively, director of charts for the Top 40 and Rock Airplay Monitors and chart manager for Billboard's Hot 100, Northwest regional representative at Priority Records, and local promotion manager at Elektra Records.

Universal Records names Anita Greathouse-Knight in Charlotte, N.C., and Carter Russell in Chicago regional directors of black music promotion/marketing. They were, respectively, regional promotion manager at Warner Bros. and head of promotion firm Carter Russell Music.

Alexandra Zamor is named associate director of marketing at Noo Trybe/Virgin Records in Los Angeles. She was promotion manager at RCA Records.

Marsha Bowen is promoted to national sales manager of urban music at Elektra Entertainment Group in New York. She was sales manager.

Tim Hyde is appointed director of radio and video promotions at Walt Disney Records in Burbank. He was head of his own firm, Music Matters.

Seth Gershman is named director of promotion at Zero Hour in New

York. He was national manager of alternative radio promotion at Atlantic Records.

PUBLISHING. Michael Sammis is appointed CFO of MCA Music Publishing in Los Angeles. He was VP of finance at Windswept Pacific Entertainment.

Hugo Burnham is named senior director of creative, West Coast, at EMI Music Publishing in Los Angeles. He was senior director of A&R at Qwest Records.

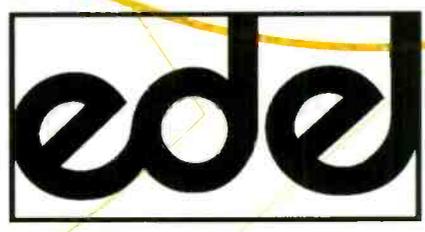


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Elektra's Phish Back In The Water

Improv Rock Act Has New Album, Tour

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—“Billy Breathes” is an appropriate title for the latest project from improvisational rock act Phish. The album, due Oct. 15 from Elektra Entertainment, represents a well-earned exhale for the tour-intensive band.

After embarking 10 years ago on a seemingly endless road trip that culminated last year with the audio travelogue “A Live One,” comrades Trey Anastasio, Jon Fishman, Page McConnell, and Mike Gordon returned to their Vermont homes downright fatigued. “It was like we had this giant 18-wheeler we started driving in first gear in the mid-’80s and kept picking up speed through the years, until last year, it ended up hurling down a mountainside with no driver,” Anastasio says. “We needed to park the truck and start walking again.”

The quartet parked itself at Bearsville Studios, where it started recording a series of discrete sounds that grew into what Anastasio calls a “blob.” “No one was playing their regular instrument,” he says. “We had to get back to the spontaneity, the things that take place when it’s just the four of us in the room.”



PHISH

“After we had laid down some of the tracks, we decided it was time to get an outside perspective,” he continues. “We called [co-producer] Steve Lillywhite and said, ‘What are you doing the day after tomorrow? Want to go into the studio for the next six weeks?’ He said he had already booked the barn for later in the fall and just didn’t have a specific project in mind yet.”

The simple approach exudes from the titles of such tracks as “Talk,” “Taste,” and first single “Free,” which Elektra senior director of marketing Dane Venable, who serves as Phish’s product manager, says has gotten the strongest prerelease reaction ever for a Phish single. “What’s going to turn the key with this album is the single,”

Venable says. “They have all the other pieces of the puzzle, but their airplay has been inconsistent. This is the one that’s going to change that.”

On Sept. 3, Elektra will ship “Free” to triple-A, rock, alternative, and college radio. College campuses will play a much larger role in the label’s overall marketing this time around, according to Venable, who notes that Elektra hired an outside company to blanket campuses and surrounding areas with posters. The label also engaged a 35-member field staff to work with local record outlets on in-

(Continued on next page)



Universal Appeal. Nusrat Fateh Ali Khan relaxes following his celebrity-studded concert at Los Angeles’ Universal Amphitheater. Shown, from left, are Melissa Miller, VP of talent, MCA Concerts; Khan; Alex Hodges, senior VP of talent, MCA Concerts; and Red Hot Chili Peppers’ Flea.

Time Is Ripe For TAG

Set From Lemonheads

BY DAVID SPRAGUE

NEW YORK—Lemonheads leader Evan Dando has received a lot of attention over the past few years, but only a portion of it has had to do with his band’s music. TAG/Atlantic is hoping to refocus eyes and ears in that direction with the Oct. 15 release of “Car Button Cloth.”

As part of that effort, after three albums on Atlantic proper (and four independent full-lengths before that), the Lemonheads have been shifted to TAG for the release of the album.

“When TAG was launched, it was to provide an environment for bands like the Lemonheads to thrive,” says Darren Higman, GM at TAG. “We have a

staff that can concern itself with a small number of releases and give a lot of attention to them. That’s our intention with this album: to bring people back to Evan’s music, rather than the fact that he dates models or whatever else he does in his private life.”

Dando grants that his extracurricular activities helped drag out the downtime between Lemonheads releases: It has been three years since “Come On Feel The Lemonheads” came out. He says that acting in such films as “Heavy” and “Reality Bites” took some time but that more personal matters were the primary hindrances.

“There was a while when I was on my last legs, and I really didn’t think I was going to make it,” says Dando. “I’d reached the end of my tether and started taking too many drugs, which I thought would help.”

Dando admits that it took a few

(Continued on next page)



DANDO

MEG Forms Hybrid Label, Home Vid Co.;

EMI's Enclave Takes A Spongebath

A NEW HYBRID: Metropolitan Entertainment Group (MEG) has launched a label and home video company called hybrid Recordings. The label will be overseen by John Scher, MEG president/CEO, and Michael Leon, MEG senior VP. Also on board are Foye Johnson, who will oversee marketing and A&R functions, and Eric Levine, MEG VP of operations, who will handle business and legal affairs (Billboard, Sept. 16, 1995).

Coming this fall from hybrid will be “Across America,” a video and audio recording of Art Garfunkel’s Ellis Island concert earlier this year, followed by a compilation from the artists who participated in this summer’s Further Festival. Next spring, hybrid will release the soundtrack to the IMAX film “Amazon.” Scher expects to name a distributor within weeks.

MEG, which is half-owned by Ogden Corp., also includes a Broadway and television production division; an artist management company with clients that include Rusted Root, John Hiatt, Los Lobos, Luscious Jackson, and the Samples; and a concert promotion firm.

“For us, hybrid is really part of a master plan as a full-service entertainment company,” says Scher. “I don’t think that in 1996, with the resources I have available to me both financially and intellectually, I would try to do a start-up label, but based as part of the pie [at MEG], it makes sense. Very often, product that we have coming out will be attached to television shows or Broadway shows or tours or other parts of our company that we create and work.” For example, the Garfunkel video will be taken from a MEG-produced documentary that will first run on the Disney Channel, and Ogden produced “Amazon.”

Hybrid will put out no more than eight releases a year, says Scher. Two or three will be from artists directly signed to the label; the remainder will be connected to shows or specific events.

Scher believes that with MEG’s strong network of connections through its concert operations and theatrical and television division, hybrid can come up with alternative ways to promote its releases. “We believe that there is a way to drive software that isn’t totally reliant on radio,” he says. “We love radio, and it, MTV, and VH1 are clearly the strongest media to drive something home, but there are unquestionably other ways to [push] projects. We’re clearly not the powerhouse that most major labels are, but we believe we have a leg up on alternative ways to market, because we’re thinking from an entertainment-industry point of view, not just from a record-company point of view.”

EXPANDING THE ENCLAVE: Even before it has released a full-length album, new EMI label the Enclave is making deals with other record companies.

The Tom Zutaut-headed Enclave has inked a pact

with Murfreesboro, Tenn.-based Spongebath Records to invest an undisclosed sum in the indie and release select Spongebath artists through the Enclave and EMI Music Distribution. Additionally, Spongebath founder and co-owner Richard Williams becomes an A&R exec for the Enclave.

“This is the first enclave of the Enclave,” says Zutaut. “Richard has great ears; he’s a fantastic A&R man.” Williams will remain based in Tennessee.

“It’s similar to a farm team, where Spongebath is going to nurture artists the way it has been, and we’re going to help them financially,” explains Steven Ehrlick, head of business affairs for the Enclave. “Where we think something is ready for major-league distribution, they will be moved up to the Enclave; the rest of Spongebath’s acts will go through indie distribution.” The Enclave is not assuming an ownership stake in Spongebath.

Spongebath previously had a yearlong arrangement with Zoo Entertainment (Billboard, Sept. 16,

1995).

Spongebath acts Self, Gumption, and Features are not included in the Enclave deal. Among the other acts on the label are Fluid Ounces, the Roaries, and Jenny Hall.

The new union came about after Williams played music by a number of Spongebath acts for Zutaut. “Tom’s definitely a music junkie—we just got together and starting talking about it. He shares my philosophical views—we both want to have very artist-intensive labels, not just one-hit wonders,” says Williams.

While the timing of the deal may seem odd to outsiders, it makes perfect sense to the Enclave. “The thinking was that it increases our talent pool geometrically, for not extravagant amounts of money,” says Ehrlick.

Adds Zutaut, “This deal gives artists time to develop without making six-figure records and make a base for themselves, and when they’re ready, to go through a major.”

Fluffy, the first act to be signed to the Enclave proper, will release its debut full-length album Sept. 17.

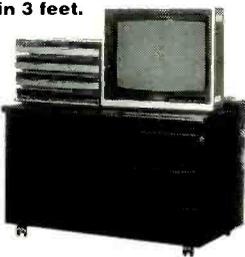
CHANGES: John Boulos, former VP of promotion at Virgin Records, has been named senior VP of promotion at Epic Records. . . Adam Sexton, EMI Records’ VP of international, has added VP of marketing to his title. He takes over GM Larry Stessel’s marketing duties. Stessel left the label in July. . . Jeremy Much has left his position as national director of publicity at Capricorn Records in Nashville. Much, who also has marketing and artist-development experience, can be reached at 615-292-1990. . . U2’s new album, originally slated for an Oct. 29 release, has been pushed back to next year. No word on if a single will come out this year.



by Melinda Newman

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TIME IS RIPE FOR TAG SET FROM LEMONHEADS

(Continued from preceding page)

stints in rehab before he was able to get to the point where he could function again. "I can't do that stuff anymore, because it doesn't work for me," he says. "There's a time and a place for that sort of thing in everyone's life, and for me, it's over."

In many ways, "Car Button Cloth" is a back-to-basics record for Dando, with a more convivial, less glossy sound than on either "Come On" or 1992's "It's A Shame About Ray." Buoyed by a rhythm section of Bill Gibson (formerly of seminal Australian band the Eastern Dark) on bass and former Dinosaur Jr drummer Murph, Dando has recaptured some of the intensity that marked the Lemonheads' '80s releases on the

Taang! label.

The label hopes to establish that sense of continuity through such devices as a recently completed promotional CD called "Lemonology," which spans the band's entire career.

"I initiated putting together 'Lemonology' so that people could get a sense of Evan as a songwriter and see his development," says Michael Krumper, Atlantic VP of product development. "The package also has an interview that I did with him, which hopefully helps establish the same thing."

TAG will follow that sampler with the first emphasis track, "If I Could Talk, I'd Tell You" (co-written by Eugenius front man Eugene Kelly).

The single, for which Russell Bates directed a video, will be simultaneously serviced to alternative, album rock, and triple-A formats next month.

"The Lemonheads have never had a better shot at radio exposure than they do on this record," says Krumper. "This sort of pop-conscious alternative music only really began getting a foothold at radio around the time we were winding down with the last record."

The Lemonheads registered at modern rock with "Into Your Arms," which reached No. 1 on the Modern Rock Tracks chart in November 1993, and "The Great Big No.," which peaked at No. 15 on the same chart in Feb-

ruary 1994.

A vinyl version of "Car Button Cloth," which is being simultaneously released on EastWest in the U.K. and Australia, will hit stores Oct. 1. Retailers have been given a rather unusual announcement about the impending release, via handwritten postcards penned by Dando from his Martha's Vineyard, Mass., summer home.

"Since it's been three years, I think that a lot of people around here are pretty excited about a new Lemonheads record, especially since they still consider Evan a local artist," says Natalie Waleik, director of purchasing for the 16-store, Cambridge, Mass.-based Newbury Comics chain.

"All the Lemonheads records are steady sellers for us, even if they're not huge hits right out of the box," says Waleik. "I think this one stands a pretty good chance, though, since it's such a good pop record."

The album actually covers a considerable amount of stylistic ground, from the jarring psychedelia of "6IX" (a tribute, Dando says, to actress Gwyneth Paltrow) to the whimsical, country-tinged strains of "The Outdoor Type."

"I just love songs, love the idea of good songwriting," says Dando. "That's why I love listening to country music... Actually, I started listening to country just to rebel against my parents, who hated it. But once I really started listening, I began to understand that it was really the same thing as punk—just ask Hank [Williams]."

One song that fans won't hear on the new album is "Purple Parallelogram," which Dando co-wrote with Oasis' Noel Gallagher. According to a source, Gallagher was unaware that

the song was intended for release and asked that it be removed from the collection; Dando complied.

Dando, who is managed by Janet Billig at Manage This! and booked by Bob Lawton at Twin Towers/ICM, is eager to take the Lemonheads on the road.

"I'm a touring machine, because I get bored so easy," he says, chuckling. "It looks like we'll be playing a lot of smaller places, the way I did for the solo shows I did last year, which is something I'd much rather do."

According to Krumper, the plans are for the band to tour for four to six weeks around the release of "Car Button Cloth" and return to the road early in 1997.

"Even though it has been a while since Evan was out there, there's still a great deal of interest in the band," says Krumper. "I think that's borne out by the fact that the last two records were only recently certified gold."

There's certainly a fair amount of press interest, an avenue that Higman says TAG will be pursuing "in a selective manner," with a strong focus on music, rather than lifestyle, magazines. He says he expects cover stories in Request and Goldmine to run shortly after the album release.

"It's fun to just sit back and bullshit about what you do, but sometimes I'm not exactly sure what it is that I do in the first place," Dando says. "I'll sit around and try to write a song for 10 days and then forget about it; then I'll go back and find some goofy tape I made while I was drunk and find out it's totally cool. That's kind of how this whole thing came about—I threw a bottle of tequila through a wall, and then I had an album."

ELEKTRA'S PHISH BACK IN THE WATER

(Continued from preceding page)

store displays and stock checks.

Beyond the university towns, Elektra plans to lure Phish fans to a gamut of retail outlets. "We will be covering the market, especially considering the time of year," Venable says. "We will be providing every national account with prominent positioning and displays."

To keep pace with the band's expanding audience, Elektra is focusing on rack accounts, including Target, Wal-Mart, and Kmart. Venable notes, "Their fan base has definitely been spreading out over the last few years, and we are working much more aggressively with those types of outlets," he says.

In terms of marketing, Elektra will begin by targeting the hardcore fan base, which Venable estimates at 300,000-400,000 people. The band's last studio album, 1994's "Hoist," was certified gold by the Recording Industry Assn. of America.

Broader exposure will come via articles in Rolling Stone, GQ, and Musician, for which the band has the October cover. To reach Phish's cyber-savvy fan base, Elektra will bring in an outside marketing firm to post tour and band information on World Wide Web sites, including those for Blues Traveler, the Dave Matthews Band, High Times magazine, and The Utne Reader. Phish's Web site is at www.phish.com.

And yes, Phish's uncannily devoted fans are calling the band back to the road. Those fans got more than a taste of things to come with the Aug. 16-17 Clifford Ball, which transformed the Plattsburgh (N.Y.) Air Force Base into a makeshift city that attracted more than 135,000 people. The event included three sets per day from Phish, its own radio station, backstage golf-cart rides, and even a wedding that took place in the prefab "Clifford Chapel." According to Billboard sister publication Amusement Business, the event grossed \$3,310,235. Ticket prices were \$30 and \$20.

"The vibe at this party was just incredible. The one thing we kept hearing over and over again throughout the weekend was that no one had ever seen anything like this," Anastasio says. "We realized that there is another whole level of concerts that hasn't been explored yet." Friends of the band documented the ball on camera, and Anastasio says a full-length video may be released.

Anastasio says that Phish concerts attempt to create an atmosphere that harks back to a day when the music spoke for itself. "In the '80s, everything was about money, and as a result, there were a lot of bands in the recording studio that didn't deserve to be there, and the general level of pop music went down," he says. "It has taken the industry 10 years to heal itself, and now it seems like everyone is breathing better and concerts are becoming more interesting again."

The new tour will kick off the day after the album's release and culminate with Phish's annual New Year's Eve show at the Boston Garden. After that, the band heads back to Europe, where Elektra this summer released a Europe-only, limited-edition compilation called "Stash." "Billy Breathes"

will hit European retail in January.

The throngs of people who show up time and again for Phish often elicit comparisons to Grateful Dead devotees, which Anastasio finds flattering. "We feel lucky and thankful that the Dead were a model, and we can take aspects of what they did that worked and learn from aspects that didn't work," he says.

For Phish, the fans bring with them an increasing degree of responsibility, as well as precious fuel for that old 18-wheeler. "When we get tired as the tour goes on, we can't just rest on our laurels," Anastasio says. "The audience expects something new, something spontaneous every night. And we feed off of that. We get onstage and take the risk, and the adrenaline starts flowing, and it always ends up being a great thing."

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NAIRD

AUSTRALIA'S DIRTY THREE CLEAN UP ON TOUCH AND GO

(Continued from page 14)

Jim White brewing raga-like grooves as Warren Ellis' keening violin takes the vocal role. By turns feral and forlorn, the sound is cathartic.

"Paganini was supposedly spawned by the devil because he could incite such powerful feelings in people with his violin," Ellis says. "There's something about the instrument that seems to speak to people's souls."

On "Horse Stories," the late-night, hard-luck quality of such songs as "I Knew It Would Come To This" reflects such a soulful bond. "Our music is very personal, diary-like even," Ellis explains. "And we often deal with the harder, more miserable side of love. I don't think anyone forgets feelings of sadness that they've had, even once they become happier. That's the power of instrumental music: It encourages listeners to draw on their own emotions, their own experiences."

According to Ellis, the new album is a more considered effort than the Dirty Three's pair of live-wire '95 releases, a self-titled issue on Touch and Go and "Sad And Dangerous" on Waltham, Mass., indie Poon Village/Forced Exposure. "We really wanted this album to have a more cohesive shape, like a story," he says. "And like a good story, right off, it should feel like you're really in for something."

One early fan of "Horse Stories" is Natalie Waleik, director of purchasing for the Boston-based Newbury Comics chain. "I've been listening to the album

a lot—it's beautiful," she says. "It's more immediate than the last album, less grungy and more overtly pretty."

Waleik says the Dirty Three's self-titled album sold well for an instrumental release, but with the band's extensive touring and reams of positive press, "Horse Stories" should be primed for better sales. "There's a buzz about the band, and the fact that it's on a very together label like Touch and Go is a real plus. That's really the best indie there is for setting up records."

Touch and Go publicity director Scott Giampino, who's helping oversee the marketing for "Horse Stories," says the label is expanding its efforts in every area over the campaign for the last album.

For "Horse Stories," Touch and Go doubled its mailing of promotional CDs to distributors and retailers to 600, and the label plans to double its co-op ad budget and print advertising. Giampino says preorders for the album already exceed total sales of "Dirty Three."

For radio, Touch and Go plans to send 300 copies of "Horse Stories" to college stations and 100 to commercial outlets with specialty shows. "We realize that, well, it's the Dirty Three," Giampino says. "The band probably isn't going to get regular rotation at modern rock."

Promoting instrumental rock at radio and retail can be difficult, Giampino notes. "A lot of people look at any instrumental record that isn't

jazz or classical as soundtrack music," he says. "They need to just relax a bit and give the album a listen—without looking for a single."

What could open a few doors for the Dirty Three is the trio's alliance with Cave, a fellow Australian and London resident who shares the band's inter-



est in the more desperate emotions.

The Dirty Three began playing Australian shows with Cave a few years ago, with Ellis going on to contribute violin to Cave's albums and sit in with Cave's band, the Bad Seeds, at such gigs as Australia's Big Day Out festival. Ellis has also worked with Cave on film and theater scores, and they composed a song for Kylie Minogue.

In their most notable collaboration, the Dirty Three and Cave performed two unbilled songs together on "Songs In The Key Of X," the Warner Bros. soundtrack album to the TV show "The X-Files." (In keeping with the record's mysterious bent, the Cave/Dirty Three songs were hidden on the CD in the odd position before the first track.)

According to Giampino, the Dirty Three's work with Cave is a boon to the band in Europe, where the Bad Seeds have a large following and recently

scored a top 10 single with "Where The Wild Roses Grow." But Giampino says that in the U.S., the Dirty Three's planned collaboration on an album with Will Oldham of indie fave Palace (on Drag City) may offer greater exposure.

In addition to the Lollapalooza gigs, the Dirty Three toured last year with Morphine and Pavement and played club gigs in the U.S. and Europe and Israel. Giampino says the band breeds fans through its potent live appearances in a way few acts do, a view seconded by Scott Drew, a former music director for KWVA, the radio station of the University of Oregon in Eugene.

"I interviewed the band on the air, and they played three or four songs and were amazing," Drew says. "After that, people kept asking to hear the segment again, and they really responded to the album. It ended up high on our chart."

The Dirty Three's 30-date North American tour begins this month and

includes 12 shows opening for Beck in the South and Midwest. The band has a European trek set for later in the fall and will tour Australia in the winter. Next year, it plans to play in Spain, Greece, Israel, and Turkey.

In the U.K., the Dirty Three's albums are on Big Cat, which licenses the releases to various European labels. For the release of "Horse Stories" Down Under, the Dirty Three founded its own label, Anchor & Hope, which is distributed by Shock. (The band's first two albums came out in Australia via Torn and Frayed.)

The Dirty Three is managed by London-based Rayner Jesson. The band is negotiating with Bug Music for its publishing in Europe and America and with PolyGram for Australia, New Zealand, and Japan. The group's U.S. gigs are booked by Chicago-based Billions; European shows are booked by London's Wasted Talent.

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
KISS STABBING WESTWARD (23-24) RED FIVE (25)	Great Western Forum Inglewood, Calif.	Aug. 23-25	\$1,601,705 \$50/\$35	40,919 three sellouts	Avalon Attractions
GARTH BROOKS	Winnipeg Arena Winnipeg, Manitoba	Aug. 17-19	\$935,375 (\$1,284,270 Canadian) \$19.82	46,280 three sellouts	MCA Concerts Canada
H.O.R.D.E. FESTIVAL- BLUES TRAVELER LENNY KRAVITZ AND OTHERS	Downing Stadium New York	Aug. 16	\$693,280 \$35	19,808 23,838	Delsener/Slater Enterprises
GLORIA ESTEFAN	Arrowhead Pond Anaheim, Calif.	Aug. 13	\$550,980 \$45/\$30	12,129 sellout	Nederlander Organization
R. KELLY LL COOL J XSCAPE	Radio City Music Hall New York	July 25-26	\$529,150 \$60/\$50/\$40/\$35	10,782 12,140, two shows	Radio City Prods.
GARTH BROOKS	Saskatchewan Place Saskatoon, Saskatchewan	Aug. 13-14	\$514,780 (\$707,822 Canadian) \$18.30	28,144 two sellouts	MCA Concerts Canada
MELISSA ETHERIDGE	Jones Beach Theatre Wantagh, N.Y.	Aug. 23	\$504,822 \$52/\$37	11,121 sellout	Delsener/Slater Enterprises
NEIL YOUNG JEWEL AFGHAN WHIGS	Madison Square Garden New York	Aug. 19	\$489,030 \$35/\$25	14,394 sellout	Delsener/Slater Enterprises
GLORIA ESTEFAN	World Music Theatre Tinley Park, Ill.	Aug. 24	\$486,551 \$75/\$50/\$32.50/ \$18.50	16,602 20,000	Nederlander Organization Tinley Park Jam Corp.
STEELY DAN	Gorge George, Wash.	Aug. 17	\$471,200 \$45/\$25	14,576 18,500	MCA Concerts NW

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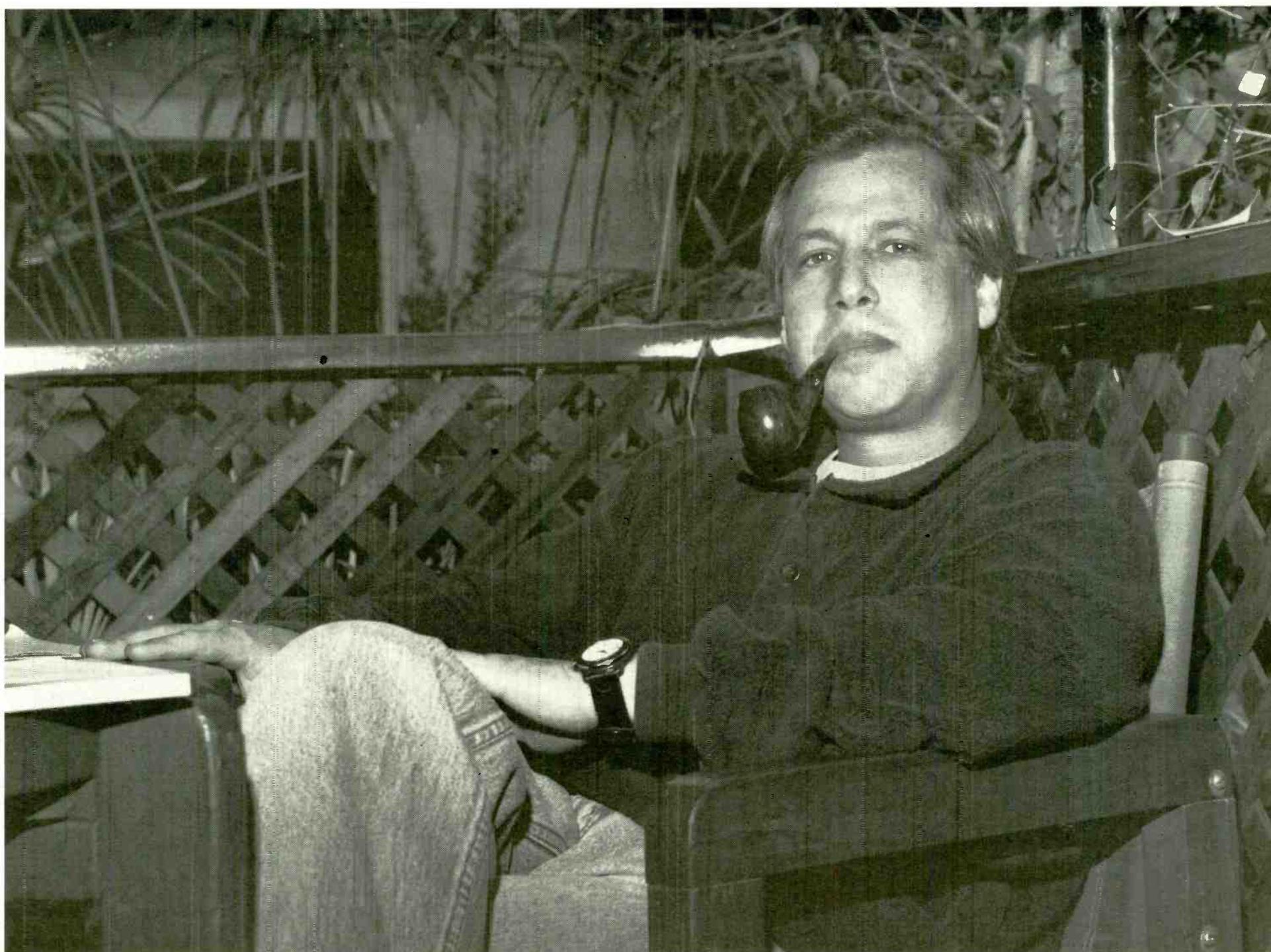
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RADIOACTIVE/MCA'S HEADS TOGETHER WITH FRIENDS

(Continued from page 14)

bandmates in U.S. District Court in New York, claiming that the planned release of the Heads album is "wrongful use in commerce of false designations of origin [and] false descriptions and dilution of a protectible trademark, in violation of the Lanham Trademark Act of 1946." He is asking the court to issue an injunction against the release of the album (see story, page 8). Despite the lawsuit, a spokeswoman for Radioactive/MCA says the label plans to release the album and its first single as scheduled.

Two years ago, the remaining Heads were told that Byrne "did not leave the group, but he absolutely would not return," recalls Weymouth. "Stop making sense, please."

Undaunted, Frantz, Harrison, and Weymouth recruited their friend Blast on guitar and began making music again. "We cut music for a dozen songs in a couple of weeks in November 1994," says Weymouth. "We thought it was really great, and we began to call up friends, people we knew, people we didn't know, and people we thought we would love to hear. Bit by bit, we got together with various artists, and they put their vocals onto the tracks. It was really exciting and completely different."

The various guests not only lent their voices to the project but, with the exception of Harry, wrote lyrics. "Because we were working with both men and women, there was this constant variable in emotion going on," Weymouth says. "What I thought was really interesting was that because they knew it was a Heads project, each of them came through in a way that was very Talking Heads."

In fact, vocalists as varied as Hutchence and Hell end up sounding a bit Byrne-like. "You are kind of fooled . . . because you hear the music, you know it, and it fools you in this weird way," says Weymouth.

Making the album with the revolving cast of vocalists allowed the Heads to re-establish contact with old friends

and get acquainted with some artists that they admired.

"Debbie, we have stayed friends with over the years," says Frantz. "We were friends with Richard Hell back in the CBGB days, but we hadn't really seen him for 18 years. But when we called him up, it was just like where we left off, except now he's straight. I don't mean sexually, but drug-wise, but maybe sexually also."

On the other end of the spectrum was Napolitano. "We had never met her before," says Frantz. "We just admired her work. I went to see her show in a club, and I was just amazed at the power she has."

A few months after the Heads approached Napolitano about participating in the project, she came back with the lyrics for "Damage I've Done," which will be the first single released from the album.

Hutchence approached Frantz and Weymouth about working on his solo album. The duo agreed and asked him to return the favor on the Heads album; Hutchence obliged, with assistance from Tim Simenon of Bomb The Bass fame.

Says Hutchence, "I've always been a Heads fan. I love the combination of the funk influence and the punk influence. It's a great, interesting mixture of sensibilities."

Through Hutchence, Simenon put the Heads in touch with Friday. "We admire Gavin Friday's style and artfulness, so we called him up," says Frantz.

McKee was recruited after the Heads received a tip from the Musicians Reference Library in Santa Cruz, Calif. "It turned out that Maria was friends with Gavin," Weymouth adds. "So she was also encouraging him."

Harrison brought Kowalczyk and Gano on board, having worked as a producer for their respective bands, Live and Violent Femmes. Frantz says, "We had met Ed Kowalczyk through Jerry when [Live] were just teenagers playing at CBGB, before their EP even came out."

The sessions ran from November 1994 through late 1995. "It took a really long time logistically to get everyone in place," says Weymouth. "Getting Shaun Ryder is no easy feat."

Ryder came to the project through his relationship with Weymouth and Frantz, who produced the final album by his previous band, Happy Mondays.

HEAD-ED FOR DEBATE?

The fact that the remaining Heads have decided to roll on without Byrne is bound to spark some spirited discussion. Natalie Waleik, VP/director of purchasing for the 16-store Boston-based Newbury Comics, says she is a huge Talking Heads fan but is skeptical about the Heads project. "It's an interesting idea, but I'm not sure they can pull it off," she says.

Modern rock WKQX (Q101) Chicago PD Bill Gamble is also cautious. "I have no idea how people will react to it," he says. "My reaction is that without David Byrne, it isn't Talking Heads." However, Gamble, who has yet to hear the Heads, isn't writing the album off. "They're great talents that make interesting music, and they're teaming up with interesting vocalists, so it's probably going to be great, but I don't think it's fair to compare it to Talking Heads material."

Hutchence, who has heard some of the completed tracks by the other guest vocalists, says that the Heads have pulled it off. "It sounds great," he says. "It's a difficult thing to do, breaking up the rhythm with different singers and voices, but I think they've done it well."

Radioactive chief and Heads manager Gary Kurfurst is also pleased by the results. "It's nice that this is coming out at the point when the Ramones broke up," Kurfurst says, referring to another longtime management client and Radioactive act. "The Ramones breaking up is the end of an era. I'm practically in mourning, so this is great timing on a very personal level. I always knew that it would happen, it was just a question of when."

Radioactive hopes to spread the word on the Heads through "Damage I've Done." The track will be serviced to modern and mainstream rock stations in late August. In addition, a four-song CD sampler—containing "Damage I've Done," Anneteg's "No More Lonely Nights," Gano's "Only The Lonely" (not the Roy Orbison song), and Hell's "Never Mind"—will go to college radio Sept. 9.

Additionally, remixes of "Damage I've Done" are being prepared by a number of artists, including Moby. A videoclip of the track is in production.

In the U.K., the single set for release in late September will be Ryder's "Don't Take My Kindness For Weakness."

Radioactive GM Brendan Bourke says that the Heads project is not an attempt to cash in on the current wave of punk-era nostalgia. "Musically, this is a lot more expansive. The Sex Pistols thing is very retro. They're playing their only album. With the Heads, it's 12 new songs with guest vocalists. It's all brand new, and it's a unique way of presenting the Heads."

The Heads, who are booked by Premiere Talent, intend to hit the road in support of the album, joined by Napolitano for the duration of the trek and other guests at various dates.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

McLEAN, VA.: Although Eddie From Ohio has been labeled as "folky," such a tag does a huge injustice to the multi-instrumental ensemble, whose gift for melody and musicianship makes it a natural for triple-A crossover. Together for five years, Eddie From Ohio has become the darling of the East Coast singer/songwriter scene, even if that description doesn't sit well with guitarist



EDDIE FROM OHIO

Michael Clem. "We may be folk-based, but we're certainly not predominately perceived as your typical singer/songwriters," he says. "We try to stick our foot into a little bit of everything." EFO's track record as a performing band confirms his observations. The group has shared stages with national acts as dissimilar as Dar Williams, Los Lobos, Collective Soul, and even the Posies (although Clem himself admits the latter was a "a bit of a mismatch") and just recently shared the bill at New Jersey's Ramapo Folk Festival with Roger McGuinn, Arlo Guthrie, and Rosanne Cash. By employing instrumentation that crosses the musical spectrum (cellos,

violins, lap steep guitar, accordions, agago bells, and triangles), a superb flair for cliché-free melodies, and the stunning voice of Julie Murphy, the Eddie From Ohio sound has also endeared itself to a wide variety of radio programmers. WXPN Philadelphia, WFMT Chicago, WUMB Boston, and WMNF Tampa, Fla., are among the many radio stations that have placed EFO in regular rotation, helping boost sales of the band's three self-released albums (1992's "A Juggler On His Blades," 1993's "Actually Not," and the current "I Rode Fido Home") well past the 20,000 mark. Eddie From Ohio, which also features guitarist/bassist Robbie Schaefer and percussionist Eddie Hartness, will enter the studio in January to record album No. 4. Contact Jeff Biederman at 404-885-6666.

J. DOUG GILL

NASHVILLE: When Bob Halligan Jr. moved to Nashville 18 months ago, he had a definite vision for the next chapter of his musical career. The result is Ceili Rain, a seven-man band that has built an enthusiastic local following with its literate, well-crafted lyrics and melodic, Celtic-accented pop tunes. The band is composed of fiddler Chris Carmichael, guitarist Tony Hooper, bassist Rick Cua, drummer Cactus Moser, button accordionist Buddy Connolly, Halligan on lead vocals and guitar, and Hunter Lee, who plays tin whistle, flute, bagpipes, and didgeridoo. Cua is a well-known Christian rocker, formerly on Reunion Records, who now has his own labe. Moser gained fame as the drummer for country band

Highway 101; Carmichael has recently been on tour with David Ball. Halligan, a Syracuse, N.Y., native, performed several years with Pictures before releasing "Window In The Wall," a 1991 solo album on Ateo. As a songwriter, he has had cuts by numerous acts, including Judas Priest, Kiss, Cher, and Joan Jett (see story, page 61). Most recently, he landed the title cut on Kathy Mattea's upcoming album. Halligan credits his wife with the idea for Ceili Rain; she suggested he combine his love of Irish music with pop and rock. "I told her she was nuts," Halligan recalls. "Then I tried it, and I've never been the same since." Halligan is quick to point out that although the band takes the name Ceili from the Irish word for party, it isn't just a Celtic act. "Our bass player's people are from Sicily, and he's as Italian as they come," he says. "It's not about Irish pride. It's about the affirming of life and the triumph of the human spirit . . . We are glad that people think of us as a party, but there is an underlying thing for someone that wants to go further . . . substance to the joy juice." Contact Fred Kewley at 615-292-9876.



CEILI RAIN

DEBORAH EVANS PRICE

ATHENS, GA.: The Olympics may be over, but the Olympic spirit remains strong in Athens with the release of "Five Ring Circus," a two-CD set of tracks from acts with ties to the college town. Among the 29 artists featured are R.E.M. (with a live version of "South Central Rain" recorded during the 1995 tour), Magnapop, Jack Logan, Kevn Kinney, Vigilantes Of Love, Five-Eight, Love Tractor, and Man . . . Or Astro-Man?, as well as local favorites like the Woggles, Bloodkin, Hazel Virtue and the ever-popular Redneck Greece & the Stump Broke Steers. A portion of the proceeds from the sale of "Five Ring Circus" goes to Community Connection of Northeast Georgia, an informational hot line. The CD is just part of the project, which is meant to highlight Athens' strong artistic community. Also included is a traveling exhibit, which toured galleries throughout Georgia, showcasing artwork by a number of Athens' top artists. Their work is also featured in the CD booklet for "Five Ring Circus." Many of the bands are also touring as part of a package touting the release. Contact Revolution Records at 706-548-6007. MELINDA NEWMAN

U.K. ROCK ACTS PAY HOMAGE TO SMALL FACES

(Continued from page 13)

hits, such as "Lazy Sunday" and "Itchycoo Park"—also sports a track by the mysteriously named Reservoir Mods. The band's members include Jones and the "modfather" who name-drops the Small Faces in interviews more than most of his colleagues, British chart regular Paul Weller.

Ocean Colour Scene bassist Damon Minchella says that the band (whose "Moseley Shoals" album is certified platinum, having sold more than 300,000 copies in the U.K.) agreed to take part when they learned that the record would benefit Lane.

"He never got what he deserved, and now he needs the money," says Minchella. "We'd been playing 'Song Of A Baker' [the band's track on 'Long Agos And Worlds Apart'] live for a while, and we were recording our album at the time anyway, so it was no problem. They were a big influence on us, and once you're a musician, you realize they're a root to what you are."

Minchella adds that Ocean Colour Scene guitarist Steve Cradock used to travel with Marriot's autograph in his pocket. "He used to sleep with it," he

says.

"Long Agos And Worlds Apart" will be in stores 30 years almost to the week after the Small Faces enjoyed their one week at the top of the U.K. singles chart, when "All Or Nothing" held sway in September 1966.

Aug. 19 saw the Small Faces tribute performed live at the Powerhaus, a north London venue. Contributing artists performing there included Northern Uproar and Jones. In addition, Ocean Colour Scene played "Song Of A Baker" at its recent appearance on the Oasis bill at Knebworth.

Morris adds that plans are afoot for an EP. "It will have some tracks from the album, and a couple of new tracks yet to be confirmed," he says. "There were quite a few people who wanted to contribute but didn't have time: people like Kula Shaker, the Bluetones, Noel Gallagher—there are a lot of people in the wings."



WELLER

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
FOR WEEK ENDING SEPTEMBER 7, 1996				
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)				
★ ★ ★ NO. 1 ★ ★ ★				
1	1	11	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
2	3	9	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
3	—	1	SEBADOH SUB POP 370* (10.98/15.98)	HARMACY
4	2	2	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98)	SO MANY WAYS
5	6	28	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE
6	5	2	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
7	19	2	EELS DREAMWORKS 50001/GEFFEN (5.98/8.98)	BEAUTIFUL FREAK
8	7	32	ENRIQUE IGLESIAS • FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
9	11	42	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
10	20	6	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
11	8	10	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98)	REGRETFULLY YOURS
12	14	22	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
13	9	4	MISTA EASTWEST 61912/EEG (10.98/15.98)	MISTA
14	21	20	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
15	10	5	PFR VIREO 51550/CHORDANT (9.98/14.98)	THEM
16	17	12	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
17	16	9	4HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
18	13	12	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
19	—	1	DAVE KOZ CAPITOL 32798 (10.98/15.98)	OFF THE BEATEN PATH
20	15	3	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLE THIS RECORD
21	12	9	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
22	24	2	BLAHZAY BLAHZAY FADER 124093*/MERCURY (9.98/15.98)	BLAH, BLAH, BLAH
23	18	9	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98)	DUST
24	23	15	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
25	43	3	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA

26	—	1	SAM PHILLIPS VIRGIN 41860 (10.98/15.98)	OMNIPOP
27	26	2	GINA THOMPSON MERCURY 532060 (8.98/12.98)	NOBODY DOES IT BETTER
28	25	10	NORMAN BROWN MOJAZE 530545/MOTOWN (10.98/16.98)	BETTER DAYS AHEAD
29	32	7	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRISISTIBLE BLISS
30	30	8	BOB CARLISLE DIADEM 9691/BENSON (10.98/14.98)	SHADES OF GRACE
31	31	6	THE WHY STORE WAY COOL MUSIC 11420/MCA (7.98/12.98)	THE WHY STORE
32	50	3	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98)	TIDAL
33	—	1	THE CONNELLS TVT 9010 (10.98/16.98)	WEIRD FOOD & DEVASTATION
34	33	10	HORACE BROWN MOTOWN 530625* (10.98/16.98)	HORACE BROWN
35	—	1	ANN NESBY PERSPECTIVE 549022/A&M (10.98/15.98)	I'M HERE FOR YOU
36	39	15	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
37	22	5	MARCO ANTONIO SOLIS FONOVISA 0512 (9.98/13.98)	EN PLENO VUELO
38	48	5	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
39	27	4	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE
40	29	13	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
41	37	6	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98)	SONGS
42	42	12	PATTI ROTHBERG EMI 36834 (10.98/15.98)	BETWEEN THE 1 AND THE 9
43	35	10	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
44	46	14	JORDAN HILL 143 82849/AG (7.98/11.98)	JORDAN HILL
45	36	8	JACI VELASQUEZ MYRRH 6995/WORD (7.98/11.98)	HEAVENLY PLACE
46	44	19	SOUTHERN CULTURE ON THE SKIDS GEFFEN 24821 (9.98/12.98)	DIRT TRACK DATE
47	28	2	SAN QUINN GET LOW/STRAIGHT OUT THA LABB 50573/PRIORITY (10.98/16.98)	HUSTLE CONTINUES
48	49	17	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
49	—	46	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
50	45	23	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)

POPULAR UPRISINGS

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

SMELLS LIKE TEAM SPIRIT: Capitol Records, Tower Records, Calvin Klein Cosmetics, and Rolling Stone magazine have partnered to create the 15-city God Bless America promotional tour, which will launch



Dem Bones. Noise Records issued the Skeletons' raucous, skankin' "Dr. Bones" on Aug. 27. The act, whose self-released, self-titled 1993 set sold more than 11,000 units, according to SoundScan, is receiving early support from hometown KCXX Riverside, Calif. Upcoming tour dates include a national run in September with the Selector, followed by headlining dates on the East Coast in October.

at the LIFEbeat SkateAID AIDS benefit in New York on Saturday (7).

The Smoking Popes, the Figgs, and Jimmy Eat World will headline the tour and will perform at a Tower in-store and a club or college

venue the same day.

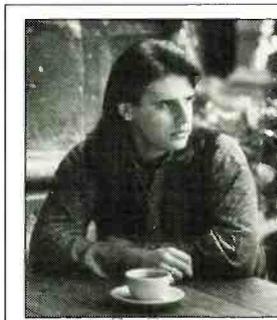
Jimmy Eat World, a relatively unknown Arizona foursome—guitarist/vocalists **Jim Adkins** and **Tom Linton**, bassist **Rich Burch**, and drummer **Zach Lind**—released its debut album, "Static Prevails," July 23. The first single, "Call It In The Air," was serviced to modern rock stations Aug. 26.

Rob Gordon, VP of marketing at Capitol, says that the band may benefit from being paired with some better-known labelmates. Like other artists included on a CD sampler giveaway at Tower, the act will also receive pricing and positioning benefits during the tour, he adds.

Titles by developing artists, including Jimmy Eat World, the Figgs, Nil Lara, and tripl3fastaction, will dip below the \$10 mark.

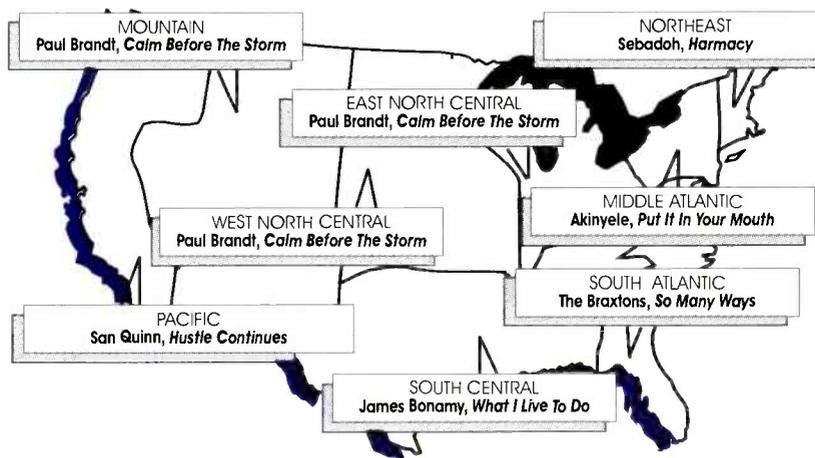
Retail display contests, posters, giveaways of Calvin Klein's new scent eK be, and print and radio campaigns in each market the tour visits will bolster the promotion.

The God Bless America tour is not Calvin Klein's first foray into music. The fashion giant's relationship



Wills Power. "Jacob's Ladder," the first single from Mercury Nashville recording artist Mark Wills, is at No. 16 with a bullet on the Hot Country Singles & Tracks chart this week. In support of his self-titled debut, released June 11, Wills played club dates throughout the summer and joined the Wal-Mart Across America tour in June.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- | WEST NORTH CENTRAL | MIDDLE ATLANTIC |
|---|---|
| 1. Paul Brandt <i>Calm Before The Storm</i> | 1. Akinyele <i>Put It In Your Mouth</i> |
| 2. Ricochet <i>Ricochet</i> | 2. Gina Thompson <i>Nobody Does It Better</i> |
| 3. James Bonamy <i>What I Live To Do</i> | 3. The Braxtons <i>So Many Ways</i> |
| 4. Martin Zellar & The Hardways <i>Martin Zellar & The Hardways</i> | 4. Blahzay Blahzay <i>Blah, Blah, Blah</i> |
| 5. Jo Dee Messina <i>Jo Dee Messina</i> | 5. Beres Hammond <i>Love From A Distance</i> |
| 6. Soul Coughing <i>Irresistible Bliss</i> | 6. Sebadoh <i>Harmacy</i> |
| 7. Kenny Chesney <i>Me And You</i> | 7. Horace Brown <i>Horace Brown</i> |
| 8. Sebadoh <i>Harmacy</i> | 8. Superdrag <i>Regretfully Yours</i> |
| 9. Kenny Wayne Shepherd <i>Ledbetter Heights</i> | 9. Kristine W <i>Land Of The Living</i> |
| 10. Rhett Akins <i>Somebody New</i> | 10. Goldfinger <i>Goldfinger</i> |

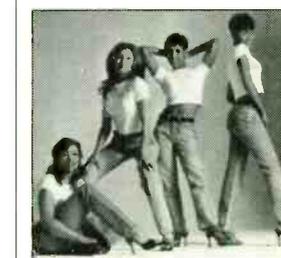
with Tower dates back to 1994, when the retailer began carrying eK one perfume (Billboard, Oct. 1, 1994). It also participated in a similar promotion last year with Rolling Stone, Atlantic, and MusiCland (Popular Uprisings, Billboard, Sept. 30, 1995).

SECOND COMINGS: Former Go-Go's guitarist and solo artist Jane Wiedlin has teamed with former members of the Ex-Idols and Fizzy Bangers to form froSTed. The band, whose debut DGC album, "Cold," was released Aug. 27, will be performing a series of West Coast club dates until early October.

Maverick Records' **Neurotic Outsiders**—which include members of the Sex Pistols, Duran Duran, and Guns N' Roses—will tour in support of its self-titled debut, due Sept. 10. The group hits 11 cities during its club tour, beginning with a stop in New York on Thursday (5).

Meanwhile, **Jeremy Enigk** and **Doyle Bramhall II**, former members of **Sunny Day Real Estate** and **the Arc Angels**, respectively, are supporting their solo projects.

Enigk, whose Sub Pop album "Return Of The Frog Queen" bowed July 23, is opening for Sebadoh during a September West Coast tour. The singer/songwriter is traveling with a scaled-down version of the 21-piece



Sweet Serenade. "Tell Me (I'll Be Around)," the first track from Motown singing foursome Shades' debut album, "Serenade," was the No. 3 requested song at the Box for the week of Aug. 23. The single, which was serviced to R&B stations June 23, is receiving support from KMEL San Francisco and KAZI Austin, Texas. Gear-up for the October release of their album, Shades will appear as presenters at the Lady of Soul Awards Sept. 9.

orchestra heard on the album.

Bramhall will hit the road soon in support of his self-titled Geffen release, out Sept. 10.

Universal Generates Intrigue Trio Offers Its Own Style Of 'Acoustic Soul'

BY HAVELOCK NELSON

NEW YORK—While a succession of new-jack swing kids is creating similar R&B sound schemes, executives at Universal Records say the vocal trio Intrigue is in a class by itself.

The group's members, Audley Wigman Jr. and brothers Jason and Anthony Harper, say they have managed to ignore musical shallowness to create a style they have dubbed "acoustic soul." That also happens to be the title of the trio's debut album, which ships Oct. 8 on GRG/Universal. Throughout the set, which the group produced with Ali Dee, Intrigue stays true to form.

"They insisted on this kind of album," says Universal Records president Daniel Glass, "and it's their integrity that won us over at Universal."

"Acoustic Soul" features soundscapes that are consistently sympathetic to the vocals, which are composed of rich harmonies generated by sweet melodies. The act utilizes drums, strings, horns, xylophones, piano, and tight upright bass.

The group says it prides itself on communicating true emotions in its lyrics and on the fact that much of its subject matter springs directly from the members' life experiences.

Titles include the upcoming single "If You've Ever Been In Love," which ships to retail Tuesday (3) and swims in the warm feelings surrounding a relationship with "that special girl that makes all your dreams come true"; "Slipped Away," a reflective, bitter-sweet swayer dedicated to the girl that could have been "the one"; and "Heart, Mind & Soul," a swinging statement of undying devotion.

The precursor to "Acoustic Soul" was the single "Dance With Me," a cover of the Drifters classic, which was released in January and is on the album. Glass says the song was well received in Hawaii, Virginia, and Ohio, and its video received significant airplay on the Box and BET. But he adds, "We didn't quite connect the dots properly, because we were a new company back then. But we did let a lot of people know who Intrigue was and what

they were all about."

Since then, Intrigue has been making appearances and performing for everyone from executives within the MCA branch system to personnel at retail, radio, and video.

The group's members are "the best ambassadors for their music," Glass



INTRIGUE

says, "and I think that everything else is an adjunct to the entire campaign."

Advance snippet cassettes of the album were shipped to retail and radio the week of Aug. 12, and Marc Offenbach, Universal's VP of sales, played the entire album for branch representatives and visiting accounts at Uni Distribution's divisional sales meeting in July. The Universal radio staff has been presenting the set to programmers.

"We're gonna roll this record out to everybody," says Glass. "We're not gonna pigeonhole it. Our promotion and marketing team really prioritized going across the board."

"If You've Ever Been In Love" ships to top 40 radio Monday (2) and to AC and R&B radio Sept. 9. Glass says, "We also feel that all types of urban radio will play Intrigue."

According to Glass, Intrigue's management team of Dee and Louis Levin has arranged a cross-promotion with Aeropostal and the 114-store Macy's/Federated chain. The group's music will be played in the stores, 36-by-30 easel posters will be displayed, and

sampler cassettes will be given out.

Says Dee, "That sampler cassette will be redeemable at record stores for customers to get something off of the album's full price."

The group is fielding requests to appear in parades and at benefits and retail conventions, as well as offers for opening slots on various tours.

Universal is also setting up a promotional tour, and Glass says, "Wherever they go—in stores, to radio, malls, wherever—they're gonna do acoustic performances."



Jackson Four. Epic superstar vocalist Michael Jackson stands with his brother Tito's sons, who form the MJJ recording trio 3T, on the set of their video for the single "Why," which debuted Aug. 29. Pictured, from left, are Taj Jackson, Michael Jackson, TJ Jackson, and Taryll Jackson.

University Doubles Up On Distribution Deals; Leo Sacks Compiles Heart Of Soul

DOUBLE DIPPIN': Haqq Islam, founder and president/CEO of University Records, recently inked a non-exclusive distribution pact with Island Records under the moniker University Music Entertainment. The first release under the deal is the single "Tell Me" by male quartet **Dru Hill**.

Islam maintains his University Records distribution relationship with Interscope, which distributes product by the label's debut act, **Pure Soul**.

The executive says he made the second distribution deal because Island black music president **Hiriam Hicks** has done an excellent job of nurturing male R&B groups such as **Boyz II Men** and **Bell Biv DeVoe**. Says Islam, "I know what [Hicks] can do, and we've always wanted to do business together, so this was the perfect opportunity."

"Tell Me" debuted two weeks ago at No. 35 and rose to No. 26 last week on the Hot R&B Singles chart. This week, the single is at No. 18.

Dru Hill's as-yet-untitled album is being completed and is slated for release before year's end.

Islam says one of the interesting facets of maintaining dual distribution deals is that he can see the benefits of working records in each system. Says Islam, "Interscope has provided a lot of unique attention to Pure Soul because they're the only R&B girl group over there, and [label co-head] **Jimmy Iovine** has been so supportive of my vision here at University."

Baltimore act **Dru Hill**, whose members are 17 to 18 years old, is scheduled to be a presenter at the Soul Train Lady of Soul Awards along with **Pure Soul**, whose self-titled debut is nominated for best R&B/soul album of the year from a group, band, or duo. The awards ceremony is being held Sept. 9 at the Santa Monica Civic Auditorium in Los Angeles.

Pure Soul is working on its sophomore album, slated for late in the first quarter of 1997.

OLD BECOMES NEW: Producer **Leo Sacks**, who oversees the Sony/Legacy Rhythm & Soul Series, has completed **Heart of Soul**—a two-volume, with five CDs each, series of soul, R&B, disco, and funk tracks that stretches back to the '60s.

The first volume was released Aug. 20 and comprises "If You're Ready: The Best Of Enchantment," "For Old Time's Sake: The Freddie Jackson Story," "In Bed With The O'Jays: Their Greatest Love Songs," "What You Hear Is What You Get: Ike & Tina Turner Live At Carnegie Hall," and the various-artists compilation "Sex & Soul: Volume One."

Says Sacks, "All of the material in the Heart of Soul

series has been digitally remastered and includes emotional recollections and pertinent information in the form of liner notes and is beautifully packaged so as to attract the consumer's eye in stores."

The second volume, which includes music from such acts as **Ashford & Simpson**, **Bobby Womack**, the **Cornelius Brothers & Sister Rose**, and **René & Angela**, is scheduled for release in November.

AROUND THE WORLD: First the good news—veteran vocalist **Patti Austin** has completed recording "Juke Box Dreams," which was produced by **Narada Michael Walden** and **Louis Biancaniello** and co-written by the artist. The bad news? So far, it's only available on import through Japan-based **Pony Canyon**.

The 10-track collection somewhat backs away from Austin's trademark jazzy sound in favor of a broader-reaching R&B style. Still, the emotion and power of the artist are readily apparent.

Among the interesting selections featured is her cover of the **Marvin Gaye** house party classic "Got To Give It Up." The set also features

"Maybe," a spiritually inspiring track. Meanwhile, in the U.K., **Dome Records** has released "The British R&B Invasion," a 14-track platter of hits that originated in the U.K. The set, which hit British stores Aug. 26, features a bounty of hits that were No. 1 on the Hot R&B Singles chart, including **Soul II Soul's** "Back To Life (However Do You Want Me)," **Loose Ends'** "Hangin' On A String (Contemplating)," and "Love Zone" by Caribbean king **Billy Ocean**. The collection also features four other top three records.

There's no word yet on whether the set will travel across the pond for a run here in the States.

BITS 'N PIECES: The release of "The Amoeba Cleansing Syndrome," EMI recording artist **Joi's** much-anticipated sophomore set, has been pushed back to 1997. Meanwhile, the artist is taking to the road and is mated with what may only be described as a marvelously eclectic touring package.

Featured as **Joi's** backup band is **Rowly's Fishbone**, who will also perform its own set, **LaFace's Goodie Mob**, and **Tommy Boy's De La Soul**.

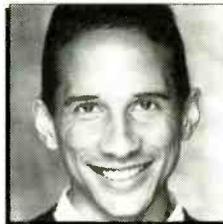
The national tour kicks off Sept. 11 in Washington, D.C., at the 9:30 Club.

EMI artist **D'Angelo** returns home to Richmond, Va., for a platinum celebration concert at the Landmark Theater on Saturday (7). The event is sponsored by Richmond's WCDX (Power 92), WPLZ (Magic 99), and D'An-

(Continued on page 25)



Bad Boys All. Bad Boy recording act 112 stands proud in the label's offices with executives after "Only You," the group's debut single, was certified gold. Pictured, from left, are Bad Boy GM Kirk Burrowes; 112's Darron, Slim, Q, and Mike; and Bad Boy president/CEO Sean "Puffy" Combs.



by J. R. Reynolds

Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 7, 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 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	9	NAS COLUMBIA 67015* (10.98 EQ/16.98) 7 weeks at No. 1	IT WAS WRITTEN	1
2	2	3	9	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
3	3	2	4	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
4	4	5	10	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
5	5	4	4	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
*** Hot Shot Debut ***						
6	NEW	1	1	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
7	10	10	10	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
*** Greatest Gainer ***						
8	13	16	21	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	8
9	12	12	12	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
10	9	11	28	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
11	11	9	15	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
12	8	8	12	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	1
13	6	6	3	FACEMOB INTERFACE/RAP-A-LOT 41336/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	6
14	19	15	13	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
15	20	18	11	JOHNNIE HILL MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
16	15	—	2	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	15
17	7	—	2	CASE SPOILED ROTTEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE	7
18	17	14	58	BONE THUGS-N-HARMONY RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
19	14	7	4	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	5
20	16	13	8	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
21	24	21	18	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
22	23	20	29	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
23	22	19	41	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
24	21	17	14	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
25	18	—	2	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
26	32	27	18	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
27	26	—	2	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98) HS	SO MANY WAYS	26
28	28	25	9	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
29	27	23	40	LL COOL J DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	4
30	25	22	19	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
31	29	29	47	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
32	33	28	14	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
33	30	26	9	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	4
34	31	24	11	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
35	39	32	58	MONICA ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
36	38	—	2	GINA THOMPSON MERCURY 532060 (8.98 EQ/12.98) HS	NOBODY DOES IT BETTER	36
37	35	31	60	D'ANGELO EMI 32629 (10.98/15.98)	BROWN SUGAR	4
38	34	—	2	BLAHZAY BLAHZAY FADER 124093*/MERCURY (9.98 EQ/15.98) HS	BLAH, BLAH, BLAH	34
*** Pacesetter ***						
39	55	56	13	ANN NESBY PERSPECTIVE 549022 (10.98/14.98) HS	I'M HERE FOR YOU	39
40	40	38	4	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	33
41	36	30	12	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
42	42	44	9	MESHELL NDEGECELLO MAVERICK/REPRISE 46033*/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
43	47	34	28	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
44	46	43	32	THE TONY RICH PROJECT LAFACE 26022*/ARISTA (10.98/15.98)	WORDS	18
45	50	36	22	GETO BOYS RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
46	44	48	10	HORACE BROWN MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN	18

47	49	46	15	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
48	NEW	1	1	MARVALESS AWOL 7200 (9.98/14.98)	WICKED	48
49	45	51	3	NINE PROFILE 1469* (10.98/15.98)	CLOUD 9	45
50	52	39	9	TEVIN CAMPBELL QWEST 46003*/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	11
51	37	35	17	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA KALL	4
52	41	33	3	THE 2 LIVE CREW LIL' JOE 215* (10.98/15.98)	SHAKE A LIL' SOMETHIN'...	33
53	43	40	4	MISTA EASTWEST 61912/EEG (10.98/15.98) HS	MISTA	37
54	54	47	42	QUINCY JONES QWEST 45875*/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
55	51	37	8	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	20
56	65	60	10	NORMAN BROWN MOJAZZ 530545*/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	31
57	56	50	41	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
58	58	53	7	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	43
59	60	55	15	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
60	53	49	7	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	31
61	67	54	22	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
62	62	57	56	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
63	NEW	1	1	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	63
64	61	71	5	DAZZ BAND LUCKY 010 (10.98/14.98)	UNDER THE STREETLIGHTS	61
65	48	—	2	SAN QUINN GET LOW/STRAIGHT OUT THA LABB 50573*/PRIORITY (10.98/16.98) HS	THE HUSTLE CONTINUES	48
66	NEW	1	1	WAYMAN TISDALE MOJAZZ 530696*/MOTOWN	IN THE ZONE	66
67	57	52	14	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	23
68	59	45	6	SADAT X LOUD 66922*/RCA (10.98/15.98)	WILD COWBOYS	13
69	68	68	94	SADE EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
70	63	62	50	SOLO PERSPECTIVE 549017*/A&M (10.98/16.98)	SOLO	8
71	66	58	77	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
72	64	65	58	JODECI MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
73	70	80	43	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
74	75	63	9	VARIOUS ARTISTS EASTWEST 61925*/EEG (10.98/15.98)	AMERICA IS DYING SLOWLY	12
75	69	64	23	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
76	73	67	42	GOODIE MOB LAFACE 26018*/ARISTA (10.98/15.98)	SOUL FOOD	8
77	77	79	90	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
78	78	70	110	BONE THUGS-N-HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
79	89	81	134	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
80	81	77	42	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
81	86	86	68	2PAC DEATH ROW/INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
82	100	—	11	PUFF JOHNSON WORK 53022*/EPIC (10.98 EQ/16.98) HS	MIRACLE	61
83	74	74	9	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46060 (9.98/15.98)	SOMETHIN' FOR THE PEOPLE	66
84	80	59	6	11/5 DOGDAY 3200 (9.98/15.98) HS	A-1 YOLA	33
85	79	78	43	EIGHTBALL & MJG SUAVE HOUSE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
86	85	84	19	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
87	71	66	10	MEN OF VIZION MJJ/550 MUSIC 66947*/EPIC (10.98 EQ/15.98) HS	PERSONAL	29
88	RE-ENTRY	10	10	DELINQUENT HABITS PMP/LOUD 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	31
89	RE-ENTRY	11	11	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	20
90	99	—	46	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JQCK JAMS VOL. 1	33
91	72	41	4	SOUNDTRACK TVT SOUNDTRAX/BLUNT 8020*/TVT (7.98/16.98)	PHAT BEACH	40
92	RE-ENTRY	16	16	JESSE POWELL SILAS 11287/MCA (9.98/15.98) HS	JESSE POWELL	35
93	RE-ENTRY	19	19	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
94	RE-ENTRY	38	38	GENIUS/GZA GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
95	RE-ENTRY	39	39	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
96	84	82	44	SOUNDTRACK UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
97	87	—	2	RONNY JORDAN 4TH & B'WAY 531060/ISLAND (9.98/15.98)	LIGHT TO DARK	87
98	90	61	10	VARIOUS ARTISTS LAFACE 26026*/ARISTA (10.98/16.98)	RHYTHM OF THE GAMES: 1996 OLYMPIC GAMES ALBUM	58
99	RE-ENTRY	64	64	SOUNDTRACK PRIORITY 53959* (10.98/15.98)	FRIDAY	1
100	94	87	18	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15

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

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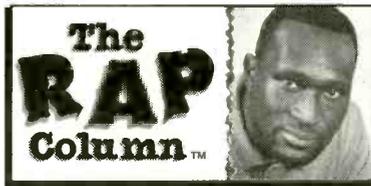
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2 Live Crew Goes To Li'l Joe Records

L'I'L LIVE: The 2 Live Crew album "Shake A Li'l Somethin'" is out on Li'l Joe—not Luke—Records, the label that supported the group for most of its career. The man behind Li'l Joe is Joe Weinberger, Luke's former in-house attorney.



by Havelock Nelson

based Slipside is headed by **Ted Hawkins** and **Debbie Bennett**, the latter of whom was a longtime Luke Records employee. Incidentally, Tre+6's original moniker was **Nine**. However, by the time the group was ready to release its first single, "Life Is Cray," an artist on Profile had already registered and established that name.

"At The Speed Of Light," the Loud Records debut by **Xzibit** (the self-described "dysfunctional member of **Tha Alkoholiks**" crew), arrives Oct. 1. According to the label, it will be hip-hop's first enhanced CD.

The multimedia disc will contain music—the first single, "Paparazzi," is a hip-classy track that's at once sun-kissed and dark and spits verbal swords that are aimed at the studio gangstas through a screwface—as well as Xzibit's bio. It also will contain an uncut video for "Paparazzi," a listing of Loud Records' catalog, a sample of each act's music, and interviews with **Tash** and **E-Swift** from **Tha Alkoholiks** and with Xzibit.

Purchasers of the value-added disc (it costs the same as a standard CD) will be offered free Internet access and a 30-day World Wide Web site connection. Loud plans to issue enhanced CDs of upcoming albums by **Wu-Tang Clan**, **Mobb Deep**, and **Tha Alkoholiks**.

Following in the steps of **Pete Rock & C.L Smooth**, **KRS-ONE**, **MC Shan**, **A Tribe Called Quest**, and **Grand Puba**, EMI's **Bahamadia** is the first female rapper to appear in a Sprite soda spot. In the advert, which is currently running, she rhymes mellow, plugging the product over a **DJ Premier**-produced buttah beat... **Ed O.G.**, the underrated ghetto chronicler who made a name for himself with the Mercury single "Gotta Have It," is now signed to Solid Recordings.

On "Dedicated," his new single, he pitches his intelligent, metaphorical lyrics over liquid jeep jazz grooves.

On "Crabs" (Wreck House/Hot Wax), **FIERCE**—whose handle is an acronym for **Ferocious Intellect Equaling Rap's Cause and Effect**—brags, battles, and drops hardcore science about back-stabbers with a fluid, flippy flow. It's lyrical kung-fu over a spare, moody track of cascading piano, strutting drums, horror strings, and gooey grooves. Next to **Young Zee**, **FIERCE** is my favorite new MC from New Joisey... **KRS-ONE** has produced a song, "Reputation," for **Chubb Rock's** next album, which is due by the end of the year on Select. Other producers are **Easy Mo Bee**, **Elliot Ness** from the old-school crew **ESP**, **Nick Wiz**, **Backspin**, **D. Swan**, and da **Chubster** himself... **Stik-E & the Hoods** remain and maintain on **Phat Wax Records**. The crew's next single, "She'll Chew You Up," follows "Shake What Ya Mama Gave Ya" (still a consistent catalog seller, according to **Phat Wax** president **Steve Rosen**).

The **House of Blues Smokin' Grooves** tour rolled to the Garden State Arts Center in **Holmdale, N.J.**, Aug. 7. The show—featuring **A Tribe Called Quest**, the **Fugees**, **Busta Rhymes**, **Spearhead**, **Cypress Hill**, and **Ziggy Marley & the Melody Makers**—was cool and efficient, with groups that brought a sense of showmanship to their live performances.

Backstage, I chatted with **Rampage The Last Boy Scout**, who rolls with **Busta Rhymes' Flipmode Squad**. He's in the midst of recording his debut album, tentatively titled "Scout's Honor," for **Flipmode/Elektra Entertainment**. He has completed four tracks with **DJ Skratch**, who used to be down with **EPMD**, and is planning to work it out with **DJ Premier**, **Easy Mo Bee**, the **Ummah**, and **Rashad Smith**.

Aboard his tour bus, **Michael Franti** of **Spearhead** played a few tracks from the group's upcoming Capitol release "Chocolate Supa Highway" for me. He recorded a cut with members of soulful angels **Zap Mama**, and his rhymes sound fluid and his tracks feel groovy and reggae-fied.



Chain Remains. Director G. Thomas and, from left, Wessyde Connection members WC, Ice Cube, and Mack 10 chill on the set of the group's video for "Bow Down," the debut single that precedes the group's eagerly awaited self-titled album, which ships Oct. 8 on Priority Records.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1					
1	1	2	10	LOUNGIN ▲ (C) (D) (T) DEF JAM 575062/MERCURY	◆ LL COOL J 2 weeks at No. 1
2	2	1	7	ELEVATORS (ME & YOU) (C) (D) (M) (T) (X) LAFACE 2-4177/ARISTA	◆ OUTKAST
GREATEST GAINER					
3	4	5	21	PO PIMP (C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	◆ DO OR DIE (FEATURING TWISTA)
4	3	3	13	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
5	5	4	26	C'MON N' RIDE IT (THE TRAIN) ▲ (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	◆ QUAD CITY DJ'S
6	6	6	5	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (C) (M) (T) (X) BEAT 98054/ATLANTIC	◆ RZA FEAT. METHOD MAN & CAPPADONNA
7	7	8	6	ALL I SEE (C) (D) (T) KEDAR 56003/UNIVERSAL	◆ A+
8	8	9	3	DIRTY SOUTH (C) (D) (M) (T) (X) LAFACE 2-4173/ARISTA	◆ GOODIE MOB
9	11	11	3	GETTIN' IT ◆ TOO SHORT FEAT. PARLIAMENT FUNKADELIC (C) DANGEROUS 42409/JIVE	
10	10	10	9	IT'S A PARTY (C) (D) (T) ELEKTRA 64268/EEG	◆ BUSTA RHYMES FEATURING ZHANE
11	13	13	5	SHAKE A LI'L SOMETHIN'... (C) (D) (T) LI'L JOE 890	THE 2 LIVE CREW
12	9	7	17	HAY ● (C) (D) (T) PALLAS 56008/UNIVERSAL	◆ CRUCIAL CONFLICT
13	NEW ▶		1	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (T) (X) LAFACE 2-4157/ARISTA	◆ SOUTHSIDE B.O.I.Z.
14	14	15	10	CLONES/SECTION (C) (T) (X) DGC 19402/GEFFEN	◆ THE ROOTS
15	12	12	9	PAPARAZZI (C) (D) (T) LOUD 64565/RCA	◆ XZIBIT
16	16	23	3	CAN YOU FEEL ME (C) (D) (T) RELATIVITY 1567	◆ DRU DOWN
17	15	14	26	AIN'T NO NIGGA/DEAD PRESIDENTS ● ◆ JAY-Z FEAT. FOXXY BROWN (C) (D) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY	
18	22	—	2	STICK YOU/ILLEGAL LIFE (M) (T) (X) PENALTY 0177*/TOMMY BOY	CAPONE-N-NOREAGA
19	17	17	31	GET MONEY ▲ ◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	
20	24	18	14	HANG EM' HIGH (C) (D) (T) LOUD 64561/RCA	◆ SADAT X
21	NEW ▶		1	CAN'T KNOCK THE HUSTLE (C) (T) FREEZE/ROC-A-FELLA 53242/PRIORITY	JAY-Z FEAT. MARY J. BLIGE
22	19	22	15	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") ● ◆ COOLIO (C) (D) (T) TOMMY BOY 7731/ISLAND	
23	20	20	27	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") ● ◆ MC LYTE FEAT. XSCAPE (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	
24	25	24	6	ANYTHING GOES (C) (T) PRIORITY 53219	◆ RAS KASS
25	18	16	5	NO MORE TEARS MASTER P FEAT. SILKK & MO B. DICK (C) (D) (T) NO LIMIT 53237/PRIORITY	
26	32	27	4	UNTIL THE DAY (C) (T) MCA 55199	◆ NONCHALANT
27	28	42	4	JUMP ON IT (C) (D) (T) (V) (X) AMERICAN/RHYME CARTEL 17626/WARNER BROS.	◆ SIR MIX-A-LOT
28	23	19	11	I CONFESS (C) (D) (T) (V) CHRYSALIS 58437/EMI	◆ BAHAMADIA
29	34	34	13	BOOM BIDDY BYE BYE (C) (T) RUFFHOUSE 78339/COLUMBIA	◆ CYPRESS HILL
30	21	21	21	SCARRED (FROM "EDDIE") (C) (T) LUTHER CAMPBELL 164000	◆ LUKE
31	27	—	2	KEEP RUNNING BACK (C) (D) (T) SO SO DEF 78325/COLUMBIA	◆ WHODINI
32	26	29	15	OPERATION LOCKDOWN/DA WIGGY ◆ HELTAH SKELTAH (C) (T) DUCK DOWN 53232/PRIORITY	
33	30	28	20	TRES DELINQUENTES (C) (D) (T) PMP/LOUD 64526/RCA	◆ DELINQUENT HABITS
34	29	30	6	100 SPOKES (C) (T) (X) TOMMY BOY 7739	◆ ABOVE THE LAW
35	46	33	7	FREAK OF THE WEEK ◆ DJ POLO FEAT. RON JEREMY (C) (T) (X) SALMON 372	
36	31	26	7	A LI'L SOME'EM SOME'EM (C) (T) (X) CHRYSALIS 58575/EMI	◆ RAPPIN' 4-TAY
37	35	32	27	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW ▲ ◆ BUSTA RHYMES (C) (M) (T) (X) ELEKTRA 64335/EEG	
38	38	31	9	SHOT CALLIN' & BIG BALLIN' (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 97005/INTERSCOPE	THE WHORIDAS
39	36	38	24	RENEE (FROM "DON'T BE A MENACE...") ● ◆ LOST BOYZ (C) (D) (M) (T) ISLAND 854584	
40	33	25	18	THA CROSSROADS ▲ (C) (D) (T) RUTHLESS 6335/RELATIVITY	◆ BONE THUGS-N-HARMONY
41	37	37	29	5 O'CLOCK ● ◆ NONCHALANT (C) (M) (T) (X) MCA 55075	
42	47	45	4	SHE SAID (C) (D) (T) DELICIOUS VINYL 97006/INTERSCOPE	◆ THE PHARCYDE
43	40	43	3	KREEP (C) (T) (X) AMERICAN 17625/WARNER BROS.	◆ CHINO XL
44	43	47	12	IF I RULED THE WORLD (T) COLUMBIA 78327*	◆ NAS
45	NEW ▶		1	DA DIP (C) (T) (X) TRIAD 112	FREAK NASTY
46	44	39	4	KNOCK KNOCK (M) (T) (X) CLR 5220*	SAM "THE BEAST"
47	RE-ENTRY		14	DON'T YOU WORRY (C) (M) (T) MCA 55094	◆ RUFFA FEATURING TASHA
48	NEW ▶		1	WHERE YA LOVE AT? (C) (D) (T) SUAVE HOUSE 1562/RELATIVITY	◆ MR. MIKE
49	42	48	6	MY CREW CAN'T GO FOR THAT (FROM "THE NUTTY PROFESSOR") ◆ THUGA THA GAMBLER FEAT. SMOOTHIE THA HUSTLER & D.V. ALIAS KHRIST (C) (D) (T) NO DOUBT/DEF JAM 578334/MERCURY	
50	48	41	23	LET ME CLEAR MY THROAT (T) (X) CLR 5218*	DJ KOOL

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'YOU'RE MAKIN' ME HIGH' and 'I CAN'T SLEEP BABY (IF I)'.

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

HOT R&B RECURRENT AIRPLAY

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

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles A-Z.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles by sales.

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

Dance

ARTISTS & MUSIC

Ninja Tune Serves Up Coldcut

BY GINA VAN DER VLIET

With a stint on this summer's Vicious Circle DJ tour and a new U.S. distribution deal for its independent dance label Ninja Tune, British DJ team Coldcut is raising its profile in the American market.

Coldcut partners Jonathon More and Matt Black co-founded Ninja Tune in the U.K. in the early '90s as a way to escape the creative control of major labels. Ninja Tune has since blossomed into a multimedia company; its specialties include music, computer animation, and a World Wide Web site, with an overall emphasis on encouraging interactive technology and heightening human creativity. More and Black also have their own radio show on the London version of Kiss FM.

Earlier this year, Ninja Tune entered a U.S. distribution deal with New York-based indie label Shadow Records.

Shadow Records, distributed in the U.S. via INDI, Caroline, Watts, and other independent distributors, may be Coldcut's gateway to U.S. recognition. Next spring, the team is tentatively scheduled to release its first studio

album in three years, "Back By No Demand."

This summer, the members of Coldcut toured the U.S. for the first time, along with fellow Ninja Tune artists DJ Food and Funki Porcini. Other acts from the Ninja Tune stable include 9 Lazy 9, Up Bustle & Out, the Herbaliser, and DJ Vadim.

The multi-artist Vicious Circle tour, which ran July 29-Aug. 19, was organized by Los Angeles-based touring company/indie label Domestic Records. It hit major cities in the U.S. and Canada, including New York, Los Angeles, San Francisco, Seattle, Montreal, and Vancouver.

With beats ranging from acid jazz to abstract jungle, from slow ambient to speedy techno, the tour also featured U.S. DJs Symbiosis from Dallas, Mark Farina from Chicago, and Jon Williams and Scott Hardkiss from San Francisco.

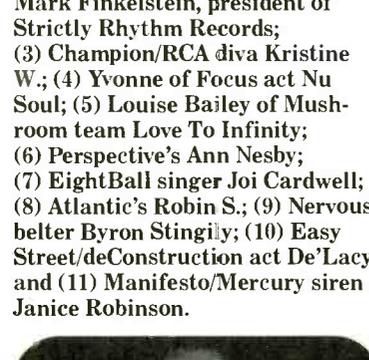
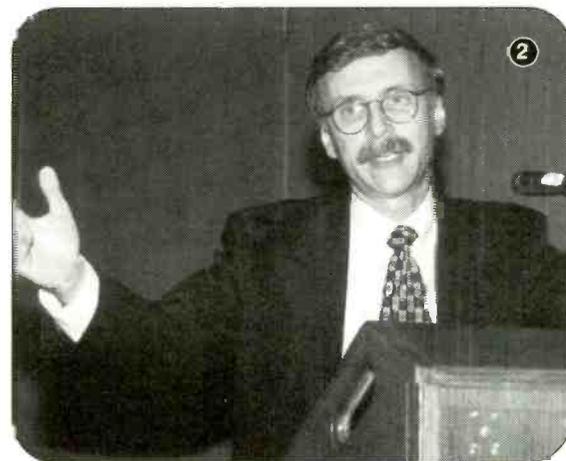
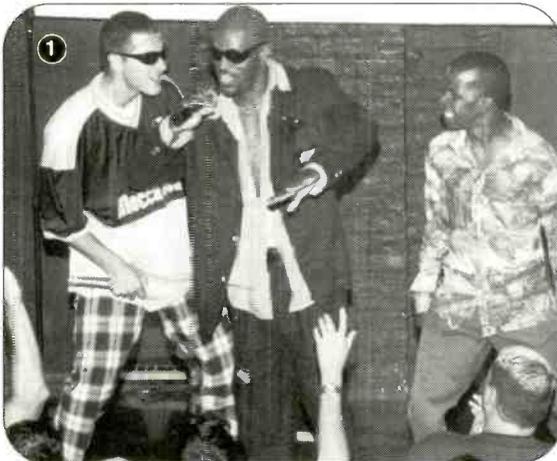
A seven-day follow-up tour is planned around New Year's that will stop in New York, Chicago, San Francisco, and Los Angeles. Most of the Ninja Tune artists will be part of the lineup, along with L.A. DJs Doc Martin, DJ Dan, Ron D. Core, and Barry Weaver.

Since Ninja Tune artists collaborated with Shadow artists on several DJ compilation CDs, the two parties decided that a distribution deal made sense.

Coldcut was signed to Arista Records U.K. until 1993. "Eventually, we got tired of all the bullshit of meetings and A&R people and put all our energies into developing Ninja Tune," More says. "It was time to go into the garden and cut the roses back to help start a vigorous growth with plenty of flowers for next year. We've created our own garden, and people who are interested in joining the party can come unhindered by the want of some suit."

In addition to focusing on its indie label, Coldcut has been producing albums for other DJs, including DJ Food's 1995 Ninja Tune release "A Recipe For Disaster." The team has also kept up its profile playing club dates and festivals throughout Europe.

Billboard Turns The Beat Around



More than 500 citizens of clubland converged upon the Marriott on Michigan in Chicago for the third annual Billboard Dance Music Summit July 17-19. The event offered two days of industry workshops and panel discussions and three evenings of artist and DJ showcases at some of Chicago's hottest nightspots. Pictured are (1) Aqua Boogie artist Devone and his dancers; (2) Keynote speaker Mark Finkelstein, president of Strictly Rhythm Records; (3) Champion/RCA diva Kristine W.; (4) Yvonne of Focus act Nu Soul; (5) Louise Bailey of Mushroom team Love To Infinity; (6) Perspective's Ann Nesby; (7) EightBall singer Joi Cardwell; (8) Atlantic's Robin S.; (9) Nervous belter Byron Stingily; (10) Easy Street/deConstruction act De'Lacy; and (11) Manifesto/Mercury siren Janice Robinson.

Dance Trax will return next week.

Billboard Dance Breakouts

FOR WEEK ENDING SEPTEMBER 7, 1996

CLUB PLAY

1. SNAPSHOT RUPAUL RHINO
2. DESCARGA LATIN EXPRESS RAMBUNCTIOUS
3. THAT SOUND E-N SFP
4. YOU ARE THE ONE WINX NERVOUS
5. I HAVE NO FEAR LE MONDE NOTORIOUS

MAXI-SINGLES SALES

1. GET READY, HERE IT COMES (IT'S THE CHOO-CHOO) SOUTHSYDE B.O.I.Z. LAFACE
2. WHAT KIND OF MAN WOULD I BE MINT CONDITION PERSPECTIVE
3. CAN'T KNOCK THE HUSTLE JAY-Z FREEZE
4. WHERE LOVE LIVES '96 ALISON LIMERICK LOGIC
5. SUPERSTAR CHARM FARM PRA

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

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	3	5	8	YOU GOT TO PRAY EIGHT BALL 99 1 week at No. 1	JOI CARDWELL
2	1	2	8	STAND UP DV8 120085/A&M	LOVE TRIBE
3	4	6	10	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
4	2	3	9	IF MADONNA CALLS GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
5	10	18	4	KILLING ME SOFTLY WITH HIS SONG ATLANTIC PROMO	ROBERTA FLACK
6	5	7	10	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12463	◆ REEL 2 REAL
7	8	11	6	YOU'LL BE MINE (PARTY TIME) EPIC 78379	◆ GLORIA ESTEFAN
8	6	1	10	YOU'RE MAKIN' ME HIGH LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
9	7	4	10	KEEP ON JUMPIN' LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
10	11	13	6	STUPID GIRL ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
11	9	10	10	WE GOTTA LOVE PULSE-8 IMPORT	KYM SIMS
12	15	22	5	WON'T GIVE UP MY MUSIC JELLYBEAN 2513	PULSE FEAT. ANTOINETTE ROBERSON
13	14	17	7	WALKING ON SUNSHINE VESTRY 023/STRICTLY RHYTHM	THE JAH BOYZ FEAT. IAN STARR AND CHARLIE CASANOVA
14	16	19	5	GIVE ME STRENGTH PERFECTO/KINETIC PROMO/REPRISE	JON OF THE PLEASSED WIMMIN
15	22	32	4	BAD MAN JUNK DOG 01/CHAMPION	◆ SISTER BLISS
16	17	20	7	WOMBO LOMBO MANGO 531042/ISLAND	◆ ANGELOU KIDJO
17	23	31	23	SUPERNATURE PURE 2252	CERRONE
18	12	9	12	LET THIS BE A PRAYER CHEEKY 013/CHAMPION	◆ ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR
19	28	40	16	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-3214	◆ WHITNEY HOUSTON
20	29	38	4	ONLY YOU KING STREET 1044	KIMARA LOVELACE
21	30	45	3	KEEP ON JUMPIN' FFRREEDOM 001/ULTRA	◆ LISA MARIE EXPERIENCE
22	21	28	9	STAY OUT ALL NIGHT CUTTING 369	DOCTOR LOVE FEATURING MIKO
23	27	29	5	PARADISE MOONSHINE MUSIC 88433	GYPSY QUEENS
24	19	12	11	ONE MORE TIME KING STREET 1043	DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" KING
*** Power Pick ***					
25	44	—	2	TWO TO TANGO KRASNOW 55241/MCA	◆ VANESSA DAOU
26	26	25	8	KEEP PUSHIN' PEPPERMINT JAM IMPORT	BORIS DLUGOSCH
27	34	41	4	DOWN WITH THIS MCA 55157	◆ CHARISSE ARRINGTON
28	18	16	9	CRY INDIA POPULAR 26004	◆ UMBOZA
29	42	—	2	STOMP QWEST 43766/WARNER BROS.	QUINCY JONES
30	24	26	7	RHYTHM OF LOVE DIGITAL DUNGEON 1211	NATIVE WARRIOR
31	20	15	13	THIS IS YOUR NIGHT TOMMY BOY 735	◆ AMBER
32	25	24	10	I'M IN LOVE MUSIC PLANT 036	GEORGIE PORGIE
33	36	42	4	BACK TO THE WORLD QWEST PROMO/WARNER BROS.	◆ TEVIN CAMPBELL
34	13	8	11	PROFESSIONAL WIDOW ATLANTIC 85499	TORI AMOS
35	33	37	5	I IS WHAT I AM G-ZONE/GEE STREET INDEPENDENT 531052/ISLAND	MOVEMENT UNDERGROUND
36	35	35	7	LONG TRAIN RUNNIN' (WITHOUT LOVE) AUREUS 1600	NICOLE
37	40	47	3	PEREZOSA ARIOLA 37818/BMG LATIN	EL GENERAL
38	43	50	3	DON'T TURN YOUR BACK ON ME JELLYBEAN 2512	DARRYL D'BONNEAU
39	47	49	3	IT DOESN'T MATTER MAXI 2040	SHAY JONES
40	RE-ENTRY	17	—	WHERE LOVE LIVES '96 LOGIC 59051	◆ ALISON LIMERICK
*** Hot Shot Debut ***					
41	NEW ▶	1	—	JUST BE GOOD TO ME ARISTA 1-3235	DEBORAH COX
42	50	—	2	AW YEAH STRICTLY RHYTHM 12454	CHUPACABRA
43	49	—	2	HOW HOW CLUB ZONE IMPORT	YELLO
44	45	—	2	OH HOW I CRY A&M 516371	◆ BRIGID BODEN
45	NEW ▶	1	—	BRAND NEW DAY PERFECTO/KINETIC 43750/REPRISE	MINDS OF MEN
46	39	33	11	SET THE WORLD ON FIRE STOCKHOLM IMPORT	E-TYPE
47	32	14	15	LOOKING AT YOU COLUMBIA 78249	SUNSCREAM
48	48	46	6	IT'S TIME TO PARTY FREEZE 50093	MANTRONIX FEATURING ALTHEA MCQUEEN
49	NEW ▶	1	—	WHO IS HE AND WHAT IS HE TO YOU MAVERICK PROMO/REPRISE	◆ ME'SHELL NDEGECELLO
50	NEW ▶	1	—	LAST NIGHT A DJ SAVED MY LIFE STOCKHOLM IMPORT	THE MILK

○ 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.

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.

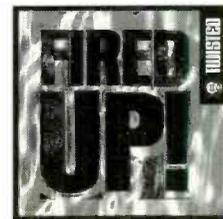


ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	—	2	HIT ME OFF (M) (T) (X) MCA 55224 2 weeks at No. 1	◆ NEW EDITION
*** Greatest Gainer ***					
2	3	1	14	ONLY YOU (M) (T) (X) BAD BOY 7-9071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
3	2	4	10	WHERE DO YOU GO (M) (T) (X) ARISTA 1-3226	◆ NO MERCY
4	8	3	13	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
5	4	2	19	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/AG	◆ QUAD CITY DJ'S
6	6	—	2	IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND/ATLANTIC 95644/AG	◆ AALIYAH
7	11	12	9	KEEP ON JUMPIN' (T) (X) LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
8	5	6	13	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
9	10	5	4	ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365	◆ MAXWELL
10	18	11	6	ELEVATORS (ME & YOU) (M) (T) (X) LAFACE 2-4178/ARISTA	◆ OUTKAST
11	20	14	11	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
12	7	15	10	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
13	9	8	5	WHY DOES IT HURT SO BAD/I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (M) (T) (X) ARISTA 1-3214	◆ WHITNEY HOUSTON
*** Hot Shot Debut ***					
14	NEW ▶	1	—	THINGS WE DO FOR LOVE (M) (T) (X) MOTOWN 860569	◆ HORACE BROWN
15	24	26	10	MACARENA (T) ARIOLA 39227/BMG LATIN	LOS DEL RIO
16	14	16	10	LOUNGIN (T) DEF JAM 575063/MERCURY	◆ LL COOL J
17	21	13	12	IF MADONNA CALLS (T) (X) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
18	25	24	10	THE THINGS THAT YOU DO (T) MERCURY 578159	◆ GINA THOMPSON
19	16	—	2	YOU'LL BE MINE (PARTY TIME) (T) (X) EPIC 78379	◆ GLORIA ESTEFAN
20	26	—	2	ILLEGAL LIFE/STICK YOU (M) (T) (X) PENALTY 0177/TOMMY BOY	CAPONE-N-NOREAGA
21	17	7	3	IT'S A PARTY (T) ELEKTRA 66023/EEG	◆ BUSTA RHYMES FEATURING ZHANE
22	22	25	13	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	◆ AMBER
23	13	17	4	WU-WEAR: THE GARMENT RENAISSANCE (T) BIG BEAT 95658/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
24	12	9	17	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
25	15	19	8	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	TORI AMOS
26	43	28	6	SUPERNATURE (T) (X) PURE 2252	CERRONE
27	19	10	6	IN DE GHETTO (T) MERCURY 578029	BAD YARD CLUB FEATURING CRYSTAL WATERS
28	23	45	3	WHERE DO WE GO FROM HERE/JUST BE GOOD TO ME (M) (T) (X) ARISTA 1-3235	◆ DEBORAH COX
29	RE-ENTRY	3	—	SHAKE A LIL' SOMETHIN'... (T) LIL' JOE 890	THE 2 LIVE CREW
30	32	20	6	MOVIN' ON (T) (X) A&M 581657	◆ CECE PENISTON
31	31	18	13	ONE BY ONE (T) (X) REPRISE 43643	◆ CHER
32	27	30	9	DO YOU MISS ME (T) (X) CLASSIFIED 0227	JOCELYN ENRIQUEZ
33	28	22	26	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	◆ JAY-Z FEAT. FOXXY BROWN
34	35	21	6	STAND UP (T) DV8 120085/A&M	LOVE TRIBE
35	29	23	12	IF I RULED THE WORLD (T) COLUMBIA 78327	◆ NAS
36	RE-ENTRY	7	—	WON'T GIVE UP MY MUSIC (T) (X) JELLYBEAN 2513	PULSE FEAT. ANTOINETTE ROBERSON
37	50	—	4	MARIA (T) (X) COLUMBIA 78352	◆ RICKY MARTIN
38	30	32	3	STUPID GIRL (T) ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
39	45	—	7	ARE YOU READY FOR SOME MORE? (T) (X) STRICTLY RHYTHM 12463	◆ REEL 2 REAL
40	40	—	5	BABY LUV (T) EPIC 78360	◆ GROOVE THEORY
41	36	38	11	I LIKE (T) DEF JAM 575047/MERCURY	◆ MONTELL JORDAN FEATURING SLICK RICK
42	RE-ENTRY	4	—	THAT GIRL (T) VIRGIN 38550	◆ MAXI PRIEST FEATURING SHAGGY
43	39	39	16	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	◆ KRISTINE W
44	41	—	11	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 322	SANDY B.
45	42	42	3	I LOVE YOU ALWAYS FOREVER (T) (X) ATLANTIC 78550/AG	◆ DONNA LEWIS
46	47	43	17	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
47	NEW ▶	1	—	AGUA (T) (X) GOSSIP 1016/STRICTLY RHYTHM	S'AIN'T JOHN
48	34	40	3	TOUCH MYSELF (T) ROWDY/LAFACE 3-5080/ARISTA	◆ T-BOZ
49	RE-ENTRY	11	—	CLONES/SECTION (T) (X) DGC 22216/GEFFEN	◆ THE ROOTS
50	RE-ENTRY	11	—	KISSIN' YOU (M) (T) (X) BAD BOY 7-9059/ARISTA	◆ TOTAL

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Deryl Dodd Goes For A 'Ride'

Years Of Road Work Led to Debut On Columbia

BY CHET FLIPPO

NASHVILLE—It's not every day a debut artist hits town and cuts his first album with mostly original material. And it's certainly not every day—that those days—that original material is traditional country music.

But then, as Sony Nashville executive VP/GM Allen Butler says, Deryl Dodd may not be your everyday debut country artist.

"When [Arista Nashville president] Tim [DuBois] and I first got a look at Alan Jackson," says Butler, "and we saw this tall, lanky guy who wrote and sang from his heart, we knew he was special. I got that same feeling the first time I saw Deryl."

Dodd, whose debut Columbia album, "One Ride In Vegas," ships Oct. 8, got here by a roundabout route, and he's certainly not an overnight sensation. Now 32, he has been working the road for years, from roadhouses and honky-tonks in his native Texas to stints as a

backing musician and singer for such performers as Martina McBride and Tracy Lawrence.

Oddly, he began his honky-tonk career while a student and steel guitar player at conservative Baylor University in Waco, Texas, where dancing of any sort, much less that of the country dance hall variety, was prohibited.



DODD

"Fortunately," says Dodd, "we played in a joint a few miles from campus." The band he put together then is pretty much the same crew he's working with now, more than a decade later.

After he graduated from Baylor, Dodd and his band played full time, eventually touring as far as Canada in their van and becoming regulars on the Dallas club scene.

When he made the move to Nashville, Dodd did his road work with the likes of McBride and Lawrence and began doing backup studio singing. Dodd landed a demo deal and got sidetracked into fashionable songwriting.

"I found myself trying to fit in," he says. "I tried to fit in with whatever songs were happening at the time. Then a good friend of mine told me, 'I don't believe you're doing this. Play what you are; stay true to what you are.'"

"So, I went right back to being who I was. People got excited by the songs and were saying, 'Wow, this is new and different.'"

(Continued on page 33)



Happy Birthday! RCA Label Group promotion VP Dale Turner was surprised on his 45th birthday when BNA recording act Lonestar presented him with a cake and a serenade. Shown kneeling is John Rich; standing, from left, are Richie McDonald, Dean Sams, Turner, Michael Britt, Keech Rainwater, RLG senior VP/GM Randy Goodman, and RLG chairman Joe Galante.

Daryle Singletary Puts 'All' Into 2nd Giant Set

BY DEBORAH EVANS PRICE

NASHVILLE—As Giant Records prepares for the Oct. 8 release of Daryle Singletary's sophomore effort, "All Because Of You," hopes are high that the project will yield more consistent success at radio than did his self-titled debut.

It's not that Singletary didn't develop a presence on country radio air-

waves with his first album, but it seems as if stations either loved or ignored his initial round of singles. "I'm Living Up To Her Low Expectations" peaked at No. 39, followed by "I Let Her Lie" at No. 2, "Too Much Fun" at No. 4, and most recently, the ballad "Workin' It Out," which topped out at No. 50 in June.

"It had its hot and cold points, but overall, personally, I feel like it was a real good project," says WSIX Nashville PD Dave Kelly. "I'm excited that someone of Daryle's caliber is coming out with a new album, and I'm looking forward to seeing what he has to offer. I think if he gets the right break at the right time with the right song, he could be a huge star. He has the potential. He has a fantastic voice and the potential to be a big star."

Giant staffers believe that Singletary's new set delivers on that potential. "There is some real strong material on this project," says Giant director of marketing Kristi Weaver. "He has grown so much as an artist in the last year and a half. The first time I saw him was when he was opening up for Randy Travis, and he literally stood there looking down at his feet singing, and now he's all over the

stage and talks. He has really come into his own, and it shows in his music. He is more sellable now, and that will come across to the consumer, too. It's all there; it's all ready now."

Singletary says he and producers James Stroud and David Malloy took the time to record the kind of album he was aiming for. "Your voice is just like a muscle, and you can push it too far," he says. "On this album, we just took our time and were very patient. When I felt like singing, I did. And when I didn't feel like singing, I didn't. That was one thing about the first album—we just crammed it in, and I think it shows in the material and in my vocals. [The new album has] a lot more seasoned vocals."

Singletary is known as one of country music's more traditional newcomers, a protégé of Randy Travis who is managed by Travis' wife, Lib Hatcher-Travis. When asked if he's ever concerned about being too country for country radio, Singletary replies, "I don't compromise. I didn't on the first album, and I haven't on this one. We didn't cut songs because we thought they were radio-friendly or they sounded good on the radio. We cut songs because I liked the songs. I thought they were great songs, and I thought they were country songs. When we put an album out, we stay true to what I grew up listening to, true to the roots, just like we did with the first album... I think there is a place for traditional country music. It's all going to come back, and we'll be there when it does."

The first single is "Amen Kind Of Love." Singletary says that he was nearly finished with the album when someone at Giant suggested the song. "I fell in love with the song," he says, "because of the meaning. I like songs that have meaning but very few

(Continued on page 33)

White, Songwriters To Play Benefits; Brooks & Dunn Play Former Nunnery

ON THE ROW: Bryan White will stage a free performance and benefit radiothon at the Oklahoma Opry in Oklahoma City Sept. 30. The invitation-only performance is primarily for families of those killed or injured in the 1995 bombing of a federal office building there. The 9:30 p.m. CDT concert will be carried live by SJS Entertainment, and all proceeds will benefit the Federal Employee Education and Assistance Fund, which aids children injured or orphaned by the blast. White, an Oklahoma City native, raised \$65,000 for the fund with a similar benefit last August. There are 211 children covered by the fund.

A group of Nashville songwriters heads to Fort Campbell, Ky., Thursday (5) to play a benefit for families of nine soldiers killed in two recent training accidents there. Taking part are Steve Dukes, James Dean Hicks, Kerry Kurt Phillips, and Karen Staley. Craig Morgan will host the event... Ronnie McDowell raised more than \$14,000 with his third annual benefit for Drug Awareness Resistance Education in his hometown of Portland, Tenn. Brenda Lee, D.J. Fontana, the Jordanares, and Scotty Moore also performed.

Suzy Bogguss became the first country artist to do an in-store performance at the Virgin Megastore in San Francisco. Store management says that about 550 people attended... James Bonamy was the first country artist to play the Hard Rock Café in Orlando, Fla. He donated an acoustic guitar to commemorate the event.

BROOKS & DUNN more or less gave a country christening to St. Bernard's Convent in Nashville with a big margarita and Mexican food bash Aug. 22. The chapel of the former nunnery, which is being converted into office space, provides excellent space and acoustics for partying. The day marked the duo's fifth anniversary, and they celebrated some milestones, including sales of more than 14 million albums, according to the Recording Industry Assn. of America (RIAA), and 3.5 million concert tickets, according to the William Morris Agency. They are now the all-time best-selling country duo and rank behind Simon & Garfunkel and Hall & Oates in best-selling American duos, according to the RIAA.

Condolences to Loretta Lynn and her family on the loss Aug. 22 of her husband of 48 years (see Lifelines, page 70). O.V. "Mooney" Lynn Jr. was a lifelong friend of country music and a very visible presence on Music Row until the onset of his illness... For her Aug. 27 appearance on NBC's "Tonight Show," Trisha Yearwood invited 25 stu-

dents from South Central Los Angeles' Fremont High School to join her after rehearsal for a question-and-answer session on the music business. Yearwood holds a degree in music business from Nashville's Belmont University.

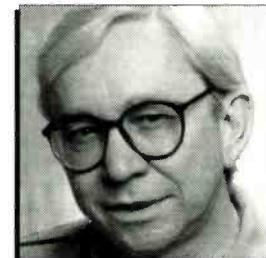
THE COUNTRY MUSIC ASSN. (CMA) has received its 1996 CMA/Simmons Country Listener Analysis. Some of the study's findings: 22.5% of adults surveyed aged 25-54 listen to country radio weekly, while 24.7% of the 25-34 demo listen. Homeowners make up 71.6% of country radio listeners, while 80.1% are metro residents, and 63.1% are married. Country radio is second only to AC among college graduates; 17.1% of all college grads listen to country weekly, while 25.2% listen to AC each week.

More than 400 radio stations in 32 countries (excluding North America) program country music. Country stations were rated No. 1 in 41 of the top 100 U.S. markets in 1995, and country artists played more than 750 dates outside the U.S. and Canada in 1995.

Maxwell House Coffee, which is conducting a nationwide search for "Country's First Family,"

will bring that ideal country-music-listening family to Nashville Oct. 2 for the CMA Awards show. They will also have coffee with country's first family, the Carters, stay five nights at the Opryland Hotel, go to the Opry, and get \$1,000 in spending money. The coffee company (named for Nashville's Maxwell House hotel in 1892) has been touring the country with a mobile "Maxwell House Country Cafe" to sign up entrants.

Shania Twain, with no new album in sight, is having success with a song from her first album. The irrepressible Dene Hallam, PD/music director of KKBQ Houston, says he doesn't really care for her current single, "Home Ain't Where His Heart Is (Anymore)," so he plucked "What Made You Say That" from her debut album (it reached No. 55 in 1993 on Hot Country Singles & Tracks), and he reports it's No. 5 in requests the last week of August... New Intersound artist Joe Nichols is embarking on a solo Wal-Mart Parking Lot Tour with Texas dates in Paris on Tuesday (3), Wichita Falls on Wednesday (4), Brownwood on Thursday (5), Waco on Friday (6), and Tyler on Saturday (7). The tour, a spin-off of the two-artist Wal-Mart Country Tour, is named, appropriately, for the song "Wal-Mart Parking Lot" on Nichols' self-titled debut album, out Aug. 20. Nichols has been touring such retail outlets as WaxWorks and Handleman. Then, Intersound and Anderson Merchandisers decided to give Nichols his own parking-lot tour.



by Chet Flippo

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Diamond Rio

1996 CMA Nominee: Vocal Group Of The Year

Their new album, *IV*,
features the breakaway new single and video,
"It's All In Your Head."



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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
*** No. 1 ***						
1	1	4	12	SHE NEVER LETS IT GO TO HER HEART J.STROUD,B.GALLIMORE (T.SHAPIRO,C.WATERS)	TIM MCGRAW CURB ALBUM CUT	1
2	5	5	18	I DON'T THINK I WILL D.JOHNSON (D.JOHNSON)	JAMES BONAMY (V) EPIC 78298	2
3	3	7	14	GUYS DO IT ALL THE TIME D.MALLOY,N.WILSON (B.WHITESIDE,K.TRIBBLE)	MINDY MCCREADY (C) (D) (V) BNA 64575	3
4	7	10	15	LEARNING AS YOU GO S.BUCKINGHAM,D.JOHNSON (L.BOONE,B.LAWSON)	RICK TREVINO (V) COLUMBIA 78329	4
5	6	9	30	IT'S MIDNIGHT CINDERELLA A.REYNOLDS (K.WILLIAMS,K.BLAZY,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	5
6	2	2	16	I AM THAT MAN D.COOK,K.BROOKS,R.DUNN (T.MCBRIDE,M.POWELL)	BROOKS & DUNN (C) (V) ARISTA 1-3018	2
7	4	1	17	CARRIED AWAY T.BROWN,G.STRAIT (S.BOGARD,J.STEVENS)	GEORGE STRAIT (V) MCA 55204	1
8	8	11	11	SO MUCH FOR PRETENDING B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO)	BRYAN WHITE (C) (V) ASYLUM 64267	8
9	10	13	11	LIVING IN A MOMENT D.JOHNSON (P.BUNCH,D.JOHNSON)	TY HERNDON (C) (D) (V) EPIC 78334	9
10	11	12	16	RUNNIN' AWAY WITH MY HEART D.COOK,W.WILSON (M.BRIT,S.HOGIN,M.D.SANDERS)	LONESTAR (V) BNA 64549	10
11	13	14	13	THAT GIRL'S BEEN SPYIN' ON ME T.SHAPIRO (M.T.BARNES,T.SHAPIRO)	BILLY DEAN (C) (D) (V) CAPITOL NASHVILLE 58563	11
12	17	21	14	JACOB'S LADDER C.CHAMBERLAIN,K.STEGALL (T.MARTIN,C.SWEAT,B.SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	12
13	14	19	9	YOU CAN'T LOSE ME S.HENDRICKS,F.HILL (T.BRUCE,T.MCHUGH)	FAITH HILL WARNER BROS. ALBUM CUT	13
14	16	17	14	IT'S LONELY OUT THERE P.TILLIS (B.DIPIERO,P.TILLIS)	PAM TILLIS (V) ARISTA 1-0505	14
*** AIRPOWER ***						
15	19	23	9	BELIEVE ME BABY (I LIED) G.FUNDIS (K.RICHEY,ANGELO,L.GOTTLIEB)	TRISHA YEARWOOD (V) MCA 55211	15
*** AIRPOWER ***						
16	22	25	10	YOU'RE NOT IN KANSAS ANYMORE B.GALLIMORE,T.MCGRAW (Z.TURNER,T.NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	16
*** AIRPOWER ***						
17	20	28	8	WORLDS APART T.BROWN (V.GILL,B.DIPIERO)	VINCE GILL (V) MCA 55213	17
*** AIRPOWER ***						
18	23	26	9	A WOMAN'S TOUCH N.LARKIN,T.KEITH (T.KEITH,W.PERRY)	TOBY KEITH (V) A&M NASHVILLE 581714	18
*** AIRPOWER ***						
19	27	31	7	VIDALIA K.STEGALL (T.NICHOLS,M.D.SANDERS)	SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	19
20	9	6	17	THEN YOU CAN TELL ME GOODBYE B.BECKETT (J.D.LOUDERMILK)	NEAL MCCOY (C) (D) (V) ATLANTIC 87053	4
21	25	29	9	LOVE REMAINS J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS,J.DADDARIO)	COLLIN RAYE (V) EPIC 78348	21
22	26	30	7	STARS OVER TEXAS T.LAWRENCE,F.ANDERSON (L.BOONE,P.NELSON,T.LAWRENCE)	TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	22
23	31	32	14	I DO J.LEO (P.BRANDT)	PAUL BRANDT (C) (D) (V) REPRISE 17616	23
24	12	3	18	ON A GOOD NIGHT D.COOK (P.NELSON,D.COOK,L.BOONE)	WADE HAYES (C) (D) (V) COLUMBIA 78312	2
25	21	22	16	4 TO 1 IN ATLANTA T.BROWN (B.KENNER,L.RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	21
26	24	20	20	DADDY'S MONEY R.CHANCEY,E.SEAY (B.DIPIERO,S.SESKIN,M.D.SANDERS)	RICOCHE (C) (V) COLUMBIA 78097	1
27	34	36	8	ME AND YOU B.BECKETT (S.EWING,R.HERNDON)	KENNY CHESNEY (C) (V) BNA 64589	27
28	33	33	12	WHOLE LOTTA GONE J.SLATE,J.DIFFIE (M.OLIVERIUS,B.BURNS)	JOE DIFFIE (V) EPIC 78333	28
29	37	38	6	THE ROAD YOU LEAVE BEHIND T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55205	29
30	35	37	8	THE MAKER SAID TAKE HER E.GORDY,JR.,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 64588	30
31	15	8	16	ONLY ON DAYS THAT END IN "Y" J.STROUD (R.FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	5
32	30	24	18	NO ONE NEEDS TO KNOW R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY NASHVILLE 852986	1
33	28	16	19	THAT'S WHAT I GET FOR LOVIN' YOU M.D.CLUTE,T.DUBOIS DIAMOND RIO (K.BLAZY,N.THRASHER)	DIAMOND RIO (V) ARISTA 1-2992	4
34	18	18	13	BIG GUITAR M.BRIGHT (H.PAUL,H.GROSS)	BLACKHAWK (C) (V) ARISTA 1-3017	17
35	39	39	7	MORE THAN YOU'LL EVER KNOW D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	35

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
36	36	34	9	SUDDENLY SINGLE K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	TERRI CLARK (V) MERCURY NASHVILLE 578280	34
37	40	40	7	CHANGE MY MIND C.HOWARD (J.BLUME,A.J.MASTERS)	JOHN BERRY (C) (D) (V) CAPITOL NASHVILLE 58577	37
38	41	41	5	HOME AIN'T WHERE HIS HEART IS (ANYMORE) R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	38
39	29	15	17	GIVIN' WATER TO A DROWNING MAN S.HENDRICKS,L.PARNELL (G.NICHOLSON,L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1-0503	12
40	47	65	3	LOVELY TOO LONG E.GORDY JR. (M.LAWLER,B.RICE,S.RICE)	PATTY LOVELESS (V) EPIC 78371	40
41	42	45	5	IRRESISTIBLE YOU J.STROUD,B.GALLIMORE (B.LAWSON)	TY ENGLAND (C) (V) RCA 64598	41
*** Hot Shot Debut ***						
42	NEW		1	LIKE THE RAIN J.STROUD,C.BLACK,H.NICHOLAS	CLINT BLACK (V) RCA 64603	42
43	44	52	4	LOVE IS STRONGER THAN PRIDE R.CHANCEY,E.SEAY (R.BOWLES,D.JOHNSON)	RICOCHE (V) COLUMBIA 78098	43
44	43	49	6	WHAT WILL YOU DO WITH M-E R.PENNINGTON,WESTERN FLYER (C.MARTIN,R.TIGER)	WESTERN FLYER (C) STEP ONE 507	43
45	32	27	13	ARE WE IN TROUBLE NOW K.LEHNING (M.KNOFFLER)	RANDY TRAVIS (V) WARNER BROS. 17619	24
46	45	43	7	HURT ME W.C.RIMES (D.ALLEN,R.VAN HOY,B.BRADDOCK)	LEANN RIMES CURB ALBUM CUT	43
47	54	57	4	STRAWBERRY WINE C.FARREN (M.BERG,G.HARRISON)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	47
48	50	59	4	THAT'S ENOUGH OF THAT B.MEVIS (M.D.SANDERS,R.ALBRIGHT,L.SILVER)	MILA MASON (C) (V) ATLANTIC 87047	48
49	49	53	6	GOODNIGHT SWEETHEART P.MCMAKIN (K.WILLIAMS,L.D.LEWIS,R.BOUDREAU)	DAVID KERSH (C) (D) (V) CURB 76990	49
50	58	72	3	EVERY LIGHT IN THE HOUSE S.HENDRICKS (K.ROBBINS)	TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	50
51	48	44	16	BLUE W.RIMES (B.MACK)	LEANN RIMES (C) (D) (V) CURB 76959	10
52	59	70	3	IT'S ALL IN YOUR HEAD M.D.CLUTE,T.DUBOIS DIAMOND RIO (T.MARTIN,V.STEPHENSON,R.WILSON)	DIAMOND RIO (V) ARISTA 1-3019	52
53	46	46	10	WHY CAN'T YOU E.GORDY JR. (L.STEWART,R.C.BANNON)	LARRY STEWART (C) (V) COLUMBIA 78307	46
54	56	55	5	I JUST MIGHT BE J.STROUD (J.MOFFAT)	LORRIE MORGAN (C) (V) BNA 64608	54
55	55	54	10	THAT WAS HIM (THIS IS NOW) B.CANNON,L.SHELL (V.RUST,K.URBAN)	4 RUNNER (C) (V) A&M NASHVILLE 581650	54
56	60	67	3	HER MAN M.WRIGHT (B.HILL (K.ROBBINS)	GARY ALLAN (V) DECCA 55227	56
57	53	50	10	I NEVER STOPPED LOVIN' YOU J.THOMAS (S.AZAR,J.BLUME)	STEVE AZAR (C) RIVER NORTH 163013	50
58	51	51	9	NOBODY'S GIRL J.SCHERER,T.DUBOIS (G.PETERS)	MICHELLE WRIGHT (C) (V) ARISTA 1-3023	50
59	57	61	4	SHE'S GETTIN' THERE M.A.MILLER,M.MCANALLY (M.A.MILLER,S.EMERICK,M.C.POTTS,J.NORTHROP)	SAWYER BROWN (C) (D) (V) CURB 76987	57
60	52	48	20	HEAVEN HELP MY HEART T.BROWN (D.TYSON,T.ARENA,D.MCTAGGART)	WYNONNA (V) CURB 55194/MCA	14
61	63		2	SWINGIN' DOORS M.MCBRIDE,P.WORLEY,E.SEAY (C.HARTFORD,B.BOYD,J.FOSTER)	MARTINA MCBRIDE (C) (D) (V) RCA 64610	61
62	62	63	4	THANKS TO YOU T.BROWN,J.NIEBANK (M.STUART,G.NICHOLSON)	MARTY STUART (V) MCA 55226	62
63	68		2	MY ANGEL IS HERE T.BROWN (LULU,B.LAWRIE,M.S.CAWLEY)	WYNONNA (V) CURB 55252/MCA	63
64	69	74	3	I CAN STILL MAKE CHEYENNE T.BROWN,G.STRAIT (A.BARKER,E.WOOLSEY)	GEORGE STRAIT (V) MCA 55248	64
65	65	66	5	GOIN' GOIN' GONE J.NIEBANK,N.THRASHER,K.SHIVER (N.THRASHER,M.DELANEY)	THRASHER SHIVER ASYLUM ALBUM CUT	65
66	NEW		1	ANOTHER YOU, ANOTHER ME R.CROWELL,B.SEALS (T.SEALS,W.JENNINGS)	BRADY SEALS (C) (D) (V) REPRISE 17615	66
67	61	58	17	WRONG PLACE, WRONG TIME T.BROWN (J.STEWART,S.MILLER)	MARK CHESNUTT (V) DECCA 55198	37
68	66	60	7	ONCE I WAS THE LIGHT OF YOUR LIFE T.WILKES,P.WORLEY (H.PRESTWOOD)	STEPHANIE BENTLEY (V) EPIC 78336	60
69	64	62	5	THAT LAST MILE C.HOWARD (L.BOONE,W.ROBINSON)	JEFF CARSON CURB ALBUM CUT	62
70	NEW		1	LOVE YOU BACK M.WRIGHT (B.DIPIERO,C.WISEMAN)	RHETT AKINS (V) DECCA 55223	70
71	73		2	SILVER TONGUE AND GOLDPLATED LIES K.T.OSLIN,R.WILL (J.D.HUTCHISON)	K.T.OSLIN (C) (D) (V) BNA 64600	71
72	72		2	TRAIL OF TEARS T.SHELTON,B.R.CYRUS (B.R.CYRUS)	BILLY RAY CYRUS (V) MERCURY NASHVILLE 578304	72
73	NEW		1	DON'T WORRY BABY B.WILSON,J.THOMAS (B.WILSON,R.CHRISTIAN)	THE BEACH BOYS FEATURING LORRIE MORGAN RIVER NORTH ALBUM CUT	73
74	74		3	BETTIN' FOREVER ON YOU J.STROUD,K.BEAMISH (P.NELSON,T.SHAPIRO)	TONY TOLIVER (C) (V) CURB 56040/RISING TIDE	74
75	75		2	A SIMPLE I LOVE YOU B.SCHNEE,K.LEHNING (R.SHARP,K.BROOKS)	MANDY BARNETT ASYLUM ALBUM CUT	75

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

Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING SEPTEMBER 7, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	12	BLUE CURB 76959 12 weeks at No. 1	LEANN RIMES
2	2	3	6	GUYS DO IT ALL THE TIME BNA 64575/RCA	MINDY MCCREADY
3	3	2	12	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
4	4	4	11	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
5	5	5	7	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
6	7	8	8	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
7	6	6	22	MY MARIA ARISTA 1-2993	BROOKS & DUNN
8	10	10	4	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
9	11	7	5	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
10	9	9	6	LIVING IN A MOMENT EPIC 78334/SONY	TY HERNDON
11	15		2	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
12	8	11	10	I AM THAT MAN ARISTA 1-3018	BROOKS & DUNN
13	12	15	3	ME AND YOU BNA 64589/RCA	KENNY CHESNEY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	18	9	JACOB'S LADDER MERCURY NASHVILLE 578004	MARK WILLS
15	13	13	26	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
16	19	17	5	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
17	14	12	18	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
18	17	14	16	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
19	21	21	20	VIDALIA/MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
20	18	16	15	ON A GOOD NIGHT COLUMBIA 78312/SONY	WADE HAYES
21	20	19	55	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
22	22	23	28	HOME AIN'T WHERE HIS HEART IS (ANYMORE)/YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
23	25		2	THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563	BILLY DEAN
24	23	20	20	TREAT HER RIGHT CURB 76987	SAWYER BROWN
25	24	22	26	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK

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.

COUNTRY CORNER



by Wade Jensen

SAND IN YOUR BOOTS: With first-week sales exceeding 8,000 units, the **Beach Boys** capture Hot Shot Debut honors on Top Country Albums with "Stars And Stripes, Vol. 1," which comes in at No. 19. It is their first appearance on that chart. The Boys haven't set up housekeeping in Nashville, but they have covered 12 of their former hits with a who's who of country acts. While in Nashville to record the album, the California pop pioneers performed on the TNN/Music City News Awards telecast June 9 and later that week for the 25,000 attendees at Nashville's Fan Fair. "Stars And Stripes, Vol. 1," enters The Billboard 200 at No. 136.

Eddie Mascolo, senior VP/GM at River North Nashville, says that Music City appearances and airplay support from country and AC radio spurred the debut. The lead single at country radio is an update of the Beach Boys' 1963 hit "Little Deuce Coupe" with **James House**; that track appeared on Hot Country Singles & Tracks for one week, in the Aug. 24 issue, at No. 69. The Beach Boys' duet with **Lorrie Morgan** of their 1964 pop classic "Don't Worry Baby" enters our airplay list at No. 73, with spins for the track detected at 36 stations, including newcomers KZLA Los Angeles, WWYZ Hartford, Conn., and KMDL Lafayette, La.

A second country single, "Long Tall Texan" with **Doug Supernaw**, is scheduled for shipment Sept. 9, says Mascolo, with "Stars And Stripes, Vol. 2" set to follow in early 1997.

Along with the helping hand of country artists, the project was boosted by an Aug. 21 performance on the "Late Show With David Letterman" and AC airplay for "I Can Hear Music," which features pop and Christian artist **Kathy Troccoli**. That single moves 24-23 on Billboard's Adult Contemporary list.

BLACK GOLD: **Clint Black** returns to Billboard's Hot Country Singles & Tracks for the first time in nearly a year, earning the Hot Shot Debut with "Like The Rain," which opens at No. 42. Although Black charted during the '95 holiday season with two tracks from his "Looking For Christmas" set, the new cut is his first nonseasonal appearance since he entered with "Life Gets Away" in the Oct. 14, 1995, issue. That track rose to No. 4 in December.

Dale Turner, senior VP of promotion at the RCA Label Group in Nashville, says that "Like The Rain" is one of four new cuts included on a hits set that is slated for release Sept. 24. Turner says Black will appear on "The Tonight Show" on the eve of the album's release and on "The Oprah Winfrey Show" the following day.

Those TV appearances will kick off a string of eight in-stores throughout Texas. Turner says radio programmers were eager to begin airing the new song after label staffers played it for many of them in May and June.

Three of the album's new cuts are studio productions; the fourth is a live recording of "Desperado." Black's studio version of that song appeared on the 1993 set "Common Thread: The Songs Of The Eagles." That cut peaked at No. 54 in the Nov. 27, 1993, issue. Although the Eagles' 1973 take on "Desperado" is widely known to pop audiences, **Johnny Rodriguez** popularized the song among country fans in 1977. His version peaked at No. 5 that year.

TRAIL RIDE: **Billy Ray Cyrus** opens at No. 20 on Top Country Albums with "Trail Of Tears," moving more than 8,000 units, just a hair behind the **Beach Boys**. After spawning the dizzying radio hit "Achy Breaky Heart," Cyrus' 1992 set "Some Gave All" entered the country list at No. 1, with more than 90,000 units.

DERYL DODD GOES FOR A 'RIDE'

(Continued from page 30)

Eventually, Dodd auditioned for Sony executives and was offered a deal. The resulting album is very much the music he has been playing live.

"This is the album I wanted to make," says Dodd. "I wanted to stay sparse and stay country and stay away from rock'n'roll. I just wanted something people could listen to."

As far as recording new material, Butler says, "I was scared about that at first, but when he came in and played these songs on his guitar, it just floored me. I said, 'OK, you're fine. Go ahead.'"

Sony senior VP of sales and marketing **Mike Kraski** says the Dodd campaign thus far has been aimed specifically at radio. "We've had regional tours and showcases for radio, and we've been out there for months already," he says. "We had showcases in Nashville, Los Angeles, Dallas, and Chicago, and Deryl is getting on a bus and going from town to town. He's already touched about 150 radio stations. He's working it hard. But we've already seen radio people give him multiple standing ovations, which you don't often see."

Dodd seems to be getting his message across with the first single, "Friends Don't Drive Friends." KSAN San Francisco music director **Richard Ryan** says he finds Dodd "very down-to-earth. He's first of all a musician who obviously knows and loves the music. There's no glitz, no b.s. The music is different, but everybody's always hollering for different. I think the pendulum is swinging back toward more traditional music."

"We just added the single [Aug. 26], so it's too early to tell. But we played it earlier on 'Like It Or Spike It,' and it passed with flying colors. I think it will work. I hope so."

KIKK Houston music director **Jay Kelly** says Dodd "sounds fresh. I like it. It's a real traditional sound with a fun twist to it. Will it work? **LeAnn Rimes** worked."

Across town, **KKBQ's** outspoken PD/music director, **Dene Hallam**, says, "I really don't have an opinion. I have a **George Jones**. Do I need a **Deryl Dodd**? I have a wait-and-see attitude."

At **KSCS Dallas**, which is more conservative, music director **Linda O'Brian** says it's too early for her to tell. "I think it's fine," she says, "but it's got to have legs first. He's got as good a shot as anybody. The audience is tired of pop, and they want country."

WSOC Charlotte, N.C., music director **Rick McCracken** agrees that it's too early to tell how the single will fare. "We had him in for a showcase, though," he says, "and he got one of the best receptions here I have ever seen. He's refreshing; the music is simple and fresh. He's the real deal. It's good, solid country music. I know it's a marketing cliché to say that he's the total package, but in this case it's true."

Kraski says the video for the single has also helped establish Dodd's identity. "CMT called us and told us the video was debuting as a Hot Shot," he says. "They said response showed people welcomed real country again."

Kraski says the label plans to con-

tinue the radio push and then will address retail, which has been invited to showcases. "We know that October is not the best of times to introduce a brand-new act," he says, "but our accounts who have seen him said, 'OK, we'll make room.'"

Dodd himself does not want to tour until he has established an identity with at least a single or two. "I've played with a number of artists," he says, "and if you go out there without a hit or two, it's pretty depressing."

Dodd has not yet signed for booking. He is managed by **Jim Beavers Management**, and his publishing is **BMG Songs Inc./ASCAP**.

SINGLETTY PUTS 'ALL' INTO 2ND GIANT SET

(Continued from page 30)

words."

Singletary says that **Giant** plans to set up showcases to familiarize radio programmers with his new album. "We are going to bring some radio folks in town and sit down and have dinner and just sing a little bit to them, a more intimate thing that will hopefully separate ourselves from the pack of folks that are out there," he says.

Giant has other plans to help **Singletary's** music stand out from the competition. It will implement "win it before you can buy it" promotions on country radio prior to the album's release, and **Singletary** will be included on a sampler featuring **Warner Bros.**, **Giant**, and **Reprise** artists that will be released during **Country Music Month** in October. (The sampler will include "Too Much Fun" and "Amen Kind Of Love.") There will also be a national promotion with the syndicated radio show "After MidNite With **Blair Garner**," which will include a grand prize of two round-trip tickets to see **Singletary** in concert somewhere in the U.S. (The location has yet to be determined.)

Weaver says that **Giant** is also distributing a four-color 1-by-2-foot promotional piece to **WEA** and select accounts, including **Handleman** and **MusciLand**. "He is going to be real prominent in all the retail and rack locations in October, November, and December," she says. "He will be end-capped just about everywhere. As far as consumer marketing, there will be

a national advertising campaign on **CMT** and **TNN** that's going to start Oct. 8 and run for two weeks."

Giant also plans to advertise heavily in major country music consumer magazines as well as publications such as **Western Horseman** and others that reach an audience that **Weaver** believes would be interested in **Singletary's** music.

She says there are also plans to tie "Too Much Fun" in with the **National Hockey League**. "They'll take segments from the video and intersperse them with segments of highlights from hockey games from each team . . . and these run during intermissions and before and after commercial breaks or whenever they have downtime," **Weaver** says. "It will feature the new album cover art at the end of the spot."

Another key element in **Giant's** marketing campaign involves 125 **Kroger** grocery stores in the **Atlanta** area. "They have in-floor billboards, probably 2 by 2 [feet]," **Weaver** says. "They take squares out of the floor and insert this piece, and it has a sealed cover on it made out of the plastic material used for the windshields of fighter planes. There are 10 of them in each **Kroger** location."

"**Daryle** is so traditional," she adds, "yet he is a fun artist, especially live, so I want to convey some of that fun in the marketing plan and let people see him where they wouldn't expect to see him."

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

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

- | | | | | | | | |
|----|--|----|--|----|--|----|---|
| 25 | 4 TO 1 IN ATLANTA (Tom Collins, BMI/Brownsouth, BMI) WBM | 65 | GOIN' GOIN' GONE (Rio Bravo, BMI/Gita Monster, BMI) WBM | 68 | ONCE I WAS THE LIGHT OF YOUR LIFE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL | 81 | THAT GIRL'S BEEN SPYIN' ON ME (Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BMI/Hamstein Cumberland, BMI) HL/WBM |
| 66 | ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) | 49 | GOODNIGHT SWEETHEART (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thaxamillion, BMI) HL | 31 | ONLY ON DAYS THAT END IN Y (Of Music, ASCAP) | 69 | THAT LAST MILE (Sony/ATV Cross Keys, ASCAP/Seven Summits, BMI/Will Robinsons, BMI) HL |
| 45 | ARE WE IN TROUBLE NOW (Chairsourt Ltd., PRS/Almo, ASCAP) HL | 3 | GUYS DO IT ALL THE TIME (QMP, ASCAP/Teapot, ASCAP/Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP) | 29 | THE ROAD YOU LEAVE BEHIND (Old Desperados, ASCAP/N2 D, ASCAP) | 48 | THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Silver, ASCAP) HL |
| 15 | BELIEVE ME BABY (I LIED) (Mighty Nice, BMI/Wait No More, BMI/PolyGram Int'l, ASCAP/Julann, ASCAP) HL | 60 | HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Into Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN) HL | 10 | RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL | 33 | THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG, BMI/A Hard Day's Write, BMI/Rio Bravo, BMI) WBM/HL |
| 74 | BETTIN' FOREVER ON YOU (Sony/ATV Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) HL/WBM | 56 | HER MAN (Irving, BMI/Coller Bay, BMI) WBM | 1 | SHE NEVER LETS IT GO TO HER HEART (Great Cumberland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM | 55 | THAT WAS HIM (THIS IS NOW) (What About Vern, ASCAP/Firststars, ASCAP/Almo, ASCAP/Bugle, ASCAP/Coburn, BMI) WBM |
| 34 | BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI) HL | 38 | HOME AIN'T WHERE HIS HEART IS (ANYMORE) (Loon Echo, ASCAP/Zomba, ASCAP) WBM | 59 | SHE'S GETTIN' THERE (Travelin' Zoo, ASCAP/Telly Larc, ASCAP/John & Justin, ASCAP/Club Zoo, BMI/Lee Greenwood, BMI/Bambi Smithers, BMI) | 20 | THEN YOU CAN TELL ME GOODBYE (Acuff-Rose, BMI) WBM |
| 51 | BLUE (Trio, BMI/Fort Knox, BMI) WBM/HL | 46 | HURT ME (Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Rockin'R, BMI/Sony/ATV Tree, BMI) HL/WBM | 71 | SILVER TONGUE AND GOLDFLATED LIES (Jimmie Skinner, BMI) | 72 | TRAIL OF TEARS (PolyGram Int'l, BMI/Sly Dog, BMI) |
| 7 | CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Belta, BMI/Jeff Stevens, BMI) WBM | 6 | I AM THAT MAN (Warner-Tamerlane, BMI/Constant Pressure, BMI/Acuff-Rose, BMI) WBM | 75 | A SIMPLE I LOVE YOU (Warner-Tamerlane, BMI) WBM | 17 | VIDALIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL |
| 37 | CHANGE MY MIND (Zomba, ASCAP/Bull's Creek, BMI) WBM | 64 | I CAN STILL MAKE CHEYENNE (O-Tex, BMI/Hit Street, BMI) HL | 8 | SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Starstruck, BMI/New Court, BMI/Hayes Street, ASCAP) WBM | 44 | WHAT WILL YOU DO WITH M-E (Cro-Jo, BMI/Dennis Morgan, BMI) WBM |
| 26 | DADDY'S MONEY (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP/David Aaron, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) WBM/HL | 2 | I DON'T THINK I WILL (Sydney Erin, BMI) | 22 | STARS OVER TEXAS (Sony/ATV Cross Keys, ASCAP/SL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL | 28 | WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Oliverius, ASCAP/Cut-Write, BMI/C.S.A., BMI) |
| 73 | DON'T WORRY BABY (Irving, BMI/Careers-BMG, BMI) | 23 | I DO (Warner-Tamerlane, BMI/Polywog, BMI/Socan, BMI) WBM | 47 | STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM | 53 | WHY CAN'T YOU (EMI Blackwood, BMI/Rit B Rock, BMI/Nic Kim R, BMI) HL |
| 50 | EVERY LIGHT IN THE HOUSE (Irving, BMI/Coller Bay, BMI) WBM | 57 | I JUST MIGHT BE (Jerry Taylor, BMI) | 36 | SUDDENLY SINGLE (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony/ATV Tree, BMI) WBM/HL | 18 | A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/Tokeco, BMI/Zomba, ASCAP) WBM/HL |
| 39 | GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Parnell, BMI) HL | 54 | I NEVER STOPPED LOVIN' YOU (Murray, BMI/Top Of The Levy, BMI/Zomba, BMI) WBM | 61 | SWINGIN' DOORS (Sony/ATV Tree, BMI/Careers-BMG, BMI/Electric Mule, BMI) | 17 | WORLDS APART (Benefit, BMI/Little Big Town, BMI/American Made, BMI) WBM |
| | | 41 | IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP) HL | 62 | THANKS TO YOU (Warner-Tamerlane, BMI/Marty Party, BMI/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) | 67 | WRONG PLACE, WRONG TIME (Milhouse, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL |
| | | 52 | IT'S ALL IN YOUR HEAD (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM | | | 13 | YOU CAN'T LOSE ME (Big Tractor, ASCAP/WB, ASCAP/Kicking Bird, BMI/Thomahawk, BMI) WBM |
| | | | | | | 16 | YOU'RE NOT IN KANSAS ANYMORE (Coburn, BMI/Bro 'N Sis, BMI) |

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING SEPTEMBER 7, 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	7	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	1
7 weeks at No. 1						
2	2	2	81	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
3	3	3	18	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
4	4	4	19	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
5	5	5	17	MINDY MCCREARY ● BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
6	8	6	44	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
7	6	—	2	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
8	12	9	89	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
9	7	8	40	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
10	9	—	2	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
11	11	7	10	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
12	10	10	31	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
13	14	12	13	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
14	13	11	12	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
15	15	13	22	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
16	16	15	11	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	15
17	17	18	10	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	17
18	19	17	49	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
★★★HOT SHOT DEBUT★★★						
19	NEW ▶	—	1	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	19
20	NEW ▶	—	1	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS	20
21	22	23	16	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
22	20	16	28	RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	14
23	21	19	52	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
24	23	20	53	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
25	18	14	58	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
★★★GREATEST GAINER★★★						
26	35	—	2	GEORGE JONES MCA 11478 (10.98/15.98)	I LIVED TO TELL IT ALL	26
27	24	22	9	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
28	26	24	55	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
29	25	21	6	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
30	33	34	9	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	30
31	28	27	19	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6
32	29	28	127	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
33	37	31	20	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
34	27	25	12	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13
35	31	32	50	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
36	34	29	40	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
37	32	26	28	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	30	45	7	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	30
39	38	33	116	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
40	36	30	206	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
41	52	52	110	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
42	39	38	14	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
43	40	35	50	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
44	43	39	81	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
★★★PACESETTER★★★						
45	63	62	31	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
46	48	46	93	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
47	45	40	116	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
48	42	41	62	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
49	46	36	29	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
50	44	43	74	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
51	41	51	50	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
52	49	37	12	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
53	47	50	152	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
54	53	42	12	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20
55	61	66	9	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	55
56	50	44	45	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
57	51	48	48	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
58	59	47	137	JEFF FOXWORTHY ▲ ³ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
59	54	54	100	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
60	58	49	32	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
61	56	58	5	SUZY BOGGUSS CAPITOL NASHVILLE 36460 (10.98/15.98)	GIVE ME SOME WHEELS	51
62	57	56	67	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
63	60	60	263	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
64	66	64	44	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
65	62	55	47	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
66	55	53	10	JEFF FOXWORTHY LAUGHING HYENA 2009 (10.98/16.98)	LIVE	53
67	65	57	20	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
68	68	67	18	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
69	67	63	12	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	63
70	70	68	61	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
71	64	59	14	JUNIOR BROWN CURB 77843 (10.98/15.98) HS	SEMI-CRAZY	32
72	NEW ▶	—	1	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98)	MARK WILLS	72
73	71	65	48	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
74	69	61	42	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
75	74	73	131	BLACKHAWK ▲ ² ARISTA 18708 (9.98/15.98)	BLACKHAWK	15

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
FOR WEEK ENDING SEPTEMBER 7, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	12 GREATEST HITS	277
2	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	89
3	6	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	256
4	3	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	76
5	4	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	58
6	5	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	273
7	8	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	275
8	7	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	275
9	10	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	102
10	12	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	271
11	11	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	42
12	9	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	8
13	15	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	127

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	BILLY RAY CYRUS ▲ ³ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	67
15	14	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	3
16	16	WAYLON JENNINGS ▲ ⁴ RCA 8506 (7.98/11.98)	GREATEST HITS	140
17	22	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	88
18	17	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	39
19	18	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	123
20	21	DWIGHT YOAKAM ▲ ³ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	33
21	20	RANDY TRAVIS ▲ WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	2
22	—	TOBY KEITH ▲ A&M NASHVILLE 514421 (7.98/11.98)	TOBY KEITH	20
23	24	CHRIS LEDOUX CAPITOL NASHVILLE 28458 (10.98/15.98)	BEST OF CHRIS LEDOUX	5
24	—	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	1
25	23	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	19

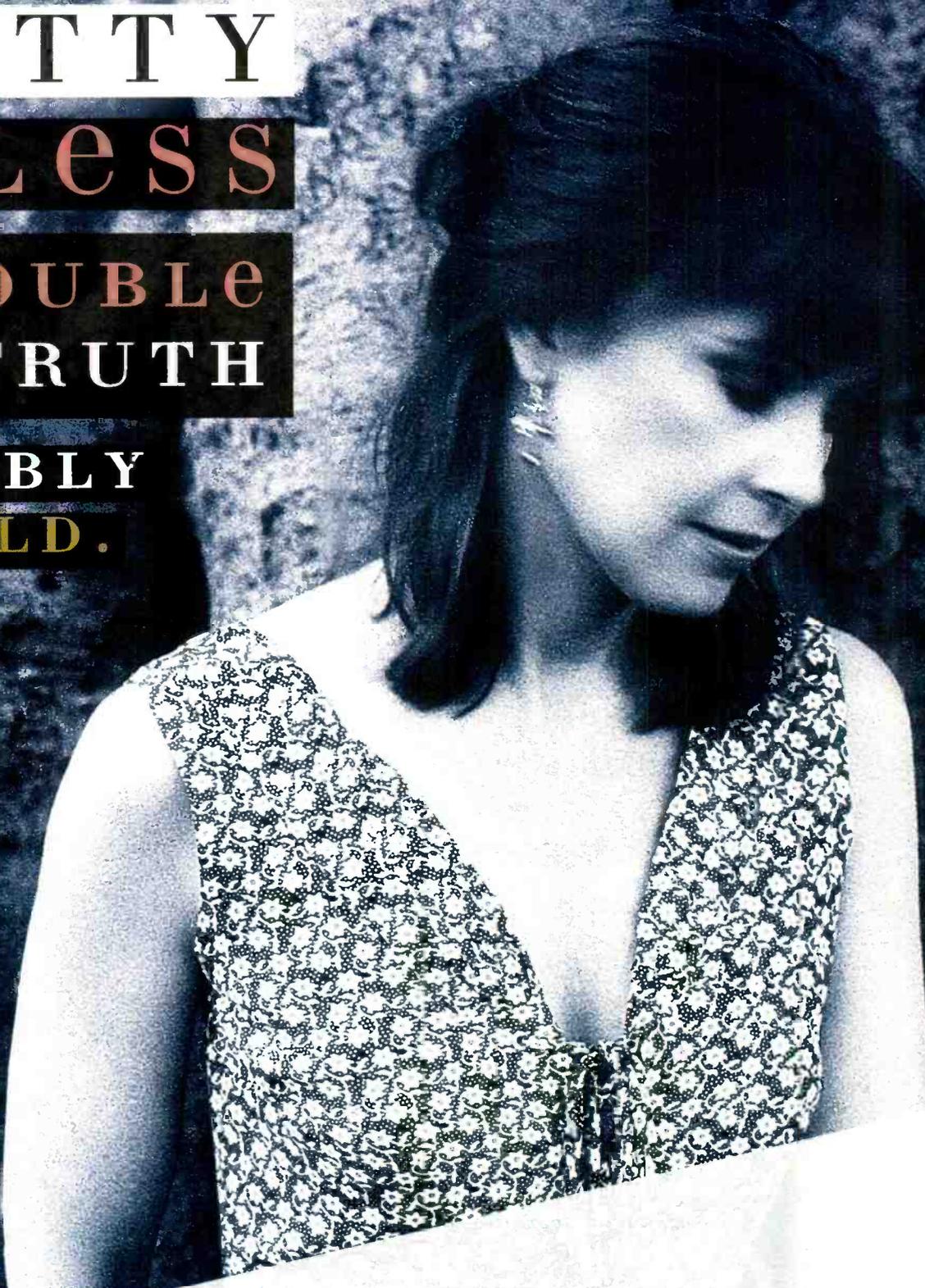
Catalog albums are older titles which are registering significant sales. © 1996, Billboard/BPI Communications and SoundScan, Inc.

PATTY

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WITH THE TRUTH

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World Festival Leaps Boundaries

POP/ROCKIN' IN PR.: Short on big names but laden with young talent and surprise appearances, the second World Festival of Latin Pop/Rock lured 10,000 fans to an enclosed parking lot outside the Hiram Bithorn stadium in San Juan, Puerto Rico.

Renowned artists—including Sony salsa/actor **Rubén Blades**, conguero **Cachete Maldonado**, kettle drummer **Endel Dueño**, and nova trova pioneer **Roy Brown**—participated during the 14-hour marathon, which boasted 21 local and international bands.

Last year's inaugural event, dubbed "Woodstock, But In Your Language," was marred by mud-throwing throngs and poor security. Nonetheless, with top-shelf rock groups on hand—such as WEA Mexico's **Café Tacuba** and **La Ley**, Warner Argentina's **Fito Páez**, and EMI Latin's **Enanitos Verdes**—the event attracted 25,000 spectators.

This year's edition was headlined



by John Lannert

by Guatemala's **Bohemia Suburbana** (Radio Vox), Colombia's **Aterciopelados** (Ariola/BMG), and local favorite **Sol D'Menta** (PolyGram Latino). Other countries represented were Argentina (**Todos Tus Muertos**, **Los Auténticos Decadentes**, **Los Divididos**), Mexico (**El Tri**, **Fobia**, **Los Lagartos**), Panama (**Los Rabanes**), Venezuela (**Zapato 3**, **Los Amigos Invisibles**), and the U.S. (**Inmundo Mundo**).

Bohemia Suburbana, which was making its fourth trek to the island in six months, needed no introduction. Lead singer **Giovanni Pinzón** wasted no time getting busy as he pranced

with a skull-shaped doll taped to his body during "Planeta Hola."

While introducing "Aquí Te Voy," a new song inspired by Puerto Rico's political status as a commonwealth, Pinzón said, "Latin America is not a country; Latin America is not a flag. Latin America is a culture. And that is what we are doing here." He further endeared himself to the fans by body-surfing on top of them during "Peces E Iguanas."

Sol D'Menta, anchored by souped-up takes of the nursery-rhyme-inspired "Inconforme" and "Oubao Moin" (a nationalist ode sung with Brown) showed why it was the first homebred rock act signed to a major as the audience cheered wildly to each song. Maldonado and Dueño accompanied the band onstage.

Los Rabanes, urged on from the side of the stage by countryman **Blades**, delivered a mosh-pit special, "¿Por Qué Te Fuiste Benito?" The band invited **Blades** to play kettle drum on the

(Continued on page 38)

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LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
13 AMOR EN TUS OJOS (Yami, BMI)	
26 AMOR PRISIONERO (Paulino Musical)	
30 AOUI, EL QUE MANDA SOY YO (Sony Music, ASCAP)	
28 ATADA A TU VOLCAN (Copyright Control)	
24 BUSCANDO UN AMOR (Gary Hobbs, BMI)	
2 DAME (Copyright Control)	
27 DUELE EL AMOR (Vander, ASCAP)	
31 EL CARINO QUE PERDI (Zomba Golden Sands, ASCAP)	
15 EL DISGUSTO (Copyright Control)	
34 EL LIBRO DE LOS DIOS (Peer Int'l., BMI)	
33 EL PERO EL GATO Y YO (BMG Songs, ASCAP)	
12 EL REPORTERO (TN Ediciones, BMI)	
32 ESTA VEZ (Warner Chappell)	
20 ESTRELLA GEMELA (STELLA GEMELLA) (EMI Blackwood, BMI/Peer Int'l., BMI)	
21 FUERA DE ESTE MUNDO (Sony Music, ASCAP)	
8 HASTA AYER (Copyright Control)	
18 LOCO DE AMOR (Geminis Star Corp., ASCAP/P S O Limited, ASCAP)	
38 MARINERITO, MARINERON (J&N, ASCAP)	
25 ME DUELE TANTO (Copyright Control)	
16 ME ESTA DOLIENDO DEJARTE (Copyright Control)	
5 MEJORES QUE ELLA (Mafiosa, ASCAP)	
10 MI PUEBLO (MY HOMETOWN) (Chrysalis Standards, BMI)	
9 NO LLORARE (Beechwood, BMI)	
4 NO LLORES POR MI (Fonomusic, SESAC/Unimusica, ASCAP)	
3 NO PUEDO ARRANCARTE DE MI (Huina, BMI)	
14 NO TE VAYAS (Canciones Mexicanas, SESAC)	
17 PENSAMIENTO Y PALABRA (Wilkins, ASCAP)	
40 POR AMARTE (Fonomusic, SESAC/Unimusica, ASCAP)	
11 PORQUE ME ENAMORE DE TI (Zomba Golden Sands, ASCAP)	
1 QUE PENA ME DAS (Cnisma, SESAC)	
22 QUE TE QUIERAN MAS QUE YO (Mas Latin, SESAC)	
9 MARC ANTHONY RMM HASTA AYER	
39 SIEMPRE LO ESPERARE (Copyright Control)	
36 SIN QUERER QUERIENDO (Copyright Control)	
27 SOY (Peer Int'l., BMI)	
23 TE VOY A AMAR (Pulido, BMI)	
7 TODO CON ELLA (Vander, ASCAP)	
6 TU ETERNO ENAMORADO (Copyright Control)	
29 UN AMOR EN EL OLVIDO (En-EI)	
35 VEN A MI (Copyright Control)	
19 VIDA (Copyright Control)	

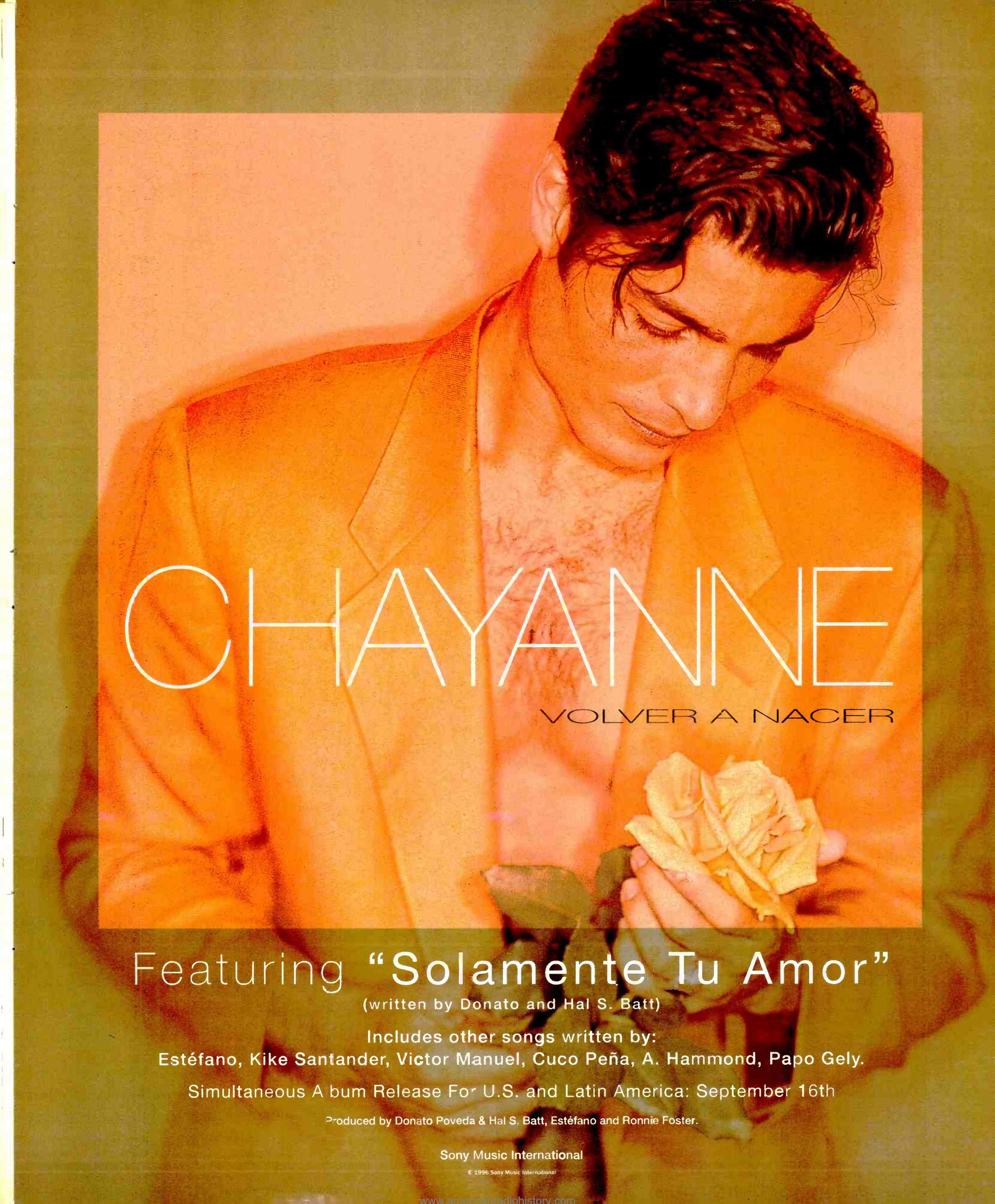
Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				★★★ No. 1 ★★★	
1	1	1	8	MARCO ANTONIO SOLIS FONOVISA	QUE PENA ME DAS M.A.SOLIS (M.A.SOLIS)
2	5	9	4	LUIS MIGUEL WEA LATINA	DAME L.MIGUEL, K.CIBRIAN (A.LERNER, K.CIBRIAN)
3	3	4	6	CRISTIAN FONOVISA	NO PUEDO ARRANCARTE DE MI D.FREIBERG (M.A.JIMENEZ)
4	4	3	6	ENRIQUE IGLESIAS FONOVISA	NO LLORES POR MI R.PEREZ-BOTIJA (E.IGLESIAS, R.MORALES)
5	2	2	8	LA MAFIA SONY	MEJORES QUE ELLA M.LICHTENBERGER JR. (A.LARRINAGA)
6	9	14	4	BANDA MAGUEY FONOVISA	TU ETERNO ENAMORADO E.SOLANO (E.SOLANO)
7	11	15	4	BRONCO FONOVISA	TODO CON ELLA NOT LISTED (R.DAMIAN)
8	6	7	9	MARC ANTHONY RMM	HASTA AYER S.GEORGE, M.ANTHONY (NOT LISTED)
9	8	11	7	ANA BARBARA FONOVISA	NO LLORARE J.AVENDANO LUHRS (T.GOAD)
10	12	8	5	PAUL ANKA & JUAN GABRIEL GLOBO/SONY	MI PUEBLO H.GATICA, JUAN GABRIEL, R.PEREZ (PANKA)
11	14	12	5	LOS TUCANES DE TIJUANA EMI LATIN	PORQUE ME ENAMORE DE TI J.NIEVES IZUNZA (M.QUINTERO LARA)
12	7	5	8	LOS TIGRES DEL NORTE FONOVISA	EL REPORTERO E.HERNANDEZ (T.BELLO)
13	10	6	11	SORAYA POLYGRAM LATINO	AMOR EN TUS OJOS R.ARGENT, P.VAN HOOKE (SORAYA)
14	13	10	19	INTOCABLE EMI LATIN	NO TE VAYAS J.L.AYALA (G.ARBREGO)
				★★★ AIRPOWER ★★★	
15	22	—	2	EDDIE GONZALEZ SONY	EL DISGUSTO T.GONZALEZ, H.FLORES (C.REYNA)
16	NEW	1	1	LOS MISMOS EMI LATIN	ME ESTA DOLIENDO DEJARTE LOS MISMOS (E.CORTES)
17	23	24	6	VICTOR MANUELLE SONY	PENSAMIENTO Y PALABRA S.GEORGE (L.BATISTA, WILKINS)
18	NEW	1	1	JERRY RIVERA SONY	LOCO DE AMOR S.GEORGE (M.LAURET)
19	19	23	6	MARCOS LLUNAS POLYGRAM LATINO	VIDA P.MANAVELLO (S.DAVINCI, F.DELPRETE)
20	15	21	4	EROS RAMAZZOTTI ARISTA/BMG	ESTRELLA GEMELA E.RAMAZZOTTI (E.RAMAZZOTTI, V.TOSETTO, M.LAVERZI, A.COGLIATI)
21	26	28	3	FRANCO DE VITA SONY	FUERA DE ESTE MUNDO F.DE VITA, P.PALMER (F.DE VITA)
22	18	33	3	EZEQUIEL PENA FONOVISA	QUE TE QUIERAN MAS QUE YO M.A.SOLIS (M.A.SOLIS)
23	21	22	15	BOBBY PULIDO EMI LATIN	TE VOY A AMAR E.ELIZONDO (B.PULIDO)
24	28	25	5	GARY HOBBS EMI LATIN	BUSCANDO UN AMOR G.VELASQUEZ (G.HOBBS)
25	16	19	4	LOS HUMILDES FONOVISA	ME DUELE TANTO E.ELIZONDO (J.VELAZQUEZ AGUILAR)
26	NEW	1	1	VICENTE FERNANDEZ SONY	AOUI, EL QUE MANDA SOY YO P.RAMIREZ (V.FERNANDEZ)
27	NEW	1	1	LOS PALOMINOS SONY	DUELE EL AMOR M.LICHTENBERGER JR. (J.SEBASTIAN)
28	NEW	1	1	EDNITA NAZARIO EMI LATIN	ATADA A TU VOLCAN K.C.PORTER (F.CEARA)
29	NEW	1	1	MARISELA ARISTA/BMG	UN AMOR EN EL OLVIDO E.ELIZONDO (V.FRANCO)
30	29	27	3	RAUL HERNANDEZ FONOVISA	AMOR PRISIONERO R.HERNANDEZ (P.VARGAS)
31	31	34	3	BANDA ZETA FONOVISA	EL CARINO QUE PERDI ZE LUIS (R.MONHA)
32	20	18	12	GRUPO LIMITE POLYGRAM LATINO	ESTA VEZ J.CARRILLO (M.GALINDO, F.GALINDO)
33	33	—	2	GUARDIANES DEL AMOR ARISTA/BMG	EL PERO EL GATO Y YO NOT LISTED (A.PASTOR)
34	30	—	2	TIRANOS DEL NORTE FONOVISA	EL LIBRO DE LOS DIOS J.MARTINEZ (J.A.ESPINOSA)
35	24	20	13	JENNIFER Y LOS JETZ EMI LATIN	VEN A MI A.QUINTANILLA JR., B.MOORE (J.E.CUESTA)
36	NEW	1	1	RUBEN BLADES SONY	SIN QUERER QUERIENDO R.BLADES (PAZEAL)
37	NEW	1	1	DOMINGO QUINONES RMM	SOY C.SOTO, D.QUINONES (J.FERNANDEZ)
38	25	31	4	PAPUCHO Y SU GRUPO WAO HMS/J&N	MARINERITO, MARINERON J.ENCARNACION (J.ENCARNACION)
39	NEW	1	1	SHELLY LARES SONY	SIEMPRE LO ESPERARE S.LARES (S.LARES, J.J.REYES)
40	40	32	17	ENRIQUE IGLESIAS FONOVISA	POR AMARTE R.PEREZ-BOTIJA (E.IGLESIAS, R.MORALES)

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

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.



CHAYANNE

VOLVER A NACER

Featuring "Solamente Tu Amor"

(written by Donato and Hal S. Batt)

Includes other songs written by:

Estéfano, Kike Santander, Victor Manuel, Cuco Peña, A. Hammond, Papo Gely.

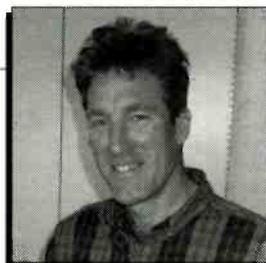
Simultaneous Album Release For U.S. and Latin America: September 16th

Produced by Donato Poveda & Hal S. Batt, Estéfano and Ronnie Foster.

Sony Music International

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by Jim Macnie

NEW YORK IS CONSIDERED the center of the jazz universe, but Oscar Peterson hasn't played the city all that much of late. Last June, the revered pianist was part of a Carnegie Hall bash, but you'd have to go back several years to find another Apple gig by the Canadian improviser: An all-star tribute to Peterson, slated for Oct. 1 at Manhattan's Town Hall, should rectify that. Telarc will record the event for release in early 1997. Those in on the hat-tipping are Shirley Horn, Ray Brown, Milt Jackson, Benny Green, Herb Ellis, Roy Hargrove, Stanley Turrentine, and the Manhattan Transfer. The show is a benefit for the Jackie Robinson Foundation, which provides scholarships to African-American college students.

THE CARNEGIE HALL JAZZ BAND is gearing up for its 1996-97 program. Tributes to George Gershwin and Richard Rodgers are scheduled, as is an evening of Brazilian melodies. But the kickoff of the season is the most intriguing: "Eastwood: After Hours, Night Of Jazz" updates movie themes from the films of big-time jazz supporter Clint Eastwood. That means there's bound to be some Ennio Morricone on the docket (can't get around Sergio Leone's spaghetti westerns). Also scheduled is the world premiere of a Carnegie commission from Lennie Niehaus, who has worked with Eastwood on many films. Guests include James Carter, Hank Jones, Jay McShann, Jimmy Scott, and Barry Harris.

Speaking of action at Carnegie, Rosemary Clooney's tribute to Nelson Riddle is slated for Sept. 19. The show will echo Clooney's latest Concord release, "Dedicated To Nelson." The Carnegie date will feature the Nelson Riddle Orchestra conducted by Riddle's son Christopher. This spring, Reprise's Archive series released a classic Clooney disc, "Love," which also featured Riddle's arrangements.

MEL TORME suffered a minor stroke Aug. 8 at his Beverly Hills, Calif., home and had to cancel several gigs, including an appearance at the JVC Jazz Festival in Newport, R.I. We're thrilled to hear that doctors predict a recovery for the Velvet Fog. Torme remains a charmer and, as anyone who has heard him lately can attest, is still in fine voice. Rhino's recent four-disc boxed set "The Mel Torme Collection" is thriving, according to Julie Remick, jazz buyer for the Virgin Superstore in Los Angeles. According to SoundScan, 2,000 units have been sold. Also, happy birthday to Mr. Mel. He'll be 71 Sept. 15. . . Michael Wolff's music has often found a home on television—the pianist used to be the boss of Arsenio Hall's funk-ed-up Posse band. Now that Wolff's scores are going to enhance the TV movie "Dark Angel," his tunes are back on the small screen. Eric Roberts stars in the film, which is a two-hour pilot for an upcoming Fox series. Roberts plays a New Orleans homicide detective. It will air Sept. 10. Wolff's second jazz disc, "2 A.M.," was released June 4 on Cabana Boy/Wap.

R.I.P.: Producer Miles Goodman died of a heart attack in Los Angeles Aug. 19. He became interested in scoring music through his cousin Johnny Mandel and went on to orchestrate pieces for the films "Being There" and "La Bamba." Recently, he turned to jazz. "I had nothing but respect for his work," says fellow jazz producer Steve Backer. "He realized that jazz needed a smart contextualization to sell in big numbers, and he and his partner Oscar Castro-Neves had great ideas that revitalized several artists." Goodman's talent helped find a successful setting for Toots Thielemans' harmonica on "The Brazil Project" on Private Music and Terence Blanchard's "The Billie Holiday Songbook" on Columbia. Perhaps his most acclaimed work was the various-artists disc "Color And Light: Jazz Sketches Of Sondheim." Goodman was 47.

NOTAS

(Continued from page 36)

thumper "Un Suicidio En Nueva York." Blades' presence prompted visits by young musicians eager to hear his opinion about their work.

Also acclaimed by fans was Aterciopelados, whose charismatic singer, Andrea Echeverry, excelled with the familiar favorites "Bolero Falaz," "Mujer Gala," and "Florecita Rockera"—just as she did last April during the group's island debut.

Todos Tus Muertos and Zapato 3 evoked howls for their explosive punk/reggae and finesse. Also warmly appreciated were Fobia, Inmundo Mundo, Los Amigos Invisibles, and Los Auténticos Decadentes.

Among the local acts garnering heated response were Skapulario, Josean Diván Y La Pena Capital, and El Manjar De Los Dioses.

On the other hand, the festival's two veteran rock acts, El Tri and Los Divididos, found that old-school "rocanrol" was not swaying the masses. Both groups got the silent treatment from the crowd during their sets.

Said Alex Lora, El Tri's front man, after the band's set, "We came to rocanrol, not sing ballads or salsas. The people's reaction was logical—they do not know about real rock'n'roll."

Despite working with a budget reduced from that of last year's show, José "Funky Joe" Vallenilla, president of festival organizer Polyevents, was able to accomplish more. The security and organization were excellent, with 300 security personnel

added to the 75 police officers on duty.

Reliable sound and lights provided by Comic Audio and Switch Lighting, respectively, plus a dual stage, helped surmount last year's logistical snags. Still, Vallenilla could attract neither Sony Argentina star acts Soda Stéreo and Charly García nor EMI Brazil's noted Paralamas, as he had planned.

LATIN CONNECTION: Billboard has just published the 1996 International Latin Music Buyer's Guide. This year's edition features its largest volume of editorial content and increased space dedicated to Latin artists.

The guide is a compilation of more than 3,000 alphabetical listings from 18 countries in 20 categories, including artists, managers, music publishers, music and video companies, clubs, and radio stations. The information is continually updated.

To order a copy, call 800-344-7119. For more information about the International Latin Music Buyer's Guide or any of the other seven directories Billboard publishes annually, contact Billboard's publisher of directories, Ron Willman, at 212-536-5025.

PUBLISHING BRIEFS: Indie music publisher peermusic has promoted Ramón Arias to director, Latin talent acquisition, East Coast. He was creative director, East Coast. Peermusic recently signed exclusive publishing contracts with EastWest

artist Amparo Sandino and composer/producer/arranger Max di Carlo . . . Warner/Chappell Music has signed composer/producer Daniel Freiberg to an exclusive co-publishing agreement . . . ASCAP hosts its annual El Premio ASCAP Awards program Thursday (5) at the Tropicana Club in Miami Beach, Fla.

JAGUARES, SODA SETS DUE: RCA/BMG's Los Jaguares, known in a previous recording life as Mexican rock stars Caifanes, are set to release their debut album, "El Equilibrio De Los Jaguares," Sept. 9. The album was produced by studio wizards Don Was and Ed Cherney. Guest performers include Arista Latin ace accordionist Flaco Jiménez, standout keyboardist and former Beatles sidekick Billy Preston, percussionist virtuoso Paulinho da Costa, and underrated vocalist Cecilia Toussaint. RCA/BMG also drops Soda Stéreo's "Plugged" album Sept. 20. The record, most of which was taped during an MTV Latino "Unplugged" show in March, contains a guest appearance by Aterciopelados' aforementioned splendid lead vocalist Echeverry. Lastly, in case you hadn't noticed, on Aug. 24, RCA/BMG rap icon El General made his debut on Billboard's Hot Dance Music/Club Play chart with "Perezosa."

Assistance in preparing this column was provided by Pedro Ruz Gutiérrez in San Juan.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	42	SOUNDTRACK PANGAEA 36071/R.S.	14 weeks at No. 1 LEAVING LAS VEGAS
2	2	16	SOUNDTRACK VERVE 529554	KANSAS CITY
3	3	24	DIANA KRALL IMPULSE! 182GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
4	4	140	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
5	5	25	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
6	6	25	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
7	9	13	BOB JAMES TRIO WARNER BROS. 45956	STRAIGHT UP
8	8	25	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
9	7	65	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
10	12	113	TONY BENNETT COLUMBIA 66214	MTV UNPLUGGED
11	11	9	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
12	10	2	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
13	13	12	JAMES CARTER ATLANTIC JAZZ 82908/AG	CONVERSIN' WITH THE ELDERS
14	15	11	CHARLIE WATTS POINTBLANK 41695/VIRGIN	LONG AGO & FAR AWAY
15	21	146	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
16	25	71	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
17	14	33	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
18	22	18	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
19	20	3	DAVE BRUBECK LEGACY 64615/COLUMBIA	THIS IS JAZZ #3
20	17	43	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
21	16	7	TITO PUENTE/INDIA WITH THE COUNT BASIE ORCHESTRA TROPICJAZZ 82032/RMM	JAZZIN'
22	24	15	MILES DAVIS WARNER BROS. 46032	LIVE AROUND THE WORLD
23	23	9	KENNY GARRETT WARNER BROS. 46209	PURSUANCE: THE MUSIC OF JOHN COLTRANE
24	18	121	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
25	19	10	ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	4	GEORGE BENSON GRP 9823	4 weeks at No. 1 THAT'S RIGHT
2	2	195	KENNY G ARISTA 18646	BREATHLESS
3	NEW	▶	DAVE KOZ CAPITOL 32798	OFF THE BEATEN PATH
4	3	37	QUINCY JONES QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
5	4	10	NORMAN BROWN MOJAZZ 530545/MOTOWN	BETTER DAYS AHEAD
6	8	5	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
7	5	24	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
8	7	2	WAYMAN TISDALE MOJAZZ 530696/MOTOWN	IN THE ZONE
9	6	10	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
10	NEW	▶	ART PORTER VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME
11	9	42	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
12	10	46	BONEY JAMES WARNER BROS. 45913	SEDUCTION
13	11	40	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
14	12	4	HIROSHIMA QWEST 46234/WARNER BROS.	URBAN WORLD MUSIC
15	17	10	JEFF LORBER VERVE FORECAST 531555/VERVE	STATE OF GRACE
16	14	19	DOC POWELL DISCOVERY 77037	LAI'D BACK
17	15	18	SPYRO GYRA GRP 9842	HEART OF THE NIGHT
18	19	2	RONNY JORDAN 4TH & B'WAY 531060/ISLAND	LIGHT TO DARK
19	13	41	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
20	16	18	HERB ALPERT ALMO SOUNDS 80005/GEFFEN	SECOND WIND
21	21	14	RAMSEY LEWIS GRP 9843	BETWEEN THE KEYS
22	20	26	RUSS FREEMAN & THE RIPPINGTONS GRP 9835	BRAVE NEW WORLD
23	18	42	WILL DOWNING MERCURY 528755	MOODS
24	23	38	JERALD DAEMYON GRP 9829	THINKING ABOUT YOU
25	22	53	FOURPLAY WARNER BROS. 45922	ELIXIR

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

Recent Naxos Releases A Classical Audio Travelog

ACTIVITY ON A BUDGET: Naxos has been recording fast and furiously this spring and summer. The label's dizzying and far-flung studio schedule included the beginning of a Sibelius cycle by the Iceland Symphony Orchestra, conducted by Petri Sakari, and the continuation of the Matthew Arnold symphony cycle by the National Symphony Orchestra Of Ireland, under Andrew Penny.

In Budapest, Jenő Jandó recorded Volume 1 of Bach's "Well-Tempered Clavier," the Kodaly String Quartet put down a new volume for each of its Beethoven and Schubert cycles, and a fifth volume of piano works by Satie is due from Klara Körmendi. In Scotland, George Tintner recorded Bruckner's Symphony No. 5 with the Royal Scottish National Orchestra, and David Lloyd Jones led the same group in a disc of music by Holst. In Sweden, the Arion Wind Quintet and members of the Schein Quartet recorded chamber music by Berwald, and Bernd Glessner added to his complete Scriabin Piano Sonatas; in Moscow, the Moscow Symphony plans to record the second symphony of U.K. composer Havergal Brian (which requires an extra 16



by Heidi Waleson

horn players). And there's more to come, too. At the end of the year, Jean-Claude Casadesu will record Berlioz's "L'Enfance Du Christ" with the Lille Orchestra.

PIANO PLUS: Pianist Jean-Yves Thibaudet's newest release from London, a lovely double disc of Debussy (Volume 1 of the complete piano music), has a little extra: a CD interview of the French pianist talking about himself and the music. Such add-ons have surfaced before, as in



THIBAUDET

John Eliot Gardiner's Beethoven set. London VP Greg Barbero thinks the interview will help consumers get an

additional sense of what the artist is about. "They can listen to it once and toss it out if they want," he says. "We do the interviews anyway, it's not expensive to produce, and it has lots of uses—at radio, for example."

Other add-ons are in the works: The new London Dutoit/Montreal recording of Berlioz's "Damnation Of Faust," due this fall, will be packaged with a sampler of the award-winning "Les Troyens" from the same forces; maybe some more folks will run out and pick up that four-disc behemoth as a result. Harmonia Mundi has a similar idea and has included a sampler CD of Romanesca's recording of Biber's violin sonatas, which won the Gramophone Award, in Romanesca's new recording of sonatas by Johann Heinrich Schmelzer (due in September). Harmonia Mundi's best-selling group, Anonymous 4—whose next release, Hungarian Christmas music called "A Star In The East," comes out in September—has made Wired magazine's September "Tired/Wired 100" list. The quartet joins Tuvan throat singing, natural-disaster movies, and Liv Tyler on the "Wired" list; on "Tired" are MTV, the Olympics, and the 3 Tenors.

STEPPING OUT: Cala Records is producing a 12-CD series, "New York Legends—With Principal Players From The New York Philharmonic." Each disc features one of the first-chair players of the New York Philharmonic, including Glenn Dicterow, concertmaster; Cynthia Phelps, viola; Jeanne Baxtresser, flute; and Philip Meyers, horn. Each player has brought in musicians for chamber works, popular repertoire, and transcriptions on his or her disc. (The orchestra's horn section appears on Meyers' world-premiere recording of Carlos Chavez's Quartet for Four Horns.) Many of the 91 works were commissioned by the artists.

MISCELLANEOUS: The mellifluous soprano of Julianne Baird has resurfaced with lutenist Ronn McFarlane on a charming Dorian recording, "The Italian Lute Song," while the ever-versatile Placido Domingo makes a compelling case for the popular songs of Mexican composer Agustín Lara (Sony Classical). Better than Kathleen Battle doing French opera arias with her characteristic archness, accompanied with a heavy hand by Myung-Whun Chung and the Bastille Opera's orchestra and chorus (this new Deutsche Grammophon disc was recorded in 1993 and 1994), or the croony "Lost In The Stars" from Chanticleer with the London Studio Orchestra (Teldec), on which Kurt Weill and Cole Porter sound discouragingly the same. A young Japanese pianist, Yukio Yokoyama, was spectacular in the Chopin "Etudes" (Sony Classical). And for a walk into the past, how about Sony's two-CD release of the score for the unique, all-sung film "Les Parapluies De Cherbourg," which is great for the Michel Legrand music (including the hit tune "I Will Wait For You") and for brushing the dust off your French.

TOP CLASSICAL ALBUMS™

			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by		SoundScan®
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	
1	2	89	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	★★ NO. 1 ★★ IMMORTAL BELOVED 49 weeks at No. 1	
2	1	311	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/16.98)	IN CONCERT	
3	4	104	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	
4	9	12	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE	
5	3	15	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN	
6	5	129	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT	
7	6	45	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138 (10.98/15.98)	CHANT II	
8	7	15	BERLIN PHILHARMONIC (KARAJAN) DG 49515 (10.98 EQ/16.98)	ADAGIO II	
9	NEW		VARIOUS ARTISTS SONY CLASSICAL 62616 (9.98 EQ/15.98)	MORE IMMORTAL BELOVED	
10	8	2	KATHLEEN BATTLE DG 471142 (10.98 EQ/16.98)	FRENCH OPERA ARIAS	
11	13	2	GIL SHAHAM DG 499232 (10.98 EQ/16.98)	ROMANCES	
12	10	49	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) HS	A PORTRAIT	
13	RE-ENTRY		UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPHONY NO. 3	
14	15	62	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/16.98)	ADAGIO	
15	14	20	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE	

TOP CLASSICAL CROSSOVER™

			★★ NO. 1 ★★	
1	1	17	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (9.98 EQ/15.98)	SUMMON THE HEROES 14 weeks at No. 1
2	NEW		VARIOUS ARTISTS NONESUCH 79400 (10.98/16.98)	LEONARD BERNSTEIN'S NEW YORK
3	2	4	MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)	SYMPHONIC ELVIS
4	3	46	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
5	4	31	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
6	5	21	VARIOUS ARTISTS LONDON 52100 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA
7	6	18	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
8	7	66	VANESSA-MAE ANGEL 55089 (10.98/15.98) HS	THE VIOLIN PLAYER
9	8	40	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
10	9	18	ROYAL SCOTTISH NATIONAL ORCH. (MONEELY) VARESE SARABANDE 5700 (10.98/15.98)	STAR WARS: SHADOWS OF THE EMPIRE
11	11	70	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
12	10	8	PLACIDO DOMINGO SONY CLASSICAL 62625 (9.98 EQ/15.98)	BAJO EL CIELO ESPANOL
13	13	11	MARCUS ROBERTS SONY CLASSICAL 68488 (9.98 EQ/15.98)	PORTRAITS IN BLUE
14	12	135	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
15	14	64	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2

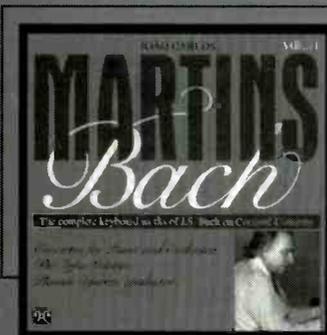
TOP OFF-PRICE CLASSICAL™

			★★ NO. 1 ★★	
1	NEW		VARIOUS ARTISTS PILZ RECORDS 46339 (3.99)	MUSIC FOR MEDITATION 1 week at No. 1
2	NEW		VARIOUS ARTISTS PILZ RECORDS 46203 (3.99)	BEETHOVEN: PIANO SONATAS
3	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 46135 (3.99)	MOZART: PIANO CONCERTOS NOS. 21 & 23
4	NEW		VARIOUS ARTISTS PILZ RECORDS 257 (3.99)	CHRISTMAS CONCERTO
5	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 49084 (5.99)	ROMANTIC PIANO MUSIC
6	NEW		VARIOUS ARTISTS PILZ RECORDS 46226 (3.99)	MOZART: QUARTET 16 & 17
7	NEW		VARIOUS ARTISTS PILZ RECORDS 46317 (3.99)	MOZART: CONCERTO NO. 27
8	NEW		VARIOUS ARTISTS PILZ RECORDS 46263 (3.99)	BEETHOVEN: FAMILIAR HITS
9	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 46254 (2.99)	HAYDN: SYMPHONIES NO. 48, 59 & 92
10	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 49050 (13.99)	BEETHOVEN: PIANO SONATAS (BOX SET)
11	NEW		VARIOUS ARTISTS POINT CLASSICS 103 (10.98)	MOZART: SYMPHONIES NO. 40 & 41
12	1	100	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
13	NEW		VARIOUS ARTISTS PILZ RECORDS 46109 (3.99)	VIVALDI: THE FOUR SEASONS
14	NEW		VARIOUS ARTISTS PILZ RECORDS 46240 (3.99)	SCHUBERT: SYMPHONY NO. 6
15	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 449074 (5.99)	MOZART: REQUIEM

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

"AN ALMOST SCANDALOUSLY EMOTIONAL APPROACH TO BACH" —NEW YORK MAGAZINE

JOÃO CARLOS MARTINS



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CONFIDENTIAL

Internal Memo

DATE: September 7, 1996

TO: Staff

FROM: Marketing

RE: Fall Release Planning

below are listed our fall priorities. these records, either because of the artists involved or their significant commercial potential, will command the bulk of our marketing resources over the next three months. of particular note are our new line of movie score albums, including one by tchaikovsky and two by elliot goldenthal, and all the classical titles on nonesuch.

ATLANTIC CLASSICS original score recordings

MICHAEL COLLINS - (WB) elliot goldenthal w/sinead o'connor track

ANNA KARENINA: (ICON) solti conducting w/vengerov; tchaikovsky/rachmaninov/prokofiev

still working:

A TIME TO KILL (goldenthal)

TWISTER (mancina)

ERASER (silvestri)

ERATO

BARTOLI: mozart arias/duets

ALAGNA: *tales of hoffman* w/van dam, jo; nagano cond.

(note: at the Met this fall doing *l'elisir*, his debut erato recording, 98483)

Wm CHRISTIE & L.A. FLORISSANT: handel/orlando; mehul/stratonice

GRIMAUD: brahms piano op 116-119

SUMI JO: mozart arias (over 100k sold in korea)

still working:

NAGANO: *rake's progress* w/dawn

JOEL COHEN & BOS. CAMRTA: *trav'ling home*

CARRERAS: *passion*

NONESUCH

KREMER: piazzolla tango

REICH: *city life* (check it out check it out)

GOODE: mozart concertos

ADAMS: *el dorado*

GLASS: music in 12 parts

UPSHAW: rodgers & hart

DON BYRON: *bug music*

VÄRTTINÄ: *kokko* (bird music)

still working:

BERNSTEIN'S NEW YORK: w/dawn, mandy, audra, judy

HERSCH: rodgers & hammerstein (no other love)

KRONOS: *howl*

TELDEC

VENGEROV: sibelius/nielsen ctos w/barenboim and cso

LARMORE: carmen w/gheorghiu, ramey, etc. sinopoli cond.

LARMORE: *call me mister* (pants roles)

HARNONCOURT: *storming the heavens* (beethoven compilation) & beethoven overtures;

tie into november concerts at carnegie hall w/coe

L'ORIENT IMAGINAIRE: *yehudi* - jewish music (written in turkey) from the seraglio; ivanof, cond

YEARNING: hoppe/wheater for alto flute & piano; tie-in to julia cameron's book *vein of gold*

MASUR/NYP: brahms syms box set

stay on the case:

SYMPHONIC ELVIS: keep 'burning love' charting

BARENBOIM: *tangos among friends*

CHANTICLEER: *lost in the stars* (remember the great night in central park w/nyp)

(note: philadelphia orchestra is performing hannibal's *african portraits* in november; check stock: 98802-2/4, barenboim/cso)

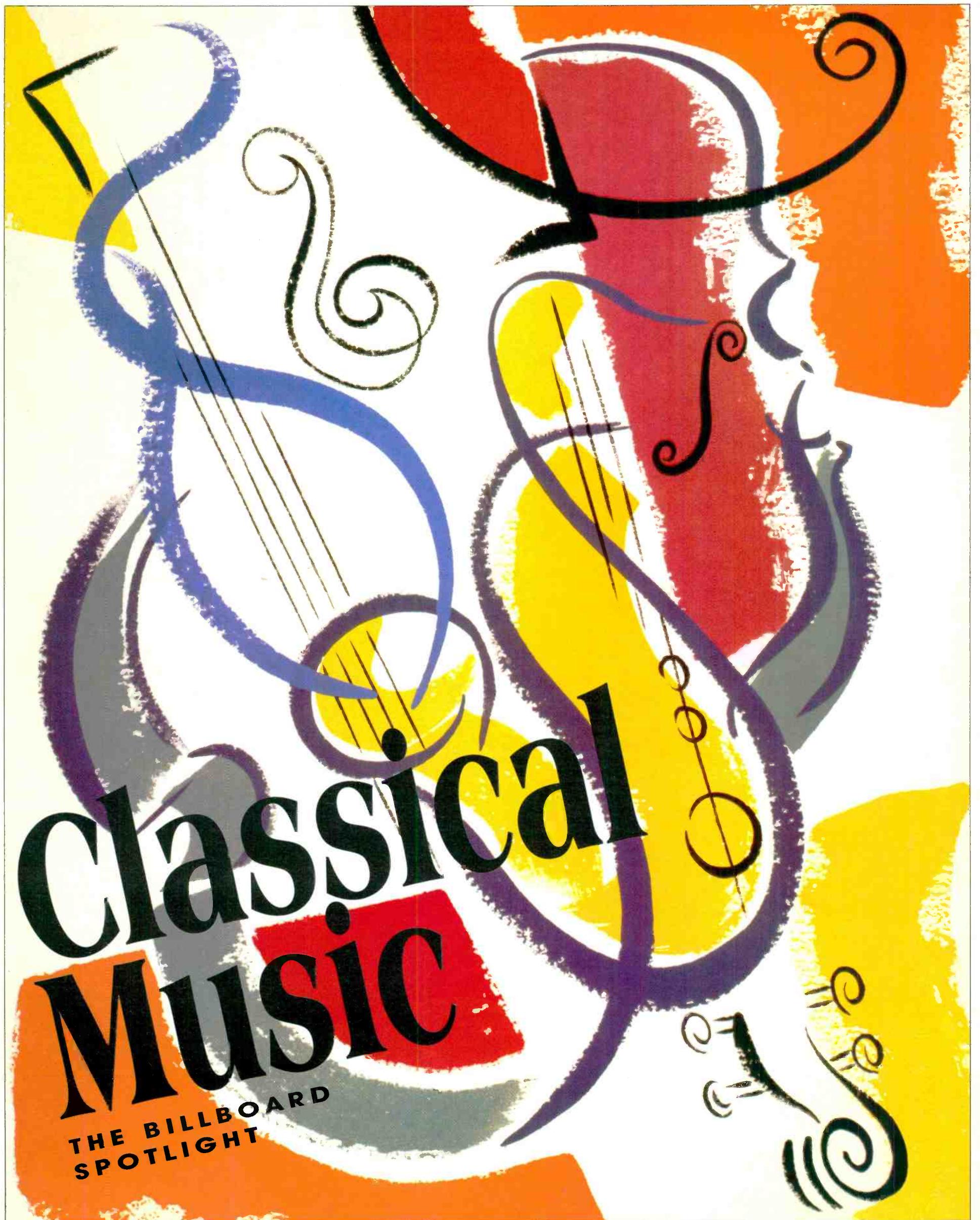


ILLUSTRATION BY MICHAEL CRAMPTON / MENDOLA ARTISTS

SONY classical

YO-YO MA, EDGAR MEYER AND MARK O'CONNOR "APPALACHIA WALTZ"

Yo-Yo Ma on Cello, Edgar Meyer on Bass, and Mark O'Connor on Fiddle; together these three award-winning virtuosos get to the heart of American musical tradition. The result is "Appalachia Waltz," an album of extraordinary beauty and imagination that combines the best of country, bluegrass, and classical music. Featuring 16 new works and innovative arrangements of classic American instrumentals. On tour this fall.



SK 68460



SK 62601

BOBBY MCFERRIN AND CHICK COREA THE SAINT PAUL CHAMBER ORCHESTRA "THE MOZART SESSIONS"

"Paper Music" firmly established Bobby McFerrin as a conductor. Now he enlists his friend and colleague, jazz legend Chick Corea, for a unique exploration of Mozart Piano Concertos. Throughout, Chick revisits the once common practice of improvised cadenzas – but in his own unique style. Bobby and Chick bookend these two works with improvised piano/vocal duets on Mozart's themes.

DAVID PALMER "PASSING OPEN WINDOWS A SYMPHONIC TRIBUTE TO QUEEN"

A symphonic tribute to one of the world's greatest rock bands. Featuring classic tracks like "Killer Queen," "We Are The Champions," and "Bohemian Rhapsody," arranged and conducted by David Palmer, performed by the Royal Philharmonic Orchestra.



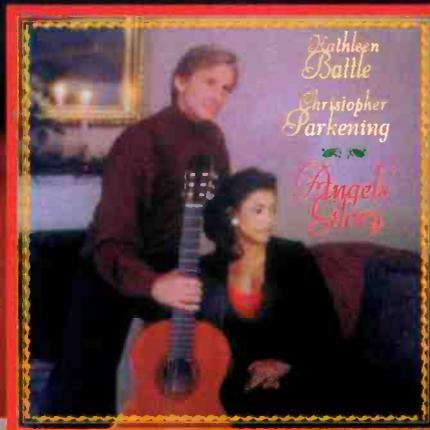
SK 62851



SK 66244

WYNTON MARSALIS "IN GABRIEL'S GARDEN"

This collection of Baroque "greatest hits" for the classical trumpet, with the English Chamber Orchestra, is a true celebration of the instrument that has earned Marsalis 8 Grammy awards. "In Gabriel's Garden" is the official promotional album for the PBS MASTERPIECE THEATER series. TV promo spots begin airing Fall '96.



SK 62723

KATHLEEN BATTLE AND CHRISTOPHER PARKENING "ANGELS' GLORY"

"Angels' Glory," the long-awaited follow-up to their Grammy nominated album, "The Pleasures Of Their Company," is a unique collection of Christmas carols from around the world.

JOHN WILLIAMS THE BOSTON POPS ORCHESTRA "SUMMON THE HEROES"

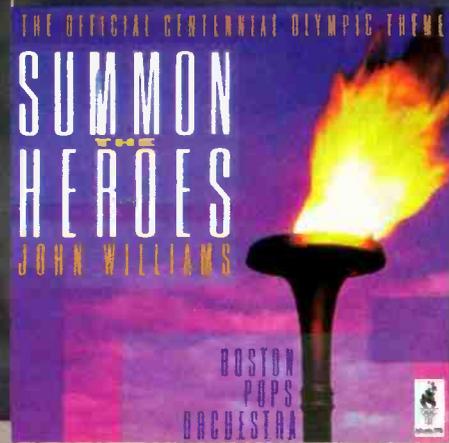
The Official Centennial Olympic Theme
John Williams, winner of 16 Grammy Awards and 5 Academy Awards, presents a new album featuring this year's official Olympic theme, plus well-known music from past games.



SK 68488

MARCUS ROBERTS "PORTRAITS IN BLUE"

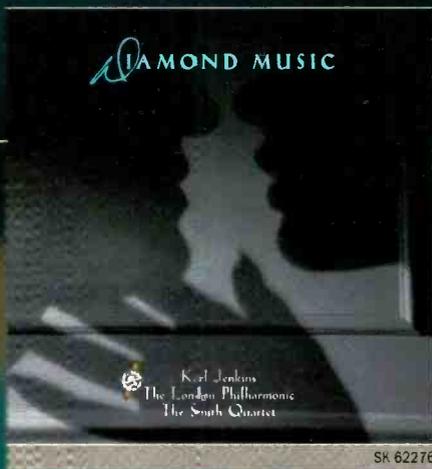
Dazzling interpretations of George Gershwin's "Rhapsody In Blue," and "I Got Rhythm" Variations plus James P. Johnson's "Yamekraw." This is the first-ever recording of Gershwin's masterpiece done as jazz improv—a showstopper at the '95 JVC Jazz Festival. *The New York Times* calls it "Music on the verge of boiling over, barely able to contain its own vitality." On tour this fall.



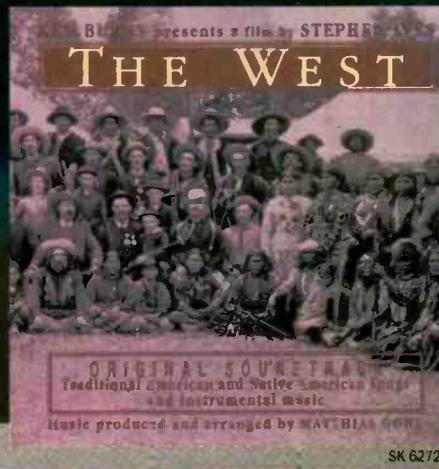
SK 62592

"DIAMOND MUSIC"
**KARL JENKINS, THE LONDON
 PHILHARMONIC AND
 THE SMITH QUARTET**

The "original" diamond music as featured in the popular DeBeers Diamond commercial. Now available for the first time on compact disc or cassette.



SK 62276



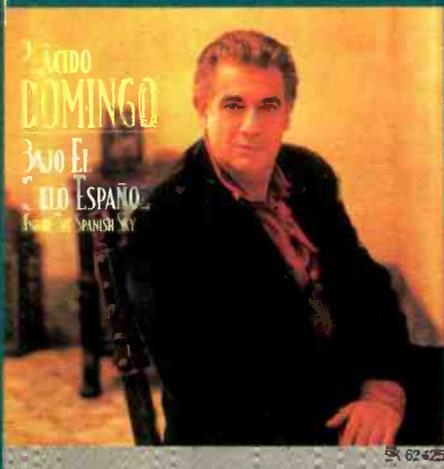
SK 62277

"THE WEST"

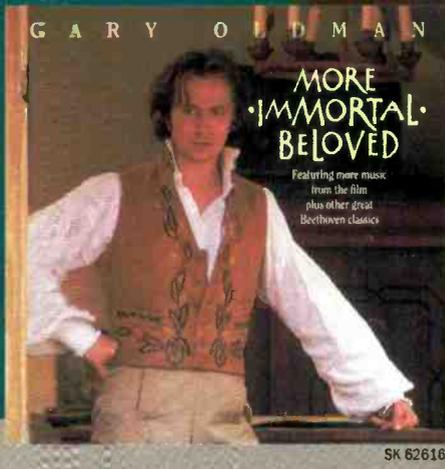
From the celebrated Burns/Ives creative team responsible for the award-winning series and best-selling soundtrack THE CIVIL WAR, comes THE WEST. Premiering on PBS stations nationwide in September, THE WEST promises to be one of the most-watched television series of the year. This original soundtrack features fun cowboy songs, traditional American instrumentals (by Jay Ungar), and stirring Native American chants.

**FLÁCIDO DOMINGO
 "BAJO EL CIELO ESPAÑOL
 (UNDER THE SPANISH SKY)"**

Romance knows one voice. As only he can, Flácido Domingo breathes new life into the classic love songs of Agustin Lara. A tribute to the women, the bullfights, the romance, and the splendor of Spain.



SK 62425



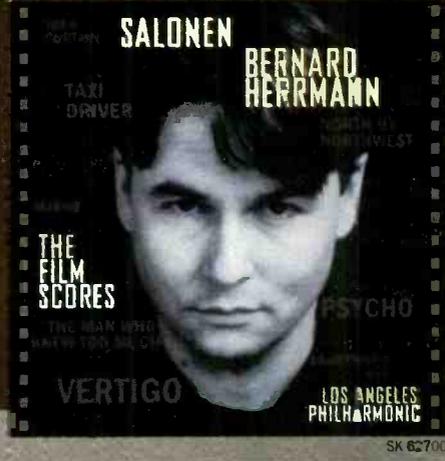
SK 62616

**"MORE IMMORTAL
 BELOVED"**

The brilliant sequel to the hottest classical album of the year features more great works of Beethoven! Certified GOLD with over 500,000 units sold in the U.S. alone, and over 2 million copies worldwide. "Immortal Beloved" was the #1 Classical Album on the Billboard chart for over 48 weeks.

**ESA-PEKKA SALONEN
 LOS ANGELES PHILHARMONIC
 "BERNARD HERRMANN:
 THE FILM SCORES"**

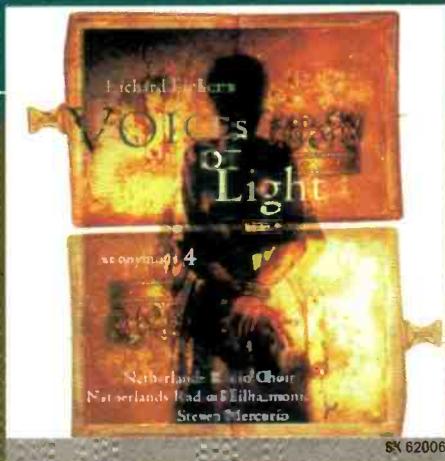
Recorded in Dolby Surround. Featuring selections from such classic Herrmann scores as PSYCHO, TAXI DRIVER, MARNIE, VERTIGO, and more.



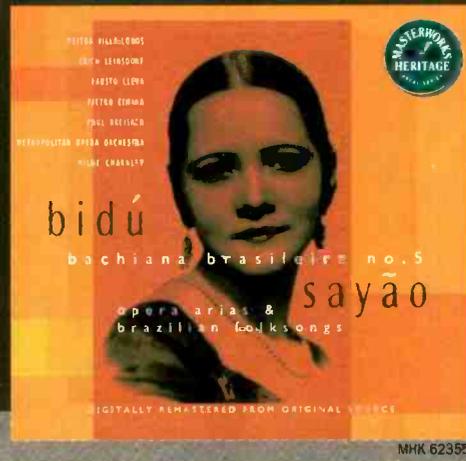
SK 62700

**RICHARD EINHORN
 ANONYMOUS 4
 "VOICES OF LIGHT"**

Classical cinema and new music unite in this new oratorio inspired by the silent film masterpiece, "The Passion Of Joan Of Arc." Featuring Anonymous 4. Catch Voices Of Light featuring Anonymous 4 on tour in the U.S. this fall.



SK 62006



MHK 62355

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< A STEP
AHEAD >



The State Of Things:
Looking

BEYOND The SCARY NUMBERS
For A **POSITIVE SPIN** By Heidi Waleson



Why now? "It's like a patient in the emergency room—never just one thing, but a constellation of symptoms," says Steve Murphy, president of EMI Classics and Angel Records (U.S.). The constellation included a public that had essentially finished replacing its LP collections with CDs and a universe of retailers who had picked up on a classical boom, expanded their departments ("too late," says Copps) and found themselves overex-

tended, needing to reduce inventory. And then there was the question of supply-and-demand. "We all made CDs like maniacs in the first 15 years of the CD era, without wondering whether there was enough audience," says René Goiffon, president of Harmonia Mundi USA. "Now there's a glut, with lots of useless records that no one wants to buy." Indeed, the numbers are staggering. "In the '60s, all the companies together released 30 to 40 classical records a month," says Copps. "Now there are about 500." Add to that CD transfers of back-catalog material and budget labels like Naxos competing on price, and you have a pretty confusing market picture for the consumer.

On top of that, costs of making records have risen, particularly the cost of recording symphony orchestras, and their sales have not kept pace. "Maybe 30 years ago, 5,000 copies was a respectable sale for a classical recording," says Peter Gelb, president of Sony Classical (U.S.). His baseline number is now 20,000 to 30,000. Cor du Bois, senior VP of international marketing at BMG Classics (U.S.), is also looking at numbers in that area—and expecting 80% of his releases to make them.

This was the year that classical labels woke up and smelled the coffee grounds.

Scary numbers started to appear, like a 19% decline in classical sales, according to the RIAA, and a decline in market share from 3.7% to 2.9% from 1994 to 1995, according to NARM. Return rates that Kevin Copps, senior VP of Atlantic Classics, describes as "ruinous"—sometimes 50% or 60% in a given month. This was the year that everyone finally started talking about refocusing and belt-tightening

ART FROM THE ASHES

But for all the doom and gloom, label heads are putting a positive spin on what is happening and their reactions to it. "The '80s being over just means that the easy times are over," says Albert Imperato, VP of Deutsche Grammophon in the US.

Sony's Gelb is also optimistic. "Out of the ashes of what classical recording has been, I have hopes for a lot of creativity," he

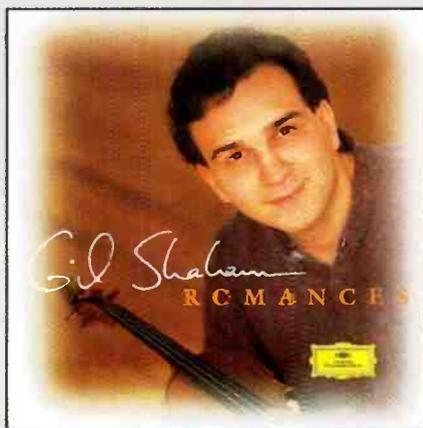
			<p>Costs are being scrutinized as well, with a significant impact on repertoire. Large-scale recording of orchestral music, particularly the over-recorded standard repertoire with expensive American (and some European) orchestras, is no longer really an economic possibility.</p>
<p><i>René Goiffon</i> Harmonia Mundi USA</p>	<p><i>Peter Gelb</i> Sony Classical</p>	<p><i>Kevin Copps</i> Atlantic Classics</p>	

says. "I see record production that drives the creation of new music, a record company functioning as a patron of art."

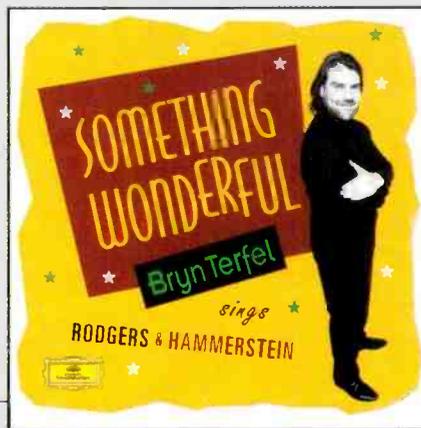
Getting the numbers down is a priority with most labels: They are trimming recording and release schedules and negotiating contracts with fewer projects. At BMG Classics, which cut 10% of its overhead in the early months of the year, Cor du Bois, who has assumed day-to-day control of operations now that president Gunther Hensler is on what seems likely to be a permanent medical leave, is moving the release schedule from 90 new classical records a year toward 30, is renegotiating contracts and has 20% of BMG's projects on hold. Costs are being scrutinized as well, with a significant impact on repertoire. Large-scale recording of orchestral music, particularly the over-recorded standard repertoire with expensive American (and some European) orchestras, is no longer really an economic possibility.

Instead, the labels are trying to focus their activities. "Each record needs a reason to exist," says Greg Barbero, VP of London Records (U.S.). "We can't just do a project because it's there." Some are working to create a particular A&R image.

Continued on page 56

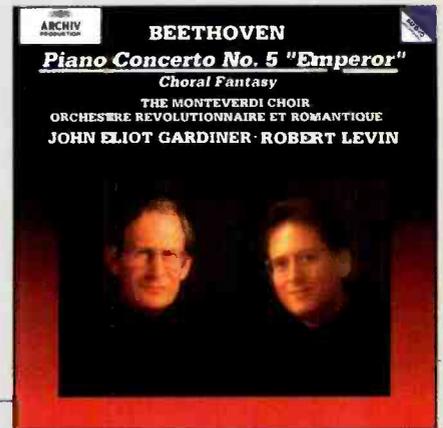


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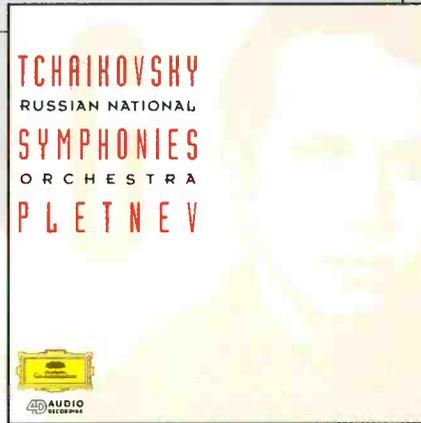
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Available 9/10/96



447 771-2

THE LEADERS



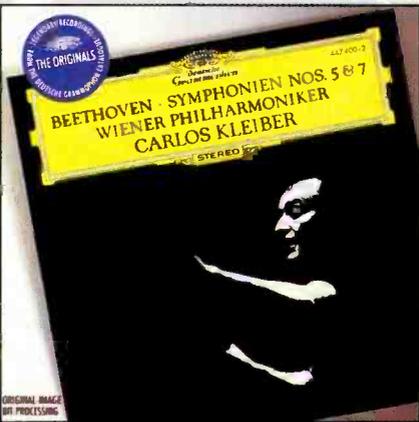
449 967-2 5CDs

Available 9/17/96

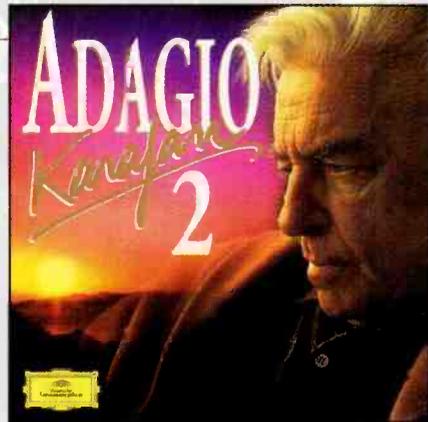


449 177-2

Available 10/15/96 on CD & Home Video

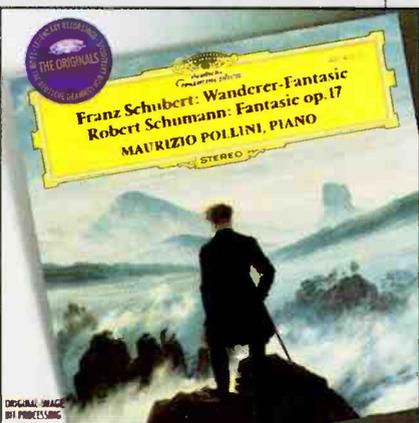


447 400-2



449 515-2/4

THE LEGENDS



447 451-2



449 816-2

Available 10/15/96



447 756-2

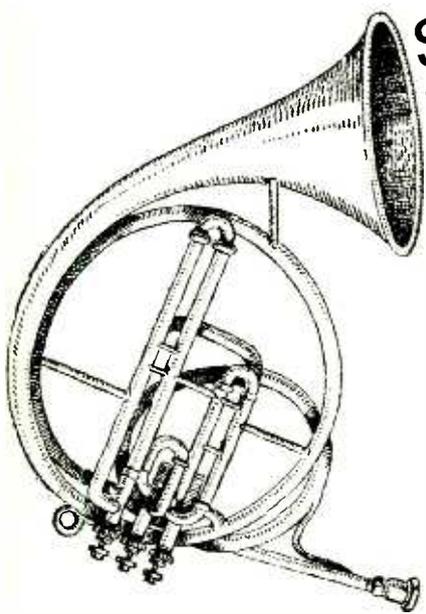
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Super-Conductor: JOHN ELIOT GARDINER
 It's been some time since the days of the dominant conductor, whose signature alone ensured record sales. Today, period-instrument specialist Gardiner is "one of the few names you can put above the title." *By Heidi Waleson*

Conductor names like Herbert von Karajan and Leonard Bernstein once guaranteed record sales, but times have changed. The diversification of the classical repertoire, to say nothing of the over-recording of the standard orchestral pieces, has eroded the conductor's hegemony in the marketplace. One marked exception is John Eliot Gardiner, the 53-year-old Englishman whose name provokes an instant association in sound and spirit, a conductor who actually has what all the record labels claim to be looking for—a truly distinctive and often shattering approach to repertoire. As a result, Gardiner "is one of the few names you can put above the title," says Greg Barbero, VP of London Records (U.S.). Gardiner's five-disc set of the Beethoven symphonies, performed by his period-instrument Orchestre Révolutionnaire Et Romantique, released in 1994 on Archiv, so far has sold more than 15,000 copies in the U.S., even though the group had never performed here. Gardiner and the ORR debuted in the U.S. at the Lincoln Center Festival this summer with the Beethoven symphonies and were televised on PBS.

The recording of familiar music on period instruments is nothing new, but with ORR—formed to play the music of the 19th century—and the English Baroque Soloists, for earlier music, Gardiner delves into the minutiae of composers' lives, ideas and contexts as well as their scores, coming up with radically rethought conceptions that grow from the sonorities of the instruments. "My enthusiasm for period instruments is not antiquarian or in pursuit of a spurious and unattainable authenticity, but just simply as a refreshing alternative to the standard, monochrome qualities of the symphony orchestra," the conductor says. Playing Beethoven with them, he feels, brings one back to "the white-hot crucible of creation."

Born to affluence, educated at Cambridge—where he took degrees in history and Arabic—a student of Nadia Boulanger in Paris, a violinist, violist and singer, Gardiner began his professional excavation of repertoire with his founding of the Monteverdi Choir in 1964 to perform the Monteverdi Vespers of 1610. Vocal music was his base, but the orchestra was not far off. "I never wanted to be confined just to a choir," Gardiner says. "I adore my Monteverdi choir—they're my family and my laboratory. But an orchestra is another organism, particularly one composed of freelance, very highly motivated players, which has brought me huge delight, for one is always discovering new sonorities for 18th and 19th century music. You think there can't be any more discoveries to make, and there are."

Discovery covers a vast panorama of repertoire. Gardiner's enormous discography now includes six Mozart operas with the English Baroque Soloists ("Die Zauberflöte," the last of them, will be released this fall), Handel oratorios with the FBS and the Monteverdi Choir, and the Verdi "Requiem" with ORR and the choir. He has now embarked on a Berlioz cycle with the ORR—"Harold In Italy" was released on Philips this summer, and "Romeo And Juliet" is in the can—and he is



John Eliot Gardiner

The recording of familiar music on period instruments is nothing new, but with ORR and the English Baroque Soloists, for earlier music, Gardiner delves into the minutiae of composers' lives, ideas and contexts as well as their scores, coming up with radically rethought conceptions that grow from the sonorities of the instruments.

starting work on the Schumann symphonies.

But Gardiner's appetites go beyond the period-instrument world: he works with the Vienna Philharmonic, which he calls "the perfect period-instrument ensemble for Lehar" (they recorded "The Merry Widow" for DG, and other projects are planned) and next season, he will make his debut with the Berlin Philharmonic. In upcoming seasons, he plans to make two recordings with each of his three labels (Deutsche Grammophon, Archiv and Philips), with repertoire that will

range from all the Bach cantatas for Archiv, to Poulenc with the Monteverdi Choir.

Gardiner, it appears, is omnivorous. "Once you start following a new thread, it doesn't stay a single thread, it fans out into five or 10 different threads," he says. "You think, 'I've got four or five different lines to pursue here,' and before you know, they've spawned another 50." Well, not quite everything. Don't look for Gardiner conducting Wagner or Richard Strauss any time soon. ■

Fall Music Forecast Displays A Fashion For Traditional And Trendy Releases

Offerings range from regional and period tributes to starter-sets and concept albums

By Bradley Bamberger

Research and restoration need not be redolent of dusty manuscripts and staid museums. Historical veracity can be vibrant and visionary, as demonstrated by the French independent label Opus 111. By combining characterful musicianship and impeccable sonics with inventive programming and gorgeous graphics, the company has presented a distinctive profile in a crowded marketplace.

Opus 111's catalog brims with compelling recordings of period performance, featuring works from Bach to Schubert rendered by young virtuosos. Many of these scholar-musicians are Italian and share as their goal the illumination of their country's masterpieces beyond 19th-century opera—instrumental and vocal gems of the Medieval, Baroque and Classical ages.

One of Opus 111's newest releases—"Overtures In Eight Parts," a set of symphonies by 18th-century Italian composer Gaetano Pugnani—marks the beginning of an ambitious series devoted to music of Italy's Piedmont region. A planned 40 discs will document the Piedmont tradition, with the series extending into the next century.

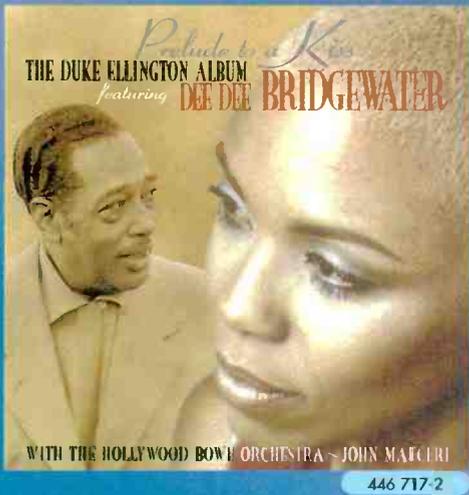
"Everyone knows about Venice, Florence, Rome, Naples, but no one realizes that from the 17th to the 19th centuries, Piedmont was a musical center as highly regarded as the others," explains musicologist Alberto Basso, the director of the Institute for the Musical Heritage of Piedmont in Turin and the series A&R consultant for Opus 111.

"Pugnani, in particular, was perhaps the greatest representative of the Piedmont instrumental school," Basso continues. "He enjoyed a successful, celebrated life. Today, though, his music is hardly ever heard."

Pugnani crafted symphonies of charm and grace reminiscent of his far more famous contemporary, Mozart. And the Academia Montis Regalis under Luigi Mangiocavallo brings Pugnani's music very much alive. The next title in the Piedmont series is "Il Codice Di Staffarda," an album of 15th- and 16th-century polyphony sung by Daltrocanto under Dario Tabbia, due early next year.

According to Opus 111 founder and recording producer Yolanta Skura, the label's other staple artists will contribute to

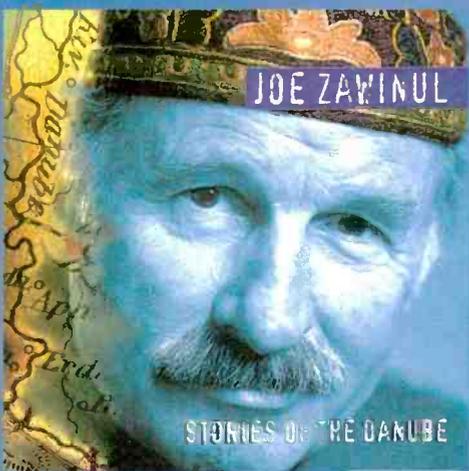
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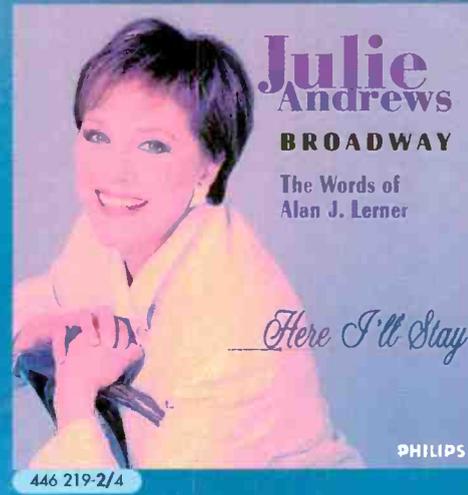
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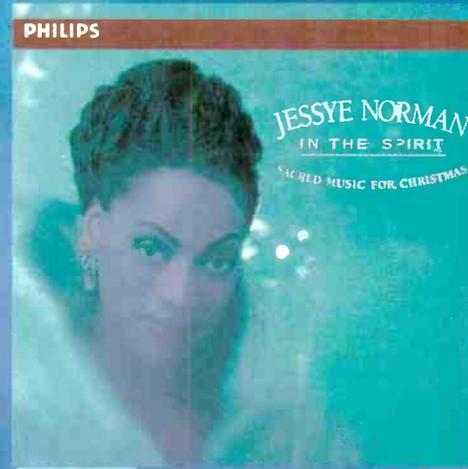


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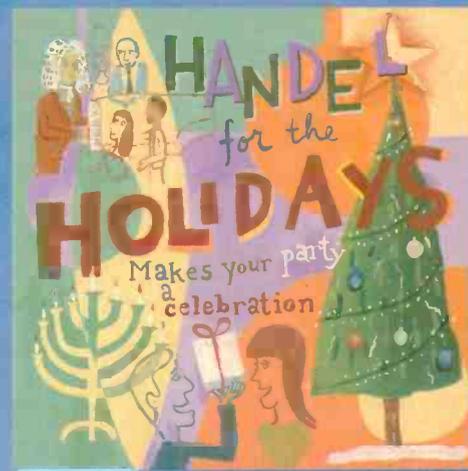
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Year-To-Date Charts

The chart recaps in this Spotlight are based on actual SoundScan units registered during each week a title appeared on Top Classical Crossover or Top Off-Price Albums, from the start of the chart year (Dec. 2, 1995) through this year's Aug. 17 issue.

These lists offer a year-to-date glimpse of how these titles are faring for the Year In Music recaps that will appear in the last issue of the year. In addition to the title lists, that annual Spotlight will also include artist and label standings.

The recaps were prepared by classical charts manager Marc Zubatkin with assistance from Michael Cusson.

TOP CLASSICAL CROSSOVER ALBUMS

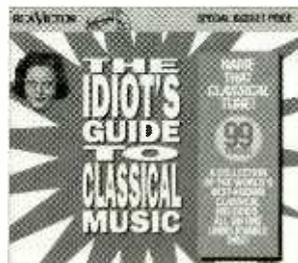
- Pos. TITLE—Artist—Label
- 1 US AND THEM: SYMPHONIC PINK FLOYD—London Philharmonic (Scholes)—Point Music
 - 2 IN THE FIDDLER'S HOUSE—Itzhak Perlman—Angel
 - 3 SUMMON THE HEROES—John Williams & The Boston Pops Orchestra—Sony Classical
 - 4 THE VIOLIN PLAYER—Vanessa-Mae—Angel
 - 5 PAVAROTTI & FRIENDS 2—Various Artists—London
 - 6 PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA—Various Artists—London
 - 7 THE MAGICAL MUSIC OF DISNEY—Cincinnati Pops (Kunzel)—Telarc
 - 8 SENSE AND SENSIBILITY—Soundtrack—Sony Classical
 - 9 THE PIANO—Michael Nyman—Virgin
 - 10 SO MANY STARS—Kathleen Battle—Sony Classical
 - 11 SYMPHONIC STAR TREK—Cincinnati Pops (Kunzel)—Telarc
 - 12 HEIGH-HO! MOZART—Various Artists—Delos
 - 13 SCHINDLER'S LIST—John Williams/Itzhak Perlman—MCA
 - 14 THE MAN OF LA MANCHA—Plácido Domingo—Sony Classical
 - 15 STAR WARS: SHADOWS OF THE EMPIRE—Royal Scottish National Orchestra (McNeely)—Varese Sarabande

TOP CLASSICAL ALBUMS

- Pos. TITLE—Artist—Label
- 1 CHANT II—Benedictine Monks Of Santo Domingo De Silos—Angel
 - 2 IMMORTAL BELOVED—Soundtrack—Sony Classical
 - 3 CHANT—Benedictine Monks Of Santo Domingo De Silos—Angel
 - 4 THE 3 TENORS IN CONCERT 1994—Carreras, Domingo, Pavarotti (Mehta)—Atlantic
 - 5 IN CONCERT—Carreras, Domingo, Pavarotti (Mehta)—London
 - 6 A PORTRAIT—Cecilia Bartoli—London
 - 7 THE CHOIR—Anthony Way/Stanislas Syrewicz—London
 - 8 ADAGIO—Berlin Philharmonic (Karajan)—DG
 - 9 PAPER MUSIC—Saint Paul Chamber Orchestra (McFerrin)—Sony Classical
 - 10 IN GABRIEL'S GARDEN—Wynton Marsalis—Sony Classical
 - 11 SING WE CHRISTMAS—Chanticleer—Teldec
 - 12 SONGS OF ANGELS—Robert Shaw Chamber Singers—Teldec
 - 13 DUETS & ARIAS—Roberto Alagna/Angela Gheorghiu—EMI Classics
 - 14 PASSION—Jose Carreras—Erato
 - 15 PAVAROTTI IN CENTRAL PARK—Luciano Pavarotti—London

TOP OFF-PRICE CLASSICAL ALBUMS

- Pos. TITLE—Artist—Label
- 1 THE IDIOT'S GUIDE TO CLASSICAL MUSIC—Various Artists—RCA Victor
 - 3 TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)—Berlin Symphony (Wohlert)—Laserlight
 - 4 HANDEL: MESSIAH (HIGHLIGHTS)—Various Artists—Laserlight
 - 5 CHRISTMAS FESTIVAL—Boston Pops Orchestra (Fiedler)—RCA Victor
 - 6 PIANO BY CANDLELIGHT—Various Artists—Madacy
 - 7 20 CLASSICAL FAVORITES—Various Artists—Madacy
 - 8 VIVALDI: THE FOUR SEASONS—Various Artists—Infinity Digital
 - 9 GREAT VOICES OF CHRISTMAS—Various Artists—PolyGram Special Products
 - 10 VIVALDI: THE FOUR SEASONS—Camerata Antonio Lucio (Francis)—Digital Masterworks
 - 11 MYSTICAL CHANTS—The Choir Of Vienna—Special
 - 12 CHRISTMAS AT THE POPS—Boston Pops Orchestra (Fiedler)—RCA Victor
 - 13 TCHAIKOVSKY: BALLET SUITES—Various Artists—Infinity Digital
 - 14 MOZART: SYMPHONY NOS. 41 & 29—Symphony Orchestra Baden-Baden (Bour)—Digital Masterworks
 - 15 MOZART: PIANO CONCERTOS NOS. 22 & 24—Leningrad Soloists (Ganitvarg)—Digital Masterworks



FALL MUSIC FORECAST

Continued from page 46

the Piedmont series—including violinist/director Fabio Biondi and Europa Galante, whose recent surveys of Corelli's Op. 6 concerto grossi were an August highlight, and keyboardist/director Rinaldo Alessandrini and Concerto Italiano, whose readings of Monteverdi and Scarlatti are bulwarks of the Opus 111 backlog.

Other Opus 111 releases for the fall include an album of Vivaldi's Dresden sonatas featuring Biondi and Alessandrini, as well as Schubert sonatas from the formidable pianist Grigory Sokolov.

In marketing the five-year-old Opus 111, the strategy is to spotlight these performers, because "promoting the artists is promoting the label," says Juan Gomez, publicity director for Harmonia Mundi USA's distributed labels. Opus 111 is also distributed by Harmonia Mundi and its affiliates in France, Spain and the U.K. The label is carried by various other distributors throughout Europe and Asia.

DEATH & TRANSFIGURATION

Other new releases from the Harmonia Mundi family range from the Middle Ages to modern times. In September on Astrée comes "Music Of The Court Of Calabria," a collection of 16th-century Spanish vocal works from Jordi Savall and La Capella Reial De Catalunya, and in October a disc of Frescobaldi toccatas by harpsichordist Pierre Hantai.

In November, Montaigne issues an album of words and music by Samuel Beckett and Morton Feldman rendered by Ensemble Recherche, and Valois releases Richard Strauss' "Death And Transfiguration" by

Orchestra Bordeaux Aquitaine under Alain Lombard. December brings an eagerly awaited release from New Albion: minimalist composer Terry Riley's solo piano recital, "The Lisbon Concert."

Hyperion inaugurates its Dyads series of two-for-one-priced reissues in December, with discs of Bach orchestral works, Bartok and Mozart string quartets, Beethoven and Rubenstein sonatas, and chamber music by Reicha, Schubert, Schumann and Hummel.

RISING-STAR VIOLINISTS AND SONATAS

From Harmonia Mundi proper comes a raft of hit-bound releases, including "A Star In The East" from Anonymous 4 in September. Also due this month is a disc of Schmelzer sonatas from rising-star violinist Andrew Manze and his ensemble Romanesca, who won a Gramophone award last year for their traversal of Biber sonatas. In October comes "Age Of Cathedrals," an album of 12th-century French polyphony from Paul Hillier's Theatre Of Voices, as well as a recording of Brahms' German Requiem conducted by Philippe Herreweghe. December sees Volume 6 in pianist Frederic Chiu's survey of Prokofiev and an album of Johann Rosenmüller's "Les Vepres De La Vierge" by new label signing Konrad Junghänel and Cantus Cölln.

FINNISH COLLECTIONS

This fall, the Koch International stable of distributed labels offers an impressive selection of 20th-century music. Due by the end of the year from Ondine is an orchestral collection from Finnish composer Einjuhani Rautavaara, including "Isle Of Bliss," "Angels And Visitations" and his Violin Concerto. The album, following up the label's acclaimed issue of "Angel Of Light" from earlier in the year, features the Helsinki Philharmonic under Leif Segerstam.

The audiophile MDG label has a John Cage album ready for October featuring "Music For Eight," "Aria," "Music For Five" and his string quartet played by Ensemble Avantgarde, Leipzig String Quartet and vocalist Salome Kammer. In November, the label debuts its seven-volume series of chamber music by Max Reger, with the first release including his Piano Quartet, op. 113, and Serenade in G played by pianist Claudius Tanski and the Mannheim String Quartet.

JAZZ BY STRAVINSKY

The English label ASV begins its survey of the complete violin sonatas of Medtner in October, with Nos. 1 and 3 played by violinist Mateja Marinkovic and pianist Linn Hendry. In November, Koch Swann has pianist Michael Rische playing jazz-influenced works by Stravinsky, Darius Milhaud, George Gershwin and Edwin Schulhoff.

Following up conductor/pianist Christoph Eschenbach's remarkable readings of Schoenberg, Webern and Berg with the Houston Symphony Orchestra, Koch International Classics has two releases from them for the fall, including Bruckner's Symphony No. 2 in October and an album of Luciano Berio's "Renderings On Schubert" with the Joachim/Schubert "Grand Duo" in November.

INDEPENDENT ACTIONS

In October, Telarc International has its second release of the year from contemporary-music ensemble I Fiamminghi, under the direction of Rudolf Werthen. Following the group's May album of Henryk Górecki's music comes its world-premiere recording of John Corigliano's "Creations." Another October disc from Telarc is the first album in the label's "20th-Century Choral Classics" series: Robert Shaw and the Atlanta Symphony Orchestra/Chorus' rendition of Rachmaninoff's "The Bells" and John Adams' "Harmonium."

Following Dorian Recordings' late-summer release of lutenist Ronn McFarlane's latest duet disc with soprano Julianne Baird, the irresistible "Italian Lute Song," the Allegro Corp.-distributed label has a couple of interesting early-music issues for the fall. First up is "Music Of Bach's Sons" from Les Violons Du

Continued on page 54



Left singer Kathleen Battle; conductor Christoph Eschenbach



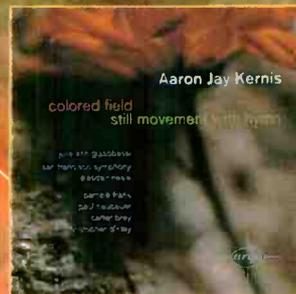
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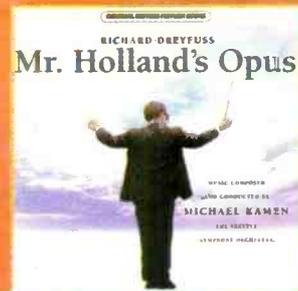
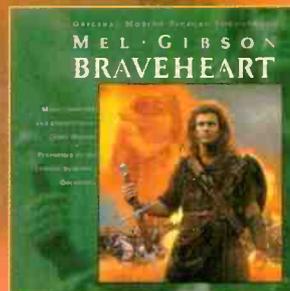


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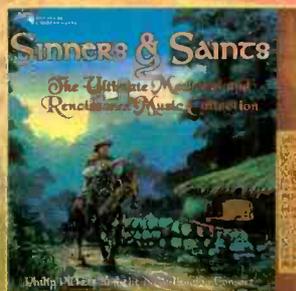
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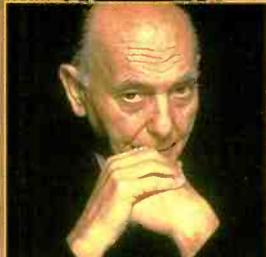
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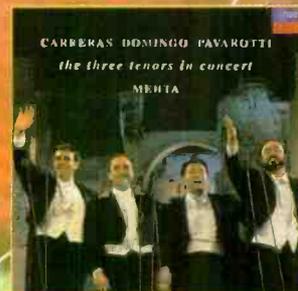
LUCIANO PAVAROTTI



CECILIA BARTOLI



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Music



MARKETING THE MUSIC



Secondary Exploitation: How To Make **CATALOG SEXY**

By Carrie Borzillo

"Entertainment packagers" is how one classical-label executive describes his job in secondary exploitation. "Convincing people to buy something they don't like to begin with" is another way.

For those two reasons, the market is seeing a slew of intriguing efforts to reinvigorate catalog sales with creative packages and concept compilations, ranging from the gimmicky to the tasteful.

The past few years have seen some successful and some not-so-successful efforts with secondary exploitation. RCA's "The Idiot's Guide To Classical Music," for instance, is a hit, with 192,000 copies sold, according to SoundScan. However, the gay-targeted "Out Classics" on RCA and "Sensual Classics Too" on Atlantic Classics' Teldec label achieved considerable press attention, but lagged in album sales, with 38,000 and 16,000 copies sold, respectively, according to SoundScan.



"Exile" features Hornsby, Costello favors. "Mystic" conceptualizes Messiaen.

Various labels are hoping their forthcoming projects will go the route of "Idiot's Guide..." London Records, for instance, is hoping to tap into the slightly older rock and pop listener with its introduction to classical-music titles, "Exile On Classical Street," which hit stores in mid-August, and "Mr. Holland's Guide To The Classics," due Sept. 17.

"Exile" features classical-music pieces by such composers as Mozart, George Gershwin and Claude Debussy, personally selected by Steven Tyler, Bruce Hornsby, Elton John, Brian Wilson, Marianne Faithful, Michael Stipe, Elvis Costello, Keith Richards, Paul McCartney, Bono, Frank Sinatra and Trevor Rabin.

"You can't just put out a compilation any more," says Greg Barbero, VP of London Records (U.S.). "There needs to be a gimmick, or a marketing plan around it. But you can't put a catchy title on something and then pfft! you have a compilation. The best are driven by a savvy idea for what a certain segment of the public might want or how they might want to get it."

MODERN-ROCK LINER NOTES

"Exile," which was conceived by 27-year-old Steve Singer, a product manager at London, will be promoted with a limited-edition, promotional-only double-sided vinyl album, which will be given away via an Internet contest. (This is a first for the label, according to Singer.) Point-of-purchase materials will feature quotes from the rock and pop artists who selected the music.

"The goal is to generate a way to introduce classical music in a new way," says Singer, "instead of just saying, 'Here's the best of blah, blah, blah.' We had Carter Alan from [modern rock] WBCN in Boston do the liner notes, so this is not presented in a stuffy fashion, and a portion of the proceeds go to the NARAS Foundation."

London is hoping it's not overestimating the pop/rock market as much as Atlantic Classics admits it overestimated the gay market with its 1995 "Sensual Classics Too" release.

"['Sensual Classics'] did very well for us, but we would've wanted it to do better," says Kevin Copps, senior VP/GM of Atlantic Classics (U.S.). "Our most successful one was the straight 'Sensual Classics' we did in 1993. I guess we overestimated the gay market."

Atlantic Classics is going to try its hand again at the sensual thing with its "Classic Love," a two-CD set due this month on Teldec for the lower price of \$15.98.

"If you can think of a way to relate music to a non-musical concept people can identify with, you can make a connection," adds Copps. "We are entertainment packagers and we have to convince people to buy something they don't like to begin with."

ALTERNATIVE STRATEGIES WITH PURPLE COVERS

The alternate strategy in secondary exploitation is to simply use the essence of the artist or type of music to make a creative conceptual package. For instance, Deutsche Grammophon's "Mystic: The Musical Visions Of Olivier Messiaen," released in February, packages the most accessible Messiaen moments in an attractive purple cover with easy-to-read liner notes.

"The reason we did this is because I was astounded that his name was in the history books as one of the great composers of the 20th century, yet people still don't really know who he is," says Albert Imperato, Deutsche Grammophon's U.S. label chief.

"By titling it 'Mystic,' I thought it would help because his name is part of the reason he hasn't caught on. Three vowels in a row are common in French but hard for people to read, so we want-

Continued on page 58

Creative **CROSSOVER**

In the wake of Perlman and Yo-Yo Ma, an increasing number of classical performers are actively exploring other genres in ways that have begun to blur the lines between musics. Who's doing it now, and what's next?

By Heidi Waleson

Cross crossover has always been with us, with opera singers over-emoting Broadway tunes and classical instrumentalists trying to play jazz in lame attempts to boost sales and visibility. But in recent years, a number of classical performers have started actively and creatively exploring other genres in ways that have begun to blur the lines between musics and redefine how far classical musicians really can go without being hooted off the stage. The soprano Dawn Upshaw has been one pioneer in this effort, and her Nonesuch recordings of show tunes have been just as artistically satisfying as her classical-song recordings. Also on Nonesuch, the Kronos Quartet regularly explores different musical areas, and artists like Wynton Marsalis and André Previn have always moved comfortably between genres.

Some very high-profile instrumentalists are now taking the plunge. Last fall, Angel's "In The Fiddler's House" saw the star violinist Itzhak Perlman dive with abandon, and some success, into klezmer, the music of the shtetl, a form that was in the air during Perlman's childhood in Israel, but certainly not anything that a serious violinist would do. Klezmer musicians played at weddings, not at Carnegie Hall.

But such is Perlman's prestige—and the appeal of klezmer to a huge middle-aged and older Jewish population, to say nothing of younger devotees of more jazz-inflected versions of the form—that Angel has already shipped more than 200,000 copies of "In The Fiddler's House."

Perlman also did a summer-festivals tour with his collaborating klezmer bands this year,



From left: Dawn Upshaw, Kronos, Wynton Marsalis, André Previn, Yo-Yo Ma's "Waltz"

drawing sold-out houses, selling copies of the record at the venues and providing material for a sequel, "Live In The Fiddler's House," which will be released in October, not coincidentally in time for the Jewish holidays. While Perlman does tend to keep his aristocratic sound even in the face of the more down-and-dirty klezmer style, there are those who say that playing this music has given him a new artistic lease on life.

MA TANGOS AFTER HE WALTZES

At Sony Classical, where the trend went the other way when jazz-vocalist-turned-conductor Bobby McFerrin delivered a respectable orchestral performance (with humming) on "Paper Music," more plans are in the works. Due Sept. 17 is "Appalachia Waltz," with cellist Yo-Yo Ma doing a cross between folk, jazz and classical music in string trios with bassist Edgar Meyer and violinist/fiddler Mark O'Connor, a project that the three musicians worked on for a year; they are also doing seven concerts this fall in support of it. Next, Ma will be collaborating with tango musicians for a recording of tangos by Astor Piazzolla.

Other Sony projects are planned as well: Bobby McFerrin and Chick Corea have recorded two Mozart piano concertos that include a cappella vocal introductions and some piano improvisation. Some serious conductors are also getting into the act, with Esa-Pekka Salonen recording film music by Bernard Hermann with the Los Angeles Philharmonic and Seiji Ozawa recording the film music of Toru Takemitsu. At London Records, Jean-Yves Thibaudet is recording the piano solos of Bill Evans, and soprano Renee Fleming, who once sang jazz, will record some Ellington and other jazz ballads.

Such projects are usually undertaken by labels with the expectation of commercial success beyond the core classical market, and pop-style marketing is employed for them. Commercial success often leads to charges from critics that the artists are prostituting themselves, but Evans Mirageas, head of A&R for Decca/London (U.S.), points out that "American artists are exposed to such a wider variety of music than before." It seems only natural that the boundaries will be blurred.

And for the artists trying it out, expanding their musical horizons also seems natural. The pianist

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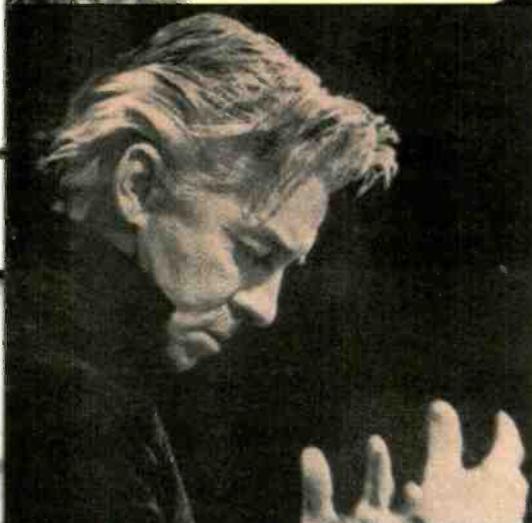
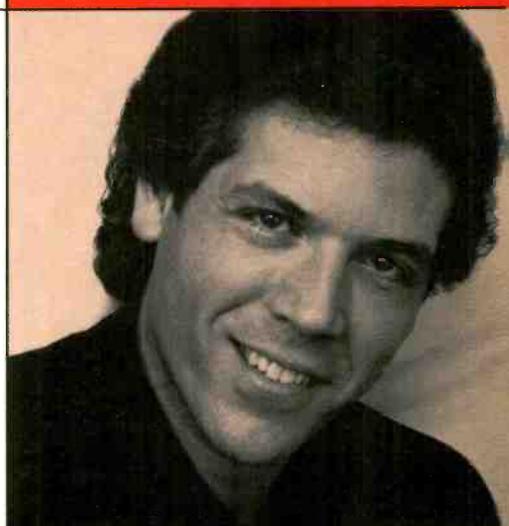
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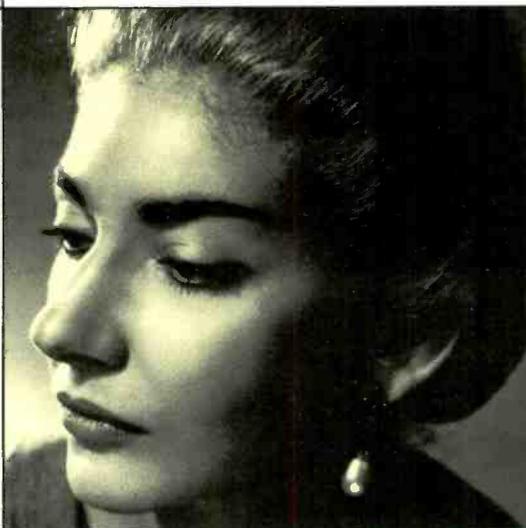


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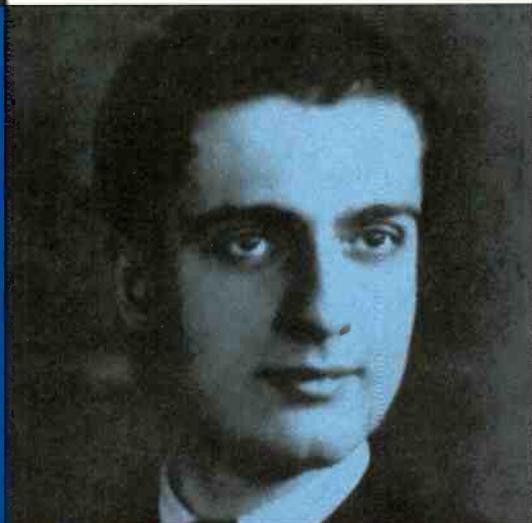
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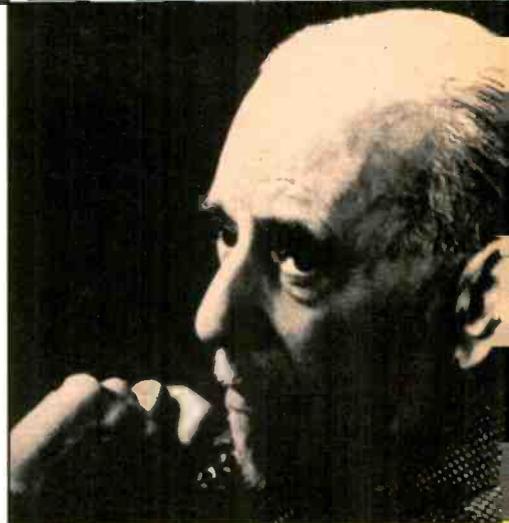
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Germany's KlassikKomm: Attendees Voice Varied Views On The German Trade Fair's Virtues

(This story was prepared by Wolfgang Spahr in Hamburg, Emmanuel Legrand in Paris, Nigel Hunter in London and Robert Tilli in Amsterdam.)

Minimalism: Still PULSING After All THESE YEARS

Once dismissed as a flash-in-the-pan, the stripped-down school is now in its second generation. Is less still more?

By Joe Goldberg

Arnold Schoenberg, the unbending avatar of the 12-tone system of composition, once remarked that there was a lot of good music still to be written in the key of C major.

In 1964, Terry Riley did just that; and the piece, called "In C," was performed in 1965 at the Tape Music Center in San Francisco. One of the performers was the composer Steve Reich, who suggested that Riley add a steady pulse to the music, which consists of 53 rhythmic and melodic fragments that the players are free to repeat as many times as they wish, dropping out as they please, until the series is completed. It is the first great minimalist composition. In 1990, a 25th-anniversary concert was performed in San Francisco by Bay Area players including Kronos, and the resulting version, lasting 76 minutes, has been preserved on CD by New Albion Records.

EYE AND EAR MUSIC

When minimalism first came to most people's attention, in the '70s, it was at exactly the time when music had been dominated by the Poullez-Stockhausen axis in Europe and by increasingly complex serialist composers in American academia. Many of them wrote *augenmusik*—eye music—scores that looked beautiful, but that didn't sound very good when you played them. Philip Glass, one of the earliest and still most influential of the minimalist composers, called it "creepy music made by creepy people."

Minimalism was anything but difficult. If anything, it was too

John Adams, who began composing shortly after the first minimalist generation and may be the finest composer of them all. He is perhaps best known for his opera "Nixon In China" and, most recently, a very popular Violin Concerto. He is presently working on a clarinet concerto, and a piano concerto for Emmanuel Ax. "When I started writing, in the mid- to late '70s," Adams says, "minimalism was a tremendously controversial response to the prevailing style of the time—serialism and the European avant-garde. Minimalism in its earliest guise was very simple and utilized very primal, some said primitive, musical resources. It was something that was very easily comprehended, and hence became a prime topic of conversation, like pop art. Now we've moved on, and we're in a period when styles and modes of composition are not so clear."

Of his own work, Adams says, "Minimalism has remained as a principal ingredient in the sense that I still use repetition and I still have a kind of governing pulse, but the structures are no longer as simple, and the harmonic language is more malleable, and it's my personal hope that it has a far greater expressive range to it. I was never a pure minimalist. Even my earliest works were always pushing the envelope."

MASTERING MINIMALISM IN A DAY

One of the more unusual composers to use the method is the Englishman Colin Matthews, a CD of whose work has been issued on Deutsche Gramophon conducted by Oliver Kaussen.

Matthews is rendered unusual by the fact that he is executive producer of the British label NMC, specializing in contemporary British music, and because he produced the Nonesuch recording of the Gorecki Third Symphony. He is especially fond of the music of the Dutch minimalist Louis Andriessen, and although he says that "early Steve Reich and particularly Terry Riley was very refreshing, an open window that hadn't been open before," he says of the method, "It's too easy. I always saw it as a useful prop rather than as something to make your entire musical language out of." And he

adds, "You can master minimalism in an afternoon." Nonetheless, "Fourth Sonata"—an orchestral piece—on the DGG recording is one of the finest examples of the genre.

Another young minimalist, Michael Torke, whose piece "Javelin" was commissioned for the Atlanta Olympics, feels that serialism prospered because of the universities. "What are they going to teach? The music that can be taken apart logically. The one thing that music could do it, you could speak logically about it." For himself, Torke says the main question is, "Will people understand it? Will they get it? Am I clear?" In contrast to the serialists, who didn't seem to care.

"It's like a train that was derailed," continues Torke. "Tonal music wasn't exhausted, and the best example of that for me is American popular music. Look at the composers, whether it's Gershwin or the Beatles. They never became defensive about writing tonal music. We drew some really strange conclusions about what art had to be. Composers just became more and more complex, that was the progress."

Let's leave the last word to John Adams: "I think we're in an interesting fin de siècle situation right now, in that we're all intuitively aware that we're coming to the end of a century, and also a millennium, and as with the historical situation 100 years ago, composers are looking forward but also very much looking backward, sort of summing up many of the developments of the previous 60 to 100 years. You can see that very easily in the work of Mahler, Strauss and Brahms. It's my opinion that very often these reflective personalities are the ones who produce the greatest art. I'm very glad to be alive as a composer right now." ■

The third annual KlassikKomm, the German trade fair for the classical-music industry, will be staged Sept. 6 to 9 in Cologne, and all the major German classical-music labels plan a strong presence. At the same time, the event has drawn criticism from Germany's music publishers and has had mixed success in drawing participation from other countries.

The German affiliates of such companies as EMI and Sony say they are inviting retailers to attend presentations of upcoming releases during the fair. However, a meeting earlier this year of the classical-music committee of the German Music Publishers' Association highlighted criticisms of the event. The publishers say they want the organizers of the event—who also stage the PopKomm trade fair in August—to stop marketing classical music as if it were pop, a move they say has failed in the past. The publishers would like KlassikKomm to concentrate



more on the classical performance scene and less on retailers, whom they say are already well-represented at the International Music Fair in Frankfurt.

Dr. Peter Hanser-Strecker, chairman of the classical-music committee of the German Music Publishers' Association, says the publishers also object to an existing ban on the sale of sheet music and CDs at the event. "This ban must also be abolished to give German publishers an attractive platform at KlassikKomm," he says. The publishers also have expressed dissatisfaction with the concerts and panels planned this year.

Nevertheless, Ull Grossmaas, managing director of MusikKomm—which organizes both PopKomm and KlassikKomm—is convinced that this edition of KlassikKomm will reach new heights.

"This year, the forum for classical music will gain added weight and be extended both in terms of quantity and quality," he says. During KlassikKomm this year, a discussion between the composers of the German collection society GEMA and France's SACEM will be held. In addition to the stands organized by the recording industry, publishers and trade associations, there are plans for concerts, interviews with artists, live broadcasts and other discussion groups.

"The result will be an event comprehensively reflecting the present state of classical music," says Grossmaas.

OPEN TO THE PUBLIC

Organizers acknowledge that KlassikKomm was established to make classical music available to a broader public. For this reason, one request made by the German Music Publishers' Association has been accepted—KlassikKomm will be open to the general public throughout the entire exhibition, with a daily ticket costing 20 DM (approximately \$30).

The question of whether to continue the ban on selling CDs and sheet music has not yet been resolved.

"The revised concept [of opening the event to the public] is MusikKomm's answer to requests expressed by the industry," says Grossmaas. "Of course, the [changes do] not yet take account of everyone's wishes. Even so, MusikKomm is conducting ongoing dialogues with industry representatives and takes suggestions relating to the forum for classical music seriously." Rolf Reisinger, managing director of Schott Music and owner of the classic label Wergo in Mainz, says that, in contrast to other music fairs in Germany, such as the Frankfurter Musikmess, which is a sales fair, KlassikKomm is more of an industry forum. "Talking to a lot of different people from the music business is the main aspect," he says.

Thus far, KlassikKomm is still dominated by the classical business in Germany, even while its counterpart, PopKomm, draws more international interest.

"It looked very professional," says Florence Riou of Sony Music France, who attended KlassikKomm in 1995 at the invitation of her German colleagues. "It was a good place for artists to do promotion. But it seems to me it is most of all an event for the German industry."

LOOKING FOR A GERMAN EVENT

Roger Thomas, advertising manager with U.K.-based General Gramophone Publications, attended KlassikKomm with his colleagues in 1995 and found it "very useful, specifically from the point of view of making contact with independent German classical labels. It's easier to have more detailed discussions with people at smaller events like this," he says. "We have a wide range of product as well as Gramophone magazine, such as the Good CD Guide series covering jazz and films as well as classical music. . . . We certainly hope [KlassikKomm] will continue as a forum for meeting German companies. We went there looking for a German event, and we found one."

Continued on page 58



From left: Terry Riley, Phillip Glass, John Adams, Emmanuel Ax, Michael Torke

simple. A steady rhythmic pulse supported tiny melodic fragments over unchanging harmony in pieces that could last, with interminable repetition, well over an hour. Some people got the point long before the pieces were over. Younger audiences were literally entranced. Glass' "Einstein On The Beach" and Reich's "Drumming" and "Music For Eighteen Musicians" became classics of the new style. The difference between the abstruse structural and mathematical games and the new music lay in Reich's remark that he was interested in processes you could hear.

Rather than being the flash in the pan that many predicted, it has now lasted into the second generation, although not, in most cases, in its original form. And not as minimal as it once was. It was as though music, having gotten as complex as it possibly could, hit a wall, and had to go back to basics to start all over again.

The young American composer Aaran Jay Kernis says, "Minimalism was a defining, but brief, style. It was so limited that it could not help but grow and expand. It's surprising to see how completely these composers' music has changed, with the exception of Reich. It's exciting to see the younger generation of composers, who were caught up in the whirlwind that minimalism engendered, using those elements in new, fresh, personal, individual ways. I think that minimalism is breathing new, fresh life into music at the end of the century."

He makes clear why he was attracted to the style: "Academic serialism had pushed the idea of pulse, of melody, of harmony and of emotion completely out of reach."

Kernis, whose work often reveals a romantic sensibility (several compositions have been released on Argo), studied with

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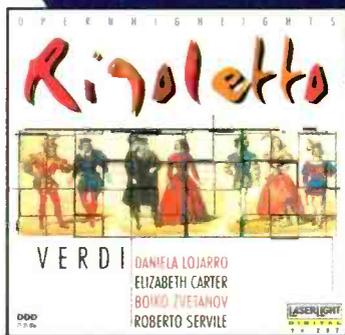
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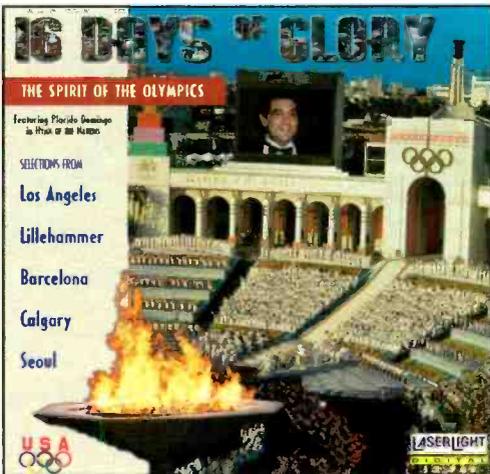
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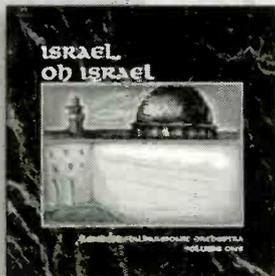
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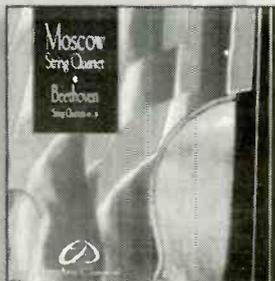
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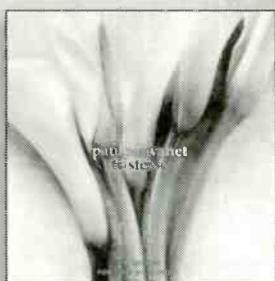
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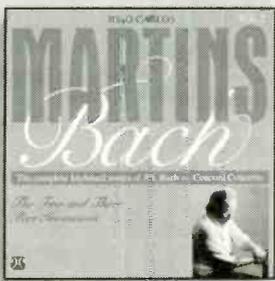
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Classical '96

FALL MUSIC FORECAST

Continued from page 48

Roy directed by Bernard Labadie for September; next is "Homages And Evocations," the latest from the classical guitar duo of Julian Gray and Ronald Pearl, for October.

SEGOVIA'S CANCIONES, DEBUSSY'S OPERA

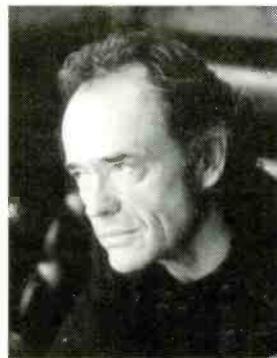
Classical-guitar aficionados also have reason to rejoice in October with MusicMasters' release of the world-premiere recording of Spanish guitar maestro Andres Segovia's "Canciones Populares," played by his protégé, Eliot Fisk.

On a larger scale is a key fall release by budget-label leader Naxos, a live recording of Debussy's impressionistic opera "Pelléas Et Mélisande" with the Orchestra National De Lille/Choeur Régional Nord-Pas de Calais conducted by Jean-Claude Casadesus.

From Delos International this fall come two very different yet intriguing titles: first is an all-Baroque set from the Los Angeles Guitar Quarter in September, and the second is an October album pairing Bizet's "Carmen" suite with Shchedrin's "Carmen" ballet, performed by the Monte Carlo Philharmonic under James DePriest.



Nikolaus Harnoncourt



Jean-Claude Casadesus



Gidon Kremer

MAHLER AND MORE

One of the more novel releases of the year is Conifer/BMG Classics' September issue of "The Kaplan Mahler Edition," a double-disc Enhanced CD featuring Gustav Mahler's Symphony No. 2 and adagio from Symphony No. 5 as played by the London Symphony Orchestra under the baton of inspired amateur Gilbert Kaplan. The set also includes "The Mahler Piano Rolls" and recorded recollections of the composer's contemporaries. The multimedia portion of the album contains more than 150 images of Mahler, and the package boasts a 140-page booklet.

Due from RCA Red Seal in September is pianist Peter Serkin's tribute to the late composer Toru Takemitsu; in October come two albums from conductor Michael Tilson Thomas, one of Copland with the San Francisco Symphony and another of Villa-Lobos with the New World Symphony. In December, Deutsche Harmonia Mundi, BMG's early-music label, features two releases by fortepianist Andreas Staier: one of Bach and another of Schubert lieder with tenor Christoph Pregardien.

ECM New Series boasts two sure-fire hits for the fall. First is September's "Litany," the latest effort from Estonian composer Arvo Pärt, which combines the choral title work with two dramatic string pieces. In October comes a two-CD Mozart set, featuring three piano concertos with Keith Jarrett as soloist, and Symphony No. 40 and the Masonic Funeral Music with the Stuttgart Chamber Orchestra led by Dennis Russell Davies.

GARDINER'S "MAGIC FLUTE"

Given the enthusiastic reception accorded his previous period-performance takes on Mozart's operas, conductor John Eliot Gardiner's "The Magic Flute" is bound to be a favorite. The September release from Deutsche Grammophon's Archiv imprint features Gardiner's English Baroque Soloists and the superb Monteverdi Choir; September also sees a sampler of selections from all his Mozart operas. Another Archiv release, for November, is "Music For San Rocco 1608," an album of Renaissance instrumental and vocal works performed by the Gabrieli Consort. From the Yellow Label proper comes "Christmas Adagio," a compilation of Baroque pieces done in modern style by the late Herbert von Karajan (Vol. 3 in the hit

Continued on page 56

THE NEW SOUND OF THE CLASSICS FROM HELICON



PARLOR SONGS AND RAGS

HE 1001

Julianne Baird sings turn of the century songs and piano rags, accompanied by piano and incidental female chorus. Rudolph Palmer, piano, and the Magic Circle ensemble. Program includes: "Teasin'," "That Bohemian Rag," "Paw Butterfly," "Wait Till the Sun Shines," "Meth."



STEPHEN FOSTER: Civil War Songs

HE 1002

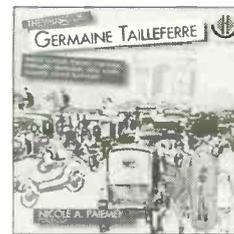
Linda Russell, balladeer, offers the Civil War songs of Stephen Foster. The composer's thoughts about the war are reflected in everything from rallying songs to love ballads to comic satires, and truly capture the breadth of the American experience.



RICHARD AND JOHN CONTIGUGLIA

HE 1004

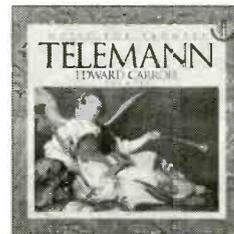
"MUSIC FOR TWO PIANOS" Percy Grainger, William Bolcom. The Contiguglias have long championed the music of Percy Grainger and William Bolcom. In these recordings, they perform the long-time Percy Grainger favorite, Lincolnshire Posy, as well as a world premiere recording of Ravel's, The Serpent's Kiss, Through Eden's Gate by William Bolcom.



MUSIC OF GERMAIN TAILLEFERRE

HE 1008

This delightful disc contains the compositions of the only woman member of the "Group de Six." The others were: Maurice Ravel, Francis Poulenc, Georges Auric, and Jean Cocteau. "Music should be spare, stily and up-to-date." This concept is clearly showcased in this recording.



TELEMANN - MUSIC FOR TRUMPET

HE 1009

Baroque virtuoso displays by trumpeter Edward Carroll and accompanied by The Chamber Ensemble. First dazzling support to an outstanding performance of Telemann's music.



BACH AT LEJANSK - Anthony Newman Organist

HE 1010

This recording represents a "premier" recording Anthony Newman celebrating the rebirth of the largest antique organ in the world, the great organ at the monastery of St. Benedict in Lejansk, Poland, built 1623.



LO SPLENDORE D'ITALIA - The Whole Noisy

HE 1011

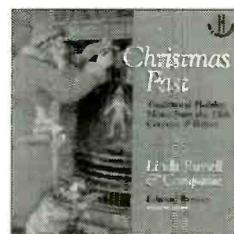
The Whole Noisy is an early music ensemble, dedicated to performing music of the 15th and 16th century on period instruments. They perform with great skill and bring life to this very difficult repertoire in its original form.



MY HEART IS READY - New Age Russian Chant

HE 1005

A 20th Century vision of ancient Russian Liturgical Chant. Composed by Yuri Yuzhichev, a Siberian composer with musical roots in the contemporary jazz idiom. Chants are set to the texts of the Psalm of David and Carmina Burana.



CHRISTMAS PAST

HE 1013

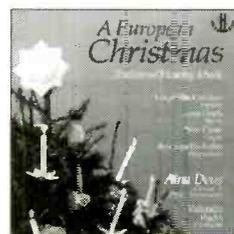
Carols, Dances and Holiday Music from 18th century America and earlier. Linda Russell, balladeer, Edward Brewer, harpsichord, accompanied by performers using period instruments including dulcimers, penny whistle, guitar spoons, folk violin and cello, all making a joyful noise.



THE NUTCRACKER

HE 1021

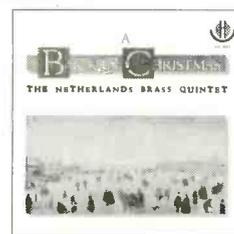
The original tale, as told by Lea Saigón, star of Miss Saigon and the singing voice of the Princess Jasmine in Disney's Aladdin. The music is performed by the Russian Federal Orchestra, Vakhtang Jordania conducting. The disc also includes the complete Suite Number 1, from the Ballet Score as composed by Tchaikovsky.



A EUROPEAN CHRISTMAS

HE 1022

Carols, Anthems and Orchestral Holiday Music from France, Austria, Poland, Romania, Eng. and, Hungary, Italy, Spain and Ireland — assuring in their original languages. Valentin Radu, Ana Deas Ensemble, chorus and vocal soloists.



A BAROQUE CHRISTMAS - Netherlands Brass

HE 1012

A very special Christmas delight. "A Baroque Christmas" with the Netherlands Brass Quintet, whose members include the principal brass players of the Concertgebouw Orchestra and Rotterdam Philharmonic. This unique recording features original Baroque compositions written for the Christmas season.

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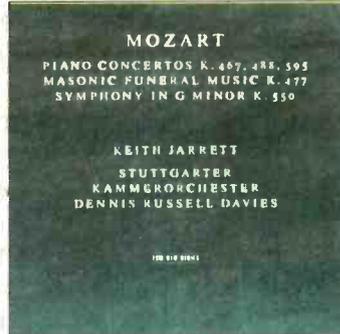
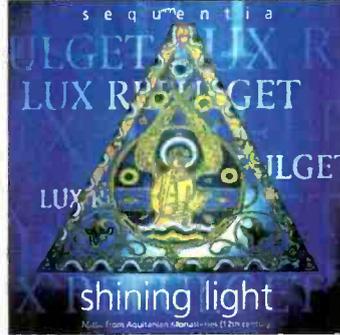
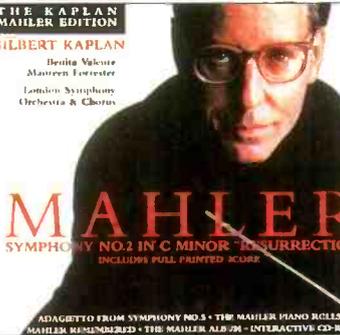
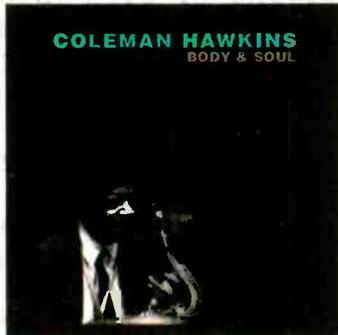
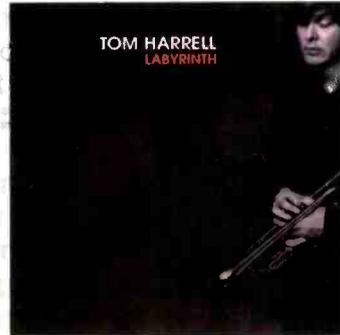
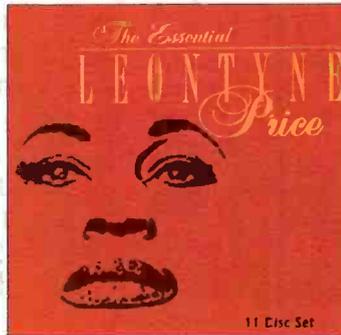
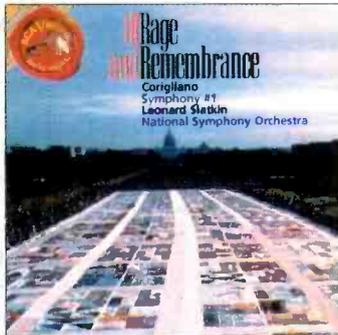
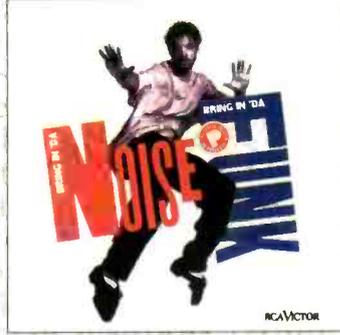
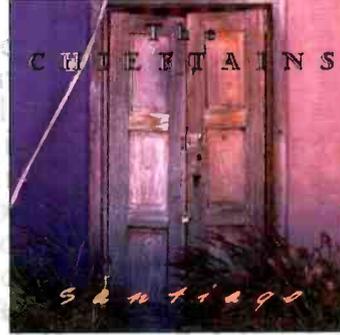
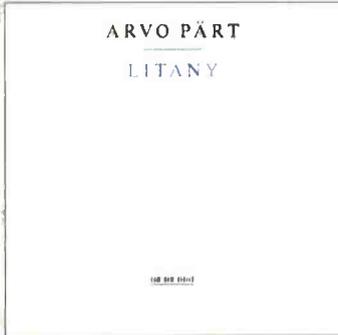
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FALL MUSIC FORECAST

Continued from page 54

"Karajan Adagio" series), due in October. Also from DG in October is Schoenberg's opera "Moses Und Aron," from maestro Pierre Boulez and the Concertgebouw Orchestra.

In October on Philips' Mercury Living Presence label come two vintage monaural recordings from the late Rafael Kubelik and the Chicago Symphony Orchestra: the Mussorgsky/Ravel "Pictures At An Exhibition" with Bartok's "Music For Strings, Percussion And Celesta" on one disc and Smetna's tone poem "Má Vlast" on another. On Philips proper in October comes an album celebrating the 30th anniversary of Gardiner's Monteverdi Choir, with Baroque and Renaissance repertoire.



In November, the label issues a 10-disc boxed set of pianist Alfred Brendel's recent traversal of Beethoven's sonatas.

On London, October sees a new album of French and Italian songs from beloved mezzo-soprano Cecilia Bartoli, "Chant D'Amour." In November from London's early-music imprint, L'Oiseau-Lyre, comes Vol. 10 of Christopher Hogwood's readings of Haydn symphonies. Argo, London's new-music sibling, may have the soundtrack to "Portrait Of A Lady," director Jane Campion's followup to "The Piano," ready by December. The music was written by Wojciech Kilar, who previously composed

the score to "Bram Stoker's Dracula."

BACK TO BACH

Erato has its own Bartoli album in September with "Che Cosa E' Amour," a compilation of Mozart arias. On the heels of an August Erato release of Vol. 3 of his momentous Bach cantata series, Ton Koopman has the master's Christmas Oratorio on tap for October, with the Amsterdam Baroque Orchestra and Chorus in tow. Also in October on Erato comes Handel's opera "Orlando" from William Christie and Les Arts Florissants.

In September, Teldec releases mezzo Jennifer Larmore's second recital album, "Born In Atlanta," a set of arias by Gluck, Mozart, Handel and others. From the label in October is a Beethoven compilation from conductor Nikolaus Harnoncourt titled "Storming The Heavens."

From Nonesuch in August comes violin virtuoso Gidon Kremer's unexpected take on the nuevo tango of Astor Piazzolla (whose work is all the rage now with an August Harmonia Mundi issue of the "Concerto For Bandoneon" and a November release due from Sony Classical featuring cellist Yo-Yo Ma). In October, Nonesuch issues John Adams' longform orchestral work, "El Dorado."

DUMBING DOWN

In September, Angel releases the third in the ever-popular "Chant" series, though that may be overshadowed by the label's "Classics For Dummies," a mid-priced series of 24 interactive-CD titles surveying the great composers. The label has another good bet in November, the live follow-up to Itzhak Perlman's "The Fiddler's House."

EMI Classics offers a live album from pianist Awadagin Pratt in September, and a studio disc of Beethoven piano sonatas from Stephen Kovacevich appears in October. A Christmas album featuring vocalists Roberto Alagna, Thomas Hampson and Kiri Te Kanawa is due the next month. Also in time for the holidays should be early-music specialist Andrew Parrot's reading of Handel's "Messiah," on Virgin Classics.

CINEMA AND SACRED MUSIC

In October, Sony Classical releases an album of the film music of Bernard Herrmann ("Psycho," "Vertigo") with Esa-Pekka Salonen conducting the Los Angeles Philharmonic. In the same month, the label offers a Christmas album from soprano Kathleen Battle and guitarist Christopher Parkening, "Angel's Glory." From Vivarte, Sony's early-music imprint, come two key November releases: Schubert piano trios (with cellist Anner Bylsma) and the complete masses of Schubert with the Orchestra Of The Age Of Enlightenment under Bruno Weil. ■

THE STATE OF THINGS

Continued from page 44

London intends to build on the label's heritage of vocal greats past (Joan Sutherland, Renata Tebaldi) and present (Luciano Pavarotti, Cecilia Bartoli) to position it for the current popularity of vocal music. Its contract with Christoph von Dohnanyi and the Cleveland Orchestra, for example, has taken a few repertoire shifts: Mahler symphonies traded in for less-well-known works with a vocal component, and the featuring of such label singers as Renée Fleming.

NO MORE STANDARDS

At Sony Classical, Gelb is targeting accessible new music, signing up composers like Tan Dun and Eliot Goldenthal, and putting new partnerships together within his roster of artists: for example, Tan Dun writing a piece that will feature Yo-Yo Ma. Artists are being urged to experiment with repertoire, and some are taking the hint. "I can't imagine that I will ever make another standard repertoire recording," says pianist Emmanuel Ax.

At the same time, the labels are expecting their reduced release schedules to mean more marketing attention for each release, and a closer relationship between the A&R and the marketing departments. A record with a reason to exist by definition has a story that can be told about it. "Marketing is not a dirty word," says Chris Roberts, head of PolyGram Classics and Jazz (U.S.).

Aggressive marketing strategies are being put in place for individual artists, such as EMI Classical's heavy push for tenor Roberto Alagna. "We are taking money out of A&R and putting

Continued on page 58

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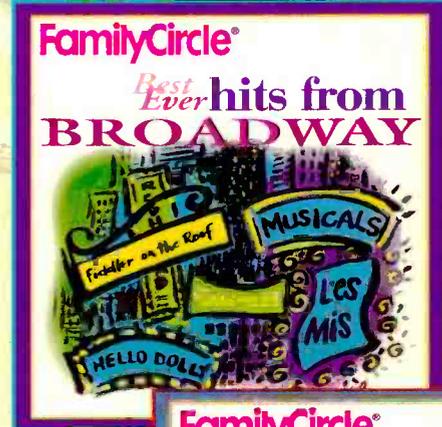
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THE STATE OF THINGS

Continued from page 56

it into marketing," says EMI's Steve Murphy. "I think the U.S. is one of the biggest growth markets in the world for classical, especially when repertoire or a performer can connect through the media with a larger audience."

MEDIA AND MANAGEMENT CLOSENESS

Classical labels are also starting to work more closely with management and other media to create marketing opportunities through touring. Sony's all-star "Trout Quintet" recording, for example, was released around the time the same forces performed the piece on "Live From Lincoln Center."

Labels have also found that their younger artists are amenable to different types of media exposure. At Deutsche Grammophon, Albert Imperato feels that classical labels have not even scratched the surface of marketing and educational possibilities. "We have to find partners outside the classical world to help us achieve our goals," he says. "My dream is to get Mercedes to call themselves the 'Originals' luxury car [tying the car to DG's rerelease series]. I think we have always underplayed how attractive what we sell is."

CATERING TO THE CORE

Many labels perceive the current market slump as a market correction, part of a cycle. "We only sell 20 million classical CDs altogether, and the tenors and monks are a big chunk of that," says Goiffon. "I think we're down because those two titles are no longer selling the same numbers. I don't think we're going to keep going down in share every year to 2.5, 2.0, and then close down in 2,000 to celebrate." Goiffon says that the type of Harmonia Mundi recordings that sold 3,000 copies three years ago are still selling 3,000 copies during their first year. And while most labels are seeking out potential big-sellers—to reach the people who buy one to four classical records a year—they insist that they are not abandoning their core audience. "If we do 100 records a year, it will still be 85 for the core and 15 for the rest," says Barbero. ■

SECONDARY EXPLOITATION

Continued from page 50

ed to make this easier," he continues. "We did the cover violet because that was his favorite color, and there's a bird on the disc because a lot of his music is inspired by birdsong. This grew organically out of the music. We wanted to reflect how he thought and what his feeling for the music was."

Imperato says he expects to see a boost in sales of "Mystic" if press kicks in and when conductor Myung-Whun Chung adds Messiaen pieces to his Boston Symphony performances this winter. ■

KLASSIKOMM

Continued from page 52

However, some classical-music companies from other European markets have found KlassikKomm valuable for them as well. Operama BV, a classical promoter from the Netherlands that stages operas across Europe, sensed good vibes at last year's KlassikKomm. Willem van Oort, managing director of the Admission Agency, which handles all marketing for Operama BV, feels that the conference's greatest asset is the networking among the various players in the field of the classical-music industry, from concert promoters to video producers.

"We took part in a panel discussion about the money one can make in classical music, which was very informative," recalls Van Oort. "Also, we were involved in a very fruitful seminar about staging big classical events. But all this was beaten by the interaction between the live-music promoters and the music-industry executives. Roughly speaking, they are the people who make the money with classical music, whereas we represent the market segment where the money is lost."

"It's good that KlassikKomm provides the platform to discuss our problem with people working in the more profitable end of the market," he says. "Also, we feel it's great to be there, as Germany is one of the most important markets in live music performances."

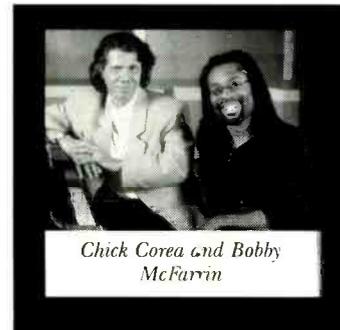
Another reason Van Oort will return to KlassikKomm this year is to check out new classical musicians. "The conference is also the place to witness something new," he says. ■



CREATIVE CROSSOVER

Continued from page 50

Emmanuel Ax, who normally records Haydn, Brahms and Schoenberg, has made a disc of two-piano arrangements of Piazzolla's tangos with the Piazzolla expert Pablo Ziegler for Sony. Ax and Ma have been duo partners for 20 years, and Ax feels that the cellist has done the field a huge service.



Chick Corea and Bobby McFerrin

BOTH SIDES NOW

"[Yo-Yo Ma] is going to do an incredible amount of stuff that expands the definition of the classical musician," Ax says. "I think it's great for the rest of us. He and Itzhak have made it possible for people like me to do a record like this Piazzolla project. Fifteen years ago, I probably would have said, 'Yeah, that might be fun, but one shouldn't do that.' Just on that silly basis, I would have said no. I think that people like Itzhak and Yo-Yo are great for the music profession. We need both sides. We need people like them, and then we need people like Alfred Brendel, who say, 'There are things I won't do, just because I'm me.'" ■

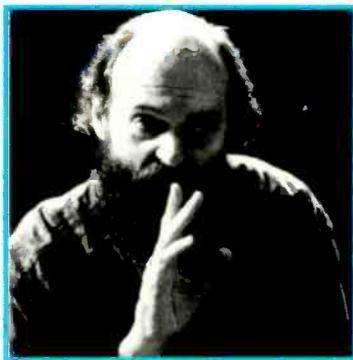


OUR CLASSICAL COVER ARTIST

Michael Crampton is an illustrator from Great Britain currently living in the United States. He attended the Art Center College of Design and then later became an art director for Neiman Marcus. He now freelances as an illustrator and resides in Connecticut. His influences are fashion and poster design from the 1950s. He is represented in New York City by Mendola Artists.

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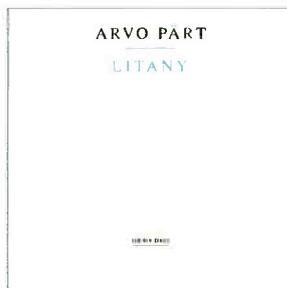
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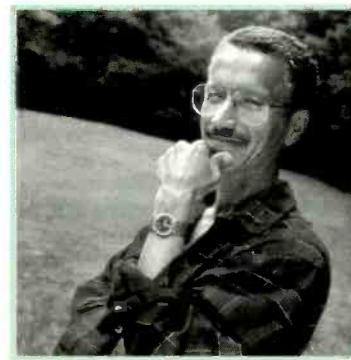
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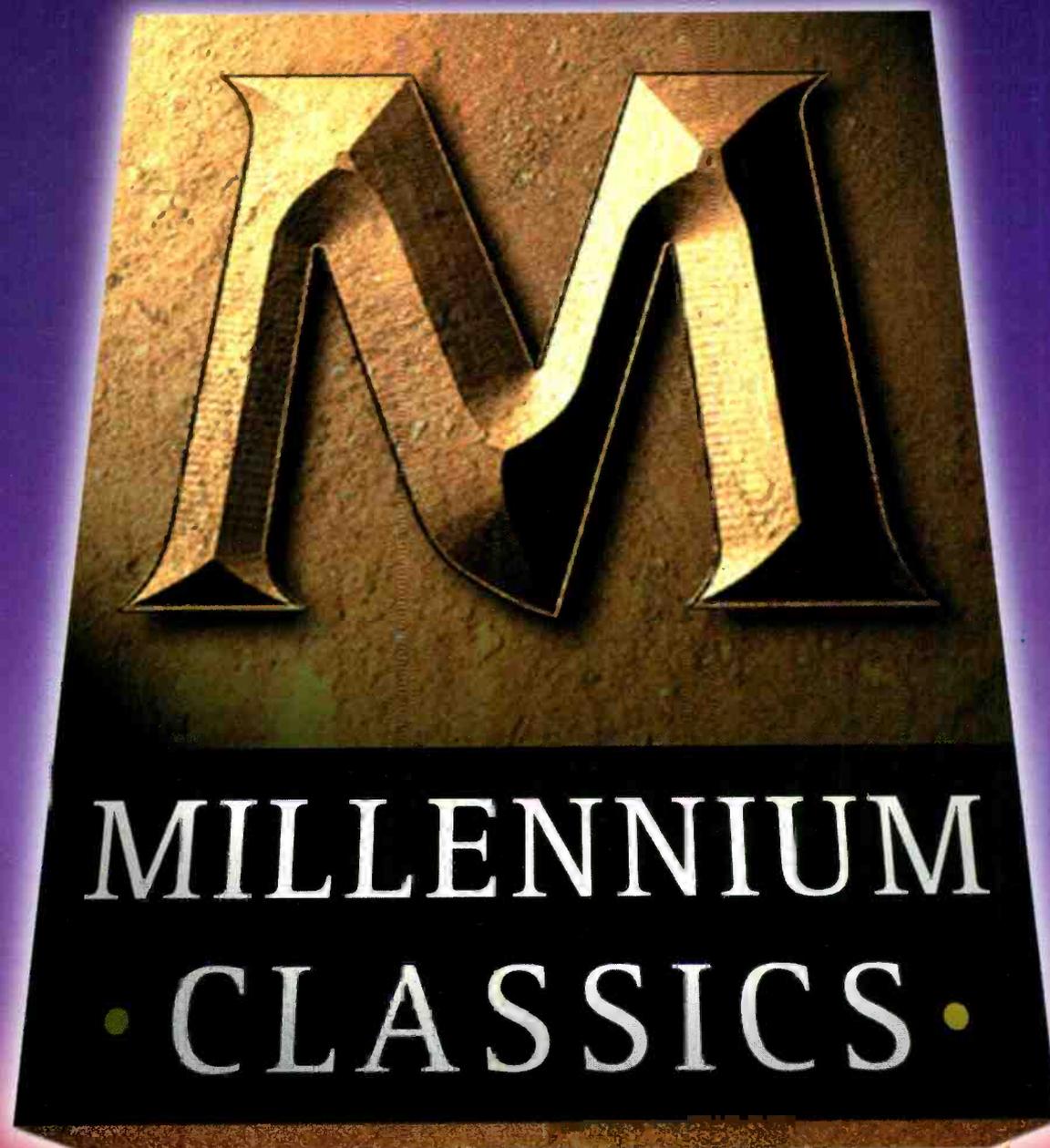
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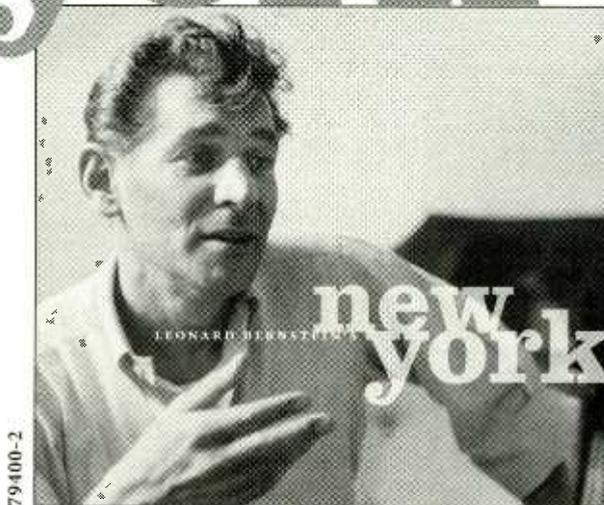
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Songwriters & Publishers

ARTISTS & MUSIC

Irvine Has A Leg Up On Hip-Hop

Publisher's Own Compositions Used For Sampling

BY HAVELOCK NELSON

NEW YORK—The gulf between young and old in their responses to hip-hop has always been a wide one. And Weldon Irvine, whose publishing properties from the '60s and '70s have been sampled by a steady stream of rap acts, including Boogie Down Productions, A Tribe Called Quest, Snoop Doggy Dogg, Leaders Of The New School, and Too \$hort, views himself as a sort of mediator between the two camps.

Irvine (pronounced Irveen), whose Nodlew Music dates back to 1968, grew up listening to rock and soul before adding jazz to his repertoire. He fronted several big bands in the '60s, worked as Nina Simone's musical director, and wrote a number of musicals, including "Young, Gifted And Broke," which won an Audelco Award—presented for achievement in black theater—in 1977.

The 52-year-old pianist/composer/publisher became an active student of hip-hop culture in the early '80s when one of the kids he was lecturing about black music history asked him, "Well, how about hip-hop?"

Irvine started on a quest for rap knowledge by reading magazines like *The Source*, chatting with rap luminaries, buying rap recordings, and listening to such seminal radio shows as "Mr. Magic's Rap Attack." He now sees several parallels between classic black pop and hip-hop.

When he discovered that rap producers were appropriating his compositions, Irvine mostly embraced the practice. "When sampling began, I thought it was a viable [technique] and that its potential was unlimited in terms of the kinds of music that could be created that way," says Irvine. "But I did have a concern about the matter of compensation to the creators and owners of the original works."

Among the first few acts to sample Irvine's compositions were Boogie Down Productions ("My Philosophy"), 3rd Bass ("Soul In The Hole"), Too \$hort ("Paula & Janet"), and Ice Cube ("What They Hittin' Foe?"), all of whom looped "Sister Sanctified," an Irvine tune that was first covered by sax man Stanley Turrentine.

Other the Irvine tracks that eventually became samples are the Fatback

Band's "Fatbackin,'" which was interpolated into Leaders Of The New School's "Too Much On My Mind," and "Mr. Clean" by Rhythm Combination & Brass, which Casual borrowed for "Get Off It." "We Gettin' Down," which Irvine himself covered, was later worked into A Tribe Called Quest's classic "Award Tour."

Originally no rap artists cleared samples prior to their usage, but after the landmark decision in the Biz Markie/Gilbert O'Sullivan case basically equated uncompensated sampling with theft, Irvine found it easy to collect payment retroactively. "I've never used a lawyer," he says. "I approached the labels, not the artists, and we always came to terms that were amicable."

But subsequent to the court decision, all labels have made a practice of clearing every sampled song in advance.

Although Irvine says he has never refused an artist's request to sample any of his tunes due to concerns over the new work's lyrical content, he believes he has every right to if he chooses. "I don't believe in censorship, but I do believe that a controller of a work should have the right to decide if he wants his work associated with a certain lyric," he says.

Irvine began life in Hampton, Va., where he discovered singing at the age of 8. A few years later, when tonsillitis "destroyed the quality" of his soprano, he taught himself the piano and began writing songs.

"I started off with rock'n'roll," he says, "but when I heard Errol Garner, Bob Timmons, and Horace Silver, whose piano style was very much blues-oriented, I was hit by the jazz bug. I wanted to go where the jazz was, so I convinced my parents to let me spend portions of my summer in East Orange, N.J., where I had relatives.

"I would then take the bus over to New York, where I made all the clubs—Birdland, the Half Note, the Five Spot. I met people like Cannonball Adderley, Bill Evans, and Horace Silver, who was the most personable. He took time with me and answered all my questions."

Irvine calls Silver his publishing mentor: "One of the things he told me was to make certain that the first song I record is in my own publishing company," he recalls.

Irvine not only took Silver's advice, he followed his naming technique. "His company was called Ecaroh Music—Horace spelled backwards. I decided to call mine Nodlew Music Publishing."

A Heavy Metal Songwriter Strikes Gold In Other Genres

BY DEBORAH EVANS PRICE

NASHVILLE—When it comes to writing songs, Bob Halligan Jr. is a man for all musical genres. A native of Syracuse, N.Y., Halligan carved a successful niche writing pop and hard rock songs for acts ranging from Cher and Michael Bolton to Judas Priest and Joan Jett before moving to Nashville and establishing a presence in country and contemporary Christian circles. Since relocating to Music City, he has also launched Ceili Rain, a Celtic-flavored pop/rock ensemble that has become one of the most popular bands on the Nashville scene (see *Continental Drift*, page 20).

Signed to BMG Music, Halligan moved to Franklin, Tenn., just outside of Nashville, in February 1995 and began plying his craft. "I signed with BMG through L.A.," he explains. "Danny Strick, who is now president of BMG Publishing, is

an old friend of mine. He was a songwriter at United Artists whom I'd met in 1980. And when I was looking for a buyer for my catalog, I knew from the years previous that he had shown interest. I went directly to him, and the co-publishing writer's deal just grew out

of that. So I was in New York, signed through a guy in L.A., and then I moved to Nashville. Luckily, I didn't get lost."

Though he had lived and worked in New York for his entire musical career, Halligan found a move to a different music center began to have increasing appeal. "In New York, I had some great co-writers, but the scene kind of dried up, and the styles of music that New York writers could write and hope to make a living from had narrowed to the point that it no longer satisfied my creative urges," Halligan says. "It was dance and hip-hop, and that was it. I've always been basically a rock'n'roll guy. So there was nothing to do. But I can't say there was no scene at all and no great writers, because I still treasure my co-writers up there, like Phil Galdston, Arnie Roman, Martin Briley, and Michael Bolton."

The business community's acceptance of songwriters was not the only appeal Nashville had for Halligan.

Halligan says his writing has taken a different turn in Music City. "I'm less



IRVINE

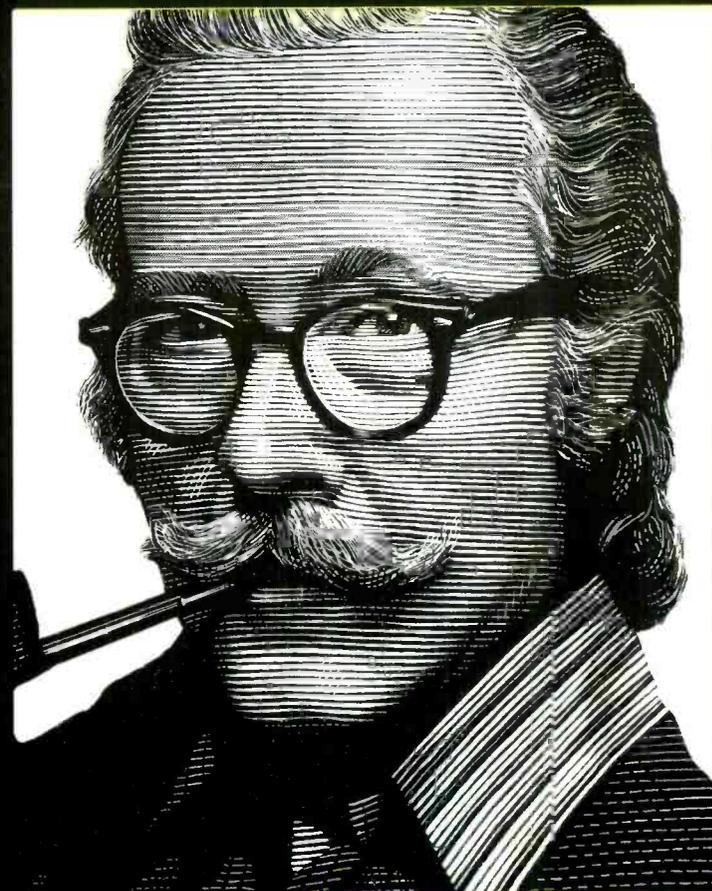


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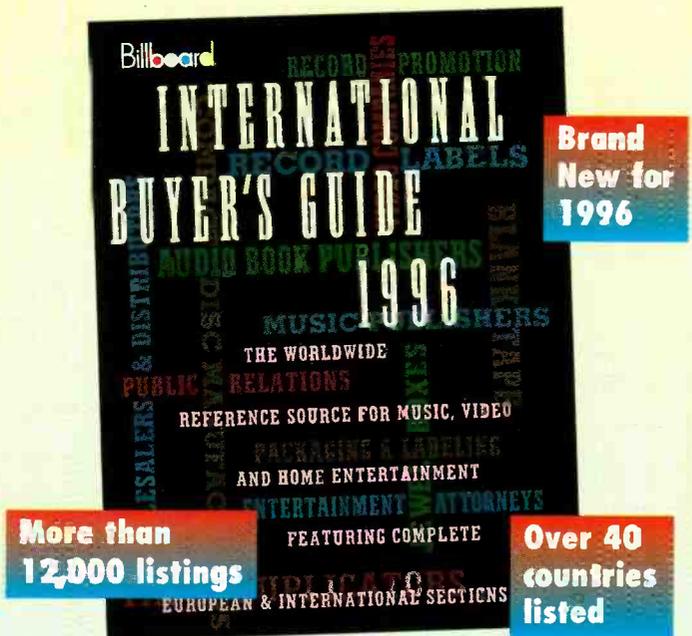
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Songwriters & Publishers

ARTISTS & MUSIC

ASCAP Tries To Rectify Girl Scout Flap Society Not To Charge Fees For Campfire Songs

CAMPFIRE SPARKS: Following a flap over ASCAP's attempts to license Girl Scout camps that use copyrighted music, the performing right society is negotiating with the leaders of the Girl Scouts in the hope of arriving at an agreement that could establish ground rules for royalty fees, if there are any. In January, ASCAP reached an agreement with the American Camping Assn. (ACA) for payment of an annual fee of \$257 for each of ACA's 288 members.

A widely covered story in The Wall Street Journal's Aug. 21 edition gave the society a Scrooge-like image, with reports that ASCAP would take a hard-line approach to nonprofit Girl Scout camps that fail to pay an annual fee. ASCAP president Marilyn Bergman said last week, "We are seeking to meet with the leadership of the Girl Scouts to rectify the misunderstanding that led to this unfortunate situation."

According to ASCAP director of licensing Vince Candilora, these meetings would clarify ASCAP's position on the matter: "We're not going to charge the camps a royalty fee if all the music performed is around the campfire or if musicians perform without being paid. Most of these camps don't play music for social reasons but for educational uses."

However, letters sent to the camps failed to distinguish between profit-making institutions and 16 Girl Scout camps. "Had we examined each listing in the long computer printout, we might have been able to identify some as Scout camps and eliminate those that did not need a license," Bergman said.

ASCAP's dilemma, it would seem, is that it must balance a PR deficit with the protection of its members' right to receive remuneration for the commercial use of copyrighted music.

As The Wall Street Journal pointed out, ASCAP noted in a press statement that the late Irving Berlin, the great songwriter and one of the founders of ASCAP, donated future royalties from his "God Bless America" to the Girl Scouts and Boy Scouts of America in 1940, a few years after the song was introduced to the public.

Although ASCAP may give nonprofit camps the benefit of the doubt with regard to royalty payments, the issue



Partly On His Own. Bon Jovi keyboardist David Bryan, center, has signed a worldwide publishing deal with Warner/Chappell Music and is working on a solo album, while continuing to work with Bon Jovi bandmates Richie Sambora and Jon Bon Jovi. Also shown are Scott Balone, Bryan's manager, left, and John Titta, New York-based senior VP of Warner/Chappell.

Words & Music



by Irv Lichtman

is likely to remain a PR boon for those who support legislation now before Congress that would curtail performance fees collected by ASCAP and its chief rival, BMI. BMI does not have a licensing arrangement with the ACA.

TAKING A LEAD: EMI Music has become the first publisher to make a broad deal for use of its copyrights with Leadsinger, a wireless, handheld microphone that uses interchangeable cartridges that allow users to vocalize against an instrumental backdrop. The unit transmits programmable music and users' vocals on any FM-equipped radio tuned to the empty FM frequency of 87.9. Since Leadsinger's U.S.

introduction a few months ago (it was launched in Europe two years ago), parent company New York-based Electrosales has licensed individual songs for the system. The unit lists for \$219.95; cartridges, containing 15-30 songs, carry a list price of \$25-\$50. A spokesman for Electrosales says that EMI Music songs will appear in the system in time for the Christmas season. With the EMI Music deal, more than 1,800 songs will be offered for the system.

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

1. Alanis Morissette, "Jagged Little Pill."
2. "The Hunchback Of Notre Dame," soundtrack.
3. "The Stevie Ray Vaughan Collection."
4. Hootie & the Blowfish, "Cracked Rear View."
5. Oasis, "(What's The Story) Morning Glory?"

Billboard

FOR WEEK ENDING SEPTEMBER 7, 1996

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	38	★ ★ NO. 1 ★ ★ THE MEMORY OF TREES ▲ ² REPRISE 46106/WARNER BROS. 34 weeks at No. 1	ENYA
2	2	248	SHEPHERD MOONS ▲ ⁵ REPRISE 26775/WARNER BROS.	ENYA
3	3	128	LIVE AT THE ACROPOLIS ▲ ³ PRIVATE MUSIC 82116	YANNI
4	4	70	BY HEART WINDHAM HILL 11164 BS	JIM BRICKMAN
5	6	17	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
6	5	9	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
7	7	12	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
8	10	78	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
9	8	326	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	9	176	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
11	12	18	SACRED ROAD NARADA 64010 BS	DAVID LANZ
12	14	96	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
13	11	11	HIGHER OCTAVE MUSIC EVOLUTION: 1986-1996 HIGHER OCTAVE 7086	VARIOUS ARTISTS
14	13	24	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
15	17	12	LIVE AT RED ROCKS (COLLECTORS EDITION) GTSP 531865	JOHN TESH
16	18	26	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
17	15	3	LORIE LINE LIVE! TIME LINE 12	LORIE LINE
18	16	27	A THOUSAND PICTURES HIGHER OCTAVE 7084 BS	CRAIG CHAQUICO
19	20	46	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
20	22	120	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
21	19	4	CROSSROADS REAL MUSIC 3673	NICHOLAS GUNN
22	21	8	GUITAR FINGERSTYLE NARADA 61056	VARIOUS ARTISTS
23	RE-ENTRY		AN ENCHANTED EVENING DOMO 71005 BS	KITARO
24	NEW ▶		ARIA HIGHER OCTAVE 7092	SHAHIN & SEPEHR
25	23	46	TEMPEST NARADA 63035	JESSE COOK

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

Studio Action

ARTISTS & MUSIC

MD 4-Track Units Debuted Affordability Is Key Selling Point

BY PAUL VERNA

NEW YORK—Although the Sony MiniDisc (MD) has yet to take hold as the catchall consumer sound carrier it was designed to be, the product continues to gain ground as a versatile storage medium for a wide range of applications.

The latest usage of MD is as an affordable 4-track recording device targeted at home and project studio owners who wish to upgrade from their

cassette multitrack machines.

Three major pro audio companies—Sony, Yamaha, and Tascam—have developed MD-based 4-track recorder/mixers, each offering a wealth of features at relatively affordable price points. All share basic features: 16-bit audio with ATRAC digital compression using the MD data format, 37 minutes of recording time in 4-track mode, random access, the ability to record four tracks simultaneously and bounce digitally within the unit, MIDI time-code

capabilities, and basic mixing functions.

Beyond those specifications, the units vary in the degree of editing they offer, the sophistication of their mixer sections, and their analog and digital connections.

Sony's MDM-X4, due to ship in November, lists for \$1,250, according to Paul Foschino, marketing manager at Sony Electronics in Montvale, N.J. For Sony, the MDM-X4 represents not only a novel application of the company's increasingly diverse MD technology, but a ticket into the musical instruments (MI) market.

"We wanted to broaden our distribution in MI, and we saw a big opportunity with the MDM-X4," says Foschino.

"We didn't have much in that market—just guitar processors and

DAT machines. We wanted to diversify our products to appeal to musicians, so we went to Japan and sug-



MDM-X4

gested an MD multitrack. They developed it around the concept that Tascam already had out there with the PortaStudio."

Tascam's unit, the 564 Digital PortaStudio, is the high end of the three MD 4-track units, retailing for a suggested list price of \$1,499, according to Roger Maycock, marketing support representative at Montebello, Calif.-based Tascam/Teac.

Maycock says Tascam took a high-end approach because the company believes that "the MiniDisc has tremendous potential that has yet to be tapped." He adds, "This is going to be a learning experience for everyone who uses and sells the piece. By taking the high ground, we believe that not only musicians but animators and multimedia artists will now be able to take advantage of digital audio and do so at a price point where they won't have to get into the studio business to afford it."

The 564 is Tascam's second MD product, following its successful MD-801 unit, a professional, three-space, rack-mountable unit geared toward the broadcast industry.

"We're very encouraged by our MD line," says Maycock. "It's only been shipping a few short months, but we're finding it's doing very well in the unattended playback area—museums, restaurants, theme parks, etc.—and also doing well in the broadcast market."

At a suggested list price of \$1,199, Yamaha's MD4 is the cheapest of the three units, according to Peter Chaikin, product manager for the company's pro audio department in Buena Park, Calif. The MD4 is also the first unit in the marketplace, having shipped in August after a high-profile rollout at the summer National Assn. of Music Merchants (NAMM) show in July in Nashville.

"We're very pleased to be the first to
(Continued on next page)



Front Page, Bold Type. Music producer/engineer Biff Vincent, right, and studio manager Eric Rathgeber recently installed a 96-fader Euphonix CS2000M console with Digital Studio Controller in Studio I of Front Page Recorders, a two-room recording and mastering studio in Burbank, Calif. Studio II houses a vintage Neve 8128 with George Massenburg Labs automation.

AUDIO TRACK

NEW YORK

AT GIANT RECORDING Studios in midtown Manhattan, N.Y., Motown artist **Queen Latifah** worked in Studio A with producer **Chris Hilt**; producer **Chad Elliot** worked with new artist **Daddy Blaq** for a project on Perspective Records, **Jimmy Jam** and **Terry Lewis**' venture with A&M Records; **SWV** recorded vocals and mixed tracks for an RCA project with engineer **Troy Hightower**; **Daniel Abraham** mixed material for **Zhané**'s upcoming release; and **Doug E. Fresh** is working on new cuts with producer **Clark Kent**.

LOS ANGELES

EDDY SCHREYER, formerly of mastering house Future Disc, has joined new facility Oasis Mastering as chief engineer. Recently, he did the "Phenomenon" soundtrack for the Disney label, Elektra artist **Tracy Chapman**'s "New Beginning" album, and projects for Atlantic act **Hootie & the Blowfish**, Mercury artist **Lionel Richie**, Warner Bros. ensemble **Take 6**, and Island rock group **Ednaswap** . . . At Poop Alley Studios, producer/engineer **Tom Grimley** tracked upcoming albums for W.I.N. Records artists **Petra Haden**, **Benett**, and **Rod Poole**, and **Danny Frankel & the Uphill Gardeners** are completing sessions.

NASHVILLE

AT SOUND EMPORIUM, the Nashville **Mandolin Ensemble** tracked a Sony Music project with producers **Butch Baldisari** and **Paul Zonn** and engineers **Mark Lambert** and **Carl Meadows**; **Radney Foster** cut a self-produced Arista project with co-producer **Mac McAnally** and engineers **Mike Poole** and **Ken Hutton**; and **Brent Mason** tracked self-produced dates for Mercury Records with co-producer **John Kelton** . . . At Woodland

Digital, renowned producer **Dallas Austin** is recording the debut album by female vocalist **Lou** for Arista-affiliated imprint Rowdy Records. Lou has gained notoriety for her vocal contributions to tracks by **Salt-N-Pepa** and **T-Boz** of TLC.

OTHER LOCATIONS

AT THE LEGENDARY Ardent Studios in Memphis, Curb act **Perfect Stranger** mixed its upcoming release in Studio B. **Clyde Brooks** produced, **John Hampton** engineered, and **Pete Matthews** assisted. Hampton also mixed a project for BNA artist **Rick Farrell**, with **Steve Gibson** producing and **Matt Martone** assisting. Also at Ardent, **Little Texas** tracked a project for Warner Bros. Producers **James Stroud**, **Christy DiNapoli**, and **Doug Grau** worked with engineer Hampton and assistant Matthews. The sessions included Little Texas' version of the **Rolling Stones**' "Beast Of Burden" for an upcoming Stones tribute project called "Stone Country" . . . At Soundhouse Recording in Seattle, former Nirvana bassist **Krist Novoselic**'s new band, **Sweet 75**, worked on material for its Geffen Records debut; American Recordings act **Love And Rockets** remixed the singles "Sweet Love Hangover" and "Fever" with remixer **Mark Walk** and assistant **Scott Crane**; **Siobhan Lynch** and producer Walk worked on a cover of the **Bee Gees**' "Stayin' Alive" for an Interscope Records soundtrack; and **David Sylvian** of **Japan** fame worked on a solo project for Virgin Records with guest musician **Bill Frisell**, engineer **Dave Kent**, and assistants **Scott Crane** and **John Nevins**.

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.



Yamaha pro audio marketing manager Jim Presley presents country icon Waylon Jennings, seated, with the first Yamaha MD4 MiniDisc multitrack recorder manufactured in the U.S. The presentation took place at a Yamaha press conference at the National Assn. of Music Merchants show in July in Nashville.

newsline...

MUSIC INDUSTRY VETERANS Bob Ezrin and Scott Page have opened an audio production division at 7th Level Inc., an interactive entertainment company known for its award-winning programs "Monty Python's Complete Waste Of Time" and "Howie Mandel's Tuneland." The new audio suite features a Euphonix CS2000 console and Spectral digital audio workstations. Page says, "Because of our background in music, great audio is a top priority here at 7th Level." A musician himself, Page is known for his saxophone work on albums by the likes of Pink Floyd and Supertramp.

Designed by George Newburn of Studio 440, 7th Level's new room is integrated into the company's production/post-production operation, which employs 250 people in Dallas and Los Angeles.

Ezrin says he chose the Euphonix board because of its flexibility, SnapShot Recall, and Total Automation systems. "We've got so many projects going through here that we needed a system capable of growing and adapting with the company," says Ezrin, a renowned producer who has worked extensively with Pink Floyd, Alice Cooper, Kiss, Peter Gabriel, Rod Stewart, and others. Another factor in Ezrin and Page's decision to acquire the Euphonix desk was the fact that 7th Level already had a line of Spectral workstations; Spectral was acquired by Euphonix early this year to provide the type of comprehensive digital audio production environments that 7th Level has implemented.

SOFTWARE SPECIALIST AirWorks Media Inc. of Edmonton, Alberta, has finished its planned acquisition of SOC Associates LP the parent company of the Synclavier Co. (Billboard, April 6). With the purchase, AirWorks—best known for its TuneBuilder automated music-editing program—obtains numerous patents and trademarks, rights to the name Synclavier, and the three software programs that were never formally introduced by Synclavier: S/Link, Autoconform, and EditView.

AirWorks founder and president Darryl Goede says, "The acquisition of the Synclavier assets places AirWorks Media in a very strong [research and development] position. The addition of Synclavier's talented software-development team and three new software products to AirWorks will enable us to bring a new generation of automated, software-based audio editing tools to the production and post-production industry."

Goede also announces the appointment of Griffith McRee, formerly president of Synclavier, to senior VP/COO of AirWorks. Meanwhile, Harland Kirby, a former Xerox employee, joins AirWorks as VP of sales, and former Synclavier software developer Karim Chichakly is named VP of product development.

MD 4-TRACK UNITS DEBUTED

(Continued from preceding page)

provide a digital solution for the musician and the songwriter for a price not too much above what you'd pay for an analog machine," says Chaikin. "Our unit brings digital recording to people using scratchpad-type formats like the cassette."

At Yamaha's NAMM press conference, Chaikin enlisted country icon Waylon Jennings to record a live track, with overdubs, on the MD4.

"Waylon sat down with his group, started playing, and I started recording," says Chaikin. "We had it on

camera so the audience could see it better. We had never met, and there was no sound check, but it came out great. So Waylon said, 'This is fun, let's do another.'"

Chaikin says the response to the press conference was "overwhelming," as manifested by the flood of orders Yamaha received for the MD4. "We're way back-ordered," he says. "We ramped up pretty hard to get ready to ship in August."

Chaikin admits to having had reservations about the viability of an MD

multitrack. "There was some question in my mind as to whether the dealers would think that roughly twice the price of a 4-track cassette would be attainable," he says. "But their feeling is that the features and benefits are great enough to warrant an increase in price. The audio quality is there, and it's got MIDI timecode and MIDI clock and can slave other formats."

Others share Chaikin's enthusiasm for the MD multitrack format and for the increasing diversity of the MD.

"We've been trying to come up with

as many diversified applications for MiniDisc as we can," says Foschino. "We designed this product around the musician, and we're introducing it first through MI channels. But at the NAMM show, the number of people we had from other areas opened our eyes to other potential applications; for example, for radio sound bites or for commercials, DJs, and karaoke."

For the latter sector, a typical application might consist of routing the output of a CD player into mixer channels five and six on the MDM-X4 and having one or more singers record their vocals on any of the four available tracks on the MD, according to Foschino. Then, the various vocal tracks could be mixed with the CD track to give karaoke singers a disc of their performance on the spot.

The ATRAC compression used to squeeze data onto the MD requires a small sacrifice in audio quality, but Foschino says the latest enhancements in

the ATRAC algorithm have resulted in sound quality virtually indistinguishable from that of a CD.

"When it comes down to it, for the applications we're talking about using—for small studios or as a songwriting tool—this is going to be indistinguishable from the CD," says Foschino. Chaikin adds, "People can measure MD spec-wise and [detect] a difference between it and 16-bit, but you can't hear it."

Representatives from all three companies emphasize that the MD is not designed to be a master recorder for professional applications. Rather, it is a high-quality demo device intended to replace the analog cassette.

Foschino says, "The MD 4-track is not designed to be a recording-studio device. We're obviously not looking at it as the ultimate end master. We realize it's MD; it's not DAT. But our position is, 'Look at what you can do with this as a creative tool.'"

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 31, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	MACARENA (Bayside Boys Mix) Los Del Rio/ C.De Yarza, M. Triay (RCA)	HIT ME OFF New Edition/ Silky (MCA)	SHE NEVER LETS IT GO TO HER HEART Tim McGraw/ J. Stroud, B. Gallimore (Curb)	CHANGE THE WORLD Eric Clapton/ Babyface (Reprise)	BURDEN IN MY HAND Soundgarden/ Soundgarden (A&M)
RECORDING STUDIO(S) Engineer(s)	ESTUDIO BOLA/ BAYSIDE MUSIC (Seville, Spain/Miami) Jesus Bola/Mike Triay	LARRABEE NORTH (North Hollywood) Tom Russo	LOUD RECORDING (Nashville) Julian King	RECORD PLANT/ TOWNHOUSE STUDIOS (Hollywood, CA/ London, U.K.) Brad Gilderman	STUDIO LITHO/ BAD ANIMALS (Seattle) Adam Kasper
RECORDING CONSOLE(S)	Sony MPX 3000/ Tascam 3500	SSL 4000G	SSL 4000E	SSL 4000G Plus	Custom API/ SSL 4064G + Ultima- tion
RECORDER(S)	Sony PCM 3324A/Spectra- l Digital Workstation	Studer A827	Otari DTR 900	Studer 800 III Sony 3348	Studer 800/ Studer 827
MASTER TAPE	Sony/Hard Disc	Ampex 499	Ampex 467	Ampex 467/499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	BAYSIDE MUSIC (Miami) Mike Triay	LARRABEE NORTH (North Hollywood) Kevin Davis	LOUD RECORDING (Nashville) Chris Lord-Alge	CONWAY (Hollywood, CA) Mick Guzauski	BAD ANIMALS (Seattle) Adam Kasper
CONSOLE(S)	Tascam 3500	SSL 4000G	SSL 4000E	NEVE VR72 with GML Automation	SSL 4064G + Ultima- tion
RECORDER(S)	Spectral Digital Worksta- tion	Studer A827	Mitsubishi X850	Sony PCM 3348	AMPEX ATR 100
MASTER TAPE	Hard Disc	Ampex 499	Ampex 467	Ampex 467	Ampex 499
MASTERING Engineer	ABSOLUTE AUDIO Leon Zervos	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	OASIS MASTERING Eddy Schreyer	A&M Dave Collins
CD/CASSETTE MANUFACTURER	BMG	UNI	UNI	WEA	DADC

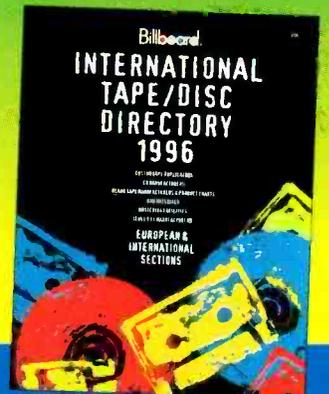
© 1996, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.



Hail To The Chieftains. Famed Irish traditional music ensemble the Chieftains returned to Clinton Recorders in New York—where they recorded their international hit "The Long Black Veil"—to cut tracks for an upcoming project for RCA Victor. Among the musical guests on the album are Los Lobos, Ry Cooder, and Linda Ronstadt. Shown in Clinton's Studio B, from left, are engineer Jeffrey Lesser, Clinton staff engineer Troy Halderson, and producer/bandleader Paddy Maloney. (Photo: Kieran Connelly)

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Japan Embraces Swedish Acts *Nordic Pop Succeeds In An Asian Market*

BY STEVE McCLURE

TOKYO—To say that Sweden and Japan don't have much in common is something of an understatement. But in the last couple of years, a strong musical bond has developed between the two countries as a steady stream of Swedish artists has scored hits in Japan.

Two of the most recent Swedish success stories in Japan are the female singers Meja and Sophie Zelmani, both of whom are licensed from Sony Music Sweden to Sony Music Japan. Meja's self-titled album has sold more than 550,000 copies here since its release April 21 on Epic/Sony, while the same label has moved 95,000 units of chanteuse Zelmani's "So Good" mini-album since its Nov. 3 release, according to the record company.

Sony Music Japan hosted a contingent from its Swedish affiliate in July at a showcase and dinner held at a venue decorated with mock oversized ice cubes, "like a wonderland," says Sten Af Klinteberg, managing director of Sony Music Sweden.

"There is a connection between the two countries," says Af Klinteberg. "It started with the music itself. The Swedish pop industry for some time has been producing strong melody lines and lyrics, with acts fronted by very good-looking females who took the time to come to Japan when Japan wanted them to come."

"There's not a Swedish wave anymore," he adds. "We just make music for the Japanese market which is very good."

In 1994, Swedish BMG songstress Jennifer Brown was one of the first in the current crop of artists from the Nordic nation to make solid inroads into the Japanese market. Her debut album, "Giving You The Best," released here on BMG Victor, has sold 250,000 units, according to the label. Brown was successfully promoted among "OLs," or office ladies, young female office workers with yen to

spend.

Unusually, none of the songs from "Giving You The Best" was used as a theme for a TV commercial or drama. Instead, BMG Victor relied on the more traditional strategy of Brown doing a nationwide promo tour as well as getting airplay on key FM outlets.

"We're expecting to have similar good results with her new album, which will be released here in September," says Tad Yoshida, manager of BMG Victor's international marketing department.

Brown's success in Japan, along with that of another Scandinavian female singer, Norway's Trine Rein (Toshiba-EMI), caused many people in the Japanese music industry to take a fresh look at the Nordic nations as a source of the melodic pop traditionally favored by music fans here.

Sharp-eyed trendspotters at J-WAVE Music, the music publishing arm of FM station J-WAVE, noticed that the Swedish pop group the Cardigans, from PolyGram's Stockholm Label Group, was popular among customers of such import specialist stores as Wave. Although the band's 1994 debut album, "Emmerdale," had sold just 20,000 copies here, J-WAVE Music was confident that the group could do much better in Japan.

"Their sound is very similar to Japanese pop in terms of melody and rhythm," says Katsumi Nishimura, executive director of J-WAVE Music. "The melodies are simple and straight, like Japanese kayokyoku [traditional pop]."

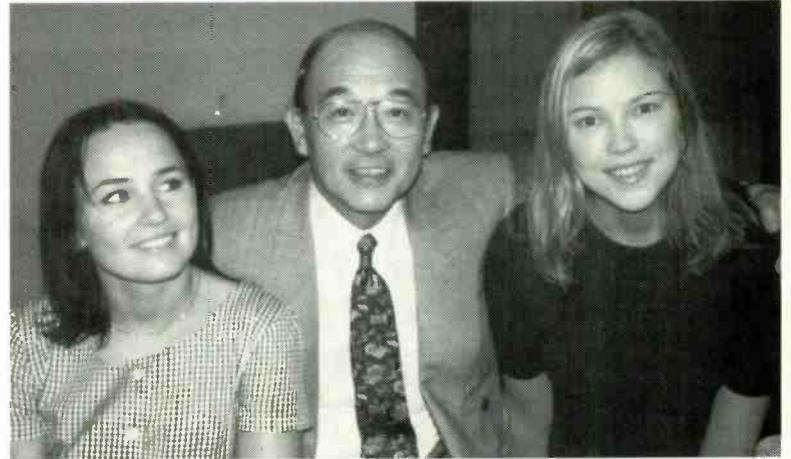
J-WAVE Music made a deal to handle 100% of the Cardigans' Japanese subpublishing and then plugged the song "Carnival" at J-WAVE and other FM stations. As a result, sales of the band's 1995 album, "Life," exploded. The set has sold a phenomenal 500,000 copies here.

The Cardigans have toured Japan twice, most recently this spring, mainly in venues with approximately 2,000 seats. One gauge of the Cardigans'

popularity in Japan is that J-WAVE Music has sold 5,000 copies of the sheet music for "Life"—much more than foreign bands' print scores usually sell here.

"Sweden has always been a good source of music for us," says Kei Nishimura, GM of Toshiba-EMI's international department (no relation to J-Wave's Katsumi Nishimura), citing the Japanese success of such acts as Abba, Ace Of Base, and Roxette.

Roxette's 1994 album, "Crash! Boom! Bang!," has sold 250,000 copies here, (Continued on page 67)



Shugo Matsuo, chairman of Sony Music Japan, welcomes Sony Music Sweden artists Sophie Zelmani, left, and Meja, who have both struck a chord with audiences in Japan.

Channel V Arrives In Thailand

BY GEOFF BURPEE

BANGKOK, Thailand—Channel V, the Asian music video network, arrived Aug. 22 in one of the region's most distinctive and creative markets, Thailand, to offer local pop fans a digital, stereo,



24-hour service through Universal Cable TV (UTV).

"It is a good start for music television in Thailand," says Vichart Jirathiyut, managing director of EMI Thailand.

A clutch of young, energetic, Thai-speaking VJs is packaging, voicing, and honing the new channel's programming with continuity and style, balancing local content and international branding with polished aplomb. "People here aren't used to seeing something local with its own identity and spirit," says Ed Sharples, the channel's GM. Thai and international artists, including Michael Jackson, taped messages of support for the launch.

"This is exactly like radio," says Itthivat Bhiraueus, chairman of Broadcasting Network Thailand (BNT) and an influential figure in the country's record

business. "Music television will be our most important marketing vehicle for the music industry, provided our vision is right." BNT is a program provider for Channel V Music Networks; the latter is co-owned by Hong Kong-based STAR TV and four multinational record companies: BMG, EMI, Sony, and Warner.

Jirathiyut says, "The combination of the programming is quite good: half-Thai, half international. The songs and videos are quite good, the production and VJs excellent. In the short term, we are not expecting it to be the main carrier of music, because the cable-sub- (Continued on next page)

BMG Buys Out Victor Co. *Media Giant To Rename Company BMG Japan*

TOKYO—BMG Entertainment International has bought out its minority partner here, Victor Co. of Japan (JVC), for an undisclosed sum.

The deal is in line with previous moves by other multinational record companies to have full ownership of their Japanese label operations.

JVC has sold its 10% share of BMG Victor to the German-based music and media giant, and the Tokyo-based company is expected to be renamed BMG Japan by the end of the year. It will continue to be headed by president Osamu Sato.

JVC and BMG established a joint venture in 1987, following a similar

deal between the Japanese firm and RCA Records. BMG assumed 90% of the holdings in 1990.

BMG Victor's net sales for the year ending June 30 were expected to be 46.5 billion yen (\$434.6 million), up from 30 billion yen (\$280.4 million) in 1995. Its first-half 1996 market share is estimated to be 8%-9%, and the company has been gaining share.

BMG Victor's success is derived largely from domestic repertoire by such artists as Masahara Fukuyama, Sharan Q, and Kazumasa Oda. Earlier this year, it acquired independent Japanese record company Fun House (Continued on page 67)

dubstar
disgraceful

the debut album
now gold in the UK

EMI

Australia Declares Its Commitment To Ireland's Corrs

BY GLENN A. BAKER

SYDNEY—With its adventurous rock TV shows and concert audiences, Australia during the '70s and '80s was a testing ground and launch pad for international acts with an edge. Such groups as Blondie, the Talking Heads, the B-52's, and the Motels broke out of the lower continent and then went on to conquer other global markets. Even Billy Joel was certified platinum Down Under before he was certified gold at home.

The newest recipient of Australia's prescience and embrace are the Corrs, the siblings who call themselves "a traditional Irish pop/rock band, whatever that is." A global priority for Atlantic Records and Warner Music International in 1995, they seemed to fall between the cracks after a couple of American promotional visits for their David Foster-produced 143/Lava/Atlantic album, "Forgiven, Not Forgot-



THE CORRS

ten"; this year they have bounced back via U.S. tour slots with Celine Dion and Michael Bolton after thoroughly conquering the Australian market.

When Atlantic "sent a preview promo [video] reel down for our conference last year," explains EastWest Records Australia managing director Chris Hanlon, "one band stood out for us all—and that was the Corrs. The melodies hit me as something special, and their appearance was so striking that I started to believe in them. I was convinced the market [here] could accommodate something more than grunge."

The record company brought the young band to Australia in February for a week of promotion in Sydney and Melbourne. National publicity manager Chrissie Camp says, "We were a little apprehensive as we'd just released product and had no chart action to speak of," but the Corrs' impact was immediate. "They turned in extraordinary performances. We quickly realized what troupers they are when the DAT backing track they were about to use on the 'Midday TV' show became faulty, and they did the performance acoustic and fully live without a blink."

Australia had some awareness of lead vocalist Andrea Corr from her role in Alan Parker's 1992 movie "The Commitments," the soundtrack to which was certified multiplatinum in Australia. But the immediate radio adds came about because, as TTFM Melbourne music director Trish Deason says, "The single 'Runaway' was so suitable for a bright AC station like

ours. It was refreshing and easy to listen to, but with a bit of attitude as well." She adds that the group's showcase performance convinced her of its potential for career longevity.

Seasoned concert promoter Michael Coppel's well-honed antennae twitched when he, too, caught a showcase. "I was talking to Warner about my interest in touring Tori Amos and Tracy Chapman, and they mentioned the Corrs were coming in for a promo visit," he says. "But it was the way they mentioned it that made me take notice. I'm used to a degree of posturing on the part of record companies when they say they're 'really behind this act.' It usually means that they're obliged to push them. This was different, I could feel it."

Coppel and EastWest split the cost of a \$30,000 TV marketing campaign. At that stage, the album had sold a respectable 10,000 copies. By the time

(Continued on next page)

CHANNEL V ARRIVES IN THAILAND

(Continued from preceding page)

subscriber numbers are very low. But the Thai people in Bangkok are very excited about the quality of the programming, the stereo sound on fiber-optic cable, and so on. UTV is an excellent start, but if Channel V can sell programs onto bigger operators, that would be even better."

As the EMI chief and others recognize, a problematic cable climate means that the fledgling service will, indeed, have an uphill battle in reaching significant numbers of consumers. In Thai-

land's crowded, complex, and politicized music and media market, limited cable access makes a service like V a drop in the bucket for local record companies desperate to reach larger audiences.

"The biggest problem with the Thai music market right now is that most media are owned by the labels themselves," says another multinational label executive. "There is only one 'independent' radio station, Pirate Radio FM. If Channel V is going to be 'the people in the middle,' that will be great for the industry. The only question is, How limited is cable? If that doesn't change, it's going to be difficult [for the new service] to have much of an impact."

Channel V Thailand is not alone on cable, either. Two other operators, IBC and ThaiSKY, vie for the attention of local pop fans. The largest, IBC, has been around for more than a decade and carries the music of giant Thai pop label Grammy (to the tune of 20% of programming) to as many as 100,000 viewers.

ThaiSKY broadcasts its own music channel, Smile, which, after several years, has failed to expand the channel's subscriber base past 15,000. Its steady diet of programming is regarded as lightweight, preteen, and impossibly saccharin.

Thailand's six terrestrial channels each feature some form of Thai-language music programming. Videos and music advertising account for about 10% of all programming on the country's biggest terrestrial, Channel 7, which has about 50% of the market. On two others, Channels 5 and 9, music videos account for about 20% of total programming.

For the moment, V is broadcast in Thailand free of charge alongside the other UTV channels; a fee is due to be applied next year, when BNT aims to figure out how successful an aggressive marketing push by the new partnership has been. UTV offers premium bundles, combining four terrestrials and a dozen other cable channels for a monthly fee of 800 bhat (\$26.50).

MTV Asia, Channel V's arch rival through the region, is available in Thailand as part of the UTV premium bundles and through free-to-air satellite distribution. Also, the channel has a two-hour slot on widespread terrestrial broadcaster Channel 3, airing on Sundays starting at midnight.

"Five years ago, this would have cost \$20 million and required a huge broadcast facility," says BNT's Bhiraueus, gesturing in the direction of Channel V's all-in-one, 2,000-square-foot facility at one end of the BNT Bangkok compound. "Now, for a fraction of that cost [\$3.5 million], with fewer people, you can create a digital signal, perfect." Bhiraueus is upbeat about the possibility of increasing UTV's consumer base. "UTV is fielding inquiries for 5,000 new subscribers a week," he says. "They can't lay the cable fast enough."

Therein lies the problem. V's penetration on UTV is limited by the physical burden of laying the carrier's medium of choice—fiber-optic cable—through the Thai capital's notoriously gridlocked streets. Sources estimate that actual paying subscribers number 12,000, although UTV can claim around 50,000 potential subscribers in the pipeline.

Record industry sources say that even when the carrier meets those projections, in a market where local artists regularly sell 1 million copies, Channel V's short-term market is, at best, specialized. However, at least one executive argues that this could make the channel as useful to Thai independents as it is to foreign majors, themselves equally shut out from prime-time television by the extensive media interests of such big local labels as Grammy and RS.

One of the country's larger indepen-

dents, Thailand's Bakery Music, has been careful when paying for videos, producing a total of about 20 for various artists in the past few years. "Even if you take the time and money to produce a video, it's not worth it to buy a slot on prime time at \$10,000 for 30 seconds; it's a lot cheaper at other times but not worth saving money when people don't see it," says Bakery's managing director, Kamol Sukosol Clapp, who indicated that developments like V could see Bakery and others financing more videos.

He calls the new channel's arrival on the scene "a good thing for Thailand's independent labels" but cautions that V's ultimate value to the Thai music business will depend on boosting distribution. "Of course, initially, if they offer access to 50,000 subscribers, V will be servicing a niche market. If UTV can grow the cable market, then V can be a mass-market phenomenon. For now, it can be very useful for us: If an indie sells 50,000 copies, it's great, but that's a huge flop for a bigger company."

Jirathiyut at EMI says his company produces videos for local artists, including rock band Smile Buffalo, but notes that a more even playing field for getting videos aired may encourage the growth of the medium. "Most importantly, we think that it's more neutral. If you understand the situation in Thailand, you will know how important that is. It gives us more chance to get exposure."



Bowlin Award. Sony Music International president Bob Bowlin is presented with an award by Sony Music Entertainment Australia in recognition of his support of Australian artists worldwide. Pictured, from left, are Peter Karpin, GM of A&R at Sony Music Entertainment Australia; Denis Handlin, chairman, CEO of Sony Music Entertainment Australia; Bowlin; and John O'Donnell, director of Murmur Records.

Victoire Awards To 'Clean Up Act'

BY EMMANUEL LEGRAND

PARIS—Criticism of this year's French record-industry awards, the Victoires, has precipitated a restructuring of the event's organization.

The Victoires encountered public vilification after a virtually unknown act won the award for upcoming female artist amid suggestions of a conflict of interest for the show's senior executives (Billboard, March 23).

Now, organizing body Association des Victoires de la Musique is being restructured to avoid such criticism in the future.

The major change is the splitting of the roles of GM of the association and producer of the show, previously occupied by one person. The other key element is that the association will create an academy of voters to spread the responsibility for finding winners.

The board of the association, which is an umbrella body for labels, artists, and other industry groups, hopes these changes will help restore the credibility of the event. "The message is that we are cleaning up our act," says one source.

The board has appointed Enrico Della Rosa as GM of the organization; he joins from French broad-

(Continued on next page)

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AUSTRALIA DECLARES ITS COMMITMENT TO CORRS

(Continued from preceding page)

the band arrived in person, it was past gold (sales of 35,000 units) at 45,000. A month after they left, it was at No. 1 with double-platinum sales of 140,000 units. The album was No. 1 on the Australian Record Industry Assn. album chart the week of Aug. 25.

To help the Corrs achieve those heights, Coppel had squeezed them into two theater shows in Sydney and one each in Melbourne, Brisbane, and Canberra during July. It was, indeed, a squeeze: Immediately after performing July 14 in Tokyo, the group flew to Australia and performed on the night of their arrival. After the last show, the band flew 34 hours to play a festival in Scandinavia.

"There was a real keenness [among concertgoers] to see the band," Coppel says. "Tickets became a very hot commodity that week. Australians have always been entranced by that mystic Celtic quality, the harmonies that only siblings can manage. They're not at the arena level yet, but in a theater they're quite overpowering. You can tell they were born to sing together."

At retail, two chains, HMV and Blockbuster, came to the party early and very much of their own volition. "We were behind [the project] from day one, and it came from the staff themselves," says HMV Australia operations manager Mike Glynn. "The

managers of most of our 18 stores were into it personally; they put the album on listening posts, they racked it up front. When the band performed live at the Sydney midcity store during the promo tour, the place was jammed full. They stayed for two hours, and it was like a party."

Blockbuster's main store in Melbourne also went with "Forgiven, Not Forgotten" early. "We heard it; we loved it; we [sold] it," says national product manager Helen Colias. "We had a real kick on it; it is so infectious that all we had to do was play it in-store. It was selling to people who might only buy two CDs a year, so we pushed it in our Father's Day campaigns, on listening posts, and even stocked it in the music kiosks of 50 Blockbuster video rental shops."

EastWest's Hanlon says, "The key ingredient to breaking the Corrs was the band [members] themselves: great people who worked hard and had a special touch dealing with people. The media wanted to help them because they liked them."

Coppel concurs. "It all crystallized at the right time," he says. "Everyone played their part without realizing they were part of a chain. It all just took on a momentum, a life of its own, which is so rare in this business. We all felt good to just be involved in it."

JAPAN EMBRACES SWEDISH ACTS

(Continued from page 65)

while the duo's 1996 greatest-hits set has moved 150,000 units.

Ace Of Base (whose material is released here by BMG Victor) is another outstanding Swedish success story in Japan. Their album "The Sign," released here in December 1993, has sold an amazing 800,000 copies, while "The Bridge" has moved 500,000 units since its December 1995 Japanese release, according to the label.

Other Swedish releases this year at Toshiba-EMI include the self-titled album from the singer Sadies and the album "Something Smells Good In Stinkville" by rock band Grass Show.

One recent sign of the continuing confidence of the Japanese industry in Swedish artists' hit-making potential in Japan was the decision by TriStar Records, Sony's new indie-style imprint, to choose an album by Swedish power pop duo the Trampolines as its debut title. The album, "SPLASH!," has sold 40,000 copies since its release here June 21, according to the label.

"We were hoping for sales of 100,000 by the end of July," says Tristar staffer Archie Meguro, who says that "Taking

The Easy Way Out," the first single from "SPLASH!," is in heavy rotation on FM stations in Yokohama and on the southern island of Kyushu.

"We're in the process of thinking about TV tie-ins and stuff like that right now," Meguro says, adding that Sony is considering releasing a Swedish-artists-only album as part of its Max compilation series.

The flow of Swedish artists into Japan has come from independent and multinational labels alike. "Our most successful artist in Japan will be Plastico, and the licensee is JVC Victor Entertainment," says Jean Hsiao Wernheim, who oversees Asian territories for Sweden's indie MNW Records Group. "Recently, Plastico were touring in Japan, and the reaction was quite good. 'Communicate' was No. 1 on the dance chart in the Nagoya area."

Swedish dance diva Pandora (whose real name is Anneli Magnusson) has sold a whopping 455,000 copies of her album "Tell The World" in Japan on MCA Victor. In spring of this year, Pandora made her Japan live debut in a showcase at Tokyo disco Velfarre.

"We want to release more music from Swedish artists from now on," says MCA Victor A&R staffer Nobuko Sumitomo.

Another reason for Swedish acts' success in Japan is the Scandinavian country's positive image among the Japanese, notes Johan Engblom, a Swedish journalist based in Tokyo. "Japanese fans like these simple, easy melodies [that] are coming from a country that the Japanese think is really clean and neat, with nice people," he says.

Assistance in preparing this story was provided by Thom Duffy in London.

BMG's 'Plate' Of Prairie Oyster
Album Features Country/Roots Sound

■ BY LARRY LeBLANC

TORONTO—Members of the 22-year-old Canadian traditional-styled country band Prairie Oyster have high expectations for their fourth BMG Music Canada album, "Blue Plate Special," released in Canada Aug. 28 and due out in the U.S. during the fourth quarter on Walter Yetnikoff's New York-based VelVel Records.

The Toronto-based band is the first country signing for VelVel, which is distributed in the U.S. by Navarre Distribution. VelVel is issuing its first release, Michelle Malone & Band De Soleil's album "Bird On Fire," Oct. 2.

"I don't understand why Prairie Oyster are not stars yet in the United States," says VelVel president Bob Frank. Despite being one of the few Canadian country acts able to achieve big sales in Canada and being named top country group by the Juno Awards six times since 1986, Prairie Oyster's American career has been bumpy.

BMG-owned RCA Nashville issued two of the band's previous albums, "Different Kind Of Fire" (1990) and "Everybody Knows" (1991) in the U.S.; the third, "Only One Moon," released in Canada in 1994, came out on then BMG-owned Zoo Records in the States last year. (Zoo has since been purchased by startup Volcano Entertainment, which is distributed by BMG.)

According to SoundScan, "Different Kind Of Fire" has sold 13,000 units since January 1991, when the company began tracking sales. However, the band's manager, Alan Kates of Nashville-based Morris, Bliesener, Kates, says the album has sold 70,000 units in the U.S.

According to Jill Snell, manager of artist marketing for BMG Music Canada, the album has sold 70,000 units in Canada.

"Everybody Knows" sold 33,000 units in the U.S., according to SoundScan; in Canada, the album has sold 149,000 copies, according to Snell.

Tepid U.S. sales of the band's two RCA Nashville albums led to the band's being dropped by the label.

Canadian sales of "Only One Moon" have reached 109,000 units, says Snell. Despite dismal U.S. sales and a short-lived relationship with Zoo, the band's singer/bassist Russell deCarle says that the album got Prairie Oyster back into the States. "CMT and [TNN] were wonderful to us."

VICTOIRE AWARDS TO 'CLEAN UP ACT'

(Continued from preceding page)

casting authority CSA, where he has had extensive dealings with the record industry in the debate over radio quotas. Sources say that his negotiating skills and his capacity to create a consensus were important elements in the choice.

Previously, the posts of GM and show producer were handled by Claude Fleouter, who founded the Victoires 10 years ago and is producer of the TV show through his company Telescope Audiovisuel.

A controversial element last year and the main factor in precipitating the changes was that Fleouter's partner in

Frank, a longtime fan, was unaware that Kates managed Prairie Oyster when, as GM of Mercury Records in Nashville, he met with Kates last year to discuss another management client, Keith Steagall.

"When we met, I was actually playing 'Only One Moon' on my CD player," says Frank. "Alan thought it was a



PRAIRIE OYSTER

setup, but I had no idea he was managing them."

While deCarle, a classic honky-tonk belter, is the focal point of Prairie Oyster, superb backup is provided by guitarist Keith Glass, keyboardist Joan Besen, pedal steel player Dennis Delorme, drummer Bohdan Hluszko, and John P. Allen on fiddle, mandolin, and acoustic guitar.

DeCarle acknowledges that the band's repeated setbacks with major Nashville-based labels prompted Prairie Oyster to focus on a more traditional approach for "Only One Moon" and "Blue Plate Special." Prior to "Only One Moon," he says, Prairie Oyster's albums were marked by several new country-styled compromises, usually written by nonmembers.

"Obviously, we've never been part of that [Nashville] mainstream," deCarle says. "We've been outside of the norm of what's been going on there. We captured the spirit of the band much more on this record than we ever have before. This is a true Oyster record. It's much rootsier than what we've done before."

"With this record, there was no A&R involvement," deCarle continues. "We picked all the songs, wrote all of them, except for the Roger Miller tune ['You Don't Want My Love']. We got sick of label executives trying to second-guess what was going on [in the marketplace], and we ran out of excuses for turning down material that [Nashville] A&R people kept giving us."

DeCarle is largely unimpressed with contemporary country music. "There's not a lot of depth with a lot of today's country records, and every second chart song seems to be a novelty song,"

he says. "It was great when [new country] started, because we were hearing fresh players. Now, we're hearing the same [session] players on every record. You also don't have the distinctive voices like you had in hillbilly and country music, where everybody had their own sound."

Prairie Oyster's style ranges from traditional country to R&B to Cajun flavors. DeCarle says that his R&B/country-styled composition "Unbelievable Love" might not have been developed within the tightly formatted world of Nashville country music. The song features traces of such R&B tunesmiths as Curtis Mayfield, Allen Toussaint, and Arthur Alexander. That track, which is the album's first single, was serviced by digital satellite to Canadian country radio Aug. 12 with a 20-minute interview clip.

"R&B is as near and dear to my heart as the Everly Brothers' music is," deCarle says. "To me, Conway Twitty was as much an R&B singer as he was a country singer. He was just unbelievable."

Produced by the group, "Blue Plate Special" was recorded at the Sound Emporium in Nashville in March and April 1996.

"It was really easy picking the material," says deCarle. "We have respect for each other as players and agreement to what we want to present musically. However, with six of us being in the band, that's a serious gantlet to run if you're bringing in a tune. I really dig all the material on this record. Though we're really old farts, there's really a young spirit in this band now."

"I love this record," says Paul Alofs, president of BMG Music Canada. "The reaction at [Canadian] country radio for 'Unbelievable Love' has been great. [Rock programmers] are digging the track, too, so we're going to try to cross it over. We'll let it be established at country radio first, and then [we'll] try to cross it over with leader-type pop stations later."

According to Snell, the label has shipped 30,000 units of "Blue Plate Special."

"Prairie Oyster sell well because they're more than a country band," says Jason Sniderman, VP of Toronto's Roblan Distributors, which handles the 79-store Sam the Record Man chain. "Their albums are always song-driven, and with Russell's looks and the country twist on [the songs], [the group is] made for success."

"The band is unbelievable," says Jay Hitchens, music director of CHAT Medicine Hat, Alberta. "I've been a fan of Prairie Oyster since their first single ['Jukebox Johnny' on Nashville-based 16th Avenue Records in 1984]. Russell's vocals have always impressed me."

To set up the album in Canada, BMG Music Canada has tapped Oyster's songwriting members, deCarle, Besen, and Glass, for a national promo tour, which started Aug. 26 and ends Sept. 18. The group is also to perform at two industry showcases: on Thursday (5) at a kickoff party in Calgary for Canadian Country Week and Sept. 19 at the Horseshoe Tavern in Toronto.

Booked by Keith Miller of William Morris Nashville, the band will begin a national Canadian tour in late October.

HITS OF THE WORLD

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JAPAN		(Dempa Publications Inc.) 09/02/96	
THIS WEEK	LAST WEEK	SINGLES	
1	2	ANOTHER ORION FUMIYA FUJII PONY CANYON	
2	1	SQUALL KYOSUKE HIMURO POLYDOR	
3	3	MACHINEGUN WO BUPPANASE MR. CHILDREN TOY'S FACTORY	
4	9	DENEN KOJI TAMAKI SONY	
5	6	BELOVED GLAY POLYDOR	
6	NEW	SWEET 19 BLUES NAMIE AMURO AVEX TRAX	
7	NEW	BODY & SOUL SPEED TOY'S FACTORY	
8	7	NOW YOU'RE NOT HERE SWING OUT SISTER MER-CURY MUSIC	
9	5	ATSUKU NARE MAKI OHGURO B-GRAM	
10	4	AOI INAZUMA SMAP VICTOR	
ALBUMS			
1	1	SOUTHERN ALL STARS YOUNG LOVE VICTOR	
2	2	T-BOLAN SINGLES ZAIN	
3	4	NAMIE AMURO SWEET 19 BLUES AVEX TRAX	
4	6	CARDIGANS FIRST BAND ON THE MOON POLYDOR	
5	3	SMAP SMAP 009 VICTOR	
6	5	NANASE AIKAWA RED CUTTING EDGE	
7	7	PUFFY AMIYUMI EPIC/SONY	
8	9	RATS & STAR BACK TO THE BASIC EPIC/SONY	
9	8	ZARD TODAY IS ANOTHER DAY B-GRAM	
10	NEW	ELEPHANT KASHIMASHI KOKORONI HANAWO PONY CANYON	

CANADA		(The Record) 09/02/96	
THIS WEEK	LAST WEEK	ALBUMS	
1	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
2	1	TRACY CHAPMAN NEW BEGINNING ELEKTRA	
3	3	VARIOUS ARTISTS DANCE MIX '96 QUALITY	
4	5	CELINE DION FALLING INTO YOU COLUMBIA	
5	4	FUGEES THE SCORE COLUMBIA	
6	7	TONI BRAXTON SECRETS ARISTA	
7	6	METALLICA LOAD ELEKTRA	
8	10	SOUNDTRACK TRAINSPOTTING PREMIER	
9	9	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA	
10	8	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND	
11	11	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	
12	15	NO DOUBT TRAGIC KINGDOM INTERSCOPE	
13	NEW	WHITE ZOMBIE SUPERSEXY SWINGIN' SOUNDS GEFEN	
14	12	SOUNDTRACK THE CROW: CITY OF ANGELS HOLLYWOOD	
15	NEW	MAXI PRIEST MAN WITH THE FUN VIRGIN	
16	20	SOUNDTRACK PHENOMENON REPRISE	
17	17	BUSH SIXTEEN STONE INTERSCOPE	
18	14	NAS IT WAS WRITTEN COLUMBIA	
19	13	ALICE IN CHAINS MTV UNPLUGGED COLUMBIA	
20	19	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	

AUSTRALIA		(Australian Record Industry Assn.) 09/01/96	
THIS WEEK	LAST WEEK	SINGLES	
1	5	MACARENA LOS DEL RIO BMG	
2	2	RETURN OF THE MACK MARK MORRISON WEA	
3	1	BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC	
4	3	KILLING ME SOFTLY FUGEES COLUMBIA	
5	13	MACARENA LOS DEL MAR FESTIVAL	
6	6	I WANT YOU SAVAGE GARDEN ROA	
7	7	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN	
8	4	JUST A GIRL NO DOUBT INTERSCOPE/MCA	
9	8	MOTHER MOTHER TRACY BONHAM ISLAND	
10	11	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG	
11	9	I LOVE TO LOVE LA BOUCHE BMG	
12	20	CLOSER TO FREE BODEANS POLYDOR	
13	16	BLUE LEANN RIMES CURB	
14	12	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI	
15	17	THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOL/SONY	
16	10	FOREVER LOVE GARY BARLOW BMG	
17	18	FORGIVEN, NOT FORGOTTEN CORRS EASTWEST	
18	19	I LIVE FOR YOU CHYNNA PHILLIPS EMI	
19	NEW	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN	
20	NEW	WOMAN NENEH CHERRY VIRGIN	
ALBUMS			
1	NEW	PEARL JAM NO CODE EPIC	
2	1	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST	
3	2	CELINE DION FALLING INTO YOU EPIC	
4	3	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI	
5	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
6	6	BILL WHELAN RIVERDANCE EASTWEST	
7	7	ENZO ENZO EPIC	
8	9	BUSH SIXTEEN STONE INTERSCOPE/MCA	
9	5	LEANN RIMES CURB	
10	8	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	
11	NEW	TUMBLEWEED RETURN TO EARTH POLYDOR	
12	11	ANTHONY WARLOW THE BEST OF ACT ONE POLYDOR	
13	10	LA BOUCHE SWEET DREAMS BMG	
14	17	GEORGE MICHAEL OLDER VIRGIN	
15	19	TONI BRAXTON SECRETS BMG	
16	18	ELVIS PRESLEY ALL TIME GREATEST HITS BMG	
17	NEW	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN	
18	12	SOUNDTRACK STEALING BEAUTY EMI	
19	15	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
20	13	FUGEES THE SCORE COLUMBIA	

EUROCHART HOT 100		08/21/96		MUSIC & MEDIA		
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	
1	1	KILLING ME SOFTLY FUGEES COLUMBIA		1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
2	2	MACARENA LOS DEL RIO SERDISCO		2	2	FUGEES THE SCORE COLUMBIA
3	3	WANNABE SPICE GIRLS VIRGIN		3	3	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
4	5	I CAN'T HELP MYSELF KELLY FAMILY EMI		4	4	METALLICA LOAD VERTIGO/MERCURY
5	8	WHERE DO YOU GO NO MERCY ARIOLA		5	5	GEORGE MICHAEL OLDER VIRGIN
6	4	SEVEN DAYS & ONE WEEK B.B.E. MOTOR MUSIC		6	6	ROBERT MILES DREAMLAND DBX
7	11	INSOMNIA FAITHLESS INTERCORD		7	7	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
8	6	WANNABE SPICE GIRLS VIRGIN		8	8	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
9	9	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR		9	10	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
10	10	LEMONGRASS FOOL'S GARDEN INTERCORD		10	9	BRYAN ADAMS 18 TIL I DIE A&M
11	7	THA CROSSROADS BONE THUGS-N-HARMONY RUTHLESS/EPIC		11	11	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
12	16	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM		12	13	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
13	20	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC		13	12	TINA TURNER WILDEST DREAMS PARLOPHONE
14	NEW	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC		14	14	TONI BRAXTON SECRETS LAFACE/ARISTA
15	14	FABLE ROBERT MILES DBX		15	18	JOHNNY HALLYDAY LORADA TOUR MERCURY
16	12	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA		16	15	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
17	NEW	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA		17	20	NAS IT WAS WRITTEN COLUMBIA
18	13	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBA/JIVE		18	17	ALICE IN CHAINS UNPLUGGED COLUMBIA
19	NEW	WALKING ON THE MILKY WAY OMD VIRGIN		19	NEW	TOM PETTY & THE HEARTBREAKERS SONGS AND MUSIC FROM 'SHE'S THE ONE' WARNER BROS.
20	NEW	PIU BELLA COSA EROS RAMAZZOTTI DDD		20	NEW	CAPTAIN JACK THE MISSION EMI
ALBUMS						
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE		1	1	GOOD ENOUGH DODGY A&M
2	2	FUGEES THE SCORE COLUMBIA		2	3	I AM, I FEEL ALISHA'S ATTIC MERCURY
3	3	EROS RAMAZZOTTI DOVE C'E MUSICA DDD		3	4	HOW BIZARRE OMC POLYDOR
4	4	METALLICA LOAD VERTIGO/MERCURY		4	6	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE
5	5	GEORGE MICHAEL OLDER VIRGIN		5	5	WANNABE SPICE GIRLS VIRGIN
6	6	ROBERT MILES DREAMLAND DBX		6	20	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC
7	7	CELINE DION FALLING INTO YOU EPIC/COLUMBIA		7	11	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN
8	8	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE		8	2	WOMAN NENEH CHERRY HUT/VIRGIN
9	10	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION		9	9	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA
10	9	BRYAN ADAMS 18 TIL I DIE A&M		10	14	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M
11	11	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI		11	7	HEAD OVER FEET ALANIS MORISSETTE MAVERICK/REPRISE
12	13	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE		12	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE
13	12	TINA TURNER WILDEST DREAMS PARLOPHONE		13	22	VIRTUAL INSANITY JAMIROQUAI SONY S2
14	14	TONI BRAXTON SECRETS LAFACE/ARISTA		14	8	SOMEDAY ETERNAL 1ST AVENUE/EMI
15	18	JOHNNY HALLYDAY LORADA TOUR MERCURY		15	12	WALKING ON THE MILKY WAY OMD VIRGIN
16	15	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND		16	17	TRASH SUEDE NUDE
17	20	NAS IT WAS WRITTEN COLUMBIA		17	10	FREEDOM ROBBIE WILLIAMS CHRYSALIS
18	17	ALICE IN CHAINS UNPLUGGED COLUMBIA		18	33	LIKE A WOMAN TONY RICH PROJECT LAFACE/ARISTA
19	NEW	TOM PETTY & THE HEARTBREAKERS SONGS AND MUSIC FROM 'SHE'S THE ONE' WARNER BROS.		19	16	PEACOCK SUIT PAUL WELLS GO! DISCS
20	NEW	CAPTAIN JACK THE MISSION EMI		20	15	KILLING ME SOFTLY FUGEES COLUMBIA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	1	WANNABE SPICE GIRLS VIRGIN	
2	NEW	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN	
3	NEW	VIRTUAL INSANITY JAMIROQUAI SONY S2	
4	2	MACARENA LOS DEL RIO RCA	
5	3	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC	
6	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE	
7	7	HOW BIZARRE OMC POLYDOR	
8	13	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M	
9	NEW	E-BOW THE LETTER R.E.M. WARNER BROS./WEA	
10	NEW	THAT LOOK DE'LACY SLIP/INSIDE/DECONSTRUCTION	
11	19	BORN SLIPPER UNDERWORLD JUNIOR BOYS OWN	
12	NEW	ON STANDBY SHED SEVEN POLYDOR	
13	16	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE	
14	NEW	UNDIVIDED LOVE LOUISE 1ST AVENUE/EMI	
15	4	WALKING ON THE MILKY WAY OMD VIRGIN	
16	10	SOMEDAY ETERNAL 1ST AVENUE/EMI	
17	9	GOOD ENOUGH DODGY A&M	
18	5	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA	
19	NEW	EVERY KINDA PEOPLE CHAKA DEMUS & PLIERS ISLAND JAMAICA/ISLAND	
20	14	ARMS OF LOREN E'VOKE MANIFESTO/MERCURY	
ALBUMS			
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 34 EMI/VIRGIN/POLYGRAM	
2	NEW	VARIOUS ARTISTS FRESH HITS 96 WARNER ESP/GLOBAL TELEVISION/SONY TV	
3	2	VARIOUS ARTISTS THE BEST DANCE ALBUM IN THE WORLD... EVER! 6 VIRGIN	
4	3	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE	
5	9	OCEAN COLOUR SCENE MOSELEY SHOALS MCA	
6	NEW	NEIL DIAMOND THE ULTIMATE COLLECTION SONY TV/MCA	
7	4	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
8	5	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE	
9	20	FUGEES THE SCORE COLUMBIA	
10	15	WHO MY GENERATION—THE VERY BEST OF POLY-DOR	
11	6	SMURFS THE SMURFS GO POP! EMI TV	
12	NEW	SMASHING PUMPKINS ZERO HUT/VIRGIN	
13	NEW	BRYAN ADAMS 18 TIL I DIE A&M	
14	10	GEORGE MICHAEL OLDER VIRGIN	
15	7	DODGY FREE PEACE SWEET A&M	
16	8	OASIS DEFINITELY MAYBE CREATION	
17	14	CELINE DION FALLING INTO YOU EPIC	
18	NEW	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION	
19	12	TONI BRAXTON SECRETS LAFACE/ARISTA	
20	13	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC	

GERMANY		08/27/96		MUSIC & MEDIA		
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	
1	2	KILLING ME SOFTLY FUGEES COLUMBIA		1	NEW	PUR LIVE—DIE ZWEITE INTERCORD
2	1	I CAN'T HELP MYSELF KELLY FAMILY EMI		2	2	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
3	3	WHERE DO YOU GO NO MERCY ARIOLA		3	1	FUGEES THE SCORE COLUMBIA
4	5	SEVEN DAYS & ONE WEEK B.B.E. MOTOR MUSIC		4	3	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
5	4	INSOMNIA FAITHLESS INTERCORD		5	NEW	TYPE O NEGATIVE OCTOBER RUST INTERCORD
6	7	WANNABE SPICE GIRLS VIRGIN		6	4	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
7	6	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR		7	6	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	9	I GIVE YOU MY HEART MR. PRESIDENT WEA		8	5	METALLICA LOAD MERCURY
9	8	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX RCA		9	8	CELINE DION FALLING INTO YOU SONY
10	14	VAMONOS GARCIA WEA		10	7	ROBERT MILES DREAMLAND MOTOR MUSIC
11	10	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA		11	10	BATES KICKS 'N' CHICKS VIRGIN
12	13	MISTER FEELING MASTERBOY POLYGRAM		12	9	TINA TURNER WILDEST DREAMS EMI
13	12	SPRING RMB MOTOR MUSIC		13	12	SOUNDTRACK MISSION: IMPOSSIBLE POLYDOR
14	11	FOREVER LOVE GARY BARLOW RCA		14	11	BRYAN ADAMS 18 TIL I DIE POLYGRAM
15	15	IRONIC ALANIS MORISSETTE WEA		15	13	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
16	18	THA CROSSROADS BONE THUGS-N-HARMONY EPIC		16	19	NAS IT WAS WRITTEN COLUMBIA
17	17	SEXY EIS BURGER LARS DIETRICH EASTWEST		17	NEW	PEARL JAM NO CODE EPIC
18	19	BLUE JEANS SQUEEZER EMI		18	20	GEORGE MICHAEL OLDER VIRGIN
19	16	COCO JAMBOO MR. PRESIDENT WEA		19	15	PUR ABENTUEUERLAND INTERCORD
20	20	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBA/JIVE		20	14	ARZTE LE FRISUR METRONOME
ALBUMS						
1	NEW	PUR LIVE—DIE ZWEITE INTERCORD		1	1	WHAT GOES AROUND COMES AROUND BOB MARLEY DANCE FACTORY/EMI
2	2	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA		2	2	KILLING ME SOFTLY FUGEES COLUMBIA
3	1	FUGEES THE SCORE COLUMBIA		3	3	FABLE ROBERT MILES DBX
4	3	ALANIS MORISSETTE JAGGED LITTLE PILL WEA		4	8	DON'T WORRY CLUTCH NEW MUSIC INT'L/UP
5	NEW	TYPE O NEGATIVE OCTOBER RUST INTERCORD		5	9	LEMON TREE FOOL'S GARDEN INTERCORD
6	4	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI		6	4	FREED FROM DESIRE GALA DO IT YOURSELF/INTELITE
7	6	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE		7	6	KEEP PUSHING BORIS DILUGOSCH TIME/SUN/TUNE
8	5	METALLICA LOAD MERCURY		8	7	KILLING ME SOFTLY REGINA DO IT YOURSELF/INTELITE
9	8	CELINE DION FALLING INTO YOU SONY		9	NEW	FOREVER LOVE GARY BARLOW RCA
10	7	ROBERT MILES DREAMLAND MOTOR MUSIC		10	NEW	MAKE THE WORLD GO ROUND SANDY B ENERGY PRODUCTION/VISION
11	10	BATES KICKS 'N' CHICKS VIRGIN		1	1	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
12	9	TINA TURNER WILDEST DREAMS EMI		2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
13	12	SOUNDTRACK MISSION: IMPOSSIBLE POLYDOR		3	2	ARTICOLO 31 COSI' COM'E' RICORDI
14	11	BRYAN ADAMS 18 TIL I DIE POLYGRAM		4	3	FUGEES THE SCORE COLUMBIA
15	13	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST		5	5	GEORGE MICHAEL OLDER VIRGIN
16	19	NAS IT WAS WRITTEN COLUMBIA		6	7	LIGABUE BUON COMPLEANNO ELVIS WARNER
17	NEW	PEARL JAM NO CODE EPIC		7	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
18	20	GEORGE MICHAEL OLDER VIRGIN		8	6	CLAUDIO BAGLIONI LE ORIGINI RTI
19	15	PUR ABENTUEUERLAND INTERCORD		9	NEW	FOOL'S GARDEN DISH OF THE DAY EMI
20	14	ARZTE LE FRISUR METRONOME		10	8	MASSIMO DI CATALDO ANIME EPIC

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	AIRPLAY	
1	1	GOOD ENOUGH DODGY A&M	
2	3	I AM, I FEEL ALISHA'S ATTIC MERCURY	
3	4	HOW BIZARRE OMC POLYDOR	
4	6	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE	
5	5	WANNABE SPICE GIRLS VIRGIN	
6	20	WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC	
7	11	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN	
8	2	WOMAN NENEH CHERRY HUT/VIRGIN	
9	9	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA	
10	14	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M	
11	7	HEAD OVER FEET ALANIS MORISSETTE MAVERICK/REPRISE	
12	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE	
13	22	VIRTUAL INSANITY JAMIROQUAI SONY S2	
14	8	SOMEDAY ETERNAL 1ST AVENUE/EMI	
15	12	WALKING ON THE MILKY WAY OMD VIRGIN	

HITS OF THE WORLD

CONTINUED

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY JON CROUCH

NETHERLANDS (Stichting Mega Top 50) 08/21/96

THIS WEEK	LAST WEEK	SINGLES
1	2	AQUARIUS PARTY ANIMALS ROADRUNNER
2	1	KILLING ME SOFTLY FUGEES COLUMBIA
3	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
4	4	RAVE ON DJ PAUL ELSTAK MIDTOWN
5	5	THA CROSSROADS BONE THUGS-N-HARMONY EPIC
6	8	MACARENA LOS DEL RIO BMG
7	6	MIRROR OF LOVE 2 BROTHERS ON THE 4TH FLOOR CNR
8	9	OP RODE ROZEN VALLEN TRANEN FRANS BAUER TIPTOP
9	7	LULLO, HEB JE NOG.../PETER JISKEFET SONY
10	NEW	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
ALBUMS		
1	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
2	7	CAPTAIN JACK THE MISSION EMI
3	2	ANDREA BOCELLI BOCELLI POLYDOR
4	6	PARTY ANIMALS GOOD VIBRATIONS ROADRUNNER
5	1	FUGEES THE SCORE COLUMBIA
6	4	BETTE MIDLER EXPERIENCE THE DIVINE WARNER
7	5	CELINE DION FALLING INTO YOU COLUMBIA
8	8	MARCO BORSATO ALS GEEN ANDER POLYDOR
9	9	GUUS MEEUWIS & VAGANT VERBAZING ARCADE
10	10	DE SMURFEN PARTY HOUSE HITS EMI

NEW ZEALAND (RIANZ) 08/21/96

THIS WEEK	LAST WEEK	SINGLES
1	1	CHAINS DLT FEATURING CHE FU BMG
2	2	IF I RULED THE WORLD (IMAGINE THAT) NAS SONY
3	6	BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION SONY
4	3	THA CROSSROADS BONE THUGS-N-HARMONY SONY
5	NEW	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG
6	5	CHANGE THE WORLD ERIC CLAPTON WARNER
7	NEW	IF I HAD MY WAY SUPERGROOVE BMG
8	8	BACK TO THE WORLD TEVIN CAMPBELL WARNER
9	4	RETURN OF THE MACK MARK MORRISON WARNER
10	NEW	I LOVE YOU ALWAYS FOREVER DONNA LEWIS WARNER
ALBUMS		
1	1	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
2	2	CELINE DION FALLING INTO YOU SONY
3	4	SOUNDTRACK TRAINSPOTTING EMI
4	3	LED ZEPPELIN REMASTERS WARNER
5	NEW	STRAWPEOPLE VICARIOUS SONY
6	6	ROBERT MILES DREAMLAND BMG
7	5	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
8	NEW	ALICE IN CHAINS UNPLUGGED SONY
9	9	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
10	8	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY

BELGIUM (Promuvi) 08/30/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	3	BAILANDO PARADISIO DANCE DEVELOPMENT
3	2	MACARENA LOS DEL RIO RCA
4	4	TIC, TIC TAC CARRAPICHO RCA
5	6	FOREVER LOVE GARY BARLOW RCA
6	5	I'M ON FIRE 2 FABIOLA CIRCUS/ANTLER-SUBWAY
7	7	IRONIC ALANIS MORISSETTE MAVERICK/WARNER BROS.
8	10	BANGER HART ROB DE NIJS EMI
9	8	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
10	9	ZO MACHO JIMMY B LAFABIT
ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER BROS.
3	3	CELINE DION FALLING INTO YOU COLUMBIA
4	5	SAMSON & GERT SAMSON VOL. 6 PHILIPS
5	4	METALLICA LOAD MERCURY
6	6	ANDREA BOCELLI BOCELLI POLYDOR
7	9	GEORGE MICHAEL OLDER VIRGIN
8	8	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
9	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
10	10	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE

SWITZERLAND (Media Control Switzerland) 08/21/96

THIS WEEK	LAST WEEK	SINGLES
1	3	INSOMNIA FAITHLESS WARNER
2	1	KILLING ME SOFTLY FUGEES SONY
3	2	I CAN'T HELP MYSELF KELLY FAMILY EMI
4	4	WHERE DO YOU GO NO MERCY BMG
5	NEW	WANNABE SPICE GIRLS VIRGIN
6	5	FOREVER LOVE GARY BARLOW BMG
7	6	MACARENA LOS DEL RIO BMG
8	8	SALETTI HARRY HASLER PHONAG
9	9	COCO JAMBOO MR. PRESIDENT WARNER
10	NEW	SEVEN DAYS & ONE WEEK B.B.E. MOTOR MUSIC
ALBUMS		
1	1	FUGEES THE SCORE SONY
2	3	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
3	4	ROBERT MILES DREAMLAND POLYGRAM
4	5	DIE SCHLUMPFER ALLES BANANE! VOL. 3 EMI
5	NEW	MARK MORRISON RETURN OF THE MACK WARNER
6	6	CELINE DION FALLING INTO YOU SONY
7	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
9	8	BRYAN ADAMS 18 TIL I DIE POLYGRAM
10	10	GEORGE MICHAEL OLDER VIRGIN

SWEDEN (GLF) 08/23/96

THIS WEEK	LAST WEEK	SINGLES
1	1	GYLLENE TIDER EP GYLLENE TIDER PARLOPHONE
2	4	WANNABE SPICE GIRLS VIRGIN
3	2	KILLING ME SOFTLY FUGEES COLUMBIA
4	3	I WON'T LET THE SUN GO DOWN ROBIN COOK STOCKHOLM
5	5	TRASH SUEDE NUDE
6	7	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
7	9	THA CROSSROADS BONE THUGS-N-HARMONY EPIC
8	6	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
9	8	MACARENA LOS DEL RIO RCA
10	NEW	FREE LIKE A FLYING DEMON E-TYPE STOCKHOLM
ALBUMS		
1	1	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	4	FUGEES THE SCORE COLUMBIA
4	3	NAS IT WAS WRITTEN COLUMBIA
5	7	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
6	5	TOM PETTY & THE HEARTBREAKERS SONGS AND MUSIC FROM 'SHE'S THE ONE' WARNER
7	10	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	6	METALLICA LOAD MERCURY
9	NEW	TONI BRAXTON SECRETS LAFACE/ARISTA
10	NEW	GIPSY KINGS GREATEST HITS COLUMBIA

FINLAND (Seura/IFPI Finland) 08/18/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	5	WHO YOU ARE PEARL JAM EPIC
3	2	TRASH SUEDE NUDE
4	10	WOMAN NENEH CHERRY HUT/VIRGIN
5	NEW	WANNABE SPICE GIRLS VIRGIN
6	3	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYGRAM
7	9	FREEDOM ROBBIE WILLIAMS CHRYSALIS
8	6	TAKE ME AWAY CULTURE BEAT DANCE POOL/SONY
9	NEW	I GIVE YOU MY HEART MR. PRESIDENT WEA
10	NEW	RULE YOUR WORLD BASIC ELEMENT EMI
ALBUMS		
1	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WEA
2	1	MR. PRESIDENT WE SEE THE SAME SUN WEA
3	8	FUGEES THE SCORE COLUMBIA
4	4	CAPTAIN JACK THE MISSION COLOGNE DANCE LABEL/EMI
5	3	METALLICA LOAD VERTIGO/MERCURY
6	5	BACKSTREET BOYS BACKSTREET BOYS BMG
7	NEW	TINA TURNER WILDEST DREAMS PARLOPHONE
8	7	J. KARJALAINEN ELECTRIC SAUNA POKO
9	6	E-ROTIC THE POWER OF SEX INTERCORD/EMI
10	9	APULANTA EHJA LEVY/YHTO

PORTUGAL (Portugal/AFIP) 08/27/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
2	3	METALLICA LOAD VERTIGO/MERCURY
3	2	ENRIQUE IGLESIAS CANTA EM PORTUGUES STRAUSS
4	5	ROBERT MILES DREAMLAND DECONSTRUCTION
5	10	SCORPIONS PURE INSTINCT EASTWEST
6	8	IRAN COSTA SO SE FOR DANCE VIDISCO
7	6	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
8	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
9	NEW	CARRAPICHO FIESTA DE BOI BUMBA RCA
10	NEW	FUGEES THE SCORE COLUMBIA

HONG KONG (IFPI Hong Kong Group) 08/11/96

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	AARON THE MOST EXCITING EMPIRE WARNER
2	3	CASS PHANG CLEAR WATER EMI
3	1	EDMOND LEUNG BREATHE CAPITAL ARTISTS
4	2	EKIN CHENG IF THE SKY RAIN BMG
5	9	JACKY CHEUNG FORGET YOU, I CAN'T DO THAT POLYGRAM
6	6	SAMMI CHENG CAN'T GIVE UP WARNER
7	7	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
8	NEW	JEFF CHENG MENG XIANG EMI
9	5	SOUNDTRACK NEW SHANGHAI GRAND BMG
10	NEW	KAREN TONG FLU BEFORE AND AFTER POLYGRAM

FRANCE: What do the members of **Deep Forest** do when they are not recording for themselves or touring? They record and play for other musicians. Last year the French duo of **Eric Mouquet** and **Michel Sanchez** collaborated with **Peter Gabriel**, performed a set with **Yousou N'Dour** during the Francofolie festival in the city of La Rochelle, and remixed songs for **Cesaria Evora**—the highly praised singer from the African island of Cape Verde. Now, Deep Forest is taking it one step further: Keyboard player Sanchez has just composed and produced an album in his home studio for Cameroon artist **Wes Madiko**. The album will be released this fall on Sony Music Entertainment's new Saint George imprint. Global Music Pulse had the chance to hear some tracks, and while it has some glimpses of Deep Forest's work, Sanchez has melded his style with the brilliant singing of Madiko, whose voice has some of N'Dour's pitch and feel. The recording is in a free-style form, opening the door to improvisations. Madiko performs incantations in his native language, Bafou, with Sanchez building sounds around his voice. Madiko will be on the road this fall with Deep Forest in Australia, among other countries, doing the pygmy-tribal vocals that feature heavily in Deep Forest's work. Deep Forest will then go back to the studio to cut a new album, tentatively set for release next April. Mouquet and Sanchez have been traveling in Latin America these past months, and their new work should bear inspiration from this region.

EMMANUEL LEGRAND

ISRAEL: The revival of traditional Arabic and Turkish music in recent years by a new generation of educated musicians has attracted wide attention throughout the Arab world. Performances of this almost forgotten musical heritage require highly sophisticated techniques performed by individual virtuosos. An album titled "Oriental Art Music" by the **Ziryab Trio**, released in Israel on Nada Productions, provides an opportunity to indulge in the richness of this classical Eastern music. The trio, led by oud (Arabic lute) player **Taiseer Ilias**, was founded to give a deeper expression to oriental classical music and is the most recent to emerge and capture the imagination in this field. The other members of the trio are **Naseen Dakwar** on violin and **Zohar Fresco** on rig (tambourine), with the addition of **Emmanuel Mann** on bass and **Avraham Salman** playing ganoun (Arabic zither) on some tracks. The live set features ensemble compositions by 19th- and 20th-century composers such as renowned Turkish composer **Jamil Bey Tanburi** (1871-1916) and the Egyptian **Muhammad Abdelwahab** (1902-1991). Genres like the samai—a Turkish rhythmic structure identical to the Western classical rondo in its format—and the classical Turkish longa seem to concentrate Ilias' vitality and physical strength. Another form of music found on the set is taqsim—a nonmetric instrumental improvisation. Despite the technical disadvantages of live recording, the trio's performance is expressive and startling.



MUHAMMAD HIJAZI

U.K.: **Yunchen Lhamo** was given her name by a Buddhist holy man. It means "goddess of melody and song." She was born and raised in Tibet, and her spirituality and her voice were nurtured by her mother, grandmother, and aunt. She left her spiritual home seven years ago on a journey that has seen her perform her interpretations of Tibetan hymns for the United Nations and religious and world leaders, and she has attracted praise from a wide range of artists, including



Crowded House's Tim Finn, who has written a song for her. The Australian Record Industry Assn. honored her set "Tibetan Prayer" as 1995's best world music album. Her first U.K. release, "Tibet Tibet" on RealWorld/Virgin, is a collection of Buddhist devotional and celebration songs, prayers, and chants delivered with haunting grace over a minimum of accompaniment, with the exception of the final song, "Gi Pai Pa Yul Chola," which uses a full orchestra. "Since I arrived in the West, I have seen so many people searching to understand the spirituality that exists within them," Lhamo says. "People need to find this within themselves, to tap into it whatever way they can, explore it, understand it, and make

it strong. I hope in some way people will find this album inspirational in that sense." She recently gave acclaimed performances at the world music festival WOMAD in Reading, England, and at the Tibetan Day celebrations at London's Alexander Palace, which was attended by Tibet's spiritual leader, the Dalai Lama.

JON CROUCH

AUSTRALIA: It is not surprising that the **Divinyls** aroused the interest of **Charley Drayton**, a member of **Keith Richards' X-Pensive Winos** and one-time contender for **Bill Wyman's** spot in the **Rolling Stones**. Their guitar pop has a similar irresistible swagger. Drayton initially collaborated on tracks for movie projects that included "Sleepless In Seattle" and "Super Mario Brothers" before producing the bulk of the **Divinyls'** new CD, "Underworld" (BMG). The multi-instrumentalist has also joined the **Divinyls** on current Australian dates. "Underworld" took four years to emerge, the delay due in part to their exit from Virgin and a protracted dispute last year between BMG and the band's manager at the time. "This is a hard business to be in," says singer **Chrissie Amphlett**, whose appearances onstage in a schoolgirl tunic date back to the early '80s, when she formed the act with guitarist **Mark McEntee**. "The trick is to make sure that all these feelings are directed into the music. As I grow older, I deal with my anger a lot better." Dates are planned in the U.S. and Europe, where the **Divinyls** have toured since 1983 and where a deal is being brokered for "Underworld."

CHRISTIE ELIEZER

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.

AUGUST

Aug. 26-Sept. 2, **Minnesota Black Music Expo And Awards**, Hyatt Regency, Minneapolis. 312-268-8286.

SEPTEMBER

Sept. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Sheraton, New York. 212-536-5002.

Sept. 9, **Fifth Annual Bobby Hatfield Charity Golf Classic**, to benefit the Southern California Lupus Foundation. Los Coyotes Country Club, Buena Park, Calif. 714-833-2121.

Sept. 10, **21st Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. 212-957-9230.

Sept. 10, **The Grammy: From Entry To Acceptance Speech**, presented by NARAS Los Angeles chapter, A&M soundstage, Hollywood, Calif. 310-392-3777.

Sept. 11, **The LAWIM Music Resources Marketplace**, presented by Los Angeles Women in Music, Olympic Collection Banquet and Conference Center, Los Angeles. 213-243-6440.

Sept. 11, **"Hollywood Meets DRTV: The Direct-Response Television Conference for Entertainment Marketers"**, presented by

InFinnly Direct and Williams Television Time, Universal Sheraton, Santa Ana, Calif. 800-331-5706.

Sept. 11, **Not-For-Profit Incorporation And Tax Exemption Seminar**, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Sept. 12, **"Independent Song Pluggers (Does It Work? Can They Help You?)"**, Assn. of Independent Music Publishers, Ma Maison, Beverly Hills, Calif. 310-273-6401.

Sept. 12, **Third Annual Juvenile Diabetes Foundation Music-Industry Dinner**, honoring Keith Clinkscales and Lydia Cole, Sheraton New York Hotel and Towers, New York. 212-222-9400.

Sept. 13, **Deadline for ASCAP Foundation Songwriter Workshop Series**, beginning Oct. 26, New York. 212-621-6474.

Sept. 17, **Copyright Basics Seminar**, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Sept. 17-19, **Interactive Multimedia Assn. Expo**, Jacob Javits Convention Center, New York. 415-286-2500.

Sept. 20-22, **Women In Music Business Assn. Eastern Regional Conference**, Holiday Inn Crowne Plaza, Nashville. 619-416-0935.

Sept. 21, **"Engineering Roundtable"**, presented by NARAS Los Angeles chapter, NARAS office, Santa Monica, Calif. 310-392-3777.

Sept. 21, **How To Start And Run Your Own Record Label**, the New Yorker Hotel, New York. 212-688-3504.

Sept. 21-28, **Georgia Music Festival And Hall Of Fame Awards Show**, various locations,

Macon, Ga. 404-656-7575.

Sept. 28, **"Music Biz 101: How It Works And How To Make It Work For You"**, Holiday Inn, Brookline, Mass. 508-526-7983.

OCTOBER

Oct. 1, **Tribute To Oscar Peterson**, to benefit the Jackie Robinson Foundation, Town Hall, New York. 212-222-9400.

Oct. 1-3, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 203-256-4700.

Oct. 1-4, **Eighth Annual Digital Audio & Video Workshop**, Holiday Inn Select, Philadelphia. 703-907-7660.

Oct. 2, **30th Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 3, **SESAC Country Music Awards**, SESAC Headquarters, Nashville. 615-320-0055.

Oct. 6, **Gay/Lesbian American Music Awards**, Webster Hall, New York. 212-592-4455.

Oct. 9, **Not-For-Profit Incorporation And Tax Exemption Seminar**, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Oct. 9-12, **NAB Radio Show And World Media Show**, Los Angeles Convention Center. 202-775-4970.

Oct. 10-14, **"How Can I Be Down?" Fourth Annual Hip-Hop New Jack Power Summit**, Shore Club Hotel, Miami. 212-977-6772.

Oct. 11-16, **NARM Fall Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 15, **Copyright Basics Seminar**, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Oct. 16, **City Of Hope "Spirit Of Life" Award Presentation Gala**, honors John Sykes, Universal CityWalk, Universal City, Calif. 213-626-4611.

Oct. 21, **Academy Of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 22-24, **NEMO Music Showcase And Conference/10th Annual Boston Music Awards**, Tremont House Hotel, Boston. 617-338-3144.

Oct. 30-Nov. 3, **16th Annual Black Entertainment And Sports Lawyers Assn. Conference**, Marriott CasaMagna Resort, Puerto Vallarta, Mexico. 609-753-1221.

Oct. 31-Nov. 1, **Magnetic And Optical Media Seminar**, Mark Hopkins Hotel, San Francisco. 609-279-1700.

NOVEMBER

Nov. 6-8, **Billboard Music Video Conference**, Crowne Plaza, San Francisco. 212-536-5002.

Nov. 7-9, **Mickey Mantle Foundation/Del Webb Sun Cities Celebrity Golf Invitational**, Highland Falls Golf Course, Las Vegas. 619-771-1262.

LIFELINES

DEATHS

Bobby Enriquez, 53, of complications from pneumonia, Aug. 6 in Stayton, Ore. Enriquez recorded two albums for GNP Crescendo, "The Prodigious Piano Of Bobby Enriquez," and "Bobby Enriquez-Live! In Tokyo." He toured with Dizzie Gillespie in 1982, and they played together at the Monterey Jazz Festival. He is survived by his wife, Barbara; eight children; three grandchildren; and three sisters.

Miles Goodman, 47, of a heart

attack, Aug. 16 in Brentwood, Calif. A composer and record producer, Goodman scored many popular films, including "Footloose," "La Bamba," and "About Last Night." He produced the albums "Color And Light: Jazz Sketches On Sondheim," "The Brasil Project" (Volumes 1 and 2), and "A Brazilian Christmas," as well as discs by Toots Thielemans, Terence Blanchard, and Vanessa Rubin. He is survived by Katherine Leiner, a son, a daughter, a brother, a sister, Carrie Frazier, and a cousin, composer Johnny

HEAVY METAL SONGWRITER STRIKES GOLD

(Continued from page 61)

of a co-writer than I used to be; I'm more of a solo guy. I will still co-write, but the last couple of years, I got back in touch with my writing voice, and Ceili Rain was really born out of that, because I had to rediscover my confidence in writing on my own."

Halligan began to discover his voice as a writer in his teens. His cousin Dick Halligan was in Blood, Sweat & Tears during the band's heyday and encouraged Bob to write songs. Dedication to his craft paid off, and he got a deal with United Artists publishing. The company was interested in Halligan as a writer and was also trying to get a deal for the band he was fronting. The record contract didn't materialize, but songplugger May Pang (known for her liaison with John Lennon) believed in his tunes and helped Halligan land a song called "Take These Chains" on a Judas Priest album.

"It was on their biggest album ever ['Screaming For Vengeance'], and it was the only outside song," Halligan recalls. "My wife Linda said, 'They recorded one of your songs. You should at least write another one.' I wrote another song called 'Some Heads Are Gonna Roll.' They recorded it on their second-biggest album, 'Defenders Of The Faith.' Again I had the only outside song, written solely by me. So people viewed me as the genius of heavy-metal songwriting. It was a little bit of talent and a little bit of luck. So then, all the labels were flying me all over, writing with and for all these different hard rock acts. Some came to bear fruit, some didn't, but it led to cuts with Kiss, Blue Oyster Cult, Joan Jett, Night Ranger, Kix, and a bunch of others."

Halligan admits that the role of heavy-metal genius was not comfortable for him for many reasons, among them the fact that he did not want his lyrics to contain the negative messages conveyed in other songs in the genre and the fact that he was being typecast. "I realized I was being pigeonholed as 'Halligan, the hard rock writer.' I grew up on the Beatles, Stevie Wonder, and things other than rock; I never really listened to Led Zeppelin when I was in high school—I was frightened by it. I wanted to switch to more mainstream pop, and luckily, I ran into Michael Bolton at a co-writers' house, and we wrote nine songs together, seven of which were recorded, and six ended up on major records."

In 1991, Halligan found himself recording, releasing an album on Atoe titled "Window In The Wall." "Atoe was going through a political upheaval, and it was not meant to hap-

pen," Halligan says. "It was one of several records that was allowed to slip gently into the night."

The only single released from the album was "Could've Been You" (later cut by Cher), which, Halligan dryly notes, "lasted three weeks at radio. It came out to the sound of one hand clapping."

When Halligan made the decision to move to Nashville, he says, two factors that eased the transition were longtime pal Rick Cua and the support of BMG Music. Cua was a valuable support system: The two had been friends for years, first in rival New York-area bands and later when Cua managed Halligan's group. One of Halligan's first cuts was "Fly Me To Heaven" in 1982 on Cua's first Christian rock album (following his stint with the Outlaws). "It was not written as a Christian song, it just worked out that way," Halligan says. "And I discovered I loved doing it."

"I've kind of compartmentalized my career, and the hard rock stuff is largely behind me," he says. "Because of the alternative stuff, those guys don't want me anymore. It's more about self-expression now, and I applaud that and cheer them on, but unfortunately, they put me out of a job, because there isn't a need for hard rock co-writers anymore."

Since moving to Nashville, Halligan has had cuts in the contemporary Christian market by Rebecca St. James and Sierra and has written tunes with Serene & Pearl, Margaret Becker, and Geoff Moore that may end up on upcoming projects. In the country arena, he had a song that nearly made Reba McEntire's next album but, after being recorded, was left off at the last minute. His first major country cut is the title of and first single from Kathy Mattea's upcoming album "Love Travels," on which he plays piano and sings background vocals. The song is being considered for the soundtrack of an upcoming John Travolta movie.

As for his Christian songwriting, Halligan was signed with EMI Christian Music Group when he first moved to Nashville but has since left and is negotiating with other publishing companies to represent his songs in the Christian market.

Halligan says he approaches writing for different genres in various manners. "With heavy metal, I made my own lexicon of obnoxious verbs and nouns," he says. "I had a list of words like 'avenge.' That was the language of those songs, and I would write using the aggressive language but have it be about a benign subject and be aggressive metaphorically rather than literally. With my Ceili Rain stuff, I just puke out whatever is on my heart and mind. With the Christian stuff, one has to be mindful of the vernacular. . . . In that ballgame, it's more that you have to make a list of the stuff you *cannot* use. I have not made an attempt to learn the buzzwords in Christian music, because I don't use them, and it wouldn't be natural for me to write with them. But every genre has a different way of doing it."

A major consideration for Halligan when pitching tunes these days is what to keep for Ceili Rain and what to let other artists record. He admits that there are artists who want to cut some of Ceili Rain's tunes, but he's not anxious to relinquish them, as the band has been talking to labels and is close to a deal.

MONEY SHOWS: Eddie Money will perform at the House of Blues in Los Angeles Sept. 15 to benefit MusiCares' Substance Abuse Intervention Program, an endeavor of the National Academy of Recording Arts and Sciences. The opening acts will be **Blessid Union Of Souls** and **Ether**. Contact: **Maureen O'Connor** or **Monica Alexander** at 310-201-8816 or **Bobbie De Gemmis** at 310-392-3777.

TO END HUNGER: More than \$19,500 was raised for the charity group Fast Forward to End Hunger as a result of a partnership between Suncoast Motion Picture Co. and Buena Vista Home Video. Under a promotion that ran from July 16 to Aug. 4, 25 cents was donated to the charity for every Buena Vista title sold at the

IRELAND

The
Billboard
Spotlight

It's Not Just The Luck Of The Irish

Respected Veterans And Talented Newcomers, As Well As Tax Incentives And Appreciative Audiences, Drive Growth Of Music Industry

BY KEN STEWART

Never before has there been such a dynamic combination of unity and diversity within the Irish music scene: unity, as the Irish music industry lobbies tirelessly for urgently needed copyright reform; diversity, in the range and scope of artists Ireland has to offer the world.

The past year has been a very encouraging one for both established and emerging Irish talent, as befits Europe's fastest-growing economy. The Cranberries, Enya, the Chieftains, Mary Black, Bill Whelan, Paul Brady, the Saw Doctors, Foster & Allen, Daniel O'Donnell and Christy Moore, among others, surged ahead, consolidating past success. At the same time, newcomers such as Ash, Boyzone, the Corrs, The Divine Comedy, Whipping Boy and the Irish-Norwegian duo Secret Garden delivered hit singles or best-selling debut albums.

The business community is getting into the act, too. The first national arts-sponsorship survey revealed an increase of 40% in business sponsors during 1995, with the emphasis on music. Classical and pop/rock were supported to the tune of 1.1 million Irish pounds (\$1.7 million), and folk/jazz received 740,000 pounds (\$1.1 million).

In January, the state's Business Expansion Scheme (BES) was extended to include music, allowing an individual a tax credit for investing up to 25,000 pounds (\$39,000) in shares, which must be held for five years. The music BES, linked to videos and recording in Irish studios, is designed to take what might be called "threshold acts" to the next level of success.

"We're being offered substantial sums of money," says Brian Molloy, whose BES is in partnership with promoter Dennis Desmond and Robbie Wootton. "We'll work with a wide range of artists, and we're going to accelerate the process [of sourcing and developing Irish talent]. It's highly risky—but highly rewarding if it succeeds. With a movie BES, you're putting all your eggs in one basket; with music, you could spread it over 10 different components."

The Irish Music Rights Organisation (IMRO)

will run a BES seminar this fall. IMRO, with a membership of 1,300, made reciprocal pacts with performance-right societies in 50 countries and collected over 8.2 million pounds (\$13 million) in royalties in 1995, its first year of independence from the U.K. Performing Right Society.

IMRO's chairman, Brendan Graham, won the Eurovision Song Contest for the second time in three years, as composer of "The Voice," sung by Eimear Quinn.

SUCCESS STORIES

The Chieftains' fourth Grammy was shared with Van Morrison for "Have I Told You Lately That I Love You"—and Morrison, whose "Days Like This" was adopted as a peace anthem in his native Northern Ireland, was given an O.B.E. at Queen Elizabeth's birthday honors.

Enya's "The Memory Of Trees," which she and manager Nicky Ryan promoted by traveling to 16 countries, sold 6 million units, bringing her total global sales to 25 million. The Cranberries toured extensively to support their international hit album, "To The Faithful Departed." Mary Black's

"Circus" was her biggest U.K. hit to date, peaking at 16 on the Irish album chart. U2's bassist, Adam Clayton, and drummer, Larry Mullen Jr., took on a side project and scored one of the summer's biggest hits with "Theme From Mission: Impossible."

Dreamchaser Productions, which won a Grammy for work with U2, will make some new videos with them in conjunction with the band's next world tour, early in 1997. Dreamchaser managing director Ned O'Hanlon says it has been "quieter this year than in previous years," but the company opened a London office, managed by former MTV executive producer Sara Martin, and made a sell-through video, "Boyzone Live At Wembley," directed by Maurice Linnane. The company will film a Christy Moore concert in London and the third MTV European awards, to be staged in London Nov. 14.

A LAND OF CONCERT-GOERS

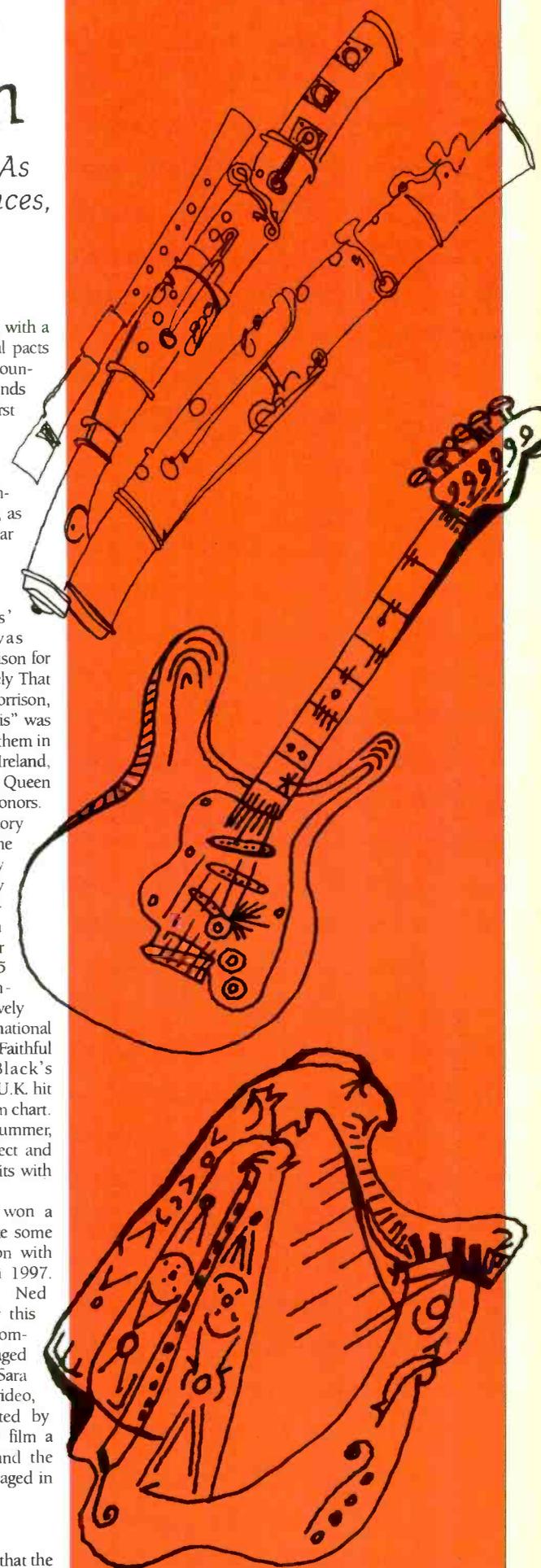
The live concert scene is so buoyant that the



One of Ireland's biggest exports: the Cranberries



When all was "Said And Done," Boyzone had sold 1.2 million.



ILLUSTRATIONS BY PATTY BRONSON

LUCK OF THE IRISH Continued from page 71

Dublin-based Ticketshop, located at HMV's Grafton Street store—with computer links to 50 agents nationwide—sells over a million tickets a year. During one boom period, in less than three weeks, they sold 260,000 tickets for a variety of events, including the Eagles—whose two Dublin dates attracted 75,000 people who paid over 2 million pounds total (\$3.2 million)—Bon Jovi, Oasis, Tina Turner, Bryan Adams and the new Celtic musical "Lord Of The Dance."

Ticketshop director Tommy Higgins describes business as "very healthy for an island of 5 million people. But the promoters, mainly Dennis Desmond and Jim Aiken, should take the applause. We couldn't sell the tickets unless they took the risks. A whole new industry has been built up around concerts. You couldn't get a hotel room in Dublin the weekend the Eagles were here."

A fire in July 1994 at Tower Records, a short walk from the HMV on Wicklow Street, meant a move to temporary premises—and a return in November 1995 to their original location. "Since we've been gone, a whole crop of independent [second-hand] shops have opened up all over the place," says manager Stevo Berube. "It does have an effect on us and our neighbors, HMV and Virgin. We're a back-catalog shop with a cutting-edge clientele: upper-middle-class, male, with the mobiles. Everybody will tell you business is down a bit. We're all having a good summer, but we've had better summers."

During a single week last January, Oasis had eight singles in the Irish top 40—and chart compiler Gallup attributed a huge percentage of the band's Irish national sales to Virgin's two Dublin outlets, their Megastore on Aston Quay and a second store on Henry Street. Virgin manager Mark Maclay said that Oasis' "What's The Story (Morning Glory)" was then Virgin's best-selling album every week since its release in the fall of 1995.

Dublin composer/conductor Derek Gleason, who specializes in forgotten or lost masterpieces by major composers, ran a summer institute, through his Ceoil Productions, taught by Don Brandon Ray, former music supervisor for CBS Television. It dealt with the mechanics of film scoring "to help prepare resident composers for work in Ireland's developing film industry."

The Contemporary Music Centre released its first promotional CD, compiled by director Eve O'Kelly, and it reflects the variety of new Irish music. A second volume, due later this year, will include works by Ronan Guilfoyle, Seoirse Bodley, Roger Doyle, Ian Wilson and Fergus Johnston.

TOO LITTLE TOO LATE

IFPI Ireland chairman Paul Keogh con-

siders the reform of the 1963 Copyright Act to be the most important concern facing the industry—and thinks the government's target date of the end of 1997 for putting the revised act in place is much too late.

"Since 1963, there have been various developments affecting our business," says Keogh, "including the CD, digital broadcasting and transmission of music, the internet...and the 1963 act was not written with any of these in mind."

"That one objective has united [us] more than anything else in the last 10 years. The whole area of piracy and people getting paid for their work in the new technology isn't covered. The act is hopelessly outdated. And there's a danger with so loose a law that it will attract piracy and other criminal activities to this country."

If the industry is to put its case convincingly to politicians, "you have to link copyright reform to the economy [and stress] the loss of revenue," adds



The Cheiftains continue their reign.



Ash hopes to catch fire.

Riobear MacGorain, who chaired the music committee of the Irish Business Employers' Confederation (IBEC), whose report, "Striking The Right Note," recommends setting up a national music board.

Keogh, who is also managing director of PolyGram Ireland, thinks the business is healthier than ever and mentions the diversity of new Irish acts breaking globally, among them Boyzone, whose "Said And Done" album has sold 1.2 million and who was among the top 50 international acts in the U.K. last year.

"Boyzone's success proves that any kind of music can come out of Ireland," says Keogh. "For 10 years, there was talk of finding the next U2. It's a time-warp phrase now. What people mean is finding the next international act, not just guitar bands."

Similarly, Sony managing director John Sheehan speaks of "no particular genre" dominating the Irish scene but rather "a very broad range of product. It's about persistence, about keeping the market exciting and growing and vibrant. From that, emerges music of various sorts."

Sony's roster includes teen band OTT and perennial favorite Christy Moore, whose "Live At The Point" was last year's best-selling album by an Irish artist. Moore's past albums included many songs by Irish writers.

"His latest album, 'Graffiti Tongue,' is all-new material, mostly written by Christy," adds Sheehan. "This is the way for him to go." Moore is touring Ireland from September to January.

Continued on page 79

Keep An Eye On These Irish Acts

BY KEN STEWART

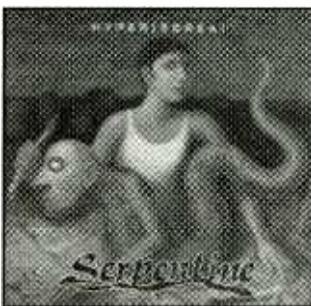
Ireland continues to produce a wealth of talent in various musical genres. In the capsule reports below, *Billboard* offers an annual sampling of Irish artists to watch.



LESLIE DOWDALL "Watershed" (Grapevine)

The former lead singer of Celtic septet In Tua Nua makes her long-awaited solo debut with an album of music she calls "warm, ambient, soulful." Leslie Dowdall says her original songs are "little narratives—fragments of life that deal with the various emotional states we find ourselves in." The one cover song is The Blue Nile's "Saturday Night," which Dowdall says "expressed exactly the feeling I was trying to create for the rest of the album." Musicians on "Watershed" include Trevor Hutchinson (Waterboys), Peter McKinney (The 4 Of Us) and Graham Henderson (Fairground Attraction). Dowdall will form a band to showcase the new material on tour early next year. "It'll be a roller-coaster," she says.

PUBLISHER: To be arranged
MANAGEMENT: To be arranged
LABELMATES TO WATCH: Mary Black and Sinéad Lohan (both signed to Grapevine for Europe outside Ireland), the debut album from Nervous, Christy Moore's "Graffiti Tongue," new releases from Sharon Shannon, The Cafe Orchestra, Nomos and Tamalin



HYPER (BOREA) "Serpentine" (Starc)

Hyper(borea), a loose collective of electronic and traditional Irish musicians inhabits a strange landscape somewhere between ambient and jungle, making intelligent dance music that adds a tribal flavor to traditional Celtic. Gaelic lyrics are sung by Una O'Boyle, and the group is led by Cork-based David Bickley, from the Celtic region of Cornwall. Its "Magnetic Jungle" video, from the EP of the same name, was screened about 20 times on MTV Europe's "Chill Out Zone" "Serpentine," with the traditional input of Deiseal and Maire Breatnach, has won rave reviews and has identi-

fied Hyper(borea) as perhaps the most distinctive act in Irish dance music. The name, from Greek mythology, refers to a people who were supposed to live in sunshine somewhere beyond the north wind.

PUBLISHER: Ceol Aimear
MANAGEMENT: David Bickley
LABELMATES TO WATCH: Sonny Condell, Speranza, Declan Masterson, Garrett Wall, Hada To Hada, Sandi Miller, Thom Moore, The Slightly Bewildered String Band



FRANCES BLACK "The Sky Road" (Dara)

Frances Black's career was greatly boosted when she sang two songs on 1993's multi-platinum compilation, "A Woman's Heart." In 1994 and 1995 she was Ireland's best-selling female artist, with 100,000 units sold of her debut album, "Talk To Me." The album was No. 1 for eight weeks and yielded a major hit single, "All The Lies That You Told Me," by Christie Hennessy. After touring in the Woman's Heart road show with her sister, Mary Black, as well as Maura O'Connell, Dolores Keane, Sharon Shannon and Sinéad Lohan, she embarked on her first 40-date, solo Irish tour and won a 1995 IRMA industry award as Ireland's leading female singer. She was also voted national entertainer of the year. A professional singer since 1986, before going solo she recorded and toured in the U.S., Europe and Iraq with the traditional band Arcady (whose latest album is "Many Happy Returns") and made a best-selling album with Kieran Goss.

MANAGEMENT: Pat Egan
LABELMATES TO WATCH: Mary Black and Sinéad Lohan (both signed to Dara within Ireland), Kieran Goss, Dolores Keane, Arcady

CHRISTIE HENNESSY "The Box" (WEA)

Christie Hennessy is one of the Irish music industry's most resounding successes, with four double-platinum albums and five top 10 singles in five years. Originally from Tralee, County Kerry, Hennessy performs autobiographical songs that reflect a tough upbringing and the poverty that meant winters without shoes, leaving school at an early age and emigration to London to find work as a builder's laborer.



Influenced by Mississippi John Hurt, Hennessy played clubs throughout Britain but decided he "was working to pay managers and getting nowhere fast." He even sold songs for five pounds (\$8). He also had a nervous breakdown. Nicky Ryan, Enya's manager and producer, invited Hennessy to record demos in Ireland and, following a show at Whelan's in Dublin, he was signed by U2's Mother Records, had a hit album with "The Rehearsal" and—after some 20 years of songwriting—became an "overnight success."

PUBLISHER: Redemption Songs
MANAGEMENT: Hermione Ross
LABELMATES TO WATCH: Kieran Kennedy, Una, Ursula McLoughlin, Dermot Morgan, Eleanor Shanley and An Emotional Fish (both signed to WEA in Ireland only)



NAIMEE COLEMAN "Silver Wrists" (Lime/Ireland; Chrysalis in the U.K.)

Singer-songwriter Naimee Coleman, now 19 and a former winner of the 2FM/Yoplait Yogurt song contest, remembers hearing the Beatles every day, as a treat, while in infants class in school. So it's appropriate that her debut album of intensely private songs, produced by Peter Van Hooke, was recorded at Abbey Road Studios. "Every time I write a song, it's about something that's really important to me," Coleman says. "You can always tell if a performer is being honest about that. I think I'm really lucky that I'm in Dublin, because people don't fob you off if you say you're a musician. It also keeps you on your toes, because there are always so many people better than you around. At the same time, people aren't jealous—there's a real community." In June, Coleman sang with Jackson Browne at a festival in Belfast's Botanic Gardens.

Continued on page 80

MAITH TÚ, CHIEFTAINS!

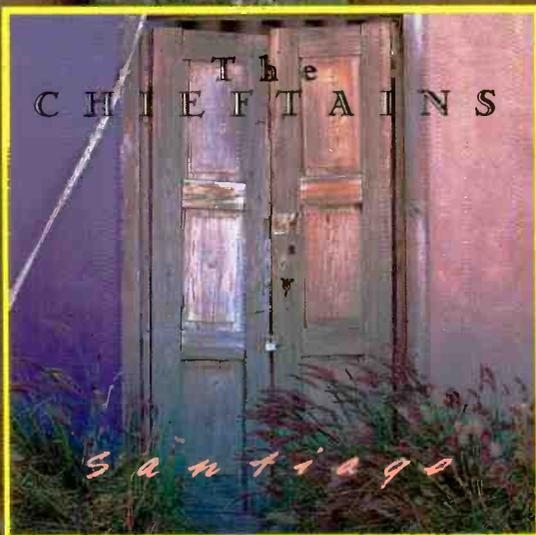
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IRELAND

Erin's Airwaves

The Emerald Isle Hosts A Population Of Avid Radio Listeners Who Crave New Music

BY KEN STEWART

The Irish have a voracious appetite for radio—so much so that some 90% tune in regularly to one or another of the 25 independent local stations and/or state broadcaster RTE.

Never have there been so many opportunities for promoting new acts—though alternative music could do with much more exposure—and such music outlets are likely to increase, because listeners are weary from an overdose of “chat” shows.

“Talk radio is not what it seems,” noted John Waters (author of “Race Of Angels: Ireland And The Genesis Of U2”), writing in the *Irish Times* in July. “It does not add to our knowledge of the world, but simply adds and adds to the amount of talk in the world.”

As part of a reshuffle of RTE Radio 1 schedules this month, Ireland's leading chat-show host, Gay Byrne, will be talking less and introducing more music on

his morning show.

Commercial radio in Ireland dates only from 1989. Before that, there was a straight choice between RTE and the many pirate operators. Century Radio, the first to get a national commercial license, soon went out of business due to inadequate transmission facilities.

A new national commercial station, Radio Ireland, aims for 95% coverage of the Irish population when it goes on air in March 1997. Brian Molloy, who put together the consortium that won the national license, has told *Billboard* the station will feature some 60% music content. “We have to provide music for the neglected 25-to-45 age group,” he says.

Radio Ireland chief executive Dan Collins talks of “the renaissance in Irish music-making evident in all genres. It will be one of our primary aims to reflect that, and to provide the coverage such talent deserves.

“There's a real sense of a new Ireland at this time,” Collins continues. “Rather than narrow-casting, I would favor *broad-casting* a broad-based range of music, with the common thread of quality. I know there's a risk in this, but one has to try and take that risk and focus on quality music.”

Since commercial radio began in Ireland, there has been an inevitable decline in RTE listenership, although its 2-FM and Radio 1 remain the two most-listened-to stations in the country.

COMMERCIAL COMPETITION

In the Dublin area, their main competitors are 98-FM and 104-FM, both of whom have made impressive gains in the last couple of years. Recently, a deal fell through that would have given Virgin Radio a 27% stake in 104-FM.

Broadcasting from County Meath just outside Dublin, Atlantic 252 broadcasts into the U.K., where it is one of Britain's most-listened-to radio stations, and also enjoys a strong following in Ireland.

Outside Dublin, Donegal's Highland Radio, Cork's FM-96, Clare FM, Wicklow's East Coast Radio and Radio Kerry are some of the outlets that have built solid listening figures by tailoring services to local needs. For example, Galway Bay FM includes daily classified advertisements for music events in Galway city and county.



RTE is responding to this ultra-competitive climate and making some changes, the most radical of which is switching “The Gay Byrne Show” to a later morning slot and increasing its music content. Byrne, indisputably the country's leading radio and television personality, also hosts the world's longest-running television chat show,

As part of a reshuffle of RTE Radio 1 schedules this month, Ireland's leading chat-show host, Gay Byrne, will be talking less and introducing more music on his morning show.

father is a champion of college radio—yet to be established in Ireland—and regards college outlets, as they exist in the U.S., as a “great breeding ground for new writers, bands, studios, engineers and producers.”

“I disagree with quotas completely,” he says, “but if there is to be a quota, it should include 5% to 10% *new* Irish releases. I'd like to hear a lot of album material on Radio Ireland. Albums are the cutting edge of the business here. It isn't a fashion- or chart-driven market. People make up their own minds.”

Pennefather mentions John Clarke's Friday night 2-FM show as “one of the best in Europe. [Its varied mix of music] never ceases to surprise you.”

Tom Dunne (98-FM), Eamon Carr (104-FM), Tony Clayton-Lea (LMFM), Tommy Kelly (Clare FM) and Mike Moloney (2-FM) are among the air personalities giving extensive airtime to newcomers in Ireland.

“The Dave Fanning Show” has nurtured young contenders since 2-FM launched in 1979, when the first Fanning studio session gave U2 one of its earliest breaks. And Larry Gogan, one of the best friends of emerging talent, has promoted Irish music for several decades.

BMG marketing manager Eoin Holmes says the company's relationship with radio—based largely on mainstream acts—is “second to none. But Irish radio is very resistant to alternative, indie, heavy rock and dance music.”

“Very few are playing the hard-edged stuff,” says Holmes. “It's sometimes frustrating because I have to listen to [BBC Radio 1] to find out what's happening. There's a crying need for a rock and pop station, with sound-bite news, to cater to the alternative youth culture.” ■

“The Late, Late Show,” which debuted on July 6, 1962, and is still a magnet for those releasing new records.

THE QUOTA QUESTION

Darragh Kettle, who for four years ran Track Marketing, an independent company promoting films and music, is grateful for support received from local and national radio in spreading the word about new artists. There are those who favor a positive bias toward Irish music on the airwaves in the form of a content quota for broadcasters, but Kettle is not among them.

“You shouldn't ram the music down people's throats,” he says. “If it's good enough, it will get played.”

MCA managing director Dave Penne-

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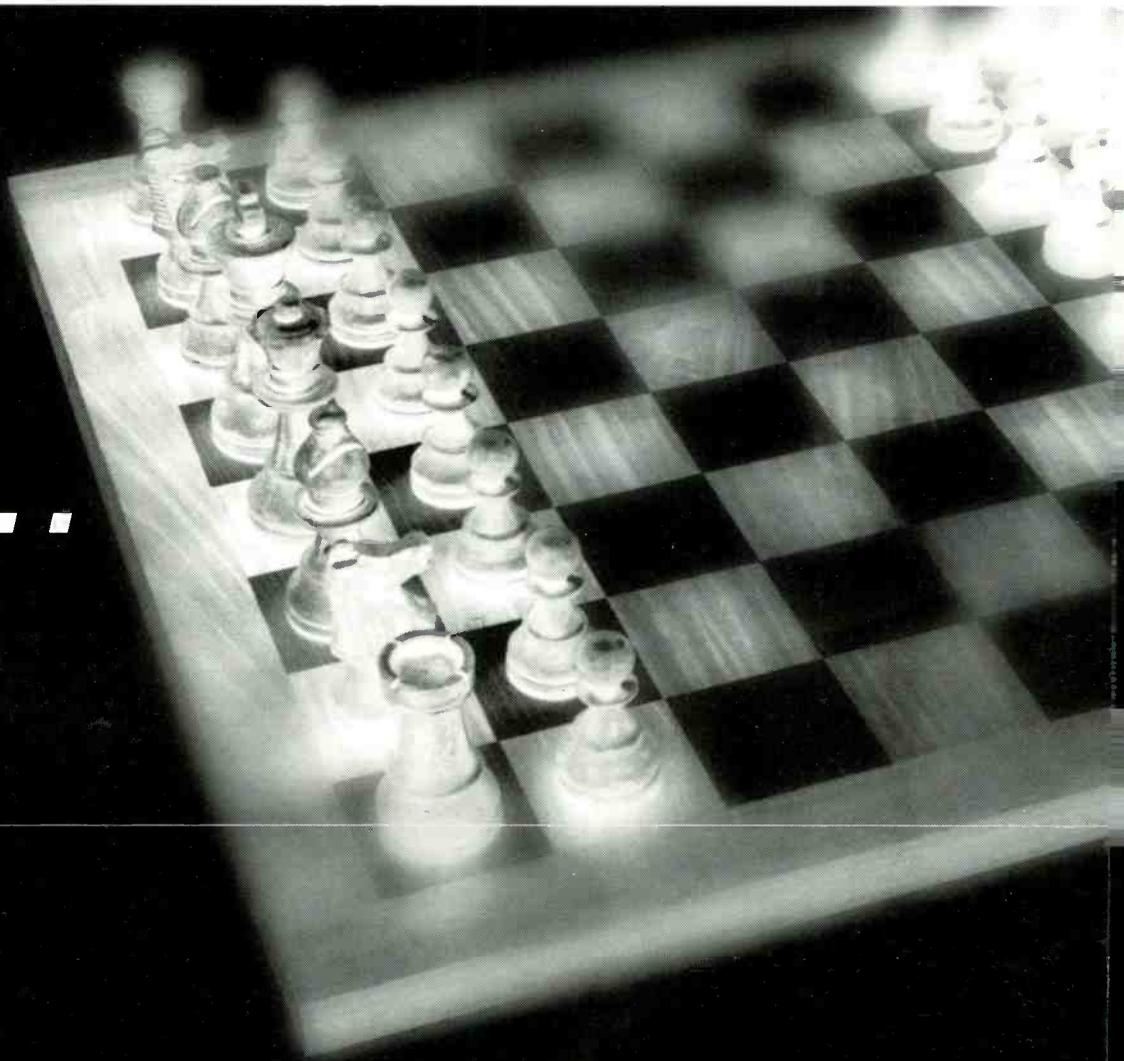
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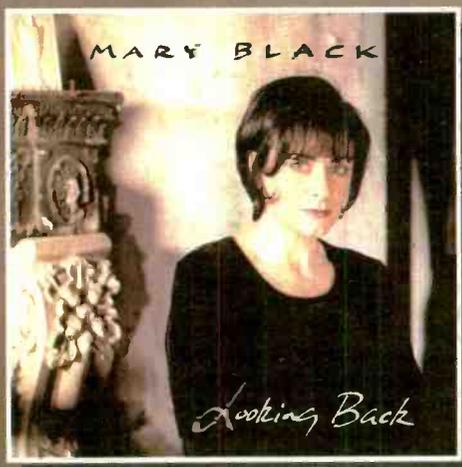
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IRELAND

Irish independent record companies and music publishers are on a roll, encouraged by successes within the independent sector: Dara Records' 1993 compilation, "A Woman's Heart," Ireland's all-time best-selling domestic album, has sold 400,000 copies to date. Beann Eadair Music placed Mick Hanly's song "Past The Point Of Rescue," originally recorded by Mary Black, on U.S. radio over a million times since it was recorded by Nashville star Hal Ketchum, according to BMI. And the emergence of "Riverdance" composer Bill Whelan, who has albums on Tara and Celtic Heartbeat, has sparked interest in the various manifestations of Celtic music.

Billboard asked a sample of indie labels and publishers to talk about their current priority artists.

• If domestic country music ever makes a breakthrough in the U.K., it will be thanks to people like Charlie Landsborough and his record company, Ritz. Landsborough found success after some 30 years, when he had almost given up hoping for fame. After he performed "What Color Is The Wind" on RTE Television's "Pat Kenny Show," the disc replaced Garth Brooks at the top of the Irish chart and went on to sell 150,000 units. The Welsh-born songwriter resigned his job as a teacher in Liverpool only last year. Landsborough's sole previous hit was a

pean territories outside Ireland, Black has promoted "Circus" in France, Germany and Scandinavia. In June, she and Mary-Chapin Carpenter sang at a White House state dinner given by President Clinton in honor of Irish presi-

Black's new releases go through Curb Records in the U.S.

• Green Linnet Records marked its 20th anniversary as one of the leading international labels involved in Irish music with a

ager Paul McGuinness and David Kavanagh, former manager of Clannad. Although released through Atlantic Records in the U.S., the Celtic Heartbeat label is independently distributed within Ireland. "Riverdance," a landmark in Irish recording, has attracted international interest and has gone double-platinum (30,000 units) in Ireland and gold (100,000 units) in the U.K. In March, the album went straight to No. 1 on the Billboard World Music chart, the same week the show opened at Radio City Music Hall in New York. "We are very confident that, with the return of 'Riverdance' to North America in the fall, Bill Whelan's soundtrack to the show will be a consistent seller for us," says Galavan. "We will obviously be giving it the priority it deserves." Whelan's next project is the score for Jim Sheridan's forthcoming movie, "Some Mother's Son."

• Cross Border Media, which was launched five years ago with the award winning roots album "Barking Mad" by Four Men & A Dog, has a solid catalog of over 20 albums and about half as many singles. But few of CBM's records have captured the attention given Melanie O'Reilly's "Tir Na Mara (The Sea Kingdom)," an unusual blend of jazz and Celtic music, with guests Eileen Ivers on fiddle and Larry Coryell on guitar. The album has sold 3,000 copies in Taiwan within a few weeks, the label reports. CBM director Oliver Sweeney calls it "a great album which has received widespread critical acclaim, but there are still a few territories [in which we're not represented]."

Continued on page 78

Optimism For Irish Independents

"A Woman's Heart," A Country Cover And A Celtic Composer Top List Of Successes For Indie Labels And Pubs

BY KEN STEWART

1983 recording of his song "I Will Love You All My Life" by Foster & Allen. He starts a 25-date Irish tour October 13, with six nights at one of Dublin's leading theaters, The Gaiety. In March, Landsborough was named top British male vocalist at the Great British Country Music Awards, also winning in four categories of the U.K. country radio awards.

• Mary Black, Dara Records' best-known artist, is working on a new album with American producer Larry Klein for worldwide release in the spring of 1997. This year, she won her sixth honor at the Irish Music Industry Awards for her album "Circus," which topped the Irish chart and peaked at No. 16 in the U.K. Signed to Grapevine Records for Euro-



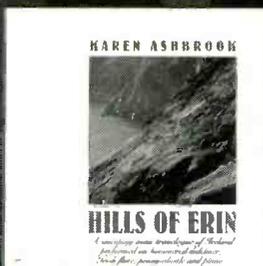
"Circus" promoter: Mary Black

dent Mary Robinson. Blix Street Records in L.A. has seven Mary Black albums in the catalog of its Gifhorse label, as well as titles from The Black Family. Mary

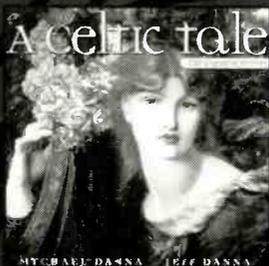
two-CD compilation, "The Twentieth Anniversary Collection," which went to No. 10 on Billboard's Top World Music Albums chart. Accordion and flute player Joe Burke, Northern Ireland's Déanta and the ensemble Altan (now signed to Virgin Records) are among the traditional artists nurtured by the label. Prominent newcomers include fiddlers Martin Hayes and Eileen Ivers (featured in "Riverdance"), and forthcoming albums are due from Hayes, Burke, Déanta, Reeltime and The Tulla Ceili Band, featuring Martin Hayes' father, P.J. Hayes.

• Bill Whelan's album of music from "Riverdance The Show" has been a spectacular success for the relatively new Celtic Heartbeat label, whose directors are Barbara Galavan, U2 man-

ERIN GO BRAGH



Hills Of Erin
Karen Ashbrook
MAG 207



A Celtic Tale
Mychael Danna & Jeff Danna
HS 11063



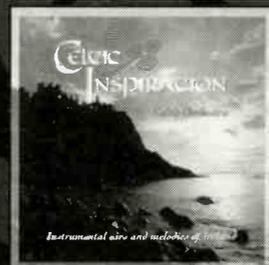
Song Of The Irish Whistle
Joanie Madden
HS 11060



Celtic Twilight 2
Various Artists
HS 11106



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IRISH

INDEPENDENTS

Continued from page 76

• The opening in June of peermusic's new Dublin office heralded a five-year Irish development program for the multinational publisher. First out from the company is a hard-hitting Dublin rock band, Roche, who has appeared on bills with Aimee Mann and the Crash Test Dummies, as well as at the closing night of the Montreux Festival in July. This month, Roche will play the BMI showcase at In

The City, which is being held in Dublin for the first time. Manager Rannoch Donald discovered the band at an Irish Music Rights Organisation "baby bands" showcase and was won over on the strength of a single song, "Angel." Peermusic's Darragh Kettle later signed a publishing deal with Brian Roche, who formed the band in 1994 to realize the potential of his songwriting.

• Round Tower Music, a label specializing in singer-songwriters, has



Roche's songwriter Brian

which has made mainly one-off, no-strings-attached recordings with various acts over the past five years. Mannion says their current priority is Indian, a six-piece local "very radio-friendly rock-to-pop band with a dance edge and songs that [suit] the American mainstream." Indian's EP, "The Big Serious Balloon," has received extensive airplay in Ireland and will be followed this month by an album titled "Show Me The Chihuahua Again." The album is being shopped to American record labels by Ray Anderson, who runs his own entertainment company in Los Angeles, and who saw Indian at the Green Energy Festival in Dublin in May.

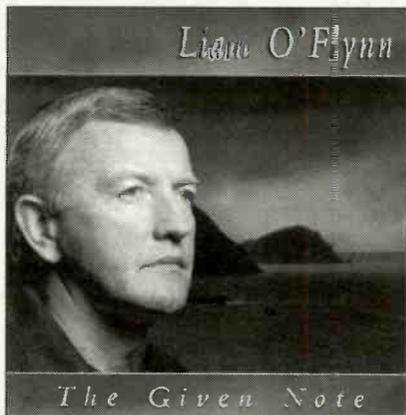
• Dickie Rock, one of Ireland's most successful recording artists, with a run of 25 hits on the Irish charts between 1963

and 1983, has a new record out this month on Tommy Ellis' Ovation label. "You Must Remember This" is a lounge-music album of 42 of the most enduring love songs, from the early 1920s onward, including "As Time Goes By," "Blue Skies," "Memories Of You," "Red Sails In The Sunset" and "For Once In My Life." Ellis, who produced the album, says, "There's a whole new generation waiting to discover these songs."

• Northern Ireland's Chimera toured the U.S. this summer after the release of its debut album, "Earth Loop," on independent Grass Records. The album's first single, "Catch Me," has garnered initial airplay on KCRW in Los Angeles, WBCN and WFNX in Boston, and WLIR in New York. ■

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[Winner of the 1995 Nobel prize for literature]

Liam O'Flynn U.S. Tour Dates.

Nov. 1 Wolf Trap Barnes 1624 Trap Road Vienna VA., Laurie Jacoby 703-255-1902	Nov. 6 Norwood Theater 111 Central Avenue Norwood MA Garen Daly 617-326-1092	Nov. 10 Tractor Tavern 5213 Ballard Ave. NW Seattle WA Dan Cowen 206-789-4250	Nov. 15 Irish Heritage Center 4626 N.Knox Chicago IL Susan Hogan 312-282-0225
Nov. 2 Tishman Auditorium The New School 66 W. 12th Street New York NY. Robert Browning 212-545-7536	Nov. 7 Laural Theater Knoxville TN. Melody Reeves 423-522-5851	Nov. 11 Scottish Cultural Centre 8886 Hudson Street Vancouver BC Stew Edge 604-736-4250	Nov. 16 U. of Wisconsin, Madison Music Hall 117 Bascomb Mall Madison WI. Bill Peden 608-271-9651
Nov. 3 St. Joseph's University Bluett Theater Overbrook Avenue Phoenixville PA. Paul Duffy 610-647-0160	Nov. 8 Bluebird Theater 361 S. Clarkson Denver CO. Meredith Carson 303-777-1908	Nov. 14 The Ark 637 1/2 South Main Street Ann Arbor MI David Siglin 313-761-9104	Nov. 17 Cedar Cultural Center 416 Cedar Avenue South Minneapolis MN. Bill Kubiczko 612-338-2674
	Nov. 9 Sebastopol Community Center 180 Morris Street Sebastopol CA. Cloud Moss 707-829-1314		

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released Matt Manning's first album, "Waltzin' An Angel." Born in Cork City, Manning has worked in several Irish bands and relocated, in turn, to London, New York and Los Angeles, finding only "dead ends." Back home in Ireland, he signed with Round Tower Music. His songwriting reflects shades of Van Morrison and John Prine, and his deep, smooth voice is well-suited to ballads such as the album's title song.

• It's the belief of Velo Records managing director Michael O'Shea that "Ireland has an entire generation of new men racing to take on the world. Contestants include Mundy (Epic), Glen Hansard (ZTT) and David Browne (Koch). The most serious contender could yet be Mark Dignam, who toured the U.S. this summer [and whose] reviews would make a grown man cry." Dignam has opened for Joan Armatrading, Vic Chestnut and Billy Bragg. "He believes music can count in people's lives," says O'Shea. "That he is still unsigned [by a major label] shows how far he has come on one independently produced album, 'Poetry And Songs From The Wheel,' which was released by Velo.

• In three years, Stephen McKeon of Bardis Music has established himself as one of Ireland's most sought-after film and television composers, working from his state-of-the-art Ash Lodge Studios in Blessington, County Wicklow. He composed the score for director Cathal Black's award-winning feature "Korea," as well as completing 45 minutes of music for a 90-piece orchestra in two weeks for the science-fiction movie "The Boy From Mercury." Bardis Music managing director Peter Bardon says that McKeon begins work in October on the feature film "Roseland."

• "The Given Note" (Tara Records) is the latest album from Liam O'Flynn, who is widely regarded as the world's leading living exponent of the uilleann pipes. Apart from solo work, he has recorded or appeared with Enya, Kate Bush, John Cage, the Everly Brothers, Mark Knopfler and Seamus Heaney, who won the 1995 Nobel prize for literature and contributes liner notes for "The Given Note." O'Flynn, a founding member of the inventive '70s band Planxty, was soloist on Shaun Davey's "The Brendan Voyage," an innovative fusion of pipes and classical orchestra. Performing with him on "The Given Note" are such guests as Andy Irvine, Paul Brady, Sean Keane of the Chieftains and three musicians from Milladoiro, the Celtic region of Galicia in the north of Spain.

• In Sligo, Aidan Mannion and Kevin Flannery own a retail outlet, The Record Room, and an indie label, Sound Records,

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Various Artists - Crossing Borders 2 - CBMCD 023

Patrick Collins - The 1986 Hotfoot Sessions - CBMCD 024

Georgia - Everybody's God - CBMCD 026

More on the way. Licensing/Distribution agreements still available for some territories.

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LUCK OF THE IRISH
Continued from page 72

"I don't see anyone developing an artist for less than 300,000 pounds (\$477,000)," says EMI managing director Willie Kavanagh, who has two levels of signings—national and international. Naimee Coleman and Kaydee have global potential. Singer-songwriter Coleman's first album, "Silver Wrists," will get U.S. and Japanese release early next year. Rock trio Kaydee will issue its first three singles in Spanish as well as English starting in January. Singer Jan Kealey, an honors Spanish graduate, has lived in Spain.

The past year has been a very encouraging one for both established and emerging Irish talent, as befits Europe's fastest-growing economy.

The new novelty album from Dustin the singing turkey, an Irish television program, is a local EMI release, as is a duet with Bob Geldof reviving the Boomtown Rats' "Rat Trap" in late October.

ROAD TO DUBLIN

BMG Ireland moved to new offices in the heart of Dublin in June. A major development in July was the launch of direct distribution and the shipping of retailers' orders from BMG's West Bromwich center in the U.K.

"The moves were necessary because of the annual growth rate in Ireland in the past three years," explains managing director Freddie Middleton. "A recent highlight was Robson & Jerome's album becoming, at 150,000 units, our biggest-seller ever. We plan to develop classical and country music and step up local A&R activity. In the long-term, we plan to develop into a complete entertainment company, to have international success for local artists and a 15% market share by the year 2000, and to be among the top three record companies in Ireland."

According to MCA managing director Dave Pennefather, one of the healthiest changes is that "a few years ago, bands were signed on the strength of one or two songs because they were Irish, and then they were dropped when they failed to deliver. Now they're given time to develop."

TEMPLE BAR

Dublin's Temple Bar, Ireland's most spectacular urban-renewal project, continues to add new attractions. It's home to a new music center, MusicBase. It's also the scene of a free annual blues festival that has attracted the likes of Buddy Guy, Otis Rush, Rory Gallagher and Robert Cray, as well as the Heineken Green Energy international music event, promoted by The Festival Company.

"There's less flab and more appetite," says In The City founder Tony Wilson, favorably comparing the Irish music industry to that in the U.K. A four-year-old music convention, In The City moves to Dublin Sept. 7 to 11, and some 2,000 delegates are expected to attend.

In April, Temple Bar hosted the Crossroads Conference on Irish traditional music, and it was chosen as the site for the opening concert on July 1—featuring Anuna, Rita Connolly, Shaun Davey, the Corrs and Virginia Kerr—to mark the start of Ireland's six-month presidency of the European Union. ■

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IRISHLAND

IRISH ACTS

Continued from page 72

PUBLISHER: To be arranged

MANAGEMENT: Paul Charles, Asgard

LABELMATES TO WATCH: Kaydee, a rock quartet with a commercial edge from Kilkenny, which was formed last year as an outlet for songs written in the previous five years by singer Jan Kealey



RONAN HARDIMAN

"Ancient Lands" (MCA)

Ronan Hardiman's credits include the title music for RTE Television's network news, the soundtrack for the RTE natural-history series "Waterways" (released on Hummingbird Records) and the score for the feature film "My Friend Joe," which won the Crystal Bear Award at the 1996 Berlin Film festival. The single "Ancient Lands" is an expanded version of his magnificent music for an Irish national lottery commercial. Hardiman, with a diverse background in classical, traditional and rock, is the composer of the new Irish musical "Lord Of The Dance," which will be released as an album and video by PolyGram. "Celtic Classics," a collection on which Hardiman is billed as Shanon, was released by Honest Records in the U.S. and combines tracks from two library-music CDs made for Music House in the U.K.

PUBLISHER: Bardis Music

MANAGEMENT: Peter Bardon

LABELMATES TO WATCH: Former Commitments frontman Andrew Strong, and Liam O'Connor and Lisa Ahearne, husband-and-wife accordionist and vocalist, respectively, featured on the Celtic fusion single "The Awakening" from the album "Lord Of The Dance"



ALTAN

"Blackwater" (Virgin)

During 10 years of touring and recording, Altan has specialized in the traditional music of County Donegal (home of Enya and Clannad), with vocals, mainly in the Irish language, by Mairead Ni Mhaonaigh. "Ceol Aduaidh (Music Of The North)," recorded with her late husband, Frankie Kennedy, in 1983 for Gael



Dara Molloy

Linn, was voted one of the 10 best Irish albums of the decade. Before signing with Virgin Records last year, Altan made live albums for America's Green Linnet label, three of which won NAIRD awards as Best Celtic/British Isles album of the year. One of them, "Ireland Angel," was listed among the 100 best albums ever by Q magazine in the U.K. and was on Billboard's world music chart for eight months. "Blackwater" has achieved gold status in Ireland. Altan, widely regarded as the finest traditional Irish group of its generation, played European festivals this summer and will start a second U.S. tour in November.

PUBLISHER: Altan Music

MANAGEMENT: Chris O'Brien

LABELMATES TO WATCH: Michael O Suilleabhain, Matt Molloy

WHO'S EDDIE

"Take Me Up" (PolyGram)

Who's Eddie is a group of three sisters and a brother—Dara, Jacqui, Orla and Keith Molloy—from Dundalk, whose good-time music is a potent blend of pop and mainstream dance, playing a 50/50 mix of top 40 covers and the band's original material. Before forming the current band four years ago, the Molloyes were away from Ireland for nine years, playing U.S. military bases in Europe and based in Berlin. This month, Who's Eddie begins an eight-week European tour supporting East 17. "We're a very lucky band,"

says Dara Molloy. "We've come close [to breaking up] several times, but we've always kept going. The covers are our bread and butter. We want audiences to go out feeling better than when they came in." The band's career is guided by Boyzone manager, Louis Walsh. "Take Me Up" is its latest single.

PUBLISHING: PolyGram Music

MANAGEMENT: Louis Walsh

LABELMATES TO WATCH: Boyzone, Lauren McGloin, who has debuted with a cover of Rita Coolidge's "We're All Alone"

OTT

Album title to be announced (Epic)

A pop quintet whose members are aged 18 to 21, OTT (Over The Top) was formed in the summer of 1995 and appeals to the same young market that made stars of Boyzone. Its November debut, "Promise Me," reached No. 34 on the Irish singles chart in November. In February, a cover of the Stylistics' "I Can't Give You Anything (But My Love)" peaked at No. 11, and another cover, of the Osmonds' "Let Me In," rose to No. 2

Continued on page 82

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The Celtic Invasion

The Island's Native Music Is Evolving Around The World

BY KEN STEWART

There is no shortage of forthright views about Celtic music, which, in its many forms, is hot and getting hotter, at home and abroad. "Tradition And Change," the theme of a recent conference in Ireland, voiced the strong disapproval in some quarters for certain hybrids in Irish music. There is certainly a widespread feeling that Celtic is an over-used, and often misapplied term.

But what exactly is authentic Celtic music? Tara Records managing director John Cook believes the word is "being used beyond its definition. If it's genuine, it's from one of the seven main Celtic regions (Ireland, Scotland, Wales, the Isle of Man, Brittany, Galicia and Cornwall)." As an example, Cook cites Shaun Davey's "The Pilgrim," whose soloists include singer Iarla O Lionaird of the Afro Celt Sound System on Real World Records.

Riobard MacGorain, managing director of Gael-Linn, which has one of the most substantial catalogs of Celtic music—some 160 albums, including the series "A Treasury Of Irish Music"—is in favor of modernizing Irish music but "wouldn't like



Bill Whelan

Peadar Ó Riada is the son of the late Sean Ó Riada, who died, aged 40, in 1971 and whose musical genius shaped the course of traditional Irish music. Sean Ó Riada, whose folk orchestra, Ceoltoiri Chualann, spawned the Chieftains, composed music for the film "Mise Eire (I Am Ireland)" on Gael-Linn Records. At 100,000 units, it's the label's best-selling album to date. "Mise Eire" is a masterpiece that brought the kind of acclaim in 1960 that Bill Whelan's "Riverdance" would enjoy 34 years later.

One of the most important, and most under-rated, exponents of Celtic music is composer Peadar Ó Riada, from



Christy Moore the close-knit, tribal, Gaelic-speaking community of Cuil Aodha (pronounced Cool-A) in the hills of West Cork. His latest album, "Winds—Gentle Whisper" (Bar/None) is a strong uncompromising statement. Commenting on the composer's previous album, "Amidst These Hills" on the same label, Christy Moore said: "Peadar Ó Riada's music turns me on to my good side and sends me back to the healing source." As Moore also noted, Ó is "modern music, rooted in the past" with classical, new age and traditional influences. Ó Riada is the leader of the Cuil Aodha choir, which is heard on both albums.

it to smother more-traditional forms. But [the interest in Celtic music] is a healthy sign," he says. "In all art, there's a process of evolution."

Donal Lunny was the catalyst for this year's most publicized Celtic collection, "Common Ground," released through EM Premier. It is the first such compilation to be issued on CD-ROM, featuring such Irish acts as Bono and Adam Clayton of U2, Sinéad O'Connor, Kate Bush and Elvis Costello, who have an appreciation for Celtic music. "When people heard Donal Lunny was producing it, they wanted to get involved," says EM Ireland managing director Willie Kavanagh, who thinks "Common Ground" serves to draw people to Celtic music by way of artists they can relate to.

Rory Golden, managing director of Virgin Records Ireland, says he doesn't regard "Shadows On A Stone Wall" by Matt Molloy, the Chieftains' flautist, as a Celtic record. "It's a lovely album of his own compositions, including a couple of suites—something he has been planning to do for years, but had to postpone because of his work with the Chieftains."

Martin Okalsila, who is of Nigerian Irish descent, has released an album on WEA titled "The Invisible History Of The Black Celt," which looks at the historic link between Celtic and African people.

Just as the Corrs include contemporary and Celtic music in their repertoire, Boyzone has revived one of Ireland's best-known ballads, "She Moved Through The Fair," for its forthcoming second album. If all goes according to plan, the group will

sing it in a guest spot in the musical "Lord Of The Dance" next March 17 at a New York venue to be confirmed.

On St. Patrick's Day this year, the first transatlantic Celtic music session on the Internet linked Dublin, Paris and New York with contributions from Hothouse Flowers, the Corrs, Sharon Shannon and Donal Lunny.

"Celtic Reflections," by a group called the Celtic Orchestra, is one of the most melodious and relaxing Celtic albums available. On Dolphin Records, it was arranged, engineered and produced (in his own Starc Studios in Dublin) by the late Alan Connaughton, who also played keyboards on the disc. Selections include "Carrickfergus," "The Spinning Wheel" and "My Lagan Love."

Maggie's Music, based in Annapolis, Md., is another label that has pushed the definitions of traditional Irish music with new age-flavored recordings—from the dulcimer of Maggie Sansone's album "Dance Upon The Shore" to the harp of Sue Richards' new "Hazel Grove" or the acoustic guitar of Al Petteway's latest release, "Midsummer Moon."

Blix Street Records is an L.A.-based independent that specializes in Irish/Celtic music through its "Celtic Corner Series," licensing product from Dara Records in Dublin. Blix also has released two albums from The Black Family, "The Black Family" and "Time For Touching Home." Other Irish artists available in the U.S. on Blix are Marian Bradfield, Fiona Joyce, Kieran Goss and Mary Black's fiddle player, Maire Breatnach. ■

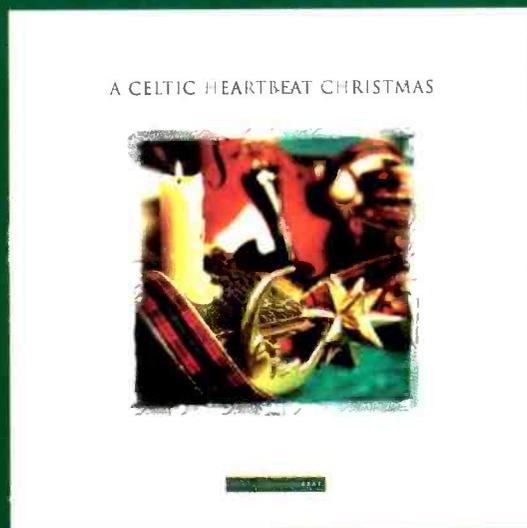
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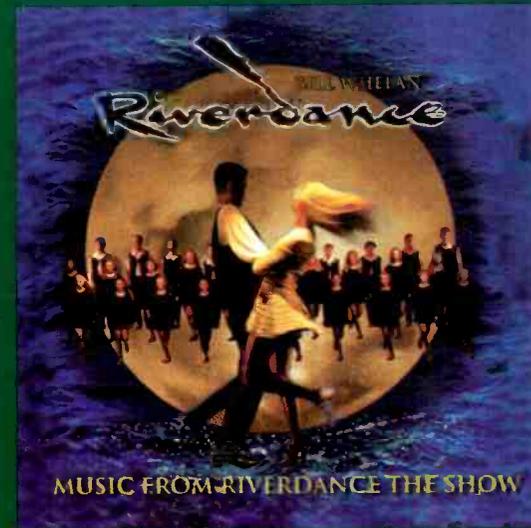
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Riverdance-Music From The Show
Bill Whelan
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Riverdance The Show-US tour dates:
New York, Radio City Music Hall, Oct.2nd-20th.
Chicago, Rosemount Theatre, Oct.24-Nov.10th.
Los Angeles, Pantages, Nov.15th-Dec.1st
Boston, Wang Centre, Jan.10th-26th

IRISH ACTS

Continued from page 80



in April. It was promoted with an extensive campaign that included radio advertising and a five-week tour of southern and northern record shops, which attracted 500 to 1,000 fans at each store. The fourth single is a cover of Air Supply's "All Out Of Love." OTT made a 33-date nationwide tour from June to August and will release an album in the fall.

MANAGEMENT: Tommy Hayden, Michael O'Connor

LABELMATES TO WATCH: Whipping Boy, Schtum

JUNKSTER

Album title to be announced (RCA)

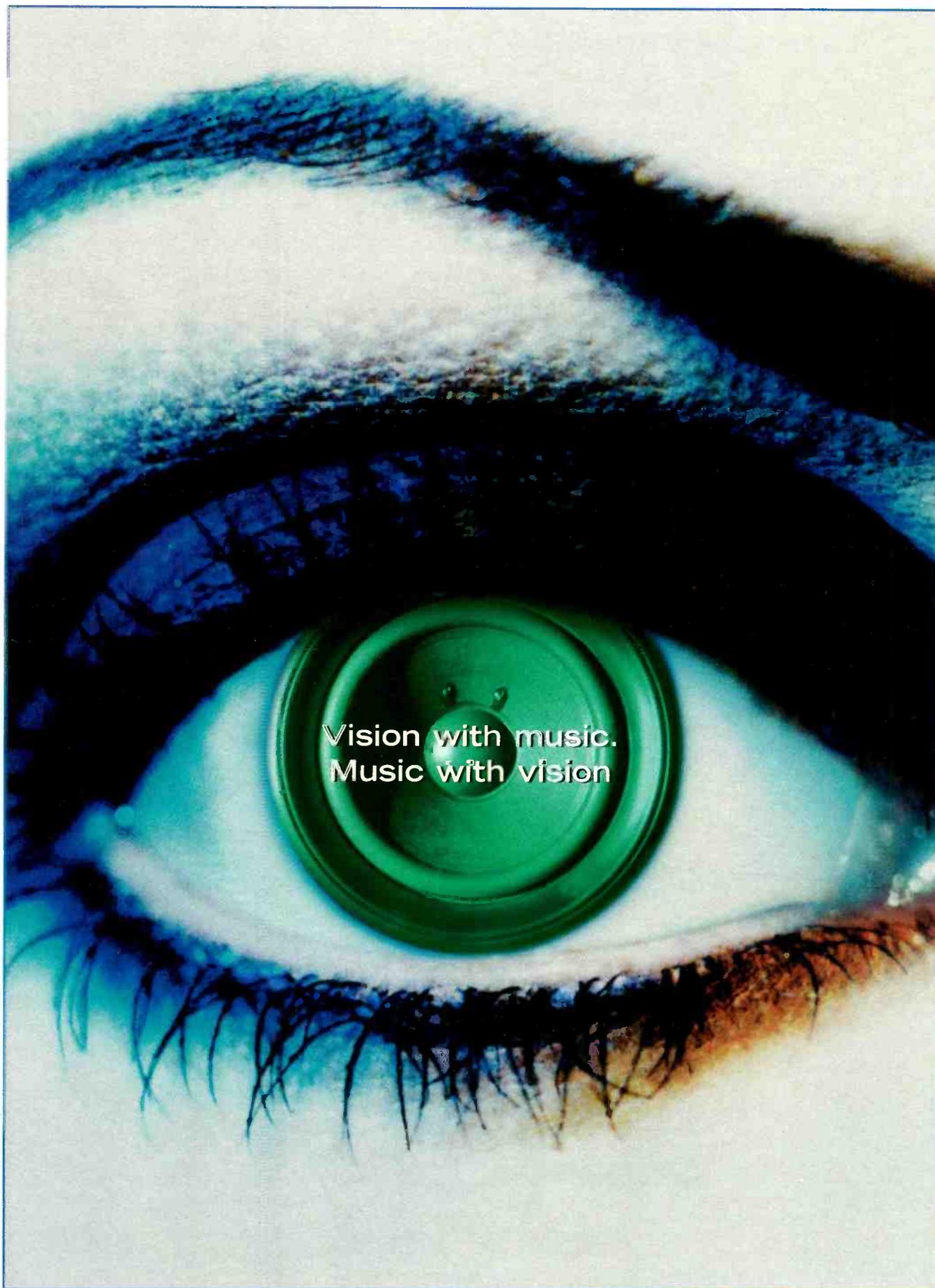
The Irish rock band Junkster, fronted by Deirdre O'Neill and managed by Aidan Cosgrave, who represents An Emotional Fish, recently signed a worldwide record deal with RCA Records in the U.S. The signing is the result of a visit to Dublin last December by RCA A&R representative Brian Malouf, who accompanied BMG Ireland managing director, Freddie Middleton, to a Junkster show at the Mean Fiddler. A single will be released in selected European territories before the end of the year, with an album to follow in 1997.

MANAGEMENT: Aidan Cosgrave
LABELMATES TO WATCH: Chieftains, Clannad ■



About Our Cover Artist

The three key strands in Patricia Bronson's life and work are art, music and education. Through the magic of the skewed line, her art reveals the unusual in the usual and shows a playful delight in common things. In 1995, she started Contour Designs to publish her art in the form of greeting cards, which led to the use of her drawings in other contexts, such as concert brochures, T-shirts and commissioned art. She derives much of her inspiration from Irish traditional music, and she herself is an accomplished flute-player in the Irish traditional style, performing over the years in concerts, at dances and on recordings with several bands, including the Northern Star Céilí Band. Bronson has a master's degree in special education and has been employed as a full-time teacher in the Minneapolis/St. Paul public schools for many years. She works from her home in St. Paul, Minn.



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Simitar Broadens Its Horizons Vid Supplier Looks To Music, CD-ROM

BY DON JEFFREY

NEW YORK—With new financing and leadership, Simitar Entertainment, formerly a supplier of specialty home video, is gearing up for a larger role as a well-rounded entertainment company with record labels and multimedia product.

It has formed a label called Beast Records and has struck a deal with the Hearst Corp. to affix the Good Housekeeping name to new home video lines. It is also set to become a player in the incipient DVD market.



ELFENBEIN

Simitar's chief executive is Mickey Elfenbein, formerly president of K-tel, producer of music compilations, and direct marketer of consumer products. In fact, the new, higher profile of Simitar came about after a leveraged buyout of K-tel assets went awry.

In explaining the evolution of Simitar, Elfenbein says, "In 1984, K-tel was having difficult times. There was a decision for it not to be in the video business." He and K-tel chairman Philip Kieves set up Simitar in 1985 as a supplier of B titles for the video rental market. A year later, it began distributing special-interest and movie releases for sell-through. "There was some of the same ownership, but no day-to-day relationship between the two companies."

About two years ago, according to Elfenbein, Kieves indicated that he was willing to sell the entertainment units of K-tel to Elfenbein and others. An agreement was signed in June 1995, but the deal fell through earlier this year, and Elfenbein declines to comment on the reasons.

As part of a new agreement, Elfenbein sold his stake in K-tel to Kieves and acquired Kieves' interest in Simitar. "After being [at K-tel for] 26 years,

it was time to move on," he says.

Ed Goetz, who has been running Simitar since 1986, remains president of the company. It has more than 30 staffers and is based in Plymouth, Minn., a suburb of Minneapolis, about five blocks from K-tel's headquarters.

Simitar boasts a video library of more than 1,000 titles, from sports



titles and documentaries to Jackie Chan movies. Most of this sell-through product is distributed by Simitar under various imprints, such as Fire Power (military videos) and Awesome (children's entertainment).

Elfenbein says, "We acquire titles from third parties or go to producers to have them done. A lot of people present product to us all the time."

Simitar has created a video division called New Family Movies, for which it has acquired from Hearst Corp. the rights to use the Good Housekeeping name. The first releases, set for September, are animated, feature-length children's films. Hearst is involved in the approval process and the packaging and receives a share of the revenue. Lou Schiemer, who created the animated Fat Albert and Archies characters, is working on the editing and design of the Good Housekeeping projects. Under the New Family Movies imprint, there will be products targeted toward children and families.

Elfenbein adds that he is "talking to Hearst about other potential transac-

tions."

Simitar, like K-tel, is a self-distributed entertainment company, shipping directly to retail and one-stop accounts. Inventory is maintained in the Plymouth warehouse, and Simitar's goal is to ship product no later than one day after an order is received.

"From an operational point of view, we're told by our video customers we get top marks," says Elfenbein.

"Many video distributors ship from manufacturing locations, but we don't."

On the music side, Simitar has formed Beast Records, whose first release, a dance compilation titled "D.J. Mix '96 Vol. 1," has been on The Billboard 200 for five weeks. Tracks by such acts as N Trance, Soul For Real, and M People are licensed from other labels. "Well over 100,000 units" were shipped, according to Elfenbein. The dance mix was put together by Simitar director of A&R Mark Elfenbein, Mickey Elfenbein's son, who produced dance compilations for K-tel.

Besides releasing compilations, Simitar may sign artists, especially those in R&B.

Beast's second release, which will be shipped in September, is "Classic D.J. Mix Vol. 1," a compilation of late-'80s dance pop by such acts as New Order, Erasure, and Patrice Rushen.

In addition to the dance records, Simitar plans to release country compilations, as well as product from its Pickwick catalog. The Pickwick titles will include reissues of albums by Mel Torme, Bing Crosby, and Dave Dudley.

Budget product will likely go out under the Pickwick logo, while dance and urban music will carry the Beast imprint. Other lines will carry the Simitar name.

"We really want to try to develop rapid growth on the music side, either



CD-Sized Books A Good Read For Music Retailers

BY FRANK DICOSTANZO

NEW YORK—As the book industry scrambles to cash in on such quick sell-through items as pocket-sized, high-profit, low-priced, fast-turn-over books, at least one publisher is seeking shelf space in an unusual location—music store CD racks.

Miami-based Music Book Services Inc. (MBS), is focusing on music retailers to cross-merchandise its exclusive series of jewel-box-sized books, CD Books. The publications, whose dimensions allow them to easily fit alongside CDs and utilize CD security keepers, chronicle the lives of popular pop and rock bands.

"The key to these books, both as an impulse sale and as a complement to the CD sale, is that they can be merchandised in CD racks and bins alongside their respective artists," says Ben Colonomos, who founded MBS in 1994.

The company offers 25 CD Books

titles that have sold more than 200,000 units. Hot sellers include current favorites Nine Inch Nails, Nirvana, Tori Amos, Smashing Pumpkins, Green Day, and Pearl Jam, as well as classic artists, such as Jimi Hendrix, the Beatles, and Elvis Presley. The most recent titles feature Soundgarden and Hole. In

October, an Annie Lennox book will be released.

The books carry a wholesale price of \$3.99 and retail for \$7.99.

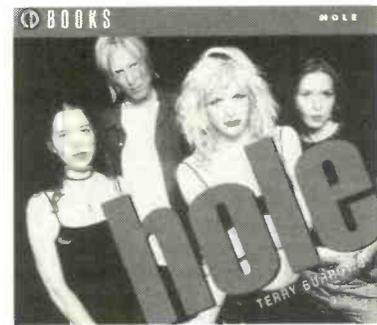
In addition to the pocket-sized CD Books, MBS publishes 25 full-sized books, all on

music, including a biography of Pearl Jam. In addition, the company distributes books from more than 100 U.S. and U.K. publishers, many of them on an exclusive basis.

MBS distributes more than 1,600 domestic and imported music books in the U.S., the U.K., Canada, and Japan.

First-year revenues, ending October 1995, exceeded \$1.5 million. GM

(Continued on page 89)



Music Book Services GM Warren Hicks, left, and founder and president Ben Colonomos.

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Publishing Mills Churns Out Laughs Titles Geared Toward Book, Music Audiences

BY TERRI HORAK

NEW YORK—Los Angeles-based audio publisher the Publishing Mills is putting the spotlight on two distinct market segments for product that has laughter as its end result.

One of the releases, "100 Years, 100 Stories" by George Burns, a book-based product, will be sold through traditional audiobook channels. But for "Deraindamaged," a live performance by comic Vince Valenzuela, the company is targeting record stores.

THE PUBLISHING MILLS AudioBooks

"Traditionally, that's the venue for comedy albums, and we feel that's the best way to maximize Vince's potential," says Publishing Mills president Jessica Kaye.

For "Deraindamaged," Kaye's goal is to build on the publisher's entree into record retailing achieved with last year's Grammy-winning "Crank Calls" by Jonathan Winters.

"The record industry has to be targeted very carefully. We never say 'Take our whole line,' because most of it is book-based, but this is pure performance," says Kaye.

Independent National Distributors Inc. distributes Publishing Mills' product to record retailers, and Valenzuela performed at the company's annual convention to promote "Deraindamaged."

"Our first key to [exposure] is to have reps know who he is and have laughed with him," says Kaye. "They're going to appreciate how funny and appropriate he is for today's market."

The Publishing Mills is considering using postcards, both for mailing and in-store placement, as well as increased promotion in markets where Valenzuela performs.

He frequently appears on local radio stations, and Kaye says hiring a radio promotion firm to work tracks from the album is a possibility. "He's a natural for stations that are trying to add something different to their mix and draw in a certain demographic. He's young and has a funny way of analyzing the day-to-day aspects of life."

Additionally, the Publishing Mills



is planning to develop a record label that will include music product, and it hopes its experience with the Winters and Valenzuela titles will help. "We're hoping that if we get a foothold in the record trade, we can broaden the product we offer to it."

"Deraindamaged" is available on CD and cassette and will be released on the Audio Select imprint in partnership with Valenzuela's Shameless Records.

Though the album will be tested through some audiobook mail-order houses and will, of course, be available to bookstores and other audiobook accounts, the title's nature precludes it from securing an International Standard Book Number (the standard coding for the book industry).

On the other hand, says Kaye, "the George Burns title was on the best-seller list, so it makes sense to market that to both segments."

"100 Years, 100 Stories" is read by John Byner, host of A&E's "Comedy On The Road," and features an introduction by Milton Berle.

At Heller Audiobooks, an audio-only store in New York, operations manager Jon Olsen says, "I really only carry things that are book-related. People come in looking for stand-up comedians, but I don't carry many, because I don't deal with record distributors."

However, some comedians have crossed over to the book-based list, such as Dennis Miller, whose "Rants" from Bantam Doubleday Dell Audio has been "very, very popular," Olsen says.

Rhino Records—which has an extensive comedy line, including the Carl Reiner/Mel Brooks classic "2000 Year Old Man," on its Word Beat imprint—says its titles sell best in bookstores.

The fact that many are boxed sets may have something to do with it, but David Dorn, Rhino's senior director of media relations, theorizes that atmosphere may be another factor. "They do well with an intellectual audience, and bookstores generally seem to draw an older, more sophisticated crowd who also might not be as intimidated as they would be in a record store."

Upcoming humor titles include "Political Incorrections: The Best Opening Monologues From 'Politically Incorrect With Bill Maher'" and "Dr. Katz's Therapy Sessions," both based on Comedy Central TV shows (Simon & Schuster Audio); "Leading With My Chin" by Jay Leno and "Dogbert's Top Secret Management Handbook," the follow-up to the best seller "The Dilbert Principle" (Harper Audio); "Dave Barry In Cyberspace" (Dove); Dave Barry's "Stay Fit & Healthy Until You're Dead" (Audio Partners); "The Best Of Second City" (Listening Library); and "Horrors!," a compi-

(Continued on page 87)

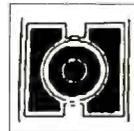
newslines...

RECOTON, the consumer electronics accessories company, says that the Delaware Chancery Court has denied motions for a preliminary injunction filed by Emerson Radio to prevent the acquisition by Recoton of loudspeaker manufacturer International Jensen. The ruling clears the way for Jensen stockholders to vote on Recoton's offer. Emerson lost a bidding contest for Jensen.



HOLLYWOOD ENTERTAINMENT, operator of 382 video superstores, reports that revenue increased 120% in the second quarter, which ended June 30, to \$63.9 million from \$29.1 million a year ago. Sales for stores open at least one year rose 6% in the quarter over those of the year before. Portland, Ore.-based Hollywood says it opened 58 stores during the quarter. The company's net profit increased to \$3 million from \$2.7 million.

HANDLEMAN reports that sales from its rackjobbing operations, known as Handleman Entertainment Resources, fell 9% in the first fiscal quarter, which ended July 27, to \$182.9 million from \$200.5 million a year ago. Music sales fell to \$118.9 million from \$120.4 million, while video sales decreased 22% to \$41.6 million from \$53.4 million. But Handleman's proprietary product division, North Coast Entertainment, which licenses music and video and consumer



software, showed a 26% sales increase to \$26.5 million from \$21 million last year. The company notes gains from "recently acquired product in new promotions by the Madacy subsidiary." Overall, Handleman reports a net loss of \$8.2 million on \$225 million in net sales.

NEWS CORP., parent of 20th Century Fox Filmed Entertainment, reports that operating income from its film division slipped to \$109 million in the fiscal year that ended June 30 from \$112 million last year, while revenue rose to \$2.4 billion from \$2.3 billion. The company reports that Fox Home Video was "particularly strong, led by the successful rerelease of the 'Star Wars' trilogy, which shipped more than 29 million units domestically and internationally.

BORDERS GROUP says that sales from its Borders Books & Music superstores increased 46.4% to \$206.9 million in the second quarter, which ended July 28, from \$141.3 million a year ago. Same-store sales climbed 10.7% from those of a year ago. The number of superstores rose to 127 from 88. But sales continued to decline at Borders' mall-based Waldenbooks stores. Sales from Borders' Planet Music superstores fell to \$5.6 million from \$8 million a year ago.

IMAGE ENTERTAINMENT, a distributor of laserdisc product, reports net profit of \$606,223 on revenue of \$20.1 million for the first fiscal quarter, which ended June 30, compared with profit of \$1.2 million on \$18.1 million in revenue in the same period last year. The company notes sales gains from a new exclusive licensing agreement with MGM/UA Home Entertainment. Profit was adversely affected by a higher tax rate and an increase in sales of low-margin product, Image reports.

ALL AMERICAN COMMUNICATIONS reports that revenue from its recorded music and merchandising subsidiary more than doubled in the second fiscal quarter to \$9 million from \$4.2 million a year ago, on the strength of sales from "Weird Al" Yankovic's album "Bad Hair Day." The company says 1.1 million units had been shipped by quarter's end. Recorded music expenses rose to \$6.6 million from \$3.8 million, which included \$2.4 million in costs associated with Yankovic's recording. The company notes that it "does not have any major new recorded music releases scheduled during the remainder of 1996." All American is also a producer of syndicated television programs, including "Baywatch."

TELE-COMMUNICATIONS INC., the largest cable systems operator in the U.S., with 12.9 million customers, reports that operating cash flow rose 10.2% to \$563 million in the second fiscal quarter, while revenue increased 22.7% to \$2 billion. Its biggest revenue provider, basic cable service, increased 15.2% to \$918 million. Pay-per-view revenue rose to \$29 million from \$26 million a year ago. After the quarter ended, TCI completed the acquisition of Viacom's cable systems, in a deal valued at \$2.3 billion.



CINERGI PICTURES ENTERTAINMENT reports a net loss of \$716,000 on \$22.4 million in revenue for the second quarter, which ended June 30, compared with a loss of \$9.4 million on \$50.9 million in revenue in the same period last year. The company's revenue was down because it released no new movies in the quarter, but it says it derived revenue from the home video release of "The Scarlet Letter." Cinergi says that it is still "in discussions with third parties regarding the sale of a partial interest in the company or the entire company."

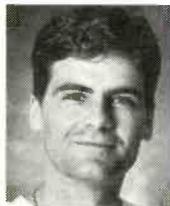
EXECUTIVE TURNTABLE

DISTRIBUTION. Alternative Distribution Alliance in New York promotes **Michael Black** to national director of sales and **Michael Bassin** to East Coast regional sales manager. They were, respectively, East Coast regional sales manager and sales representative.

Jay Gilbert is promoted to senior director of sales for Uni Distribution in Los Angeles. He was national director of catalog sales and product development.

RETAIL. **Harvey Seslowsky** is promoted to VP of national sales and partnership marketing for Blockbuster Entertainment Group in Fort Lauderdale, Fla. He was director of marketing and sales/in-store media.

HOME VIDEO. **Mark Fichandler** is appointed executive producer and director, U.S. video and television, for Reader's Digest in New York.



BLACK



BASSIN



SESLOWSKY



FICHANDLER

Esther Shin is named publicist for Miramar Productions in Seattle. She was an account executive for Sue Procko Public Relations.

ENTER*ACTIVE. **David Garber** is promoted to executive VP of television and new media for LIVE Entertainment in Beverly Hills, Calif. He was senior VP.

Richard Jay Leitner is named VP of sales and marketing, North America, for OmniMedia. He was VP of sales for Piranha Interactive Publishing.

AUDIOBOOKS. **Michael Morrison** is appointed publisher at Random House Audio. He was director of sales for Knopf.

Elizabeth Goyette is named assistant editor at Brilliance Corp. in Grand Haven, Mich. She was a freelance writer.

Please send all information for the Merchants & Marketing Executive Turntable to Billboard, 1515 Broadway, New York, N.Y. 10036. Photos are welcome.

EMD States Its Mission At Conference

The newly restructured EMI Music Distribution (EMD), formerly Cema Distribution, held its annual conference July 21-26 in Toronto. About 375 people attended the event, which bore the slogan "Mission: Possible." Russ Bach, president/CEO of EMD, gave the opening remarks, and Charles Koppelman, chairman/CEO of EMI-Capitol Music Group North America, delivered the keynote address. Nightly showcases featured performances by Everleear, I Mother Earth, Patti Rothberg, Alfonso Hunter, Trace Adkins, Sam Phillips, Pluto, Sarah Masen, Phil Keaggy, Rebecca St. James, Ricky Dillard, and the New D.



The Enclave showcase featured a performance by the recently signed Shannon Worrell & Kristin Asbury. Shown, from left, are Steven Ehrlick, business affairs, the Enclave; Mike Worthington, sales, the Enclave; Russ Bach, president/CEO, EMD; Worrell; Jackson Haring, the artists' manager; Asbury; Tom Zutaut, president/CEO, the Enclave; and Steve Backer, marketing, the Enclave.



Capitol Records presented Russ Bach, president/CEO of EMD, with a plaque commemorating excellence in sales and marketing at the EMD annual meeting. Joining Bach in the celebration, from left, are Joe McFadden, senior VP of sales, Capitol Records; Jim Fifield, president/CEO, EMI Music; Bach; Terri Santisi, executive VP/GM, EMI-Capitol Music Group North America; Gary Gersh, president/CEO, Capitol Records; and Charles Koppelman, chairman/CEO, EMI-Capitol Music Group North America.



EMI Records' showcase at Lee's Palace in Toronto featured Patti Rothberg. Shown, from left, are Russ Bach, president/CEO, EMD; Terri Santisi, executive VP/GM, EMI-Capitol Music Group North America; Charles Koppelman, chairman/CEO, EMI-Capitol Music Group North America; Davitt Sigerson, president/CEO, EMI Records; Brian Koppelman, senior VP of A&R, EMI Records; Rothberg; Jim Fifield, president/CEO, EMI Music; and Rupert Perry, president/CEO, EMI Europe.



Trace Adkins was featured at the Capitol Nashville showcase, held at the Atlantis in Toronto, which overlooks the city's downtown. Shown, from left, are Jim Fifield, president/CEO, EMI Music; Adkins; Scott Hendricks, president/CEO, Capitol Nashville; Charles Koppelman, chairman/CEO, EMI-Capitol Music Group North America; and Terri Santisi, executive VP/GM, EMI-Capitol Music Group North America.



Virgin Records showcased Sam Phillips at Castle Loma in Toronto. Pictured, from left, are B.J. Lobermann III, director of national sales; John Boulos, VP of promotion and field operations, Virgin; Phil Quartararo, president/CEO, Virgin; Jim Fifield, president/CEO, EMI Music; Phillips; Joyce Castagnola, senior VP of sales, Virgin; and Barbara Bolan, senior VP of marketing, Virgin.



Christian Music Group's Chordant Distribution awarded sales plaques to EMD executives for sales exceeding 4 million. Displaying the awards, from left, are Steve Griffin, president, Chordant; Hugh Robertson, VP of general market sales, Chordant; Shawn Tate, manager of regional sales, general markets, Chordant; Jerry Brackenridge, major accounts group VP, EMD; Russ Bach, president/CEO, EMD; Gene Rumsey, major accounts group senior VP, EMD; Terry Sautter, senior VP of field sales and marketing, EMD; Bill Burks, director of field sales and marketing, EMD; and Cliff O'Sullivan, VP of artist development, EMD.



EMI Christian Music Group's Chordant Distribution showcased a number of its artists at the Atlantis in Toronto. Shown, from left, are Troy Vest, manager of field sales and marketing, general markets, Chordant; Hugh Robertson, VP of general market sales, Chordant; Shawn Tate, manager of regional sales, general markets, Chordant; Stin Fox, director of national sales, general markets, Chordant; Steve Griffin, president, Chordant; Jimmie Lee Sloas, member of Sparrow act Dogs Of Peace; Susan Ashton, Sparrow artist; Gordon Kennedy, Dogs Of Peace; Sarah Masen, re:think artist; Bill Hearn, president/CEO, EMI Christian Music Group; Phil Keaggy, Sparrow artist; and Charlie Peacock, president, re:think.

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Alan Meltzer Brings Retail Savvy To The Growing Grass

BRAINSTORM: When Alan Meltzer was building CD One Stop into one of the dominant wholesalers in the U.S., he was never afraid to step out and try something unusual. And thankfully, that quality has traveled with him now that he has become a music manufacturer.

Meltzer, who sold his company to Alliance Entertainment Corp., is now at the helm of Grass Records, a label he bought about 18 months ago. Since the Grass roster is laden with alternative rock baby bands, Meltzer realizes that whatever radio airplay his acts get will be a blessing and that more than likely the label will have to depend on touring, word-of-mouth, and smart marketing at retail to break albums. That's why the company launched a marketing campaign built around a label sampler.

Released on Aug. 13, "Grass Of '96" features 11 bands, each represented by two tracks from their respective albums. The CD sampler carries a \$2.98 list price and has a wholesale cost of \$1.64, and the label shipped approximately 60,000 copies.

"We believe we have some of the strongest A&R in the business, and we wanted to introduce people to our artist roster," says Meltzer.

Retail has been aggressive in supporting the sampler, he adds. Many independent retailers and some chains have been placing the sampler at their counters, with the price as low as \$1.99 in some cases, he reports. He adds that he has heard that some retailers are pricing the sampler at \$5.99 to boost profit margins, but even at that price, he points out, it's a bargain compared with mainstream CD prices.

But price isn't the only component of the marketing campaign. Grass is advertising the sampler in consumer music publications. Moreover, the sampler contains information on each band, and the offer of a \$3 rebate further encourages consumers to buy those acts' albums.

Meltzer explains, "If a consumer buys the sampler, listens to it, and decides he likes one of the bands on it, what he has to do is go back out to retail and buy the band's album, take it home, lift out the CD tray card (which has the bar code on it), and

send it to Grass."

Bob Cahill, executive VP at the label, adds, "We, in turn, send the consumer a check for \$3 and a new tray card, with a hole punched in the bar code so that he can't try and cash in again."

Meltzer hopes that, in addition to sending back the tray cards, consumers will take time to fill out the bounce-back cards, which will allow the label to build a mailing list. The bounce-back card is "wacky enough" to get the attention of the consumer, Meltzer adds.

But Meltzer points out that the campaign was constructed to try to induce consumers to make a return trip to the store. In addition to supporting the sampler, he says, retailers have taken a spread of key titles to accommodate the rebate component of the campaign.

Fortunately, the sampler has already received a boost via airplay that the Belfast, Ireland, band Chimera has snared in Boston, Los Angeles, and a couple of other

RETAIL TRACK

by Ed Christman



markets for its track "Catch Me." Since the song isn't commercially available as a single, consumers now have the "opportunity to buy the song, along with 19 other songs, all for the price of a single," says Meltzer. Moreover, he adds that the version on the radio and the sampler is an edit and that the band's album "Earth Loop," which was released July 30, features a different version of the song.

Meltzer says that Grass went to radio with the Chimera track in May in order to beat the Christmas rush as major labels gear up to unleash their superstar product in the fourth quarter.

In addition to Chimera, the other bands on the sampler are Ditch Witch, the Wrens, Half Hour To Go, the Marshes, Godplow, New Radiant Storm King, O-Matic, Wasted Time, A Ten O'Clock Scholar, and Seade.

MAKING TRACKS: Peter Liepman faxed Retail Track to report that he is leaving Angel/EMI Classics as Northwest sales and promotions manager. He is seeking opportunities and can be reached through Oct. 6 at 415-765-5761.

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TITLE	WKS. ON CHART
		ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★★ NO. 1 ★★			
1	1	BOB MARLEY AND THE WAILERS ▲ ⁸	TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND 57 weeks at No. 1	263
2	3	JIMMY BUFFETT ▲ ²	MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	270
3	2	BEASTIE BOYS ▲ ⁵	DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	194
4	4	RAGE AGAINST THE MACHINE ▲	EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	24
5	5	SOUNDTRACK ▲ ⁹	POLYDOR 825095/A&M (10.98/16.98)	GREASE	93
6	9	JAMES TAYLOR ▲ ¹¹	WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	269
7	8	PINK FLOYD ▲ ¹⁰	COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	277
8	6	METALLICA ▲ ⁴	ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	257
9	7	STEVE MILLER BAND ▲ ⁶	CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	266
10	11	TRACY CHAPMAN ▲ ⁴	ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	22
11	10	PINK FLOYD ▲ ¹³	CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	274
12	12	VAN MORRISON ▲ ⁷	POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	62
13	15	METALLICA ▲ ³	MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	245
14	13	METALLICA ▲ ⁷	ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	241
15	17	JIMI HENDRIX ▲ ⁷	MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	66
16	16	THE SMASHING PUMPKINS ▲ ⁴	VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	40
17	18	JOURNEY ▲ ⁸	COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	272
18	19	GLORIA ESTEFAN ▲ ³	EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	29
19	22	NINE INCH NAILS ▲ ²	TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	151
20	24	PATSY CLINE ▲ ⁵	MCA 12* (7.98/12.98)	12 GREATEST HITS	257
21	21	SARAH MCLACHLAN ▲ ²	NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	5
22	26	ENYA ▲ ⁴	REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	249
23	14	ERIC CLAPTON ▲ ⁷	POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	266
24	20	CREEDENCE CLEARWATER REVIVAL ▲ ⁷	FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	176
25	—	TORI AMOS ▲	ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	6
26	25	JANIS JOPLIN ▲ ²	COLUMBIA 37168 (5.98 EQ/9.98)	GREATEST HITS	221
27	23	ELTON JOHN ▲ ¹³	ROCKET 51253/ISLAND (7.98/11.98)	GREATEST HITS	259
28	31	ERIC CLAPTON ▲ ¹⁰	DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	17
29	36	GUNS N' ROSES ▲ ¹³	GEFFEN 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	168
30	28	LYNYRD SKYNYRD ▲	MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	126
31	30	AC/DC ▲ ¹²	ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	164
32	27	THE DOORS ▲ ³	ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	256
33	29	ADAM SANDLER ▲	WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	5
34	32	SOUNDTRACK ▲ ⁷	COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	106
35	33	THE CRANBERRIES ▲ ²	ISLAND 514156 (10.98/17.98) HS	EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE?	4
36	45	ENIGMA ▲	CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	19
37	42	CAROLE KING ▲ ¹⁰	EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	89
38	43	OFFSPRING ▲ ⁴	EPITAPH 86432* (9.98/14.98) HS	SMASH	5
39	37	MADONNA ▲ ⁶	SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	71
40	39	U2 ▲ ¹¹	ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	217
41	40	LED ZEPPELIN ▲ ¹⁶	ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	225
42	35	GRATEFUL DEAD ▲ ³	WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	139
43	46	EAGLES ▲ ²⁷	ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	270
44	34	ALICE IN CHAINS ▲ ²	COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	24
45	38	HANK WILLIAMS, JR. ▲	CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	19
46	50	FLEETWOOD MAC ▲ ⁴	WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	224
47	—	THE BEATLES ▲ ⁸	CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	151
48	41	SOUNDTRACK ▲	MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	23
49	—	SOUNDTRACK ▲ ¹¹	POLYDOR 825389/A&M (12.98/17.98)	SATURDAY NIGHT FEVER	5
50	48	THE BEATLES ▲ ⁹	CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	120

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

PUBLISHING MILLS

(Continued from page 84)

lation of spooky spoofs from "A Prairie Home Companion" with Garrison Keillor.

Jim Brannigan, VP of HighBridge Audio, which carries much of Keillor's product, says the numbers for the homespun author and radio host speak for themselves.

"We've moved over 2.5 million units total, so it's almost a category in and of itself in our medium. The more comedy there is on a Keillor tape, the better it does," he says.

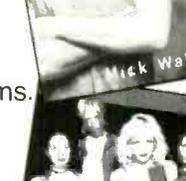
"It's been a strong category for a long time and will continue to grow," Brannigan says. "Comedy is a huge piece of spoken audio in the United Kingdom, and that's not lost on us. Comedy will get us a more mass audience than we're accustomed to, so I think we've got to pay close attention."

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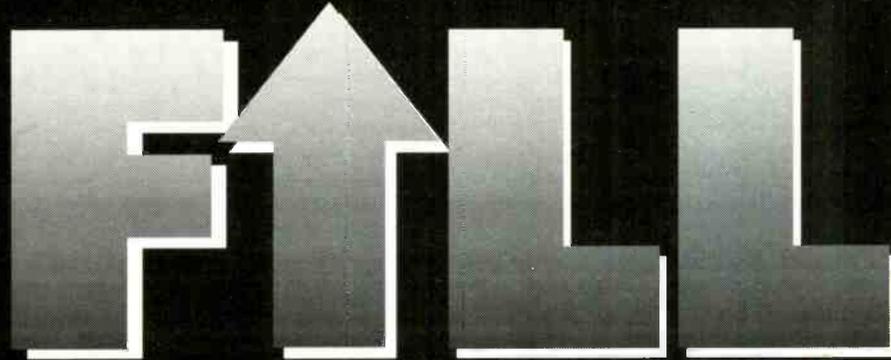


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Big Changes Precede INDI Confab; Distributors' Fate To Be Decided

SOMETHING'S GOT TO GIVE: For the second year in a row, the Independent National Distributors Inc. (INDI) convention was prefaced by momentous announcements that cast some doubts about the future of the company.

In 1995, just eight days before the start of the convention in L.A., it was announced that Alliance Entertainment Corp. (AEC) was purchasing INDI, which comprises California Record Distributors in San Fernando, Calif., Big State in Dallas, and

Malverne in Secaucus, N.J.

This year—again, days before INDI was set to convene on Aug. 22 for its fourth annual meet at the Wyndham Bel Age Hotel in West Hollywood, Calif.—not one, but *two* events rocked the company. Alliance announced its acquisition of Red Ant Entertainment and the installation of Red Ant principal **Al Teller** as Alliance co-chairman/president/CEO, and, in a separate deal, the parent purchased Distribution North America (DNA) from Cambridge, Mass.-based Rounder Records (Billboard, Aug. 24).

Teller apparently struck the right tone at his first meeting with INDI staffers, for observers were upbeat about an address the new topper gave at a private session on the opening day of the convention.

The fate of DNA and its 25 staff members has not been definitively stated. DNA is being fulfilled by Woodland, Calif.-based Valley Record Distributors (which sold its 50% stake in DNA to Rounder prior to the sale) through Oct. 1. According to one source in the know, senior Alliance executives are leaning toward assigning fulfillment of the Rounder family of labels, now pacted exclusively to Alliance, to INDI, with the remainder of DNA's labels moving through Denver-based Passport Music Distribution.

With the October deadline looming, a decision on these matters should come down quickly; Alliance execs were scheduled to meet in Florida Aug. 28-30, and DNA is probably near the top of the agenda.

No matter what happens, it strikes us that bigger moves will likely be afoot within the Alliance distribution family. Some organizational dysfunction was apparent in the simultaneous commencement of INDI's and Passport's sales confabs; Passport's decision to reschedule its conference, which necessitated the early departure for Denver of AEC executive VP and Music Distribution Group CEO **David Schlang**, was spoken of through clenched teeth by several INDI staffers.

It is unlikely that Alliance will allow INDI, Passport, and DNA to operate as autonomous operations; such a construction lends itself to business practices rife with internecine tension. It may be that Alliance's Music Distribution Group will present a more streamlined face



by Chris Morris

to the world in the future. Rest assured, there is plenty more movement to come within this still-burgeoning company, perhaps even before year's end.

WHERE'S BILLY? On arriving at the Bel Age on Aug. 22, Declarations of Independents immediately noted the absence of INDI chairman **Billy Emerson**. However, as one attendee said, with an edge of dark humor that reflected the sweeping changes of the last year, "Don't worry—nothing's happened."

Emerson stayed behind in Texas to attend the Aug. 23 wedding of his daughter **Stacy**; due to immutable scheduling on the part of both the nuptials and the convention, he was unable to arrive in L.A. before Aug. 24—in time to receive an award for 25 years of service in the indie music business at the closing-night banquet.

In accepting the accolades of his staff, Emerson got off a quip that put an amusing spin on what has been a fairly dismal year: "The bean counters at Alliance asked me, 'Are the returns gonna stop?' I said they've gotta stop—unless they start sending the fixtures back, too."

ILS IN THE HOUSE: Aug. 22 was virtually Independent Label Sales (ILS) Day at the INDI convention.

ILS, PolyGram's conduit for independently distributed product, is handled exclusively by INDI. In 1995, INDI senior execs flew to Phoenix a day before the start of the National Assn. of Recording Merchandisers Wholesalers Conference for a day of presentations from ILS. This year, it was decided to showcase ILS' forthcoming releases with an afternoon-long presentation at the convention.

Among the companies showing their wares at the confab were Sega Music Group, Hammer & Lace, FRRR/Payday, Mo'Wax, Treat & Release, Mouth Almighty, Pure, Triloka, Tim/Kerr, Axiom, Six

Degrees, Supreme, and Quango. That evening, after a dinner-time set by Island's **Angelique Kidjo**, conventioners trekked to the Whisky a Go Go on Sunset for sets by Mo'Wax's **Money Mark** and Payday's **Jeru The Damaja** and then bussed to a Santa Monica, Calif., dance club for a late-night session sponsored by Quango.

INDI MINIS: Acknowledging what could prove to be a tough fourth quarter for catalog sales, INDI has instituted a "fall restocking classic" that offers an additional 10% discount and 30-60 days' dating on catalog titles purchased during the September program. INDI/Malverne VP **Todd Van Gorp** said that the program was structured to be competitive with the majors' fall programs. . . . The new San Francisco-based label Six Degrees is being headed by ex-Wyndham Hill marketing chief **Pat Berry** and A&R head **Bob Duski**; in addition to releasing its own product, it will handle marketing for such Island imprints as Mango and Quango.

Another new arrival at INDI via ILS is Portland, Ore.-based Tim/Kerr and its GM **Mike Pantino**; the label was formerly handled exclusively by Koch International in Port Washington, N.Y., which also employed Pantino in its sales department. Pantino says that fourth-quarter T/K releases will include a **Patti Smith** spoken-word album and a set by guitarist **John Fahey**. . . . Retired INDI chairman **George Hocutt**, who attended the confab, is continuing his record-producing efforts: He'll co-produce a Verve album pairing 91-year-old trumpeter **Doc Cheatham** and young Turk **Nicholas Payton**.

Of the many live music presentations held during the convention, the most memorable had to be Alliance Label Development's banquet set. Known as "L.H. apollooza"—in honor of Big State VP of sales and indefatigable convention organizer **Larry "L.H." Howell**—the evening set featured smoking appearances by funk act **Slapbak**, rock unit **Nicklebag** (featuring veteran vocalist **Bernard Fowler** and guitarist **Stevie Salas**), ska group **the Skeletones**, Latin rap duo **Dominica**, and singer **Tim Easton** of the exceptional Columbus, Ohio-based band **the Haynes Boys**. The performance was marked by its own posters and laminated "backstage passes."

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SIMITAR BROADENS ITS HORIZONS

(Continued from page 83)

through internal growth or acquisitions," says Elfenbein. He adds that he is "talking with various people" about deals.

A significant amount of the capital for growth has been provided by New York investment bank Furman Selz, which owns an undisclosed stake in Simitar and has seats on the board. Another investor and board member is Cy Leslie, former chairman of Pickwick and MGM/UA.

Although he declines to disclose the capitalization of Simitar, Elfenbein says, "The company has substantial

equity. It has substantial cash resources and substantial unused bank lines. We have enough money for the buyback and to grow without bank lines for a couple of years."

He says he expects sales to be between \$20 million and \$30 million this year.

At some point, he says, an initial public offering of stock is possible. But, Elfenbein says, "we want to quadruple our sales first."

Another area that is being primed for sales growth is multimedia, an area in which the company has a presence

via its Simitar Software division. There are about 50 titles, mostly budget-priced games, on CD-ROM. Elfenbein says he is working on a plan by which retailers can order new titles over the Internet.

He says Simitar may be one of the first independents to release product on DVD, the CD-compatible format that is expected to debut late this year or '97.

"We're one of the beta sites available for authoring DVD. As soon as the market is there, we expect to be there with product," he says.

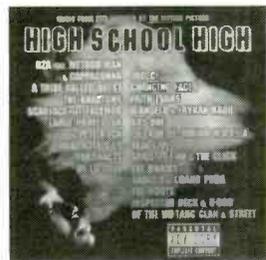
NOTHIN' LIKE THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

STREET MARKETING has come to be a rather amorphous term, but in its campaign for the soundtrack to the hip-hop comedy "High School High," Big Beat/Atlantic is using the phrase quite literally.

"We're going to be extremely aggressive in getting the word out about the soundtrack, particularly in large urban areas," says Big Beat GM **Darren Higman**. "We've got a major poster campaign planned, 125,000 stickers set to distribute, and a stencil campaign in the works. And we're working with Tri-Star on large buys in subways and on bus shelters, which will roll out between the release of the soundtrack and the release of the film." The soundtrack is due Sept. 10; the film opens Oct. 25.



The music on "High School High," all of which is newly recorded material, represents an ample cross section of hip-hop and R&B, including tracks from East Coast stalwarts **KRS-ONE** and **Wu-Tang Clan**, as well as Cali vets **Spice 1** and **E-40**. Big Beat has serviced regional mix shows with a four-song vinyl sampler, which garnered considerable Bay Area airplay for "Why U Wanna Funk?" by the latter team.

"Since the hip-hop audience is so knowledgeable, it was important that we get as much brand-new material as possible, rather than offer a greatest-hits package," says Higman. "Luckily, we were able to come up with 20 new tracks."

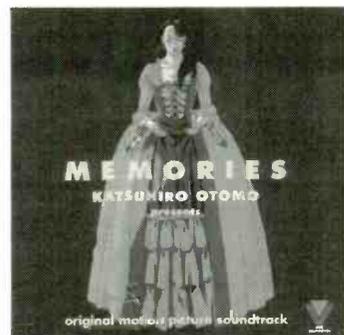
The film, the latest from the **Zucker** brothers production team, responsible for the "Naked Gun" and "Airplane!" series, is targeted to a much younger audience than were the team's previous efforts. As such, Higman says, heavy promotion of the soundtrack is essential.

By the time "High School High"—which stars **Jon Lovitz** and **Tia Carrere**—opens nationwide, Higman hopes to have five singles released. At press time, three had been released: "So Many Ways" by the **Braxtons**, "I Got Somebody Else" by **Changing Faces** (a teaser track from their forthcoming Big Beat album), and "Wu-Wear: The Garment Renaissance" by Wu-Tang Clan mainstays **RZA** and **Method Man**.

"Wu-Wear" is being employed as a theme song of sorts for the group's Wu-Wear clothing chain, which will offer discounts on merchandise from "High School High."

In conjunction with MTV, the label will sponsor a day-of-release concert, to be held at a New York soundstage, featuring several of the acts that appear on the soundtrack. The show will be broadcast in the "Yo! MTV Raps" time slot in late September. Big Beat will also run a number of television spots targeting viewers of BET, the Box, and ESPN during a three-week period surrounding the release of the album.

JAPANESE ANIMATION, or Japanimation, to use the shorthand used by its enthusiasts, has cultivated a rapidly growing cult audience this side of the Pacific, due largely to its vivid visuals and surprisingly strong adult themes. JNA, a new joint venture between Japan Victor Corp. and Nippan, is hoping that interest will extend to a series of stateside audio releases culled from some of the more popular Japanimation titles.



"There's a great deal of interest in larger cities, especially on college campuses, where we have seen Japanimation fan clubs starting up," says **Eric Ota**, assistant GM at JNA (U.S.). "There are 350 people in the UCLA club, and chapters in San Diego and Berkeley."

The label will roll out its second wave of seven releases in mid-October, including soundtracks to such popular video titles as "Battle Skipper" and "New Dominion Tank Police." Ota says that JNA will pursue intense cross-promotional efforts with video distributors like Central Park and Manga Corps U.S.

"We are doing inserts in the videos to let people know that the CDs are out, and [vice versa]," says Ota. "That gives us a good presence in video stores, and we are also working with Diamond distribution on getting into comic stores, which opens up another 4,000 outlets."

Please send material for *Nothin' Like the Reel Thing* to David Sprague, Contributor, Billboard, 1515 Broadway, New York, N.Y. 10036; phone 718-626-3028; fax 718-626-1609; E-mail Spizzbo@aol.com.

CD-SIZED BOOKS

(Continued from page 83)

Warren Hicks says that average monthly sales this fiscal year have been double those of last year. "The fourth quarter's looking to be our strongest yet," he adds.

The company sells direct to such major retail chains as Musicland, Camelot, J&R Music World, Trans World, Tower, Best Buy, Nobody Beats the Wiz, HMV, Hastings, Wax-Works, Strawberries, Blockbuster, Spec's, and Peaches, in addition to 500 independent stores.

Hicks notes that MBS is the exclusive book distributor to HMV's Rock and Roll Hall of Fame store in Cleveland.

"By selling direct, we know that our customers are getting the ser-

'We wanted to launch an alternative product that is profitable, draws customers, and is risk-free'

vice they need," says Hicks. He adds that all orders are shipped the day they are received from the 30,000-square-foot Miami warehouse and that all books are returnable, with no minimum orders.

According to Hicks, about one-third of the company's 35 employees are in telemarketing sales. To ensure that its customers are continually updated about new books, pre-orders, and inventory restocking, MBS faxes weekly release sheets to its retail customers. "We've recently begun working with outside independent reps, which will allow us to increase our retail presence," says Hicks.

The 120-page, CD-sized books, which include star profiles, discographies, and chronologies, are viewed by some as almost an extension to CD liner notes, complete with glossy photos, easy-to-read type, graphics, and color illustrations.

The idea of introducing an eye-catching CD-sized book that fits easily into CD bins and has instant appeal to music fans makes perfect sense, says Hicks. He adds that the books generate follow-up sales to customers who may have already purchased one CD by an act but are looking for something different. "Given the tight margins and tough competition music retailers are faced with, we wanted to launch an alternative product that is profitable, draws customers, and is risk-free," says Hicks.

Besides CD Books, the MBS catalog (which features a cover scan for each title) includes hundreds of full-sized books, reference editions, handbooks, and biographies, dealing with all genres of music.

Hicks says the biggest challenge has been convincing buyers that the books are an easy sell and make an excellent fill. "Our books are so similar to CDs that sometimes we have to remind buyers that we sell books," he adds.

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The Enter*Active File

MERCHANTS & MARKETING

Cyber-Musical Sees Epidemics Linked

■ BY BRETT ATWOOD

LOS ANGELES—An unconventional and potentially controversial new musical has quietly made its debut on the Internet. "Refuse And Resist" tackles the potential link between AIDS and chronic fatigue and immune dysfunction syndrome (CFIDS) and deals with the battle to educate the public about both epidemics.

"Refuse And Resist," which is a combination of fiction and nonfiction, follows the story of Nathan Gate, a publisher of a small newspaper who finds that much of what the public is being told about the AIDS epidemic is untrue. Through the use of music and biting lyrics, the story unfolds and unveils the details of "AIDS-gate," the concealment of potentially life-saving information about CFIDS and AIDS by the government, scientific community, and the media.

The musical, which can be found at Taylor Subscription Talk's World Wide Web site (<http://www.tstradio.com>), is based on the works of journalists Hillary Johnson and Neenyah Ostrom—both of whom have written extensive reports on the alarming pos-

sibility that the emergence of CFIDS and AIDS could be linked.

"I truly believe that the entire story is not being told to the public," says lyricist Charles L. Ortleb, who co-created the project with composer Tom Steele. "I'm not trying to create a three-hour musical for people who have to get back to New Jersey by 11 at night, and the songs will not necessarily be two or three minutes long. This has nothing to do with trying to get radio airplay. The work reflects the sheer tragedy of this epidemic. These are songs about fraud and silence and include mothers singing about their dying sons, people singing about the government lies, and lovers singing about lost lovers."

The project, which is billed as "the first free musical in cyberspace," contains 10 interconnected songs that are available only on the Internet to users who have Progressive Networks' RealAudio real-time audio software.

The songs contained on the Web site range from the title track, a defiant anthem, to the somber, synthesizer-charged "When The Women Hit The Street." These initial offerings were composed in 1988 and are now

being released for the first time, according to Ortleb, who is also publisher and editor in chief of The New York Native and publisher of Theater-Week.

Although the first tracks have a distinct pop and Broadway score sound, the musical will ultimately include a wider range of styles, including R&B, country, disco, opera, and rock. Ortleb plans to add a significant amount of new music and other content to the site in the coming months.

In the future, Web listeners will become participants in the production and will have the opportunity to choose which characters to follow. Additional Web links will enable users to explore science and news updates on both AIDS and CFIDS, and chat rooms will enable listeners to interact and discuss the issues presented in the online production.

"Cyberspace allows an incredible free form of thinking," says Ortleb. "I want this musical to be formed with this cyber-logic, so, rather than creating it in a linear way, I am putting it

together as a 3D jigsaw puzzle, and this is just the beginning. I have hundreds of completed lyrics to songs that are part of this, and new pieces will constantly be added. . . . If I spent the next decade of my life working on this, I wouldn't be surprised."

Although "Refuse And Resist" is currently only available in cyberspace, Ortleb says that he is hoping to stage a theater production of the work in the near future. Meanwhile, the Internet is immediately bringing it to a global audience, he says.

Taylor Subscription Talk, which charges for much of the content contained on its Web site, is offering "Refuse And Resist" free so that the message will reach as many Web users as possible.

"The music industry may be unnerfed in that there are some free songs, but this is an issue that the entertainment industry needs to get involved in," says Ortleb.

He hopes that the project will attract the interest of a record label so that a soundtrack can eventually be released.

In addition to music, the Web site for "Refuse And Resist" contains links to several CFIDS information-filled resource pages, as well as to information on Ostrom's book "America's Biggest Cover-Up: 50 More Things Everyone Should Know About The Chronic Fatigue Syndrome And Its Connection To AIDS" and Johnson's book "Osler's Web."

Although the findings of Ostrom and Johnson have been reported in a few publications, including Rolling Stone and The New York Native, the majority of national media outlets have not covered their reporting efforts.

"They are like [Bob] Woodward and [Carl] Bernstein of the AIDS and chronic fatigue syndrome epidemic," says Ortleb. "And the media have almost completely avoided their investigative research."

REFUSE
AND
RESIST

Traditional Jukeboxes Get Internet Boost MusicNET Plus Updates Selections, Lists Hits, More

■ BY BRETT ATWOOD

LOS ANGELES—The jukebox of the future has arrived—and the Internet plays a key role in its design. Nolan Bushnell, the mastermind behind the pioneer video game Pong; computer maker Atari Corp.; and the Chuck E. Cheese restaurant chain are banking on a new entrepreneurial effort that merges an infinite amount of Internet-delivered song selections with a traditional jukebox.

MusicNET Plus, which is designed and developed by New York-based Aristo International Corp., will make its debut in several public locations this fall.

"The traditional jukebox is obsolete," says Bushnell. "One of the problems with jukeboxes is keeping the selections current. Sometimes songs are six months out of date, and there are many groups that never get on a jukebox, because the selection is limited. The record industry should love this, because we'll be able to instantly update all of the MusicNET jukeboxes at the same time over the Internet and add an unlimited amount of songs."

Bushnell says that a performance royalty will be paid for all songs that are played on the Internet jukebox.

The MusicNET Plus will display a list of the top 10 requested songs by location, as well as by national popu-

larity. Users will be able to display album covers, lyrics, and band information on a computer touch screen that is built into the jukebox. In addition, consumers will be able to purchase the music that they hear, as well as T-shirts and other merchandise.

Although it will not be enabled at launch, the MusicNET Plus jukebox will eventually display each act's World Wide Web page as its song is played. Although the jukebox uses a customized Web browser, Microsoft is helping to develop some software tools for the product, and its Internet Explorer browser may eventually be used on the coin-op jukebox.

Bushnell says that he is aiming to charge consumers no more for the music than does a traditional jukebox: three to five songs for \$1.

Though locations had not been announced at press time, Bushnell says that negotiations are being finalized to bring the interactive music and gaming kiosks to several venues, including a major chain of sports bars.

Locations that use the MusicNET Plus jukebox must have an Integrated Services Digital Network line or faster in order to deliver the music at a minimum of FM stereo quality. The music that is delivered to the jukebox incorporates encryption technology that will prevent end users from making digital copies of the audio as it is transmitted, according to Bushnell.

In addition to its entry into the music industry, Aristo is readying TeamNET and TouchNET, two electronic game systems that pit game

players head-to-head over the Internet.

TeamNET allows two teams of up to four players each to compete against one another in various computer games. Teams can be formed at the same physical location or at various locations that are linked through the Internet.

The more compact game kiosk TouchNET will bring games and online chats to participants at various connected venues.



The Perfect Cyberlife. Members of Medium Cool/Restless act Perfect gather at a record release party with the producers of the Discovery Channel's "Cyberlife" and Internet music site L.A. Live (<http://www.lalive.com>). The event, held July 9 at the Los Angeles club Dragonfly, was webcast live on the Internet. Pictured standing, from left, are Perfect's Marc Solomon, Tommy Stinson, and Robert Cooper; L.A. Live's Chris Horvath; and Perfect's Gersh. Pictured sitting, from left, are Jon Taylor, Scott Coburn, and Jonathan Troen of "Cyberlife" and L.A. Live's Matt Warren and Zach Zalon.

Entertainment Express To Sell Tickets On Net

ONLINE TICKET SALES ON THE WAY:

Entertainment Express, a new ticketing agency that promises Internet ticket transactions by the end of the year, is tackling entertainment and sports ticket sales for events at venues that do not have exclusive contracts with rival service Ticketmaster. The Guilford, Conn.-based company, which bowed earlier this month with a phone ticketing service, is already in negotiations with several top-name music acts for select performance dates, according to chief executive James Cassano.

"We hope to get a foothold in the industry by finding and taking advantage of opportunities where Ticketmaster does not have exclusive deals," says Cassano. "But we also want to ticket event genres that Ticketmaster does not dominate."

The company already has a presence in the live venue industry through its recent purchase of Hill Arts & Entertainment, which makes box-office management software. Clients of that company include the San Francisco Giants, the Washington, D.C.-based John F. Kennedy Center for the Performing Arts, the San Francisco Opera, and London-based Stoll Moss. However, not all of Hill Arts & Entertainment's clients are expected to transfer their ticket sales to Entertainment Express.

For most events, Entertainment Express charges a \$2.75-per-ticket service fee, compared with Ticketmaster's average charge of \$3 per ticket.

N2K NABS LEONARD BERNSTEIN: N2K

Inc. has signed an agreement with Amberson Inc. to create an official World Wide Web site on the life and music of Leonard Bernstein (<http://www.leonardbernstein.com>). The site is expected to debut in November and will play a major role in the forthcoming Classical Insights Web site, which joins Jazz Central Station and Rocktopolis in N2K's strategy to develop interconnected, genre-specific music sites for the Internet.

7UP.COM ROCKS THE WEB: 7up.com

is teaming with New York-based Track Marketing for a "New Music Cyber-Battle" that awards a TVT development recording deal to one lucky act. The promotion, which begins Friday (6) at <http://www.7up.com>, is open to the first 400 entrants. Internet users can download an official entry form at the Web site, while college DJs who spin 7Up's "Listen Up!" new music show, which is hosted by Janeane Garofalo, are also encouraged to submit local bands. Entrants must send in a demo tape, band photo, biography, and lyrics.

A panel of music industry insiders will select seven finalists, who will then be voted on by Internet visitors to the site, according to Ian Parmiter, VP of marketing for 7Up.

BITS 'N BYTES: Concert promoter Gold-

voice is now on the Web at <http://www.goldenvoice.com>. . . . Music-themed Web site SonicNet has opened "alt.access," a section with information on about 500 modern rock, hip-hop, and dance acts, at <http://www.sonicnet.com/altaccess>. Users can buy releases from these acts via a link to CDnow (<http://www.cdnw.com>).



Hollywood Hoedown. Shirley Jones, seated center, sang the praises of A&E Home Video's "Rodgers And Hammerstein: The Sound Of Movies," which she hosts, at the Video Software Dealers Assn. convention in Los Angeles. Joining her at the show, from left, are Susan Margolin, COO of distributor New Video; Steve Savage, New Video president; David Walmsley, A&E TV Networks home video director; and Tom Heymann, A&E TV Networks new media VP.

New Generation Of Kid Vid Labels HBO, BMG, Hearst Among Contenders

■ BY MOIRA McCORMICK

CHICAGO—Though the field of children's video is becoming ever more crowded, new players continue to pop up—and they're employing brand names to compete for scarce shelf space.

HBO Video, with the Home Box Office name behind it, has launched a children's label, HBO Kids Video. BMG Video has bowed the first titles based on enduring Mattel doll line the Cabbage Patch Kids. Hearst Magazines' brand-development department is unveiling an Anchor Bay Entertainment-

distributed series called Popular Mechanics for Kids, as well as a pair of new children's and family lines through Simitar Entertainment (see story, page 83).

And newcomer Itsy Bitsy Entertainment Co. is aiming to make its PBS-bound program and video series Tots TV as recognizable as Thomas the Tank Engine, which president Kenn Viselman helped bring to market.

Still others are taking the plunge, and more are likely to follow, since home video is the logical after-market for the new children's programming expected to flood television stations. Is there room for them all, when all of them play second fiddle to Disney?

"Overall, the purchase market is still increasing," says Alexander & Associates analyst Barbara McNamara. "For the first three quarters of '96, it has been up 7.7% over last year. People are still buying children's tapes—of our 200 sell-through titles, 80% are kids' releases. Having a recognizable brand name helps sell product." McNamara adds that brand-name volume will reach the "saturation point in a couple of years, but right now, there's probably still room for new brands."

HBO Kids Video came about as a result of "two things: growth in the sell-through business and the arrival of VP of marketing Cynthia Rhea," says HBO Home Video president Henry McGee. The line debuted Tuesday (3), "a year to the day after Cynthia's arrival," with the release of "The Neverending Story: The Animated Adventures Of Bastian Balthazar Bux." Based on the live-action feature of the same name, it's drawn from the



Three puppets are the headliners in the new series Tots TV, which moves from PBS into the crowded children's home video market.

animated series on HBO.

The title "fits well with what we stand for," says McGee. "It's an established brand name and attracted a sponsor right away." That sponsor is Gillette, whose products "appeal to moms and kids." Each "Neverending" package contains coupons worth \$13 off selected Gillette products, including Braun coffee makers and Gillette CustomPlus for Women razors, plus a mail-in certificate good for three PaperMate EraserMate 2 pens featuring characters from the video.

"This is the first multibrand sponsorship for Gillette," notes McGee. Future releases, he adds, will have on-pack bonus promotions. "A reputable sponsor," says Rhea, "helps consumers know the product is reliable."

Ahead are releases with familiar names that are based on classic children's literature, including four animated tales based on "The Wind In The Willows." Tapes are available individually or as a boxed gift set containing

(Continued on next page)

Changes At Technicolor, Rank Could Disturb VHS Duplication Status Quo

COLORLESS? Management change and contract negotiations with Warner Home Video have fueled speculation that Technicolor Video Services in Camarillo, Calif., may pull back from its commitment to VHS duplication.

The de-emphasis is disputed by Dave Elliott, executive VP/chief administrative officer of Technicolor Inc., which oversees film processing and video operations for British parent Carlton Communications. A recent restructuring in the U.S. has brought Carlton "closer to the business," he says. "They have greater appreciation of its potential."

Technicolor's dubbing output is huge. Together, Technicolor and Rank Video Services America produce tapes for the "Big Six" studios and probably account for 65%-70% of the total output of prerecorded cassettes sold at retail or via direct response. The Hollywood split has been unchanged for years: Rank handles Fox Home Entertainment, MCA/Universal, Paramount, and Columbia TriStar; Technicolor does Warner and Disney.

Disney, the dominant force in sell-through and probably the toughest bargainer in home video, has always received kid-gloves treatment. But it's Warner, No. 2 in Billboard's 1995 market-share survey, that may signal a new attitude. Sources indicate that negotiations on renewal of the longstanding duplication agreement, running into 1997, include a provision giving the studio the option of taking a portion of its requirements elsewhere. For the first time, Technicolor, no longer armed with a legally mandated exclusive, would be vulnerable to the competition.

If it's true, is Warner jumping or being pushed? It's a bit of each, according to observers. Carlton is said to be losing its taste for low-margin duplication and wants to devote corporate resources to more profitable activities like broadcast TV. Technicolor could end up wearing a "for sale" sign, and Warner may have gotten wind of that during talks. Thus, both parties would be eager to reduce their contractual exposure.

"I don't think Technicolor is actively on the market," says a trade observer, but he adds in the next breath, "[Carlton] would sell them if the price is right." Bertlesmann, who owns BMG Video and has been looking for a way into movie production, made an unsolicited bid in late June, we're told.

Technicolor Inc. recently underwent a key management change, reinforcing the impression of bigger news down the road. The highly regarded Tom Epply resigned as chairman/CEO about three months ago to join Paradyne, a telecommunications company in Largo, Fla. "He really ran video," says one source. "He had a hand in every deci-

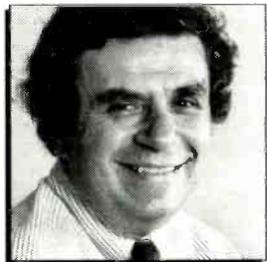
sion" made by Orlando Raimondo, Technicolor Video Services president. Gary Hunt, headquartered in London to oversee European operations, also left; his replacement is Paul Scott, based in Camarillo.

"Tom's mission was completed," Elliott responds. "We basically flattened the organization in an effort to reduce the costs of overhead." As for Warner, Technicolor wants to retain exclusivity, he adds.

London-based Rank Organization, parent of Rank Video Services America, is expanding duplication in Europe and the U.S. If anything, dubbing is in tighter focus as Rank

tries to unload subsidiaries outside its core film processing and video business, including Rank Precision Industries, Kingston Plantation, and coach-trip firm Shearings, in an effort to raise \$450 million by 1998.

For the first half of 1996, film and video accounted for 94% of total sales and 100% of profits



by Seth Goldstein

of Rank's newly renamed Film and Entertainment Services Division.

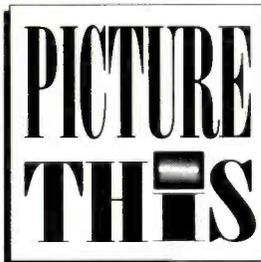
GO OR NO: You can't keep a good technology down, at least not forever. Just when the Monday (26) issue of Newsweek writes that DVD will be a Christmas '97 gift, word is circulating that the format might show up in a very few stockings hung with care this year. Only the lack of a mutually agreed-upon copy protection system will prevent introduction.

Optimists say ongoing talks are *this* close to fruition, although copy-protection expert Macrovision, which is expected to provide a digital-to-analog barrier, remained in the dark as of a few weeks ago. "I know as much as you know," says president Bill Krepick. "We'll be there next year or whenever it really happens."

In the event, a '96 launch would be limited to 50 titles for play-only machines, available at a single Southern California chain, sources indicate. Why the big rush for so little? One observer believes that Toshiba and Matsushita, the prime hardware movers, are required by Japanese tax laws to begin writing off research and development expenses. There's also the matter of corporate pride.

DVD bumblings has helped embolden laserdisc heavyweights Pioneer Entertainment and Image Entertainment to schedule a Sept. 14-Dec. 8 road show—their first—in nine cities, including Denver, Atlanta, Seattle, and New York. The consumer come-on: Disney's "Toy Story" and two other movies free with the purchase of a \$299 player.

"We want to make the statement that laserdisc is alive and well," says Pioneer sales and marketing VP Rick Buehler.



U.K. Vid Business Continues To Grow; Rental, Sell-Through Increase Over '95

■ BY PETER DEAN

LONDON—The good times roll on, at least for now.

Home video in Britain continues to grow, building on last year's upturn in business from 1994. The semiannual results for 1996 indicate that sell-through was 7% ahead of its 1995 standing, at 17.7 million units. Even more surprising, rentals surged 5% in the same period, despite—or perhaps due to—the Euro'96 soccer tournament, which hogged TV in June.

The weather helped, too. Although June was warm, May was uncommonly cold, and the overall number of sunny days this summer is down one-third from last year, to 22.

Whatever the reasons, sell-through has been accelerating. Atop the strong growth reported in the first quarter, cassette sales in April, May, and June finished some 2.8 million units ahead of those of the same period last year. Movies had a 40% slice of the total, led by Warner Home Video's "Batman Forever" and Disney's "Pocahontas."

That was predictable. The unexpected has been the continued impressive sales of television programs that are available at retail; they now account for 16% of overall sales. 20th

Century Fox Home Entertainment's "X-Files" collection, a big seller in the U.S. as well, has stayed on the charts thanks to the newest episode, "Abduction." An earlier release, "Unopened," held down the No. 3 slot on the year's best-sellers list.

The sports-and-fitness category is dominated by British football, which accounts for 15 of the top 20 titles. Fandom easily translates from the arena to home video.

VCI's "Les Misérables In Concert" dominated the music charts, a worthy successor to the company's best-selling 1995 effort, "Riverdance." That program went on to become the second biggest video of all time in the U.K.

One note of caution is the impact of the budget market, which accounts for 15% of sell-through sales. The arrival of cassettes equivalent in price to less-than-\$10 releases in the U.S. has spurred volume. However, the low-margin trend leaves the trade vulnerable to a slowdown in sales, hinted at in July and August.

"Keen price competition in the retail market has brought average prices down, but the budget sector is still growing," says Lavinia Carey, (Continued on page 93)

KID VID LABELS

(Continued from preceding page)

four seed packets. Each ties in to a season and a cassette. For example, "Summer Escapades" is matched with sunflowers, and "Autumn Antics" with pumpkins. The boxed set is \$39.99; individual titles are \$12.98.

HBO will also release a clamshell-packaged "Hans Christian Andersen," starring Danny Kaye, for \$19.98; "The Water Babies," a combination of animation and live action, based on the Charles Kingsley book, for \$19.98; and "The Tailor Of Gloucester," a 42-minute musical starring Ian Holm and based on the Beatrix Potter story, for \$14.95.

Product will fall into two categories, according to McGee: titles taken from HBO's cable inventory and a limited number of acquisitions. "Our plan is to release 15 titles in 1997 and 24 in 1998, roughly two a month," he says. "Many of these will be animated, but not all."

McGee says marketing plans for the titles include monthlong TV and print advertising scheduled around each release. "Such a big percentage of sales accumulates immediately after release that we feel it serves retail best to support them immediately," McGee adds. "There are so many new titles that it's amazing to retain floor position for even two weeks."

For BMG Video, releasing videos with the Cabbage Patch Kids name means associating product with a brand that has reportedly sold more than 80 million units worldwide since its 1977 debut. The dolls may not be in the public eye as much as they used to be, but BMG Video marketing director Stephanie Kovner says, "Cabbage Patch Kids have been the top-selling large doll for the last 13 years."

Doll creator Xavier Roberts also created the videos, which Kovner says are "a couple of years old—he'd never aggressively sought distribution. But the minute we saw them, we fell in love with them." A pair of 30-minute, \$9.99 titles, "The New Kid" and "The Clubhouse," streeted Aug. 20. Sophisticated stop-motion animation using models of the actual dolls and original music highlight the U.K.-produced programs.

BMG Video and Mattel have embarked on a co-promotion that includes a \$3 coupon for select Cabbage Patch Kids and another \$3 for the titles. In addition, BMG is launching a national TV ad campaign and a national consumer sweepstakes, with prizes that include a Cabbage Patch Kid and a \$5,000 college savings bond. Kovner adds that "some trade accounts" may cross-merchandise the dolls and videos.

Hearst is not new to the business, having produced a Good Housekeeping Kids Sing-Along series and a line called Redbook Learning Adventures. Its new series, Popular Mechanics for Kids, distributed by Anchor Bay Entertainment, has a toy-license tie-in with Natural Sciences Industries, as well as book and CD-ROM licensees.

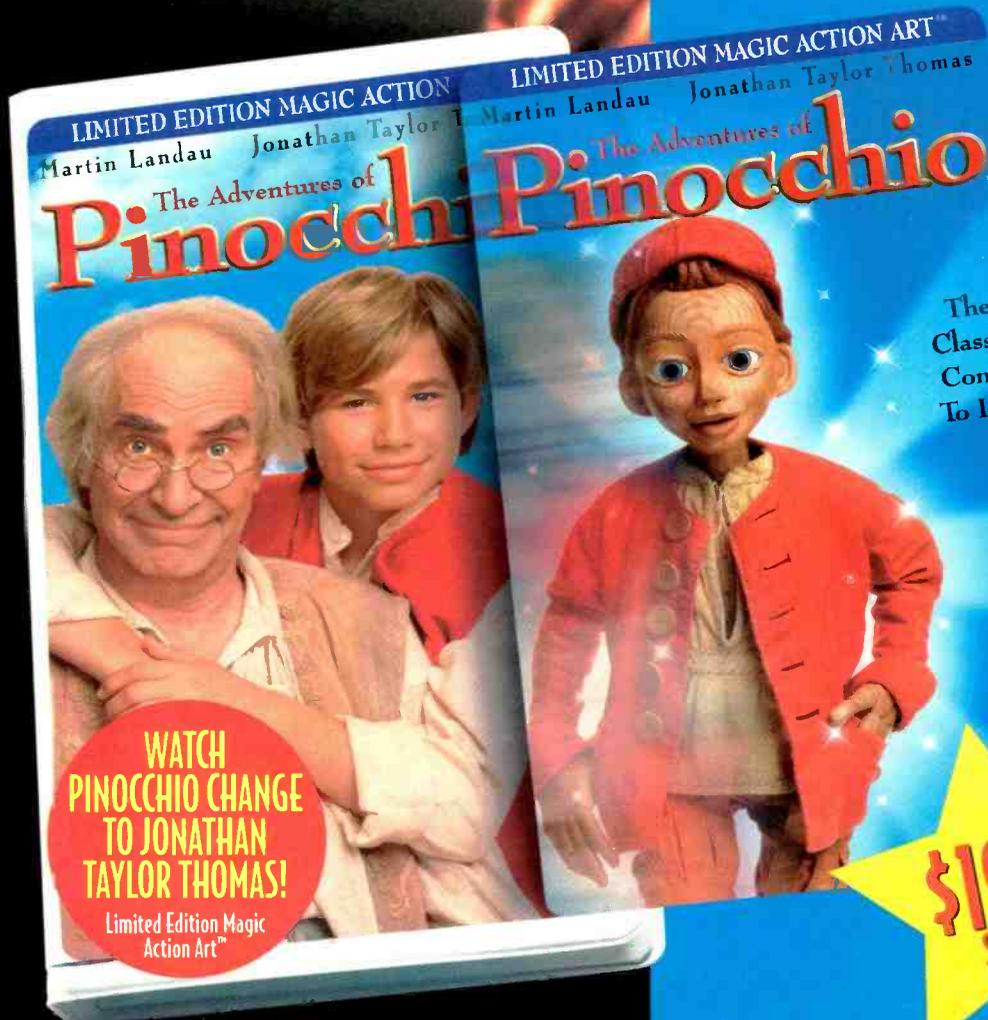
Popular Mechanics for Kids releases include the How Do They Build That? series, which features titles that focus on a skyscraper, tunnel, bridge, and spaceship. In each, a miniature character called Pop (short for Popular Mechanic) takes a kid named Mike on-site to show how the structures and vessels are built.

"The How Do They Build That? series made sense, because kids are among the most curious people in the world," says Tom Robotham, Hearst
(Continued on next page)



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- ★ Retail merchandising kits with "Coming Soon" and "Now Available" banners, sign-up sheets, b/w kid's coloring sheets and employee/consumer premiums.
- ★ 90-day pay-per-view window!
- ★ M.A.P. Program.
- ★ Also available in Spanish!
- ★ Copy protected using the Macrovision anticopy process.

SATISFY CUSTOMER RENTAL DEMAND!

For the cost of 9.7 rental-priced titles you can buy a 54-pre-pack of *The Adventures of Pinocchio*.

96 UNIT DISPLAY
VHS# N4500V



Set up display dimensions:
87" tall x 18" wide x 24" deep
Shipping Weight: 74 lbs

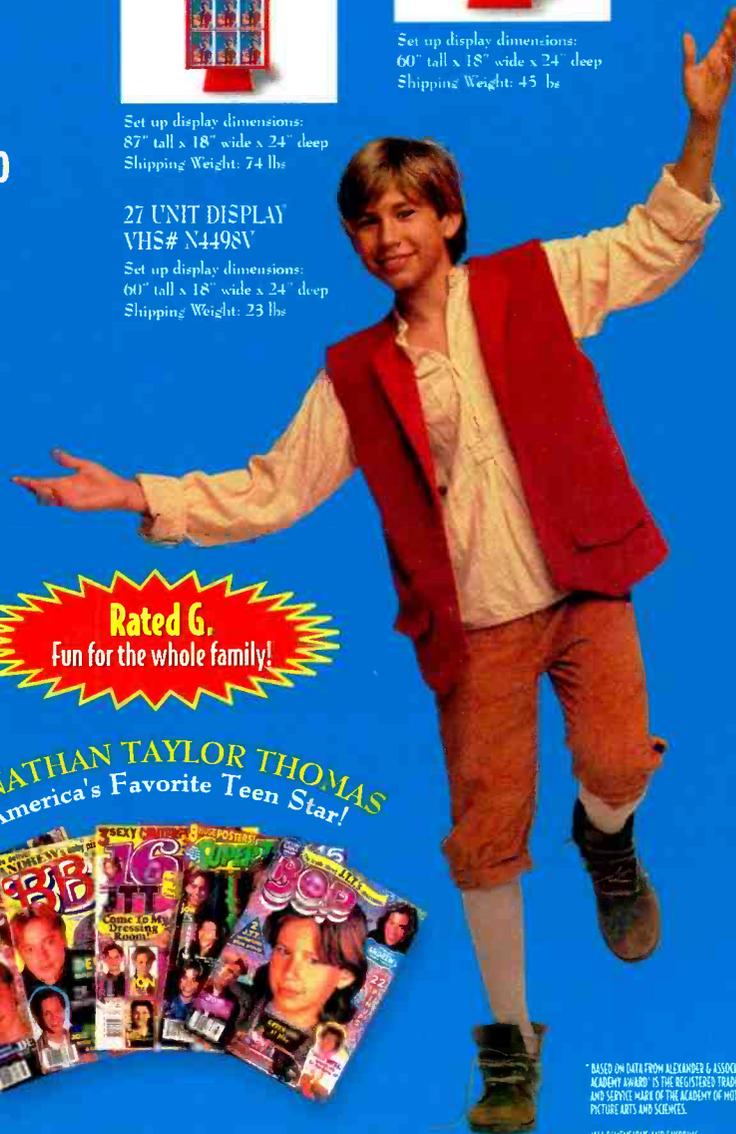
54 UNIT DISPLAY
VHS# N4499V



Set up display dimensions:
60" tall x 18" wide x 24" deep
Shipping Weight: 45 lbs

27 UNIT DISPLAY
VHS# N4498V

Set up display dimensions:
60" tall x 18" wide x 24" deep
Shipping Weight: 23 lbs



Rated G.
Fun for the whole family!

JONATHAN TAYLOR THOMAS
America's Favorite Teen Star!



*BASED ON DATA FROM ALEXANDER G. ASSOCIATES. ACADEMY AWARD IS THE REGISTERED TRADEMARK AND SERVICE MARK OF THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES. (ALL DIMENSIONS AND SHIPPING WEIGHTS ARE APPROXIMATE.)

KID VID LABELS

(Continued from preceding page)

Magazines creative director of brand development/executive producer of home video. "This genre opened up several years ago, and a lot of titles are out there, but we felt a branded high-quality series would still do as well. There's a lot of potential for cross-promotions among the licensees."

For the Good Housekeeping Kids line, distributor Simitar Entertainment, via its division New Family Movies, locates product "around the world for existing programs never seen here and has them reformatted for the U.S. market, with new narration, music, etc.," Robotham adds. Acting as consultant to Simitar is animation veteran Lou Scheimer, co-creator of the Saturday-morning cartoon series "Fat Albert." "We'll introduce about 10-12 titles a year," says Robotham. The first three arrive Sept. 24: "A Tale Of Two Kitties," "Christopher Crocodile," and "The Princess And The Pirate."

The fourth quarter will also see the launch of Simitar-distributed Good Housekeeping Family Movies, another brand extension for "one of the most recognized names in America," Robotham says. Licensing the Good Housekeeping name to various distributors is "a low-risk way to be in the video business," he continues.

Itsy Bitsy also has enlisted Anchor Bay, which Viselman describes as having "all the power of [rackjobber parent] Handleman behind it, yet it's a very independent and free-thinking company. No one is better able to take a quality unknown brand and get it out there in the marketplace."

Viselman worked with Anchor Bay president George Port for six years to market the British import "Thomas The Tank Engine," which got its start on the PBS preschool show "Shining" (Continued on page 96)

U.K. VID BUSINESS

(Continued from page 91)

director general of the British Video Assn.

Movies are as popular at the 6.99-pound (\$10.50) price point as they are at full price, accounting for 75% of budget-sector sales. The best-selling label, with a 30% share, is VCI/Columbia Tristar's Cinema Club, followed by 4 Front, which represents CIC and PolyGram product. Warner has the largest individual company share.

The rental advance has been shared almost equally by the 250 titles released in the first six months. Eighty percent of them appeared on the weekly top 100 chart; action/adventure remains the most popular genre, representing one-third of the total. MGM/UA's "GoldenEye" was June's top renter; while CIC's "Braveheart" took year-to-date honors, recording more than 3 million transactions.

A cold spring, strong titles, poor TV schedules, and a multivendor advertising campaign called the TV Alliance contributed to the gains, the best first-half performance since 1991. The top titles also benefited from increased copy depth.

Six releases topped 500,000 rentals apiece during May alone: "Apollo 13," "Braveheart," "Die Hard With A Vengeance," "Bad Boys," "Waterworld," and "The Usual Suspects."

PolyGram Takes The Field With NFL Video Lineup

KICKING OFF A NEW SEASON: Although the fall season means back-to-school promotions for many video suppliers, PolyGram Video will suit up for the football field with a new lineup from NFL Films Video that includes two made-for-cable features.

Distributed by PolyGram for more than five years, NFL Films Video's 1996-97 schedule will debut "The Man Behind The Men" and "Football America," documentary programs that focus on the history of the game.

The films are pet projects of NFL Films Video president Steve Sabol and will debut on cable's Turner Net-

Gram's new "Let's play football" advertising campaign.

PolyGram will use the catch phrase to headline nine marketing programs set to roll out throughout football season.

Some of the promotions include tie-ins with Sports Illustrated magazine, Acclaim's "NFL Quarterback Club '96" video game, and in-store point-of-purchase materials. The videos will also be advertised on the Philips Media CD-ROM "Total Control Football," available in stores Oct. 1.

PolyGram will also advertise the new tapes on NFL Sunday Ticket, a

direct-satellite service that reaches 500,000 consumer and commercial subscribers. In addition to airing commercials on the service, PolyGram

will send mailings alerting Sunday Ticket subscribers to the retail availability of the NFL videos.

A direct-response ad and spots with retailer tags will also air on the service.

On the local level, PolyGram will select 30 "home team" cities for spe-

(Continued on page 96)

SHELF TALK

by Eileen Fitzpatrick



work Television this fall. "The Man Behind The Men," a one-hour study of NFL coaches, will air on TNT Sept. 10 and will be available on video Sept. 24, priced at \$19.95.

The 90-minute "Football America" airs on TNT in November and will be available on video Nov. 19, priced at \$19.95.

The two titles, as well as 30 new team videos and two themed high-light tapes, will be part of Poly-

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	20	2	ALADDIN AND THE KING OF THIEVES	Walt Disney Home Video Buena Vista Home Video 4609	Animated	1996	NR	24.99
2	3	5	COPS: TOO HOT FOR TV!	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
3	1	12	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
4	2	9	GHOST IN THE SHELL	Manga Entertainment PolyGram Video 8006355293	Animated	1996	NR	19.95
5	7	16	NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment 6398	Woody Harrelson Juliette Lewis	1994	R	29.99
6	4	3	HOMEWARD BOUND II: LOST IN SAN FRANCISCO	Walt Disney Home Video Buena Vista Home Video 7893	Michael J. Fox Sally Field	1996	G	22.99
7	5	12	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
8	6	12	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
9	10	15	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
10	9	23	BABE ◇	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
11	8	25	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
12	13	2	A TRIBUTE TO STEVIE RAY VAUGHAN	Epic Music Video Sony Music Video 50144	Various Artists	1996	NR	19.95
13	12	5	PLAYBOY'S HARD BODIES	Playboy Home Video Uni Dist. Corp. PBV0793	Various Artists	1996	NR	19.98
14	14	14	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
15	21	14	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
16	11	18	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
17	17	10	PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
18	18	5	DESPERADO	Columbia TriStar Home Video 11653	Antonio Banderas	1995	R	19.95
19	29	6	MR. BEAN: TERRIBLE TALES	PolyGram Video 80060367733	Rowan Atkinson	1996	NR	19.95
20	19	16	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
21	25	2	UNDER SEIGE 2: DARK VICTORY	Warner Home Video 13665	Steven Seagal	1995	R	19.98
22	22	3	CLERKS	Miramax Home Entertainment Buena Vista Home Video 3678	Brian O'Halloran Jeff Anderson	1994	R	19.99
23	31	8	MR. BEAN: PERILOUS PURSUITS	PolyGram Video 80060367773	Rowan Atkinson	1996	NR	19.95
24	23	11	CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	19.99
25	26	8	DISNEY'S SING ALONG SONGS: TOSPY TURVY	Walt Disney Home Video Buena Vista Home Video 600703	Animated	1996	NR	12.99
26	37	26	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
27	16	10	SABRINA	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95
28	24	15	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
29	27	6	WATERWORLD ◇	MCA/Universal Home Video Uni Dist. Corp. 82680	Kevin Costner Dennis Hopper	1995	PG-13	19.98
30	39	2	M.D. GEIST II: DEATH FORCE	Central Park Media 1508	Animated	1996	NR	19.95
31	36	2	OINGO BOINGO: FAREWELL	A&M Video PolyGram Video 9639	Oingo Boingo	1996	NR	19.95
32	NEW ▶		BARNEY'S 1-2-3-4 SEASONS	Barney Home Video The Lyons Group 2012	Various Artists	1996	NR	14.95
33	30	15	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
34	15	4	HOW THE WEST WAS FUN	Warner Home Video 13925	Mary-Kate & Ashley Olsen	1995	NR	14.95
35	35	2	DANGEROUS MINDS	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer	1995	R	19.99
36	33	12	DUNSTON CHECKS IN	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	19.98
37	28	18	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
38	34	61	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
39	32	7	CONGO	Paramount Home Video 33038	Dylan Walsh Laura Linney	1995	PG-13	14.95
40	NEW ▶		MORRISSEY: INTRODUCING MORRISSEY	Warner Reprise Video 3-38418	Morrissey	1996	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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Pee-Wee Out Of The Doghouse

VIVA PEE-WEE: With MGM/UA Home Entertainment's upcoming release of "Pee-wee's Playhouse" (Shelf Talk, Billboard, Aug. 3), a wondrous and sorely missed presence comes back to kid vid retail shelves in full force. During its 1986-1991 run on CBS-TV Saturday mornings, "Pee-wee's Playhouse" was one of the most radical kids programs ever: ingenious, irreverent, madly original—just plain out there. The decorated show won an impressive 22 Emmy Awards, along with numerous other honors.

In its final season, however, "Pee-wee's Playhouse" was yanked off the air after director, executive producer,



by Moira McCormick

co-writer, and star Paul Reubens was arrested for indecent exposure in an adult movie theater. (A pointless move on CBS' part, we thought: Why deprive kids of the glory of Pee-wee when the incident had nothing to do with the show? It's not as if 4-year-olds read

newspapers.) "Pee-wee's Playhouse" had been released on the defunct Hi-Tops label, but it's been at least five years since they've been available, according to Corie Tappin, MGM/UA Home Entertainment director of marketing.

Approximately a year ago, MGM began negotiating with Reubens' company Herman's World Inc. to acquire video rights. "We have a number of extremely enthusiastic Pee-wee fans here at MGM," says Tappin. "Also, we have a real interest in acquiring quality kids' product. It made sense to approach [Reubens] and see if we could make a deal."

MGM/UA Home Entertainment proceeded to secure rights to the entire "Pee-wee's Playhouse" collection and is releasing two episodes per volume. The first four volumes are due Nov. 5, preceded by "Pee-wee's Playhouse Christmas Special" Oct. 15; all are \$12.95. MGM/UA is also releasing an eight-volume gift set (four volumes are available only as part of the set) for \$99.92.

The "Pee-wee's Playhouse" videos have been offered via mail order, driven by a 30-minute infomercial, since July 15—a marketing scheme designed to build consumer demand at retail. This is the second MGM/UA Home Entertainment product to receive this sort of push, according to Tappin.

"We ran an infomercial prior to the release of 'GoldenEye' last November," she says. "With properties like James Bond and Pee-wee, they haven't been around in a while, and we wanted to remind consumers why they liked them so much. We wanted to reinvigorate consumer interest long before the videos were available. Pee-wee had been off the market for a while, and we felt the infomercial's long format lent itself to showing 'Pee-wee's Playhouse' clips, reminding his fans how great the show is."

The infomercial, which features "Pee-wee's Playhouse" character Miss Yvonne (Lynne Stewart), has been airing nationally during the 9 a.m.-3 p.m. and 11 p.m.-6 a.m. slots. Tappin says the daytime broadcasts have resulted in the greatest number of sales, as that time period effectively targets at-home moms.

"We're preparing an advertising plan for 1997," says Tappin, noting that more "Pee-wee's Playhouse" releases will hit stores in January and February. "We plan to make it a continuity program, with another eight volumes to come out next year, along with another collector's set."

Even though five years have passed since Reubens' highly publicized brush with the vice squad, Tappin says MGM/UA was careful to research his potential audience to see if ill feelings persisted. "We did focus groups before bringing 'Pee-wee's Playhouse' to market," she says, "and we learned that interest in the show is unaffected by what happened. It's one of the most creative, brilliant kids' programs ever made." Tappin says Reubens has been "working closely with us to develop the infomercial and video packaging—he has written copy and given input on scripts."

Volume 1 of "Pee-wee's Playhouse" features the episodes "Open House" (Continued on next page)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	7	12 MONKEYS (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
2	2	7	BROKEN ARROW (R)	FoxVideo 0896385	John Travolta Christian Slater
3	9	3	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
4	3	9	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
5	6	4	CITY HALL (R)	Columbia TriStar Home Video 77333	Al Pacino John Cusack
6	4	7	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
7	7	6	THE JUROR (R)	Columbia TriStar Home Video 11603	Demi Moore Alec Baldwin
8	5	9	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
9	10	5	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
10	NEW		FROM DUSK TILL DAWN (R)	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino
11	8	5	RUMBLE IN THE BRONX (R)	New Line Home Video Turner Home Entertainment N4428	Jackie Chan
12	15	3	DIABOLIQUE (R)	Warner Home Video 14204	Sharon Stone Chazz Palminteri
13	11	12	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
14	16	2	BLACK SHEEP (PG-13)	Paramount Home Video 33242-3	Chris Farley David Spade
15	12	12	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
16	13	13	CASINO (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
17	17	9	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
18	NEW		ALADDIN AND THE KING OF THIEVES (NR)	Walt Disney Home Video Buena Vista Home Video 4609	Animated
19	20	2	DOWN PERISCOPE (PG-13)	FoxVideo 8979	Kelsey Grammer Lauren Holly
20	14	5	EYE FOR AN EYE (R)	Paramount Home Video 33091	Sally Field Kiefer Sutherland
21	NEW		WHITE SQUALL (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 6698	Jeff Bridges
22	18	8	SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant
23	21	5	FOUR ROOMS (R)	Miramax Home Entertainment Buena Vista Home Video 7956	Antonio Banderas Madonna
24	28	3	HOMEWARD BOUND II: LOST IN SAN FRANCISCO (G)	Walt Disney Home Video Buena Vista Home Video 7893	Michael J. Fox Sally Field
25	NEW		RESTORATION (R)	Miramax Home Entertainment Buena Vista Home Video 5964	Robert Downey, Jr. Sam Neill
26	23	7	NIXON (R)	Hollywood Pictures Home Video Buena Vista Home Video 6701	Anthony Hopkins Joan Allen
27	22	13	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
28	19	10	SABRINA (PG)	Paramount Home Video 15294	Harrison Ford Julia Ormond
29	24	10	FATHER OF THE BRIDE PART II (PG)	Touchstone Home Video Buena Vista Home Video 6695	Steve Martin Diane Keaton
30	39	4	COPS: TOO HOT FOR TV! (NR)	MVP Home Entertainment 1001	Various Artists
31	27	4	UNFORGETTABLE (R)	MGM/UA Home Video 905530	Ray Liotta Linda Fiorentino
32	35	3	OTHELLO (R)	Columbia TriStar Home Video 80146	Laurence Fishburne Irene Jacob
33	30	11	GRUMPIER OLD MEN (PG-13)	Warner Home Video 14191	Jack Lemmon Walter Matthau
34	26	10	SUDDEN DEATH (R)	MCA/Universal Home Video Uni Dist. Corp. 82591	Jean-Claude van Damme
35	31	4	SCREAMERS (R)	Columbia TriStar Home Video 11863	Peter Weller Jennifer Rubin
36	29	14	POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
37	38	8	THE CROSSING GUARD (R)	Miramax Home Entertainment Buena Vista Home Video 7404	Jack Nicholson Anjelica Huston
38	32	8	BED OF ROSES (PG)	New Line Home Video Turner Home Entertainment N4409	Christian Slater Mary Stuart Masterson
39	34	15	JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
40	37	2	GIRL 6 (R)	FoxVideo 8983	Theresa Randle Isaiah Washington

◆ 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 Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
1	NEW		★ ★ ★ No. 1 ★ ★ ★		
			ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
2	1	19	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
3	2	25	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
4	6	21	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
5	3	23	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
6	4	55	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
7	7	79	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
8	17	211	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
9	11	19	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
10	12	41	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
11	15	17	BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49814	1996	14.98
12	25	47	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
13	5	7	DISNEY'S SING ALONG SONGS: TOPSY TURVY Walt Disney Home Video/Buena Vista Home Video 703	1996	12.99
14	14	35	THE LAND BEFORE TIME III MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
15	NEW		BARNEY'S 1-2-3-4 SEASONS Barney Home Video/The Lyons Group		14.95
16	10	27	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
17	13	23	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
18	NEW		POWER RANGERS ZEO: ZEO QUEST Saban Entertainment/WarnerVision Entertainment 42060-3	1996	14.95
19	20	17	BARNEY SONGS Barney Home Video/The Lyons Group 2008	1995	14.95
20	16	31	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
21	18	13	PHANTOM 2040: THE GHOST WHO WALKS Family Home Entertainment/Live Home Video 27647	1996	14.98
22	8	5	WINNIE THE POOH: HAPPY POOH DAY Walt Disney Home Video/Buena Vista Home Video 6764	1996	12.99
23	NEW		SCOOBY-DOO: FOUL PLAY IN FUNLAND Cartoon Network Video/Turner Home Entertainment H1255V	1996	12.98
24	NEW		SCOOBY-DOO AND A MUMMY TOO Cartoon Network Video/Turner Home Entertainment H1254V	1996	12.98
25	21	9	TIMON & PUMBAA: GRUB'S ON Walt Disney Home Video/Buena Vista Home Video 6706	1996	12.99

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SHELF TALK

(Continued from page 94)

cial marketing projects. In each city, PolyGram will set up radio and retail promotions that will run for six months.

PolyGram director of sports marketing **Sal Scarmado** says the supplier fine-tunes the NFL marketing campaign each year to take advantage of every promotional opportunity.

"There are a lot of options for football viewers," says Scarmado, "and we try to be in as many of them as possible."

In addition to PolyGram's commitment to the line, Scarmado credits the

NFL for assisting the supplier in securing many of the promotions.

"We try to get the consumer every which way we can, and we have to credit the league for being so cooperative," says Scarmado. "They've opened the door for us to pursue these deals."

Once a struggling franchise, the NFL line has been rebuilt by PolyGram. Within the sports category, NFL Films Video holds a 20% market share, according to Scarmado, and for the past three years, it has increased its share by about 5% annually, he says.

CHILD'S PLAY

(Continued from preceding page)

(with a then-unknown **Laurence Fishburne** as series regular Cowboy Curtis) and "Pee-wee Catches A Cold." Volume 2 consists of "I Remember Curtis" and Child's Play's personal favorite, "Conky's Breakdown," with guest star **Jimmy Smits** as a hunky robot repairman. Volume 3 features "Stone" and "Playhouse In Outer Space," and Vol. 4 contains "Pajama Party" and "To Tell The Tooth." Volumes 5-8, featured in the gift set, include "The Gang's All Here," "Party," "Luau For Two," "Now You See Me, Now You Don't," "Fire In The Playhouse," "Love That Story," and "Miss Yvonne's Visit."

"Pee-wee's Playhouse Christmas Special" features a campy assortment of guest stars, including **Annette Funicello**, **Frankie Avalon**, **Magic Johnson**, **Dinah Shore**, **Cher**, **Oprah Winfrey**, **Charo**, **k.d. lang**, **Grace Jones**—oh yes, and Santa Claus.

SCARRY BANANAS: This month, PolyGram Video launched a major national consumer promotion with Coca-Cola Foods to push its animated collection "The Busy World Of Richard Scarry," which is spun off the TV series featured on Nickelodeon's Nick Jr. preschool programming block. From September through November, Coca-Cola Foods is promoting the "Richard Scarry" videos via 2.6 million packages of Minute Maid in-the-Box. Consumers can receive a free video by sending in proofs of purchase from Minute Maid products.

The video, called "The Makers Of Minute Maid In-The-Box Present The Best Of Richard Scarry," compiles three popular episodes: "A Trip To The Moon," "Sergeant Murphy's Day Off," and "Mr. Frumbles' New Car." Coca-Cola Foods is tagging the offer on Minute Maid in-the-Box nine-pack and

variety-pack overwraps, and it will also be referenced on more than 35 million individual drink-box packages of Minute Maid fruit juices and drinks.

PolyGram Video also teams with Continental Airlines to promote the next two titles in its series Bananas in Pajamas, based on the Australian preschool TV program of the same name. "Wish Fairies" and "Gift Parade" boxes will be packed with a coupon good for up to \$100 in savings on the purchase of a Continental Airlines ticket; consumers who purchase either title also receive an entry form to win a trip for four to Florida, an offer flagged with an on-pack sticker. Plus, \$3 and \$5 rebate certificates will be packed, valid with the purchases of, respectively, two or three Bananas videos.

KID VID LABELS

(Continued from page 93)

Time Station." His Tots TV series also comes from the U.K., where companion books have sold more than 60 million copies, according to Viselman.

The show will air on PBS this fall, reformatted for U.S. audiences. Tots TV consists of some 240 eight-minute episodes, recut into 28-minute programs. In the revoicing, one of the three puppet Tots characters, who speaks only French in England, now speaks only Spanish. Itsy Bitsy will celebrate the PBS launch Sept. 26 at the New York Public Library. The first videos are due in February.

Cross-promotional opportunities abound. Viselman says Scholastic has the book rights and that his company is "having conversations with major toy manufacturers" in preparation for a launch at Toy Fair '97. The second TV Tots installment may have a major cereal maker as a sponsor, he says.

"Each year, we put together a complete cohesive marketing package," says Scarmado. "From the stadium to retail, we've got everything covered."

LITTLE DEB DEBUT: Little Debbie snack cakes will use Turner Home Entertainment's Cartoon Network Video line to introduce a food item.

This fall, the cake manufacturer will bow Yo-Yo's, a devil's-food sandwich cake with a creamy center. In conjunction with the product's debut, Little Debbie will flag more than 70 million packages with the Cartoon Network Video logo and characters.

The packages will also offer consumers the opportunity to purchase Cartoon Network merchandise, including hats and T-shirts, at a discount

price.

Little Debbie, which is distributed by McKee Foods Corp., will display the offer and Cartoon Network Video logo on P-O-P displays and shelf-talkers sent to its key accounts. The promotion will run for six months.

This is the second tie-in Turner has scored for the Cartoon Network line within the last two months: Through Sept. 22, Burger King restaurants will flag its Kids Meals with Scooby-Doo characters, a premier title in the Cartoon Network line.

JAPANIMATION GUIDE: Central Park Media will include a 16-page viewer's guide in gift packages of "Armored Trooper Votoms."

The five-tape set arrives in stores

Tuesday (3), priced at \$99.95. Individual tapes from the series are available at \$24.95.

The booklet, available only with the gift set, contains an introduction and background on the series, character profiles, and information about the technology used to created the "Scope-dog" robots featured in the series. It also contains an interview with "Votoms" director **Ryosuke Takahashi**.

GULLIVER TRAVELS: Hallmark Home Entertainment reports that it has shipped 750,000 units of the NBC miniseries "Gulliver's Travels."

The title, nominated for 10 Emmys, arrived in stores Aug. 27, priced at \$24.98.

Billboard®

FOR WEEK ENDING SEPTEMBER 7, 1996

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	5	3	BROKEN ARROW	FoxVideo Image Entertainment 0896385	John Travolta Christian Slater	1996	R	39.98
2	1	5	12 MONKEYS ◇	MCA/Universal Home Video Uni Dist. Corp. 42785	Bruce Willis Brad Pitt	1995	R	39.98
3	2	5	RUMBLE IN THE BRONX	New Line Home Video Image Entertainment 3378	Jackie Chan	1996	R	39.99
4	4	13	CASINO ◇	MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
5	3	13	GOLDENEYE	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
6	NEW ▶		MR. HOLLAND'S OPUS	Hollywood Pictures Home Video Image Entertainment 5779	Richard Dreyfuss	1995	PG	39.99
7	9	23	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
8	NEW ▶		SENSE AND SENSIBILITY	Columbia TriStar Home Video 11596	Emma Thompson	1995	PG	39.95
9	7	7	HEAVY METAL	Columbia TriStar Home Video 74656	Animated	1981	R	39.95
10	10	13	GET SHORTY	MGM/UA Home Video Warner Home Video 105493	John Travolta Gene Hackman	1995	R	34.98
11	6	11	JUMANJI	Columbia TriStar Home Video 11746	Robin Williams	1995	PG	39.95
12	8	11	LEAVING LAS VEGAS	MGM/UA Home Video Warner Home Video 105524	Nicolas Cage Elisabeth Shue	1995	R	34.98
13	NEW ▶		THE CITY OF LOST CHILDREN	Columbia TriStar Home Video 40016	Daniel Emilfork Mireille Mosse	1995	R	34.95
14	16	3	HAPPY GILMORE	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler	1996	PG-13	34.98
15	NEW ▶		NIXON	Hollywood Pictures Home Video Image Entertainment 6701	Anthony Hopkins Joan Allen	1995	R	69.99
16	11	7	DEAD MAN WALKING	PolyGram Video Image Entertainment 8006382431	Susan Sarandon Sean Penn	1995	R	44.95
17	13	5	AMERICAN GRAFFITI	MCA/Universal Home Video Uni Dist. Corp. 42726	Richard Dreyfuss Ron Howard	1973	PG	39.98
18	NEW ▶		HEAT	Warner Home Video 14192	Al Pacino Robert De Niro	1995	R	39.98
19	17	19	NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment Pioneer Entertainment (USA) L.P. 6398	Woody Harrelson Juliette Lewis	1994	R	109.98
20	NEW ▶		DIABOLIQUE	Warner Home Video 14204	Sharon Stone Isabelle Adjani	1996	R	34.98
21	12	21	SEVEN	New Line Home Video Image Entertainment 3364	Brad Pitt Morgan Freeman	1995	R	49.99
22	19	5	FATHER OF THE BRIDE PART II	Touchstone Home Video Image Entertainment 6695	Steve Martin Diane Keaton	1995	PG	39.99
23	14	9	DEAD PRESIDENTS	Hollywood Pictures Home Video Image Entertainment 5263	Larenz Tate Chris Tucker	1995	R	39.99
24	25	3	EYE FOR AN EYE	Paramount Home Video Pioneer Entertainment (USA) L.P. 33091	Sally Field Kiefer Sutherland	1996	R	39.98
25	NEW ▶		THE JUROR	Columbia TriStar Home Video 11606	Demi Moore Alec Baldwin	1995	R	39.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ **ROBERT POLLARD**
Not In My Air Force
PRODUCER: Robert Pollard
Matador 215

★ **TOBIN SPROUT**
Carnival Boy
PRODUCER: Tobin Sprout
Matador 216

Much like Kiss fans in the '70s when the four members each released solo records, Guided By Voices nuts have reason to rejoice: This simultaneous issue of solo albums by the band's two songwriters is an alt-pop embarrassment of riches. In front man and main GBV songwriter Robert Pollard's case, the songs are off the cuff and sometimes underdone, yet they still boast his inimitable, irresistible melodic genius. Guitarist Tobin Sprout's effort is more polished, offering him a broader canvas for his fragile Anglophile visions. Both albums will no doubt duke it out for the top slot on most college-radio playlists.

★ **THOSE BASTARD SOULS**
Twentieth Century Chemical
PRODUCERS: Dave Shouse & Doug Easley
Darla Records 011

Don't be fooled by the fanciful packaging and credits: Those Bastard Souls aren't a great new Dutch combo. "Twentieth Century Chemical" is the work of one Dave Shouse, known for his singing and guitar slinging with Memphis indie-rock sons the Grifters. The album is Shouse's gloss on glam rock, and it's artier and less guitar-heavy than the Grifters' soulful noise. Yet ace tracks like "These Things Will Slay You Every Time" emanate the same gritty invention. Contact: 415-441-4577.

GERMS (TRIBUTE): A SMALL CIRCLE OF FRIENDS

PRODUCERS: various
Grass 60150-13038
An inspired all-star tribute to one of the seminal L.A. punk bands, "A Small Circle Of Friends" features the Posies, Matthew Sweet, Meat Puppets, L7, the Melvins, D Generation, and a raft of other name alt-rockers covering the Germs' best tunes. Fans might well turn to the disc for its cool collaborations, such as Hole with former Germ/Nirvana guitarist and current Foo Fighter Pat Smear, Mike Watt with J Mascis, and the Puzled Panthers, an ad-hoc group including Beastie Mike D. and Sonic Youth's Thurston Moore. Distributed by BMG.

VIVIAN ELLIS
Spread A Little Happiness
PRODUCER: Tony Watts, Colin Brown
Past 7076

Little known in the U.S., Vivian Ellis, the British songwriter who died earlier this year at age 92, was a prolific writer of scores for theatrical works and films. While Ellis' melodies—he occasionally penned lyrics—don't measure up to the American masters or his fellow countryman Noël Coward, he had a flare for pleasing tunes, more than two dozen of which are presented here. These recordings, including Ellis' own key-

SPOTLIGHT



MORE IMMORTAL BELOVED
PRODUCERS: Steven Epstein, Juro Yokoyama, David Mottley
Sony Classical 62616

With the soundtrack to "Immortal Beloved" proving a greater hit than the film from which it came, Sony has assembled a sequel, with more music from the Beethoven biopic and additional works by the composer from its catalog. Movements from the "Eroica," "Pastoral," and "Choral" symphonies are included, as well as excerpts from the Violin Concerto (in piano and violin format), "Moonlight" and "Pathétique" piano sonatas, and the String Quartet in B-flat major, op. 130. Although this set lacks the star power of its predecessor, one can't argue with the music, and those seeking further exploration into Beethoven's grand legacy will find the album irresistible.

board medley of songs from one of his shows, date from the late '20s to the late '30s, although Ellis continued to write for shows up to 1961. Including original cast or big-band sessions, the sessions are ingratiating and exceedingly well preserved. For many show music fans, this is a scholarly must. Distributed by Koch.

JAZZ

★ **STEVE NAÏVE**
It's Raining Somewhere
PRODUCER: Steve Naïve
Knitting Factory Works 198
Subtitled "contemplative jazz," this solo release from the pianist best known as a

GLENN MILLER
The Lost Recordings
REISSUE PRODUCER: Alan Dell
RCA Victor 68320
This double CD of previously unissued Glenn Miller tracks was recorded in the autumn of 1944 for broadcast into Germany after the D-Day landing. The (then Major) Glenn Miller Band—whose *nom de guerre* was the Allied Expeditionary Force Orchestra—took to the German airwaves to remind the soon-to-be-vanquished enemy that the Allies would bring back swing to a censorious fascist regime. While the success of this saxes-vs.-the-Axis effort is uncertain, Miller's orchestra (plus a string section) recorded not only its hits "In The Mood," "American Patrol," "Tuxedo Junction," "A String Of Pearls," and "Moonlight Serenade,"

SPOTLIGHT



TRISHA YEARWOOD
Everybody Knows
PRODUCER: Garth Fundis
MCA 11477

For someone who doesn't write, Trisha Yearwood has an unerring ear for songs that suit not only her voice and style but her persona. "Everybody Knows" is a collection of solid melodramas perfectly suited to Yearwood's maturing, self-assured vocal style and storytelling tradition. She makes the songs her own. The current single, "Believe Me Baby (I Lied)," which co-writer Kim Richey intended to record herself, now belongs to Yearwood. Garth Fundis provides unobtrusive production, which is the best kind. Yearwood continues to build a solid body of work as one of the front line of female country singers.

member of Elvis Costello's Attractions lives up to its billing. The impressionistic pieces bring to mind Satie on a jazz tip, with elliptical grace and Franco-phone flair. The Knitting Factory, one of the world's premier avant-garde music clubs, has issued scores of intriguing albums on its in-house label. But "It's Raining Somewhere" is by far the most accessible, and effortlessly so.

★ **DOKY BROTHERS**
PRODUCER: Niels Lan Doky
Blue Note 36909
This is the first jointly led date from Vietnamese/Danish jazzmen Niels Lan Doky (on piano) and Christian Minh Doky (on bass), although both have recorded solo. A traditional set, it also shows the Dokys'

VITAL REISSUES

but many tunes never associated with him, such as "Body And Soul" and "Is You Is Or Is You Ain't My Baby?" Miller regulars are listed by their hastily bestowed ranks, with such smirk-prompting titles as Technical Sergeant Ray McKinley and Staff Sergeant Trigger Alpert. Also features short snippets of Miller's between-song banter with propaganda siren Ilse Weinberger, the Allied equivalent of Axis Sally. Several weeks after these recordings were made, Miller's plane was lost over the English Channel.

BOBBY BLAND
That's It! The Duke Recordings, Volume 3
REISSUE PRODUCER: Andy McKaie
Duke/MCA 11444
The final volume in MCA's reissue of Bobby "Blue" Bland's complete sessions

flair for sweet pop-like melodies that contemporary jazzmen should envy, like the wistful "While We Wait." This enjoyable outing—marked by NLD's lively, funky piano style and CMD's sharp, lyrical basswork—is highlighted by originals like the sweetly naive "Children's Song," the breathless, bittersweet "Fearless Dreamer," and the simple, beautiful "You Never Know." Standards include an engaging, updated take on "Summertime," the boppin' funk of Jaco Pastorius' "Teen Town," and the gospel/pop inspiration of the Aretha Franklin hit "Natural Woman." Vocalist Curtis Stigers is featured on a dreamy version of "My One And Only Love."

★ **RON HOLLOWAY**
Scorcher
PRODUCER: Ron Holloway
Milestone 9257

Washington, D.C.-based tenor saxophonist Ron Holloway's third label release is another fine showcase for a traditional jazz player whose style is agile, muscular, and always on target. This mostly standards set includes funky, punchy takes on Miles Davis' "81" and Lee Morgan's "Sidewinder," a jaunty, inventive arrangement of Tadd Dameron's "Hot House," a gentle bossa nova treatment of Stevie Wonder's "You And I," and tropical Sonny Rollins tune "The Everywhere Calypso," for which Holloway's deep, growling tone sounds just right. Fellow D.C. stalwart Gil Scott-Heron is featured on syncopated who's who "Is That Jazz?" and the moving, R&B-flavored activist theme "Blue Collar." Sole Holloway original is the hip-hop-influenced "The Pulse," with a socially conscious rap that proves how actual jazz can be pretty acidic in itself.

★ **PAUL MOTIAN TRIO**
At The Village Vanguard
PRODUCER: Stefan F. Winter
JMT/Nerve 697 124 098
One of the most synergistic ensembles in jazz or any genre, the Paul Motian Trio toes the line between classic lyricism and avant-garde abstraction, as if Bill Evans were jamming with Ornette Coleman. Comprising Motian on drums, tenor saxist Joe Lovano, and guitarist Bill Frisell, the Trio shapes spare, elliptical soundscapes out of Motian's elegant compositions, and the tunes flower best in this intimate live setting. Deep, timeless music in a gray-matter groove.

for Duke, the two-disc "That's It!" traces 1965 to 1972 in the great blues crooner's career. This latter period doesn't include such classics as "Farther Up The Road" or "Two Steps From The Blues"—you'll have to turn to the prior two volumes, "I Pity The Fool" and "Turn On Your Love Light," for those gems. But "That's It!" does feature the man's peerless voice gracing such smoky blues'n'soul favorites as "Driftin' Blues," "Since I Fell For You," and "Fever," as well as such signature Bland ballads as "Touch Of The Blues" and "I'm Too Far Gone" and such raveups as "Lover With A Reputation." Great liner notes and documentation help put Bland's talents in context as an underrated link between the blues and soul and as an enduring influence on scores of R&B and rock'n'roll singers.

★ **JONAS HELLBORG**
Temporal Analogues Of Paradise
PRODUCER: Jonas Hellborg
Day Eight Music 36

Who says power-trio jazz-rock fusion can't be hip and lyrical? In league with former Black Oak Arkansas guitar phenom Shawn Lane and sensitive stickman Jeff Sipe, ace of the bass Jonas Hellborg has crafted a sweeping, dynamic live album that tempers the usual pretensions of the genre with a populist bent. With the singing melodies and improvisational élan here, there shouldn't be any reason why the Phish and Dave Matthews crowd couldn't make the leap. Distributed by Twinbrook Music.

CONTEMPORARY CHRISTIAN

FIRST CALL
PRODUCERS: Darrell Brown, Cheryl Rogers, First Call
Warner Alliance 46206
This self-titled project is the act's Warner Alliance debut album and their first disc since changing from a trio to a duo following the departure of Marabeth Jordan. Though known for years as a trio, remaining members Bonnie Keen and Marty McCall have such strong, expressive voices that the act works exceptionally well as a duo. The vocals and first-rate pop production combine to form an impressive wall of sound. "Let The Healing Begin" is a particularly effective number. "Will I Find Love," with background vocals by Michael McDonald and Amy Holland, is an aural delight, and "Breath Of God" is a delicate, moving ballad. A finely crafted album from two talented survivors who know how to create great music.

WORLD MUSIC

★ **RABIH ABOU-KHALIL**
Arabian Waltz
PRODUCERS: Rabih Abou-Khalil, Alexander Balanescu, Walter Quintus
Enja Records 9059
On "The Sultan's Picnic" and "Blue Camel," composer/oud master Rabih Abou-Khalil varied from his traditional roots to fuse Arabic instrumentation with jazz, and the product was something wonderful and new. With "Arabian Waltz," the mix leans to Western classical forms, and the intrepid Balanescu Quartet are Abou-Khalil's collaborators. The results are again fresh and beautiful and should appeal to fans of both world and chamber music. Distributed by Koch.

LATIN

★ **RUBÉN BLADES**
La Rosa De Los Vientos
PRODUCER: Rubén Blades
Sony 81992
While the emotive singer/songwriter has gained more notice in recent years for his thespian and political activities than for his music, this richly diverse, Afro-Caribbean-rooted package of socially aware paean and romantic hymns reaffirms the exalted stature of Panama's most famous recording star. Sizzling salsa leadoff single "Sin Querer Queriendo" whets the appetite for soothing shuffler "Alma De Tu Flor," jazzy, sambafied "Amándote," and plain-tive bolero "Tu Hastío."

(Continued on page 100)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

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DRACO ★ ARA ★ CORONA AUSTRINA ★ RETICULUM ★ LUPUS ★ SCUTUM

JVC-4002-2 ★ CD ONLY ★



ETOILE AUTUMN FANTASY

Let the Autumn constellations swirl about you, filling your fall evenings with cosmic music to capture your imagination and fulfill your fantasies.

TRACKS: SAGITTA ★ CETUS ★ TRIANGULUM ★ LACERTA ★ EQUULEUS ★ FORNAX
CEPHEUS ★ SCULPTOR ★ GRUS ★ DELPHINUS ★ PISCIS AUSTRINUS ★ MICROSCOPIUM

JVC-4003-2 ★ CD ONLY ★



ETOILE WINTER FANTASY

Let the winter constellations of December through March fill the starry nights with richness and musical splendor, whispering their melodic secrets to you.

TRACKS: PHOENIX ★ COLUMBA ★ PICTOR ★ DORADO ★ CANIS MINOR
VELA CAMELOPARDALIS ★ LEPUS ★ MONOCEROS ★ PUPPIS ★ CAELUM ★ CANIS MAJOR

JVC-4004-2 ★ CD ONLY ★



ETOILE ASTRAL SYMPHONY

The constellations swirl through the night sky bringing forth an Astral Symphony of emotions.

TRACKS: ARIES ★ TAURUS ★ GEMINI ★ CANCER ★ LEO ★ VIRGO ★ LIBRA ★ SCORPIO
SAGITTARIUS ★ CAPRICORN ★ AQUARIUS ★ PISCES

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SINGLES

EDITED BY LARRY FLICK

POP

▶ ROBERT MILES One And One (3:59)

PRODUCER: Robert Miles
WRITERS: B. Steinberg, R. Nowels, M.C. D'Ubaldo
PUBLISHERS: Jerk Awake/EMI-Virgin/Future Furniture, ASCAP; Hidden Pun/Warner-Tamerlane
Arista 3246 (c/o BMG) (cassette single)
The follow-up to the left-field hit "Children" pairs the Italian producer/musician with singer Maria Nayler, who brings an appropriately ethereal quality to the cut's warm and pillow instrumentation. She coos and whispers atop a stream of piano lines that are similar to the infectious tinkling on "Children," while a quietly insinuating dance beat pushes along at a disco-like pace. This lovely vocal interlude from the largely instrumental "Dreamland" collection is, by far, the project's best bet for continued pop radio prominence.

▶ SALT-N-PEPA Champagne (no timing listed)

PRODUCERS: Cheryl "Salt" James, Herby "Luvbug" Azor
WRITERS: C. James, S. Denton
PUBLISHER: not listed
MCA Soundtracks 3808 (c/o Uni) (cassette single)
Riding a hypnotic guitar lick from "Love Rollercoaster" by the Ohio Players, the enduring divas of rap return with what they do best—a lip-smacking invitation to party. The track's hook never escapes the brain, and it is strengthened by the pair's flair for cute and clever rhymes. Lifted from the soundtrack to "Bulletproof," this will keep the kids bouncing well into the fall, while stirring anticipation for the act's long-promised MCA debut disc.

★ DEVONE Devotion (no timing listed)

PRODUCERS: Richard "Humpty" Vission, Pete Lorimer
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Richard "Humpty" Vission, Pete Lorimer
Aqua Boogie 008 (12-inch single)
Los Angeles-rooted belter made noise on crossover radio last year with the much-copied "Energy." He returns with a buoyant and instantly infectious jam that makes the most of his suave style and vocal confidence. Kids will be chanting along with the riotous chorus before the song's close, while hardcore clubheads will dig the numerous house and hi-NRG remixes. The right promotional TLC could translate into a massive pop hit—and an appealing young star. Contact: 619-476-1291.

JAMES NEWTON HOWARD Theme From E.R. (3:00)

PRODUCERS: James Newton Howard, Bill Schnee
WRITER: J.N. Howard
PUBLISHER: WB, ASCAP
Atlantic 6876 (cassette single)
Here's a keepsake for diehard fans of NBC-TV's Emmy-lauded medical drama. Given how hugely popular the show is, it would not be a surprise to see this go become a big hit. Because top 40 radio might shy away from the original version, Howard has concocted a galloping dance version that connects the original melody into a blippy beat and synths that are along the stylistic lines of La Bouche. The original composition appears on Atlantic's soundtrack to the television series.

FUN FACTORY Don't Go Away (3:32)

PRODUCER: Team 33
WRITERS: B. Aris, T. Cottura, R. Hardison
PUBLISHERS: Hansbeat/L.R./Warner-Tamerlane, BMI
Curb/edel 1290 (cassette single)
If it worked for Ace Of Base, why can't it work for Fun Factory? The European pop troupe slinks through a reggae-splashed ditty that will trigger compar-

isons to the former act's hit "All That She Wants." The key difference is the use of throaty male rapping, as well as a slew of versions that tip-toe through jeep-funk and house grooves. Actually, the string-laden house mix has the strongest potential to win the favor of radio tastemakers.

ONDINA Into The Night (3:25)

PRODUCER: John Oakfield
WRITER: J. Oakfield
PUBLISHER: not listed
REMIXERS: Chris Cox, DJ EFX, Cosmic & Sezam, Barry Harris
Interhit 10161 (CD single)
It has been said that the ongoing Euro-NGR craze can be directly linked to the dance music sound of San Francisco circa 1983. This bubbly li'l ditty effectively illustrates that connection with mostly intangible but unmistakable elements of that era. The most distinguishable marks are keyboards with an icy-cool texture that are fondly reminiscent of the late Patrick Cowley, an icon of the SF club movement. For variety, there are remixes that range from deep house to pop/rave. Contact: 213-463-4898.

R & B

▶ BLACKSTREET FEATURING DR. DRE No Diggity (4:29)

PRODUCERS: Teddy Riley, Williams Stewart
WRITERS: T. Riley, C. Hannibal, L. Walters, W. Stewart
PUBLISHER: Donril/Zomba/Chauncey Black/Queen Pen, ASCAP; SIDI, BMI
Interscope 6028 (cassette single)
Teddy Riley's key to success is proving to be his ability to change with the musical times—from two revamped versions of Guy to a brief stint with Wreckx N'Effect to a staid position in BLACKstreet ("No Diggity" marks the group's third personnel change). Finally honing his Boz Scaggs-like vocal style, Riley utilizes his infallible production and recent free agent Dr. Dre to ensure the single's add to several radio formats, as well as club and personal boombox playlists. As always, other BLACKstreet members perform superbly.

▶ K-CI HAILEY Wild Flower (4:20)

PRODUCERS: Antonio "L.A." Reid, Kenneth "Babyface" Edmonds, Samuel J. Sapp, Adam Kidron, James Mtume
WRITERS: D. Edwards, D. Richardson
PUBLISHER: Edsel, BMI
LaFace 4171 (c/o BMG) (cassette single)
The background singers who accompany Hailey for a remake of this New Birth ditty deserve a Grammy. Not only is their church-like hum reminiscent of the original recording, but it outshines the lead vocalist, whose voice lacks the strength and vocal clarity necessary for this classic. Hailey can rest assured that his effort will be welcomed by his young fans, many of whom may be unfamiliar with the track's progenitor.

★ ISLAND INSPIRATIONAL ALL-STARS FEATURING KAREN CLARK Don't Give Up (4:42)

PRODUCERS: Stanley Brown, Donald Lawrence
WRITERS: S. Brown, D. Lawrence
PUBLISHER: Stan Brown/Crystal Aire/Songs By D., BMI
Island 422854 (cassette single)
Producers/writers Stanley Brown and Donald Lawrence weave a little spiritual magic around Clark, as well as a choir that includes Kirk Franklin and Hezekiah Walker. Besides writing words that touch the heart and a melody that pleases the mind, Brown and Lawrence successfully kick a funky backbeat that can connect with those accustomed to rugged jeep styles. All of the label's net profits from this single will be donated to the Anti-Defamation League's Rebuild the Churches Fund. If for no other reason than that, support this record and help make a difference in the world.

COUNTRY

▶ K.T. OSLIN Silver Tongue And Goldplated Lies (3:29)

PRODUCERS: K.T. Oslin, Rick Will
WRITER: J.D. Hutchinson
PUBLISHER: Jimmie Skinner, BMI
BNA 64599 (7-inch single)
What a deliciously produced and performed record! The overall sound offers an intriguing blend of traditional instrumentation, infused with an infectious funky energy that gives the song a decidedly unique feel. Oslin's vocals are packed with the kind of personality and presence one would expect from a diva of her stature. This feisty outing marks the welcome return of one of country music's most versatile performers. Country radio should take note and celebrate.

▶ RHETT AKINS Love You Back (3:51)

PRODUCER: Mark Wright
WRITERS: B. DiPiero, C. Wiseman
PUBLISHERS: Little Big Town/American Made, BMI; Almo/Daddy Rabbit, ASCAP
Decca 55223 (7-inch single)
Some of the best songs happen when the writers grab hold of one of life's simple truths and relay it in a straightforward lyric accented by a catchy melody. Such is the case with this tune. "You can love somebody, but the hard part's finding somebody who will love you back," Akins sings on the chorus with an attitude that combines world-weary resignation and hopeful optimism in a way that doesn't even seem contradictory. Akins is a country newcomer who seems to be breaking ahead of the pack, and this fine single should help continue his upward momentum.

★ KEITH STEGALL My Life (4:13)

PRODUCERS: Keith Stegall, Carson Chamberlain, John Kelton
WRITER: K. Stegall
PUBLISHERS: EMI-Tower Street/Little Cayman/EMI-Blackwood, BMI
Mercury 134 (c/o PolyGram) (CD promo)
This powerful lyric is a literate treatise on a time-honored country topic. As a displaced husband sits in a bar mourning the loss of the life he had with his wife and kids, the song paints a vivid picture of what reality is for many people. When the observer in the bar heads home and sits in his driveway with a renewed appreciation for his life, it makes for a poignant conclusion. Stegall's gifts as a writer, vocalist, and producer are brilliantly evident on this wonderful single. This is country music with substance, and it deserves an attentive listen.

★ SUZY BOGGUSS No Way Out (3:19)

PRODUCERS: Trey Bruce, Scott Hendricks
WRITERS: M. Hummon, D. Scott
PUBLISHERS: Careers-BMG, BMI; EMI-April/House Of Bram, ASCAP
Capitol 10354 (CD promo)
The first single from Bogguss' fine new Capitol album "Give Me Some Wheels" failed to ignite sparks at country radio, but perhaps this frisky little number about love and attitude overcoming financial adversity will fare better. Penned by talented writers Marcus Hummon and Darrell Scott, the song boasts a clever lyric and energetic melody. Vocally, Bogguss seems to be cutting loose and having fun. All in all, a record with tempo and verve that could liven playlists.

DANCE

▶ TORI AMOS In The Springtime Of His Voodoo (10:00)

PRODUCER: Tori Amos
WRITER: T. Amos
PUBLISHER: Sword And Stone, ASCAP
REMIXERS: Vinny Vero, Stephen Donato
Atlantic 2320 (12-inch single)
Who'da think that Amos would become the belle of clubland? She has accomplished this feat thanks to several crafty 12-inchers that have placed her

amid state-of-the-floor grooves. No doubt, her hot streak will continue with this sprawling and spacious post-production, which sews her vamps into a quickly shifting arrangement that mines electro-trance and deep-house ground. Remixers Vinny Vero and Stephen Donato had a field day with this tune, dissecting the melody and rebuilding it with a seemingly bottomless bag of sound effects and percussion rolls. Perfectly designed to give peak-hour club journeys a trippy, otherworldly feel.

▶ RUPAUL Snapshot (8:36)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Eric Kupper, Richard "Humpty" Vission, Pete Lorimer, Welcome
Rhino 7204 (12-inch single)
It has been way too long since La Ru served his many club disciples with a new anthem. Now teamed with the equally festive folks at Rhino, he makes up for lost time with a fun single that could easily match the success of his signature "Supermodel" breakthrough. He is once again strolling up and down the runway, playfully spouting on the joys of being the life (and centerpiece) of the party. Catchy as can be, the song is supported by a bevy of cute remixes that range in tone from jittery Euro-NGR to shimmy-inducing pop/house. Pick one and work it.

THINK TANK The Screen (6:20)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Paul Robb, L.E.D., DJ Jezus Juice, Phuzz, Haloblack
Hakatak 1001 (12-inch single)
Are you ready for the second techno revolution? Well, here it comes. Former Information Society leader Paul Robb is among those leading the brigade with this quirky and delightfully pushy kicker. This track stands heads and shoulders above the litter of lost techno tracks on the muscle of its poppy hook and savvy use of a funky, live-sounding bassline. Wade through the record's remixes, and you will discover more odd noises than it seems conceivable to cram onto one track. Your best bet is to stick with Robb's original version, which is not nearly so unwieldy. Contact: 612-331-5019.

AC

▶ DAVE KOZ Don't Look Back (4:07)

PRODUCERS: Thom Panunzio, Jeff Koz, Dave Koz
WRITERS: D. Koz, J. Koz
PUBLISHERS: Just Koz Entertainment/Mort's Dad, ASCAP
Capitol 32798 (cassette single)
The cut that introduces Koz's new album "Off The Beaten Path" shows the sax player doing exactly that—traveling down a musical road that is notably different from those of his radio-oriented contemporaries. His increasingly distinctive and pleasant style is couched in a toe-tapping, happily strummed acoustic-pop setting that is clearly intended to make sense on AC stations that program acts like Jann Arden and Jewel. Amid the track's flurry of mandolins and Hammond organs, it's hard not to miss the presence of a vocal, but Koz valiantly and effectively fills the space with melody that lingers in the mind.

PLAYER Footprints In The Sand (3:59)

PRODUCERS: P. Beckett, J. Parker
WRITERS: P. Beckett, J. Parker
PUBLISHERS: Right Hook/Parker's Pen, BMI
River North 4567 (cassette single)
With all the world lost in '70s nostalgia, why shouldn't Player join the party? The act that scored with laid-back ballads like "Baby Come Back" resurfaces

with a breezy pop shuffler that is a direct musical descendent of that hey-day hit. The harmonies are instantly recognizable, as is instrumentation that teeters between art-rock and new age pop. Should prove to be an amusing AC interlude for those who remember when. From the album "Lost In Reality."

HORACE ALEXANDER YOUNG Heart's Desire (no timing listed)

PRODUCERS: Horace Alexander Young, Travis Milner
WRITERS: H.A. Young, T. Milner
PUBLISHERS: Max/Mike, ASCAP
Design 001 (cassette single)
Young is a promising and charismatic young performer who comes on like a young Grover Washington Jr. on this charming R&B-inflected pop/jazz ballad. He is joined by guest vocalist Johnny Kemp, who delivers one of his strongest performances to date here. In fact, it is fair to say that Kemp—who often sounds like a cross between Michael Bolton and Peabo Bryson—could walk away from this single with a new lease on his career. For more of Young's talent, check out the additional cuts, "Minha Princess" and "Let's Lounge." Both display sharp saxophone skills and a knack for caressing melodies. Contact: 718-994-9841.

ROCK TRACKS

▶ RUSH Test For Echo (5:55)

PRODUCERS: Peter Collins, Rush
WRITERS: G. Lee, A. Lifeson, N. Peart, P. Dubois
PUBLISHERS: Core/Pysart, SOCAN
Atlantic 6853 (CD single)
Three years since Rush's last studio outing, the Canadian group rewards its fans' patience with this anthemic title track from its forthcoming album. Stripped of the keyboard layerings that characterized most of the group's '80s hits, "Test For Echo" resonates with the raw power of a rock trio. Over lyrics that lament the invasive role of the media in modern society, Geddy Lee, Alex Lifeson, and Neil Peart push all the right buttons for a fan base primed on instrumental virtuosity and stop-on-a-dime tempo shifts. A welcome return.

▶ SOCIAL DISTORTION I Was Wrong (no timing listed)

PRODUCER: Michael Reinhorn
WRITER: M. Ness
PUBLISHERS: Sony/ATV Tunes/Rebel Waltz, ASCAP
550 Music/Epic 8364 (c/o Sony) (CD single)
Social Distortion has been cranking out the jams long enough to give thirtysomethings a blast back to their college youth. As this preview into "White Light, White Heat, White Trash" proves, the band hasn't lost much of its guitar-crunching edge. Yeah, the hooks are a tad more prominent (after all, rock radio beckons), but you can still stomp around to Chuck Biscuits' lean and forceful backbeat and snarl along with Mike Ness' from-the-hip words. Have a good time.

RAP

SIMPLY BLACK Ooh La La (3:51)

PRODUCERS: Tim Rochon, Joe Sanders, D. Campbell
WRITERS: L. Marlin, D. Campbell
PUBLISHER: Burgundy Bro., BMI
Wall Street 8801 (cassette single)
Strictly a homegrown production, "Ooh La La" is intended to be an erotic pressure riser that goes limp way too soon. Simply Black employs all the necessary elements: explicit invitations, sexual promises, and a kinky chorus, but the drum-machine production quality and wannabe-Tupac style of lyricism makes "Ooh" more comical than sexually enticing.

Reviews & Previews

(Continued from page 97)

★ SOL Y CANTO

Sendero Del Sol
PRODUCER: Danilo Pérez Jr.
Rouner 6063

Talented sextet lead by husband/wife team of Brian and Rosi Amador assembles a delightful potpourri of Latin American rhythms and songs that could work at Spanish or world music formats. Lone English-language track, "Alejandro's Ghost," is a beautifully poignant ballad of wistful soul searching.

★ DESCARGA BORICUA II

Abrazame
PRODUCER: Fran Ferrer
RMM 282020
Zesty salsa, piquant *descargas* (or Afro-Caribbean jam sessions), and tasty Latin jazz are performed with verve and panache throughout this double CD by magnificent ensemble of Puerto Rican players. Upfront salsa cut "Esa Mujer" and "Vivir Sin Aire"—the latter a likable bolero soul cover of Maná anthem—are obvious radio candidates, but *raison d'être* of album is found on meatier tracks such as a cappella number "Mama Güela"; ritual flavored, Afro-Puerto Rican entry "D.B. Goes To New York"; and smooth Latin jazz instrumental "Soñadores."

NEW AGE

▶ PAUL HASLINGER

World Without Rules
PRODUCER: Paul Haslinger
RGB/Hearts Of Space 504

Former Tangerine Dream member Paul Haslinger takes techno-tribal music to a level that makes even Deep Forest pale by comparison. This is a propulsive, enveloping album of texture and trance but with melodic and rhythmic variations that whip around the listener's head like fireflies in heat. Haslinger samples voices from throughout the world, merging Middle Eastern and American Indian cries with the voices of Anna Homler and former LaBelle diva Nona Hendryx. Other guests, notably trumpeter Mark Isham, only add to the broad palette from which Haslinger orchestrates this heavy metal global fusion.

CLASSICAL

★ THE MUSIC OF PAUL BOWLES

PRODUCER: Karen Chester
Catalyst/BMG Classics 09026-68409

Though famous as the author of such classic fiction as "The Sheltering Sky," Paul Bowles was first a composer. Writing theater and concert music in the creative ferment of '30s- and '40s-era New York, Bowles showed a true talent for amalgamating Latin American folk forms with Ravelian neoclassicism, as well as for setting words to music. Working with scores unheard for decades, Jonathan Sheffer, his Eos Ensemble, and several fine soloists realize the charm and color of Bowles' music. And this set, together with a recent Koch release of his sonatas and miniatures, makes a persuasive case for Bowles' art beyond his books.

★ ALFRED BRENDL

Schoenberg: Piano Concerto, Chamber Symphonies
PRODUCERS: Helmut Hanusch, Volker Straus
Philips Classics 446-683

Although renowned for his Beethoven, Schubert, and Liszt, pianist Alfred Brendel has championed Schoenberg's Piano Concerto for decades. Here he makes his second recording of the work with Michael Gielen and the SWF Sinfonieorchester of Baden-Baden, and once again he makes a persuasive case for the piece's place in the repertory. Tortured and tragic, yet strangely lyrical, the Piano Concerto makes for a fascinating, visceral listening experience, and this will likely turn out to be its definitive reading. By turns elegiac and rough-and-tumble, the Chamber Symphonies reward repeat hearings.



MUSIC

KENNY LOGGINS: RETURN TO POOH CORNER

Sony Wonder
49 minutes, \$14.98
As he reveals in one of the many interview segments that lace this concert video, Loggins created the album of the same name as something for parents and children to enjoy together. The "PooH" concert—performed at Disney World and aired as part of the Children's Miracle Network telethon—includes all 10 feel-good songs from the album. The table of contents includes a mix of recognizable sing-alongs and new creations, among them "The Horses," "The Last Unicorn," "Rainbow Connection," and "The Neverland Medley," which Loggins performs with guest Patti Austin.

CHILDREN'S

CABBAGE PATCH KIDS: THE NEW KID

BMG Video
30 minutes, \$12.98
A primer for the back-to and first-time-to school crowd, the Cabbage Patch Kids' video debut sends a resounding message of self-confidence. The stop-motion animated title, which has aired on the Fox Children's Network, follows a newcomer on her first day of school, which unrolls with the introduction of new friends as well as a less than warm welcome from some of the other kids. Eventually the whole class learns to accept and embrace everyone's differences. Although they've been up for adoption for more than 15 years now, this tape is proof that the Kids are definitely

still all right. Also new from BMG is the Cabbage Patch episode "The Clubhouse," a lesson on the merits of cooperation.

CHICKEN FAT: THE YOUTH FITNESS VIDEO

Chicken Fat Enterprises
25 minutes, \$14.95
Kicking off with archival footage of a speech by President Kennedy about the "troubling" state of youth fitness, this tape zooms ahead more than 30 years to address a still-sagging situation. A New Jersey fitness enthusiast uses the hokey '60s theme "Chicken Fat"—which rang out in many a gym class during the Kennedy administration—as the core of a program that features children performing a variety of calisthenics and participating in a Q&A session about the importance of exercise. Although there are lots of segments featuring push-ups, jumping jacks, torso twists, and the like, the video is less focused on instruction than it is on energizing children to get out there and shape up. Contact: 616-554-9993.

INSTRUCTIONAL

NOW WHAT?! A GUIDE TO JOBS, MONEY AND THE REAL WORLD

MTV Home Video/Sony Music Video
58 minutes, \$12.98
A wake-up call for 20-somethings with the postgraduation doldrums, "Now What?!" is a realistic look at the real world, hosted by "Real World—San Francisco" ambassadors Pam Ling and Judd Winick. Although the program can't claim to do much for the attention span of the MTV generation—the production amplifies the lightning-speed cuts that typify the network—there is, in fact, lots of substance here. Interviews with "experts" in the field reveal tips on everything from résumé writing to dressing for success to selecting an affordable dwelling that meets basic needs. Helping to keep the all-important sense of humor are first-job

admissions from the likes of Nicolas Cage, Tom Arnold, and Kristin Davis.



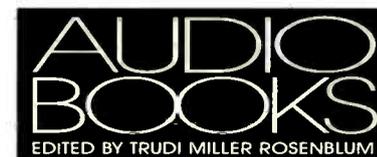
WEB 7

Andrew Advanced Technologies
Windows CD-ROM
Seven useful Internet applications are assembled on this CD-ROM, which is aimed at Web designers and surfers alike. The titles on the disc are 3D application Arena Design VRML, MIDI music player Crescendo, Web map utility CyberPilot Pro, Web page development program HotDog, Internet download organizer NET Express, Web page utility WebAgent, and VRML 3D add-on WIRL. Though versions of some of these utility programs are available free of charge on the Internet, those contained on this disc are often enhanced from their shareware counterparts. As a bonus, there are several hundred sample files that work with the applications. A practical purchase.

NIGHTS

Sega
Sega Saturn
Had any good nightmares lately? The folks at Sega have six of them—all of which are contained in this stunning 3D game. The creators of Sonic the Hedgehog have returned in a big way with a remarkable graphic adventure that has to be seen to be believed. Gamers fly through the wild and unwieldy world known as Nightopia, where nightmares become reality.

Much like Sonic, the player must collect items and navigate through barriers while battling the clock to reach the end goal. The reward for those efforts? A direct encounter with one of several nasty bosses. Unlike Sonic, the player in Nights has virtually unprecedented freedom of on-screen movement. The player can fly freely through mountains, over and under waterfalls, between desert cactus, and multiple other environments. Navigation is simple, as the game is bundled with a special analog controller, which adds better control than the standard Sega gamepad. A stunning achievement in game design and graphics. Since this is a Saturn exclusive, the strength of this title alone could move quite a few Saturn units this holiday season.



DOWNSIZE THIS!

By Michael Moore
Read by the author
Random House Audiobooks
3 hours (abridged), \$18.00
Like a darker version of "Dilbert," Michael Moore illustrates the realities and stupidities of corporate America, downsizing, and politics with a biting, satirical style. As he did in his Emmy-winning (now cancelled) TV show "TV Nation" and his documentary "Roger & Me," Moore uses eye-opening facts and statistics to drive his points home; for example, he names corporations that take millions of dollars of taxpayers' money (in the form of tax waivers, free real estate, and other government-provided "incentives"), then turn around and "downsize" thousands of employees while earning record profits. Moore calls these corporations "the true 'welfare mothers.'" Equally informative is his swipe at unions, which he says have given all power back to employers. Unfortunately, at other times on the audio, Moore forgoes facts and figures and becomes downright strident; for example, he mocks pro-lifers by sarcastically arguing for "sperms' rights." On those occasions, his arguments fall flat. But when he sticks to providing hard-hitting statistics, Moore is extremely dynamic and effective at presenting his case.

THE SHEEP-PIG: THE STORY THAT INSPIRED THE MOVIE "BABE"

By Dick King-Smith
Read by Stephen Thorne
HighBridge Audio
2 hours (unabridged), \$13.95
The children's movie "Babe" was one of the surprise hits of 1995, garnering two Oscar nominations. HighBridge is tying in with the release of the video by issuing an audiobook of "The Sheep-Pig," the children's book on which the film is based. It's packaged with eye-catching cover art from the movie, with the word "Babe" written larger than the actual title, so customers will have no trouble making the connection. Stephen Thorne gives a lively reading, acting out all the parts—the taciturn Farmer Hoggett, his garrulous wife, a grumpy sheep, and Babe, the innocent, friendly pig who wants to herd sheep. The story is a charming, humorous tale that teaches that politeness and consideration bring better results than rudeness and bossiness. Another theme is that any goal can be achieved through determination and hard work. This is an audio program that will entertain children and parents alike.

IN PRINT

CONVERSATIONS WITH BOULEZ: THOUGHTS ON CONDUCTING

By Jean Vermeil
Translated by Camille Naish
Amadeus Press
256 pages, \$29.95

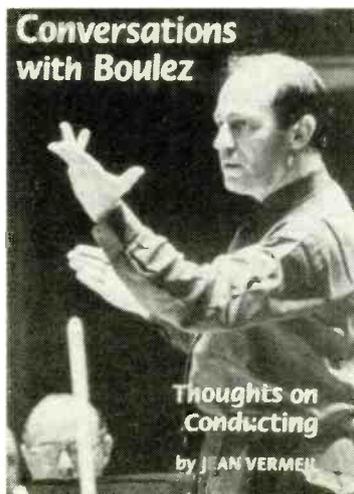
From *enfant terrible* to elder statesman, Pierre Boulez has been one of the most vital, visionary forces in music since the early '50s. A passionate, often polemical proponent of the avant-garde throughout his career as composer, conductor, and director of futurist arts organizations, he continues to be unrelenting in his search for the soul of modernity.

Born in 1925, Boulez came to the fore of the French music scene as a student of Messiaen and then earned European notoriety as a member of the so-called Darmstadt School, which was known for its stringent serialism and open contempt for those romanced by the past. In 1954, he founded the first of his modernist musical utopias, the Domaine Musical concert series in Paris, and began championing the works of Schoenberg, Berg, and Webern in addition to conducting his own demanding compositions.

While his output as a composer has waxed and waned, Boulez as a conductor has remained a star in ascendance. Most notably, he has led the BBC Symphony Orchestra and

was music director of the New York Philharmonic from 1971-77. He also founded the pioneering new-music group Ensemble InterContemporain, which has excelled in everything from Stravinsky to Zappa.

Most recently, Boulez has guested with the Chicago Symphony and the Cleveland Orchestra, with whom he has made Grammy-winning recordings of Bartók and Debussy for Deutsche Grammophon. In concert and on record, his conducting has been marked by the utmost in clarity and precision—achieved with a virtuosic yet elegant gesticulation



sans baton. "Gestures are entirely personal," he says, "as personal as a voice."

"Conversations With Boulez" finds the maestro dispensing such wit and wisdom on all manner of music direction, including conducting technique, rehearsal strategies, orchestral psychology, organization management, concert programming, and recording. He also discusses matters of control and compromise, the development of his repertoire, the value of conducting his own pieces, today's concert audiences, and tomorrow's venues.

Author Jean Vermeil's queries are pointed and informed, and Boulez answers not only with the expected eloquence but with an evenhandedness that should be disarming to those who've come to regard him as dogmatic. Included, too, is an essay from The New Yorker on Boulez's body language by noted music writer Paul Griffiths, who also contributed an inventory of Boulez concerts from 1955-95 that is helpful and a limited discography that isn't.

Since the start, Boulez has been cursed as a zealot and hailed as a seer. And, in conversation, he indeed comes off as a man with a mission. But the man is charming and intelligent in the extreme, and his mission remains compelling.

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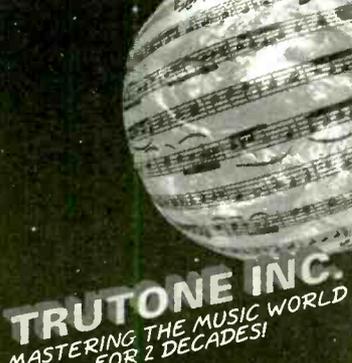
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Top 40 Rebounds In Spring Arbs 'Macarena,' WKTU Contribute To Gains

This story was prepared by Sean Ross, editor of the *Airplay Monitor* radio publications.

Top 40 radio, coming off its worst numbers in recent memory, posted a sharp turnaround in the spring Arbitron book—albeit not enough to offset its winter losses.

Country continued to shed listeners, but at a slightly slower pace than it did during the winter. Classic rock—which surprised its critics by not collapsing several months ago—continued to nudge forward, but without much help from an influx of new stations. Modern rock and R&B, two formats that had picked up some of top 40's castoff listeners, held fast despite top 40's resurgence. However, some first-time figures on the R&B adult format show that it's having an impact on the mainstream side.

Those are just a few of the findings from Billboard/Airplay Monitor and Arbitron's national format ratings, which cross-reference Airplay Monitor's format data with the ratings of Arbitron's 94 continuously measured markets.

Among some of the others: Spanish-language radio, which was off slightly in the winter, nudged back up to the levels that shook the English-language community last fall; news/talk is getting a little more of a boost from baseball than it did last year; the "smooth jazz" format seems to have leveled, now that the influx of new stations in the format has slowed; and easy listening, after years of decline, has officially disappeared.

The view at the top of the format ratings looks the same. N/T outlets are first (16.5-16.3 12-plus), followed by adult contemporary, which now includes easy listening stations. Easy listening, which has dwindled from nearly 7% of the audience when Arbitron and Billboard began this study in 1989 to 0.4% in winter '96, was folded into

the count for AC stations, because no more than 20 of the traditional instrumental-based outlets still register in the continuous-measurement markets. AC, if you count easy listening's numbers into its winter showing, was off 15.4-14.8 but remained the No. 2 format overall and the No. 1 music format.

R&B, when all of its subformats are combined, nudged forward 10.7-10.8 to tie country—which was off 11.0-10.8—for the No. 3 format. It is followed by a resurgent top 40 (7.2-8.3), which reclaims fifth place from mainstream album rock, which held at 7.7. Those formats are followed by oldies (6.5-6.3), Spanish (5.6-5.9), modern rock (holding at 4.4), classic rock (3.6-3.7), adult standards (3.7-3.5), jazz (3.2-3.1), religious (2.1-2.1), and classical (2.0-1.9).

TOP 40 SPRINGS FORWARD

Top 40, which had precipitous drops in the winter, had strong growth in all dayparts and demos this time, but not enough to cover what it lost previously. As a whole, the format has gone 8.8-7.2-8.3 in the past six months. That's the largest single-book gain that the format has posted since '89 and one of only five books in the entire seven years of this project in which top 40 was up.

Top 40 posted gains in mornings (6.5-7.4), middays (5.9-7.0), afternoons (7.8-8.8), nights (10.0-11.3), teens (24.9-27.5), 18-34 (10.9-12.9), 25-54 (5.8-6.6), 35-64 (3.5-3.9), women 18-plus (6.7-7.6), and men 18-plus (5.0-6.0). Notably, top 40 was able to reclaim more of its winter losses with its older audience. (The six-month trend for 25-54, for example, is 6.8-5.8-6.6. For 35-64, it's 4.1-3.5-3.9.)

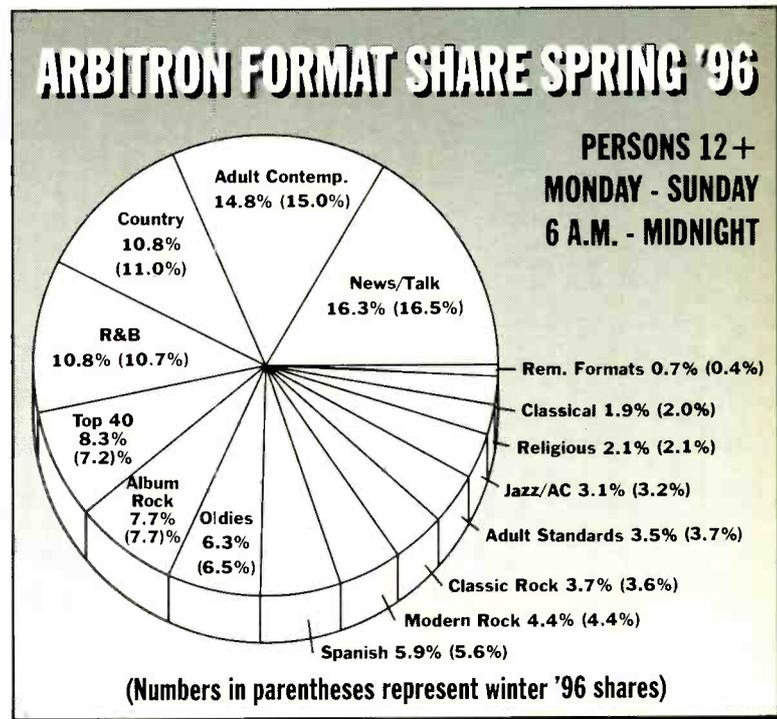
So what happened during the spring? It wasn't an influx of new stations, yet. In the spring book, top 40 had about the same number of outlets, slipping 116-115,

although that's a major relief after the 128-116 drop in the winter. Most of the new top 40 stations that have signed on in recent weeks will start to register for the format in the summer or fall books.

One new station in particular may have made a difference. WKTU New York's spectacular rise over the past six months undoubtedly figures into the format's overall resurgence, since New York listening represents a significant portion of the national total. One also suspects that "Macarena" mania figured into the resurgence, since the popularity of the Los Del Rio/Bayside Boys hit represents the first time that a predominantly top 40 record has been the focus of so much attention in the consumer press. While some top 40/adult outlets played "Macarena," and even some R&B and mainstream ACs joined in, "Macarena" was largely a top 40 event, and a sorely needed one.

The prognosis for top 40 this summer remains good. More adults than ever are turning their right arm out, palm down, followed by their left arm out, palm down. New stations are coming into the mix. And teens are out of school, which gave the format a slight boost last summer.

As for AC radio, it looks flat (15.0-14.8) until you add the easy listening numbers; then, it's down more substantially. AC was down in mornings (21.4-20.5), middays (18.0-17.2), afternoons (15.9-15.2), evenings (13.1-12.1), 18-34 (15.6-15.0), 25-54 (17.9-16.9), 35-64 (18.1-17.1), women (19.8-19.1), and men (12.2-11.3), when former easy listening outlets are added to the mix. Teens, on the other hand, were up 7.7-7.9 at AC. During the winter, it looked as if AC was finding some new listeners who approved of the format's edgier mix. Now, it looks as if the adults who want brighter music are going to top 40, and some



of those who don't are going away.

Some upper demos may also be redistributed due to baseball listening. N/T has slipped 16.9-16.5-16.3 over the past six months, as its numbers taper off from the format's O.J. Simpson-induced peak last fall. N/T was, however, ahead of the 14.5 it had at this time a year ago. Since N/T was up 13.4-15.2 at night and down in other dayparts, including mornings (21.1-20.5), middays (17.1-16.4—sorry, Rush Limbaugh), and afternoons (15.1-15.0), one can conclude that baseball was the format's chief drawing card this time. It also seems that baseball was more of a drawing card than it was last summer, when N/T got only a 13.2-14.3 boost at night following the players' strike.

COUNTRY FALLS BACK

Spring's 10.8 share is country's softest book since fall '90, when it had 10.5. The format was off in mornings (11.1-10.8), middays (11.2-11.0), afternoons (11.2-11.1), nights (9.0-8.5), teens (8.5-8.2), 18-34 (10.5-10.1), 25-54 (11.4-11.2), and

35-64 (12.4-12.2). It was slightly off among women (11.7-11.6) but further down among men (10.7-10.3), suggesting that guys may be ranking a little at the increasingly female perspective of some country lyrics and tuning in the ballgame instead.

Baseball probably helps explain the drop at night, although there may be a programming explanation, too. When country found itself with a 12-24 audience and responded accordingly by adding former top 40 jocks and request-and-dedication shows, it began to post double-digit numbers at night. Now that the young end of country's audience is tapering off—whether it jumped or was pushed is another discussion—night numbers are a noticeable casualty.

It is, however, important to note that country's teen audience, while down from its spring '94 peak of 10.2, is still well ahead of where it began seven years ago. In spring '89, country had a 2.8 in teens. The only demo in which country isn't in better shape than it was before the boom began is

(Continued on next page)

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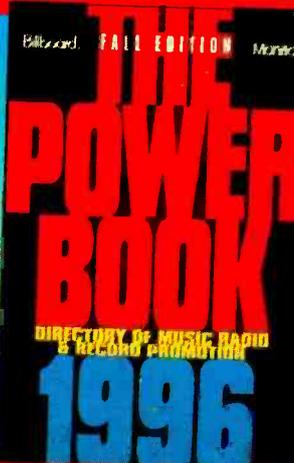
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3	4	4	16	YOU LEARN MAVERICK 17644/REPRISE	ALANIS MORISSETTE
4	3	2	23	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
5	6	8	15	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	JEWEL
6	5	5	15	JEALOUSY ELEKTRA 64301/EEG	NATALIE MERCHANT
7	7	6	34	INSENSITIVE A&M 581274	JANN ARDEN
8	11	13	9	COUNTING BLUE CARS A&M 581462	DISHWALLA
9	9	10	38	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
10	10	9	27	FOLLOW YOU DOWN A&M 581380	GIN BLOSSOMS
11	8	7	28	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
12	14	24	4	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	JOHN MELLENCAMP
13	16	21	6	NOWHERE TO GO ISLAND ALBUM CUT	MELISSA ETHERIDGE
14	13	17	8	TUCKER'S TOWN ATLANTIC 87051	HOOTIE & THE BLOWFISH
★★★ AIRPOWER ★★★					
15	22	30	4	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
16	12	11	27	IRONIC MAVERICK 17698/REPRISE	ALANIS MORISSETTE
17	17	16	48	NAME METAL BLADE 17758/WARNER BROS.	GOO GOO DOLLS
18	15	12	32	NOBODY KNOWS LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
19	20	15	66	RUN-AROUND A&M 580982	BLUES TRAVELER
20	18	18	10	FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
21	19	22	14	MACARENA (BAYSIDE BOYS MIX) RCA 64407	LOS DEL RIO
★★★ AIRPOWER ★★★					
22	23	25	8	STANDING OUTSIDE A BROKEN PHONE BOOTH... ERGO ALBUM CUT/COLUMBIA	PRIMITIVE RADIO GODS
23	21	14	26	ALWAYS BE MY BABY COLUMBIA 78276	MARIAH CAREY
24	24	27	25	EVERYTHING FALLS APART COLUMBIA ALBUM CUT	DOG'S EYE VIEW
25	26	29	5	WALLS WARNER BROS. ALBUM CUT	TOM PETTY AND THE HEARTBREAKERS

Compiled from a national sample of 24-hour stations by Broadcast Data Systems' Radio Track service. 43 adult contemporary stations and 52 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

TOP 40 REBOUNDS IN SPRING ARBS

(Continued from preceding page)

35-64. That number was 13.1 when we began and is 12.2 now.

Just by standing still, R&B stations were able to tie country for third place among all formats and second place among music formats this spring. R&B was up 8.2-8.6 middays, 10.4-10.6 afternoons, 13.6-13.7 18-34, 10.3-10.4 25-54, and 8.5-8.6 35-64. It was up 10.7-10.8 with women and 8.4-8.6 with men. The format was flat in mornings (9.1) and down in nights (16.9-16.2, although it remains first in that daypart) and with teens (24.5-23.6), as top 40 reclaimed numbers from R&B, modern, country, and album rock in that demo.

ADULT R&B SURPRISES

Spring was the first time Arbitron had separate numbers for mainstream and adult R&B outlets. Taken by themselves, mainstream stations would have a 7 share 12-plus, compared with adult's 3.8 share. Those numbers get a lot closer, however, when you look at 25-54, in which it's 5.7 vs. 4.7, and at 35-64, in which R&B adult actually leads, 4.5 to 4.1. Among adult women, mainstream leads, 6.3 to 4.5. With men, mainstream leads, 5.4 to 3.2.

There were a couple of surprises here. First, urban AC manages to win the upper-demo battle with a lot fewer stations. Another is that despite AC's reputation as an office format, R&B adult does best when mainstream R&B does best: at night, when it has a 5 share 12-plus by itself, as opposed to a 3.3 in mid-days. Some mainstream R&B outlets have dealt with adult competition by dropping or cutting back their quiet storm shows. Perhaps they shouldn't.

As for the "smooth jazz" format, we've said all along that it seemed to be nudging forward each book because of new stations in new markets creating new cume, not new audience at existing stations. This spring, the number of jazz stations was flat (61-60), and so were the format's numbers (3.2-3.1, with corresponding drops in most dayparts and demos).

CLASSIC DOESN'T ROCK

On the other hand, classic rock has gotten a rather significant infusion of new stations in the last few months. Classic rock's station count rose 140-154, due to a large number of '70s oldies outlets that either declared themselves classic rock or dropped all their '70s pop music and became de facto classic rockers. Despite this, the format was only up one-tenth of a share.

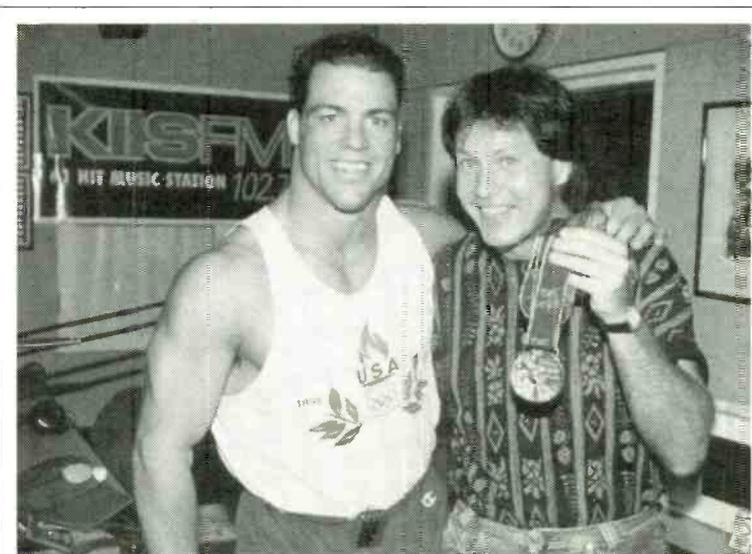
That said, it must be noted that classic rock was down sharply in mornings (4.1-3.6) but up in most other dayparts, including middays (3.8-4.0), afternoons (3.5-3.9), and nights (2.7-2.9). So classic's drop in mornings may reflect the fact that WXRK New York left the format and took all its Howard Stern listeners with it to modern. This is borne out by the fact that modern, which was flat in overall 12-plus audience, was up 3.8-4.4 in mornings but flat in middays (3.7) and down in afternoons (4.9-4.7) and nights (6.6-5.6).

Arbitron also did separate break-

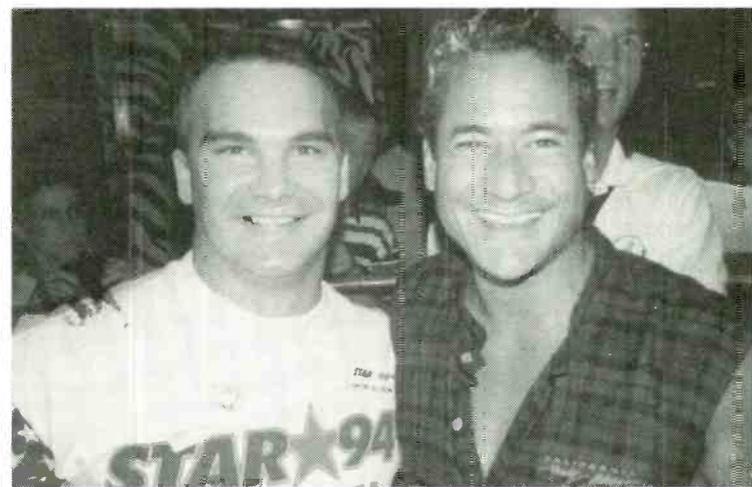
outs for '70s outlets this book, although there were only 20 stations that fit that description. In 12-plus, the '70s outlets account for a 0.8 share vs. oldies' overall 6.3 share. The '70s outlets' best demo is 25-54 (and not, as some might have expected, 18-34), in which they pull a 1.2 share. This means that not only are '60s oldies an upper-demo phenomenon, but so are '70s.

As for mainstream rock, it was down in younger demos (8.7-8.0 teens; 13.4-13.0 18-34) but up slightly in 25-54 (9.2-9.3) and 35-64 (5.4-5.7). By contrast, modern went 12.6-10.9 in teens but was up 7.9-8.1 in 18-34 and 3.8-3.9 25-54, suggesting that it continues to nip mainstream rock, but mostly at the young end.

Spanish radio caused a lot of talk when it vaulted forward 5.2-5.9 last fall, then fell to 5.6 in the winter. It's back to its previous levels now, falling 5.6-5.9, with corresponding rises in some unlikely places (i.e., an all-time high 4.8-5.1 jump in teens and a 5.9-6.3 boost at night). Since Spanish radio has had "Macarena" as a tool for the better part of three years, its numbers may stem from the fact that the format is, at least in the large markets, becoming increasingly marketing-driven, and fall and spring are marketing-driven books. In any event, it tends to confirm that the format's fall '95 numbers were not, as some Anglo GMs had hoped, a fluke of sampling.



Two Moments In Time. KIIS-FM Los Angeles morning man Rick Dees, above right, shows he's got the medal—uh, mettle—as he squares off with '96 Olympic gold-medal freestyle wrestler Kurt Angle. Below left, WSTR (Star 94) Atlanta nighttime DJ Downtown Billy Brown offers a hometown hand to gold-medal Olympic diver Greg Louganis during the centennial Games there.

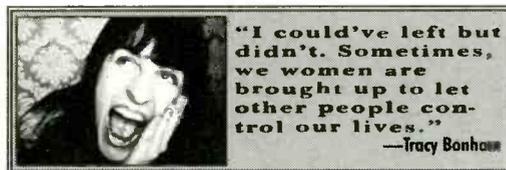


Have you visited
Billboard Online
 yet?
 On the Internet at
<http://www.billboard-online.com>

Trudging around the globe with a hit record has been pretty great for Tracy Bonham. True, she's had to endure a few too many Alanis Morissette comparisons from European journalists, but then she's also been able to enjoy foreign cuisine and collect famous fans like Paul Stanley. ("He called me the 'real star,'" she says.) But the times before hit songs and Kiss tributes weren't always so great for Bonham. In fact, the candy-crunch rocker "The One"—the second single from her Island debut album, "The Burdens Of Being Upright," and No. 27 with a bullet on Modern Rock Tracks this week—reflects some of those dimmer days.

"'The One' is about a time in my life that I allowed someone to 'freeze the sun,'" Bonham

says. "I let him make it cold and dark and miserable for me. I wasn't able to speak up for myself and say, 'You're treating me like shit.' I was completely at fault in a way, because I could've left but didn't. But, you know, sometimes we women are



brought up to let other people control our lives." Bonham says that although for a while "The One" was all about that "certain person," now it's

more about that "period in my life when I would let something like that happen. Time definitely heals all wounds. Today, I think back and go, 'How could I have been that stupid?'"

"The One" has won quite a few fans over, but more for its irresistible hooks than its tale of romantic torment, Bonham says. "I've had a lot of people tell me it's their favorite song. But it's not because they identify with the words or anything. They just think it's catchy."

Bonham, though, has a yen for the tradition in pop from Motown to Liz Phair that has a sing-along tune mask a more complicated emotion. "I really like it when the music is happy and peppy but the lyrics are darker," she says. "It's like a sweet coating over a bitter nougat."

Billboard® FOR WEEK ENDING SEPTEMBER 7, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★				
1	1	13	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
2	2	18	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
★★★AIRPOWER★★★				
3	NEW	1	TEST FOR ECHO TEST FOR ECHO	RUSH ATLANTIC
4	4	15	UNTIL IT SLEEPS	METALLICA ELEKTRA/VEEG
5	3	9	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
6	6	9	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
7	8	10	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
8	7	7	WALLS MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
9	5	5	WHO YOU ARE NO CODE	PEARL JAM EPIC
10	10	12	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
11	13	10	ALL I KNOW DUST	SCREAMING TREES EPIC
12	9	25	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M
13	15	4	KEY WEST INTERMEZZO (I SAW YOU FIRST) MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
14	12	17	VANISHING CREAM DEVIL THUMBS A RIDE	THE HUNGER UNIVERSAL
★★★AIRPOWER★★★				
15	18	5	KING OF NEW ORLEANS FRICTION, BABY	BETTER THAN EZRA ELEKTRA/VEEG
16	16	10	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/VEEG
★★★AIRPOWER★★★				
17	17	8	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
18	31	2	E-BOW THE LETTER NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
19	11	13	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
20	14	11	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	SPONGE COLUMBIA
21	22	6	SO MUCH TO SAY CRASH	DAVE MATTHEWS BAND RCA
22	21	8	BUT ANYWAY LIVE FROM THE FALL	BLUES TRAVELER A&M
23	19	19	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M
24	23	6	ONE MORE ASTRONAUT SCENERY AND FISH	I MOTHER EARTH CAPITOL
25	26	5	MY MY AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
26	24	18	AGAIN ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
27	20	15	LONG WAY DOWN A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
28	28	3	DOWN 311	311 CAPRICORN/MERCURY
29	30	25	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
30	27	11	PEPPER ELECTRICLARRYLAND	BUTTHOLE SURFERS CAPITOL
31	25	14	SKIN & BONES VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
32	32	9	LACK OF WATER THE WHY STORE	THE WHY STORE WAY COOL MUSIC/MCA
33	36	5	BIG CHAIR WHO'S TOMMY COOPER?	REACHAROUND CARPORT/TRAUMA/INTERSCOPE
34	29	8	WIRE FOMA	THE NIXONS MCA
35	35	18	BANDITOS FIZZY FUZZY BIG & BUZZY	THE REFRESHMENTS MERCURY
36	38	8	STANDING OUTSIDE A BROKEN...	PRIMITIVE RADIO GODS ERGO/COLUMBIA
37	33	19	HUMANS BEING "TWISTER" SOUNDTRACK	VAN HALEN WARNER SUNSET/WARNER BROS.
38	40	2	JERK NEUROTIC OUTSIDERS	NEUROTIC OUTSIDERS MAVERICK/WARNER BROS.
39	NEW	1	PAVILION VENUS ISLE	ERIC JOHNSON CAPITOL
40	34	8	TUCKER'S TOWN FAIRWEATHER JOHNSON	HOOTIE & THE BLOWFISH ATLANTIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 Mainstream rock stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

Billboard® FOR WEEK ENDING SEPTEMBER 7, 1996

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★				
1	3	4	WHO YOU ARE NO CODE	PEARL JAM EPIC
2	5	10	DOWN 311	CAPRICORN/MERCURY
3	1	14	STANDING OUTSIDE A BROKEN...	PRIMITIVE RADIO GODS ERGO/COLUMBIA
4	6	11	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
5	4	14	STUPID GIRL GARBAGE	ALMO SOUNDS/GEFFEN
6	2	17	PEPPER ELECTRICLARRYLAND	BUTTHOLE SURFERS CAPITOL
7	11	2	E-BOW THE LETTER NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
8	7	13	WHERE IT'S AT ODELAY	BECK DGC/GEFFEN
9	8	20	SPIDERWEBS TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
10	9	17	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
11	12	6	KING OF NEW ORLEANS FRICTION, BABY	BETTER THAN EZRA ELEKTRA/VEEG
12	16	4	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	EELS DREAMWORKS/GEFFEN
13	15	8	ANGRY JOHNNY HELLO	POE MODERN/ATLANTIC
14	10	15	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
15	14	10	FREE TO DECIDE TO THE FAITHFUL DEPARTED	THE CRANBERRIES ISLAND
16	22	6	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
17	20	9	BUT ANYWAY LIVE FROM THE FALL	BLUES TRAVELER A&M
★★★AIRPOWER★★★				
18	24	7	READY TO GO REPUBLICA	REPUBLICA DECONSTRUCTION/ROCA
19	18	23	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M
20	13	10	POPULAR HIGH/LOW	NADA SURF ELEKTRA/VEEG
21	19	8	SO MUCH TO SAY CRASH	DAVE MATTHEWS BAND RCA
22	17	11	ALL I KNOW DUST	SCREAMING TREES EPIC
23	27	6	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
24	21	10	SUCKED OUT REGRETFULLY YOURS	SUPERDRAG ELEKTRA/VEEG
25	32	2	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M
26	23	12	DON'T LOOK BACK IN ANGER (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
27	29	4	THE ONE THE BURDENS OF BEING UPRIGHT	TRACY BONHAM ISLAND
28	28	3	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
29	33	3	WHAT I GOT SUBLIME	SUBLIME MCA
30	30	6	BIG CHAIR WHO'S TOMMY COOPER?	REACHAROUND CARPORT/TRAUMA/INTERSCOPE
31	25	16	TAHITIAN MOON GOOD GOD'S URGE	PORNO FOR PYROS WARNER BROS.
32	26	12	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	SPONGE COLUMBIA
33	34	7	GOLD DUST WOMAN "THE CROW: CITY OF ANGELS" SOUNDTRACK	HOLE MIRAMAX/HOLLYWOOD
34	31	19	WHO WILL SAVE YOUR SOUL PIECES OF YOU	JEWEL ATLANTIC
35	NEW	1	OCEAN HARMACY	SEBADOH SUB POP
36	39	2	WHOEVER YOU ARE SACRED COW	GEGGY TAH LUAKA BOP/WARNER BROS.
37	NEW	1	SCOOBY SNACKS COME FIND YOURSELF	FUN LOVIN' CRIMINALS EMI
38	36	20	BANDITOS FIZZY FUZZY BIG & BUZZY	THE REFRESHMENTS MERCURY
39	37	3	LACK OF WATER THE WHY STORE	THE WHY STORE WAY COOL MUSIC/MCA
40	38	16	INSIDE BETWEEN THE 1 AND THE 9	PATTI ROTHBERG EMI



HITS! IN TOKIO

Week of August 18, 1996

- 1 Macarena (Bayside Boys Mix) / Los Del Rio
- 2 It's Alright / Deni Hines
- 3 Now You're Not Here / Swing Out Sister
- 4 You're Makin' Me High / Toni Braxton
- 5 Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- 6 Children / Robert Miles
- 7 Last Night / C.J. Lewis
- 8 Lovefool / Cardigans
- 9 Dinner With Delores / ↑
- 10 Change The World / Eric Clapton
- 11 Rainbow / Meja
- 12 In the Name Of Love / Earth, Wind And Fire
- 13 Taiyouwa Tsumina Yatsu / Southern All Stars
- 14 I Love Girls / Inner Circle
- 15 U Say / Carroll Thompson
- 16 In Walked Love / Louise
- 17 In Paradise / Janet Kay
- 18 Devil's Haircut / Beck
- 19 Reach / Gloria Estefan
- 20 You're My Sunshine / Namie Amuro
- 21 Grateful When You're Dead - Jerry Was There / Kula Shaker
- 22 Fall In Love Again / Ray Hayden
- 23 Swallowtail Butterfly-Aino Uta- / Yen Town Band
- 24 Asiano Junshin / Puffy
- 25 Back To The World / Tevin Campbell
- 26 Anonatsuni Modoritai / Anri
- 27 Hit Me Off / New Edition
- 28 Who Do You Think You Are? / Lindy Layton
- 29 That Girl / Maxi Priest Featuring Shaggy
- 30 Kissin' You / Total
- 31 Ease Your Mind / Galliano
- 32 Taking The Easy Way Out / The Trampolines
- 33 Where Do We Go From Here / Vanessa Williams
- 34 Jounetsu / UA
- 35 Get Another Plan / Abstract Truth
- 36 Wrong / Everything But The Girl
- 37 Only You / TM Stevens
- 38 Desafinado / Nina Persson
- 39 Showbiz Parasol / Lady Lynette
- 40 Dedicated To You / Sadie
- 41 C'est La Forest / Nadege
- 42 Perfumes Of Paradise / Teresa Bright
- 43 Ironic / Alanis Morissette
- 44 Summer Cannibals / Patti Smith
- 45 North Shore Serenade / Na Leo
- 46 Hear Me In The Harmony / Harry Connick, Jr.
- 47 Killing Me Softly / Fugees
- 48 I Love You Always Forever / Donna Lewis
- 49 Fill Me Up / Linda Perry
- 50 Girl Talk - Never Fall In Love Again - Cosa Nostra

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

Chancellor Picks Up Colfax; Infinity Drops WYSY; RuPaul Inks Year Deal With WKTU

SOMEONE FORGOT TO TELL Chancellor Broadcasting that these are supposed to be the lazy days of summer. The radio group had its attorneys working overtime this past week to secure the Aug. 26 acquisition of the 12-station Colfax Communications for a red-hot \$365 million.

The buyout gives Chancellor its first-ever stations in Washington, D.C., and Milwaukee and additional outlets in Phoenix and Minneapolis, for a total of 53 stations in 15 markets. According to BIA Publications, the deal moves the company from No. 7 to No. 6 in group revenue, with \$262 million.

Since it's tough to keep up these days, here is BIA's take on the top five radio groups (with their 1995 ad revenues): No. 5, ABC (\$270 million); No. 4, Jacor (\$274 million); No. 3, American Radio Systems (\$328 million); No. 2, Evergreen (\$338 million); and, far and away No. 1, CBS (\$974 million). The top five groups in our modest industry now account for advertising revenues of nearly \$2.2 billion.

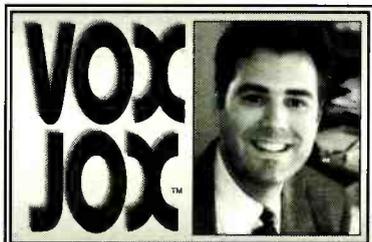
Infinity, meanwhile, spins off WYSY Chicago to Spanish Broadcasting System in order to meet FCC ownership limits with its recent sale to CBS. The sale now gives SBS 10 radio stations, adding to the presence it already has in New York, Los Angeles, Miami, and other Florida markets.

Fashionable news: After six months as morning host of WKTU New York, **RuPaul** signs a one-year contract with the station—curiously close to the announcement that Ru will host Billboard's Radio Awards Banquet Saturday (7). Meanwhile, the staff of the original WKTU will reunite Nov. 6 at the Museum of Broadcasting's annual radio festival.

And **Ellen K.**, morning co-host with **Rick Dees** at **KIIS-FM** Los Angeles, has been inked to serve as mistress of ceremonies for a new edition of "The Newlywed Game," part of "The Dating/Newlywed Hour," distributed by Columbia TriStar. The show launches Sept. 9. (Note to

Ellen: We hope you're not planning to use MTV's bubble-in-a-dress **Jenny McCarthy** as a role model.)

Speaking of public offenses, Barnstable, Mass., police have issued a summons for a 15-year-old



by Chuck Taylor

Centerville, Mass., youth, charging him with malicious destruction, which is a felony, regarding the transmitter sabotage of former modern outlets **WUNX/WUNZ** Cape Cod, Mass.—just as they switched to classic rock **WWKJ** and adult standards **WJCO**, respectively. The investigation is continuing in order to determine if the alleged rogue worked alone.

Meanwhile, following his July suspension on sexual-assault charges, **WKSS** (Kiss 95.7) Hartford, Conn., music director **Dave Vayda** resigns from the station while continuing to fight the allegations.

Lastly, if you're feeling a tingle in your toes, it must be anticipation for the Billboard/Airplay Monitor Radio Seminar and Awards, which converges at the New York Sheraton Thursday (5)-Saturday (7). It's not too late to sign up if you're among the handful not already registered: Call **Maureen Ryan** this minute at 212-536-5002. The event promises to enlighten, entertain, and expose you to the industry's best and brightest. In addition to RuPaul, some of the names on the program include **Ashford & Simpson**, **LeAnn Rimes**, **Chuck D**, **Doug Banks**, **Rick Dees**, **Dr. Judy Kuriansky**, **Bob Kingsley**, **Evergreen CEO Jim de Castro**, and **Hal Jackson**. (For additional details,

see Homefront, page 122.)

FORMATS: SW'S SECOND TAKE

Amid some pretty dramatic executive reshuffling over the past several weeks, SW Networks announces that it will drop its 24-hour satellite-fed Smooth FM format in December, offering instead a new programming "package." Meanwhile, the network is set to launch Smooth FM International later this year, which will include custom-mixed and dayparted music, along with marketing, promotion, and operations support. One of the few surviving features of the original format is the weekly, two-hour "Personal Notes," hosted by jazz saxophonist **Dave Koz**.

Top 40 continues to wag its tail with a continuing rush of converts. In one week: Jefferson-Pilot's **WWSN** (Sunny 107.9) Charlotte, N.C., segues to Hits 107.9, maintaining a top 40/adult slant; country **KKUZ** Fort Smith, Ark., flips to top 40/adult **KMXJ** (Mix 96); and young end-leaning R&B **WSGF** (Hot 103.9) Savannah, Ga., has gone off the air for a week, to return Labor Day weekend with a top 40/rhythm format modeled after **WJXX** Roanoke, Va.

Nonconverts: Crosstown **WYKZ**, long known as Kiss-FM, adopts the new moniker New River 98.7, remaining soft AC. And **WWSF** (Surf 98.1) Pensacola, Fla., flips from top 40/adult to oldies under PD **Bruce Clark**.

Greater Media, owner of both country stations in Boston, began simulcasting **WBCS** on the frequency of **WKLB** Aug. 24 in a stunt that will last until the unveiling of a new format for one of the stations in early September.

Finally, two recent modern converts get new calls this week. **KEBC** Oklahoma City flips to **KNRX** (95X), and **KFBI** Las Vegas changes to **KXTE** (Extreme Radio).

FOLKS: UP, UP, AND AWAY

Dave Beasing, PD of **KYSR** Los Angeles, unexpectedly exits the station. He has worked with other Viacom stations in L.A., including **KXEZ**, and in Detroit.

Dennis J. Begley, national sales manager for oldies **WUGL** Philadelphia, replaces **Dean Tyler** as VP/GM of crosstown adult standards **WPEN** and '70s oldies **WMGK**. Tyler becomes station manager of **WPEN**.

KBUL Reno, Nev., PD/p.m. driver **Jeff Baird** exits to be PD at **KBUQ** (Young Buck Country) Phoenix.

KLYV Dubuque, Iowa, PD **Jeff Andrews** is named PD at **KKSS** Albuquerque, N.M.

At **WHMD** Baton Rouge, La., morning man **Dave Michaels** gets MD stripes.

Airplay Monitor editor Sean Ross; Airplay Monitor managing editors Kevin Carter, Phyllis Stark, John Loscalzo, and Janine Adams; and reporter Marc Schiffman contributed to this column.

Clarke Ingram Sets WPXY Apart With Top 40, Dance

'AND ON THE EIGHTH DAY, the Lord said, 'Let there be top 40 music,' and he kept saying it every two hours and 40 minutes."

You've been listening to one of the format's biggest fans: Clarke Ingram, operations manager/PD of WPXY Rochester, N.Y. He piloted WPXY from 7.0-8.8 12-plus in the spring book and, in the truest sense of top 40, is comfortably straddling that white picket demo fence. "We're No. 1 with women 25-54, and we're No. 2 with teens—go figure," he says. "We have no big secret formula. It's called 'growing up with your audience.'"

"I love heritage stations," says Ingram, who previously programmed top 40 mainstays **KRQQ** Tucson, Ariz., and **WBZZ** (B94) Pittsburgh and was OM at the original **KZZP** Phoenix. WPXY has been doing top 40 for 14 years. "I find that heritage stations have more credibility, which is easier to build on. Also, after all that time, people may actually know your calls," he says.

Ingram says that when he arrived at WPXY in November '94, he "focused the music library, because I felt we were leaving ourselves vulnerable to an outside attack." WPXY went less hot AC and more dance, without many modern rock crossovers. As expected, in spring '95, modern **WNVE** (the Nerve) debuted with a 5.0 share, which grew to 6.8. How did Ingram react? "When I arrived here, 'PXY was very close to hot AC, and I felt that if we leaned back in that direction or toward the alternative side, the Nerve would have carved us apart," he says.

"I believe that alternative is that which is not mainstream, so why go there? We're having success with artists that crossed over from alternative, like Hootie, Gin Blossoms, etc. The edgier stuff, like Bush, Garbage, and Sponge, belongs to the Nerve. We'll take La Bouche and Celine Dion."

By staying on course and focusing on the core, WPXY, which scored 9.1 12-plus pre-Nerve, is now back to an 8.8 share. "We actually have better demos now," Ingram says.

These ratings are especially noteworthy given the competition from two heritage AC stations, **WVOR** (also overseen by Ingram) and soft AC **WRMM**. While WPXY is playing more pop/modern music than it played a year ago, it still has a heavy dance factor. "Dance music never really went away," Ingram says. "Many top 40 programmers convinced themselves that Sponge and Bush were more important to their audience than La Bouche and 2 Unlimited and, in the process, 'clevered' themselves out of the format.

"Sure, we do constant research, but we're programming to a moving target," Ingram adds, referring to the ever-changing tastes of his audience. "A year ago, who would have thought that the Goo Goo Dolls would be a mass-appeal act or that Hootie & the Blowfish would become the Creedence Clearwater Revival of the '90s?"

Here's a recent 4 p.m. sample of WPXY: Fun Factory, "I Wanna B With U"; Eric Clapton, "Change The World"; Alanis Morissette, "You Learn"; Celine Dion, "It's All Coming Back To Me Now"; TLC, "Creep"; Tracy Chapman, "Give Me One Reason"; Prince, "When Doves Cry"; Hootie & the Blowfish, "Only Wanna Be With You"; Amber, "This Is Your Night"; Mariah Carey, "Always Be My Baby"; Melissa Etheridge, "I Want To Come Over"; and Montell Jordan, "This Is How We Do It."

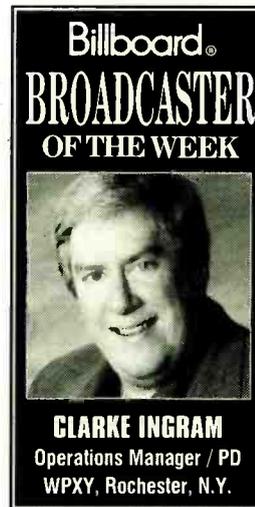
Ingram's responsibilities at **WVOR**, which is programmed by first-time PD **Dave LeFrois**, means that the two stations are "targeting similar demos but different psychographics," says Ingram. "For example, we recently had Rod Stewart tickets to give away, and I had to play Solomon and decide which station gets 'em."

Scott Spezzano, a 10-year market vet, does mornings on WPXY with **Joan Brandenburg** and producer **Magic Man**, both six-year vets. Midlayer **Jojo the Hitman** just moved to nights, replacing No. 1-rated **Artie the One Man Party**, who heads for **WXKS-FM** (Kiss 108) Boston. Afternoon jock **Pete "the Mayor" Kennedy** has been with WPXY since '87. Five-year vet **Chris Cole**, a former intern, does overnights. P/Ts include **Norm on the Barstool**.

Unlike many PDs who bring their team with them from station to station, Ingram finds "talented people in every market who are good at what they do, and I let them do it."

Ingram, along with a large chunk of the industry, is looking forward to WPXY and **WVOR**'s pending sale to **American Radio Systems (ARS)**. "[ARS honchos] **David Pearlman** and **John Gehron** are good broadcasters," he says. "I've been competing against their **WCMF** and **WRMM**."

When asked to analyze WPXY's success, Ingram jokes, "You mean aside from my brilliance?" then adds three names: **Morissette**, **Dion**, and **the Fugees**. "Three completely different-sounding artists on the same station, often in the same hour, who are researching off the scale for us. That's what top 40 was designed to do. When we're the only station playing all three artists, we own 'em, and we reap the benefits." **KEVIN CARTER**



newsline...

MICHAEL LAZAR is named GM/president of **KXPR/KXJZ**, two public radio stations affiliated with California State University in Sacramento. Lazar was director/GM of Northern Public Radio in De Kalb, Ill. He begins in October.

JOYCE MACDONALD is named VP of affiliate marketing of Sony's SW Networks, and **Ron Rivlin** is upped to senior director of affiliate marketing. Both have been with the network since its inception in 1994.

STATION SALES: **WKHK/WBZU/WVGO/WLEE-FM** Richmond, Va., from **ABS Communications** to **SFX Broadcasting** for \$37.5 million; and **WYSR** Albany, N.Y., from **Jarad Broadcasting** to **SFX**.

WBEE-FM Rochester, N.Y., gets a new sister station, as **Heritage** picks up classic hits **WHRR**. **WROE/WNCY/WNFL**, all surrounding **Green Bay, Wis.**, from **Central States Network** to **Midwest Communications**.

1996 Billboard & Airplay Monitor Radio Seminar & Awards

September 5-7 • New York Sheraton

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- "The Dance Revival: Does it Feel Mighty Real?" (Top 40)
- "A Niche in Time: Modern Rock in Changing Times"
- "Group Heads: One of These Men Owns Your Station"
- "Air Personality Supergroup"
- "Program Your Own New York Country Station"

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- Billboard/Airplay Monitor Radio Awards Dinner
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For reservations, please call (212) 581-1000 or toll free at (800) 223-6550 and state that you're with the Billboard/Airplay Monitor Radio Seminar.
New York Sheraton, 811 Seventh Avenue at 52nd Street
 Room Rate: \$179.00 single or double
 \$375.00 one bedroom suite

Please note: The hotel is almost sold out. Make reservations immediately!

Discount Airline Information

Garber Travel has been designated as the official travel agent and United Airlines as the official carrier for the Billboard/Airplay Monitor Radio Seminar. You are eligible to receive special fares and discounted tickets for travel to New York, from August 29 - September 18, 1996. To qualify for these reduced rates, reservations must be booked directly through Garber Travel at (800) 527-1335. Please identify yourself as a Billboard/Airplay Monitor Radio Seminar attendee to receive discount.

Registration Bags

Take this opportunity to be included in the Radio Seminar Registrator Bag, presented to all registered attendees, or if you choose, just to radio attendees. To reserve your place, call (212) 536-5002 and leave a message requesting registration bag forms.

Contact Information

Maureen Ryan, Special Events Manager
 (212) 536-5002 ph • (212) 536-1400 fax

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This form may be duplicated. Please type or print clearly. Make all payments to Billboard Magazine.

REGISTRATION HOURS:

Thursday, September 5 Friday, September 6
 Noon - 4:00 pm 9:00am - 4:00pm

REGISTRATION FEES:

(please check appropriate payment)

RADIO	NON-RADIO
<input type="checkbox"/> \$199.00	<input type="checkbox"/> \$449.00 - Pre-Registration - Form and payment must be postmarked by August 30
<input type="checkbox"/> \$249.00	<input type="checkbox"/> \$499.00 - Full Registration - After August 30 and walk-up

(Proper identification must be submitted for radio rates i.e. business card. A photo ID will need to be presented upon pick-up of badge at registration.)

TO REGISTER:

Mail this form with payment to:
 Maureen P. Ryan, Billboard Magazine 1515 Broadway, 14th Floor, New York, NY 10036
 OR FAX to (212) 536-5055

FIRST NAME: _____ LAST NAME: _____
 COMPANY: _____ TITLE: _____
 ADDRESS: _____
 CITY: _____ STATE: _____ ZIP: _____ COUNTRY: _____
 PHONE: _____ FAX: _____
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 CREDIT CARD #: _____ EXP. DATE: _____
 CARDHOLDER'S NAME: _____
 CARDHOLDER'S ADDRESS: _____
 CARDHOLDER'S PHONE: _____
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Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between July 30th and August 30th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after August 30th, 1996. All refunds will be issued after the conference. Name changes within the company are permitted if received in writing by August 30th.

Billboard

MUSIC ^{18th annual} video

Conference & Awards

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

Special Highlights

- Keynote Address by MTV president, Judy McGrath
- Cocktail Receptions with networking opportunities
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- 18th Annual Music Video Awards

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Crowne Plaza Parc Fifty Five Hotel

55 Cyril Magnin

San Francisco, Ca. 94102

\$149.00 single or double occupancy

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

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

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

Registration Fees

\$360.00 Early Bird Registration

payment must be received by September 1st

\$399.00 Pre-Registration

payment must be received by October 15th

\$455.00 Full Registration

after October 15th and walk-up

Contact Information

Maureen P. Ryan, Special Events Manager

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

To Register

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

First Name: _____ Last Name: _____

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SAN FRANCISCO

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Immature, Please Don't Go
- 2 Lost Boyz, Renee
- 3 Busta Rhymes, Woo-Hah!! Got You All In Check
- 4 New Edition, Hit Me Off
- 5 LL Cool J, Loungin
- 6 Nonchalant, Until The Day
- 7 Nas, If I Ruled The World
- 8 Brandy, Tania, G. Knight & C. Khan, Missing You
- 9 Monica, Why I Love You So Much
- 10 R. Kelly, I Can't Sleep Baby
- 11 Blackstreet, No Diggity
- 12 Domino, Physical Funk
- 13 Montell Jordan Feat. Sick Rick, I Like
- 14 D'Angelo, Me And Those Dreamin' Eyes...
- 15 Kris Kross, Live And Die For Hip Hop
- 16 MC Lyte, Keep On Keepin' On
- 17 Maxwell, Ascension (Don't Ever Wonder)
- 18 Monifah, You
- 19 Mista, Blackberry Molasses
- 20 112, Only You
- 21 Keith Sweat, Twisted
- 22 Gina Thompson, The Things That You Do
- 23 Cece Peniston, Movin' On
- 24 Mint Condition, What Kind Of Man Would I Be
- 25 Fugees, Killing Me Softly
- 26 Case, Touch Me Tease Me
- 27 The Roots, Clones
- 28 Large Professor, The Mad Scientist
- 29 SWV, Use Your Heart
- 30 Ras Kassa, Miami Life

*** NEW ONS ***

- Miki Howard, Something I Never Had
- Delano, Yes, You Are So Beautiful
- 4th Avenue, Going Crazy
- Fugees, Ready Or Not
- 3T Feat. Michael Jackson, Why Soul For Real, Never Feit Like This
- Jim Henery, Jr., Precious Little Girl



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 James Bonamy, I Don't Think I Will
- 2 Vince Gill, Worlds Apart
- 3 Paul Brandt, I Do
- 4 LeAnn Rimes, Blue
- 5 Faith Hill, You Can't Lose Me
- 6 Mindy McCready, Guys Do It All The Time
- 7 Randy Travis, Are We In Trouble Now
- 8 Patty Loveless, Lonely Too Long
- 9 Tracy Lawrence, Stars Over Texas

- 10 Rick Trevino, Learning As You Go
- 11 Bryan White, So Much For Pretending
- 12 Trisha Yearwood, Believe Me Baby (I Lied)
- 13 Ty Herndon, Living In A Moment
- 14 Rhett Akins, Love You Back
- 15 Sammy Kershaw, Vidalia
- 16 Wade Hayes, Where Do I Go To Start All Over
- 17 Deryl Dodd, Friends Don't Drive Friends...†
- 18 Kenny Chesney, Me And You †
- 19 Shania Twain, Home Ain't Where His Heart Is †
- 20 Trace Adkins, Every Light In The House...†
- 21 John Berry, Change My Mind †
- 22 Marty Stuart, Thanks To You †
- 23 Travis Tritt, More Than You'll Ever Know †
- 24 Gary Allan, Her Man
- 25 Brady Seals, Another You, Another Me †
- 26 Billy Ray Cyrus, Trail Of Tears †
- 27 Neal McCoy, Then You Can Tell Me Goodbye
- 28 Blackhawk, Big Guitar
- 29 Ricochet, Love Is Stronger Than Pride †
- 30 Beach Boys/W/James House, Little Deuce Coupe †
- 31 Willie Nelson, She Is Gone
- 32 Cleodius T. Judd, If Shania Was Mine
- 33 David Ball, Hangin' In And Hangin' On
- 34 George Jones, Honky Tonk Song
- 35 Frazier River, Last Request
- 36 Ronna Reeves, Rodeo Man
- 37 Junior Brown, Venom Wearin' Denim
- 38 Rich McCready, When Hell Freezes Over
- 39 Tony Tolver, Beltin' Forever On You
- 40 Kevin Welch, Life Down Here On Earth
- 41 Michelle Wright, Nobody's Girl
- 42 Joe Nichols, Six Of One, Half A Dozen
- 43 David Lee Murphy, The Road You Leave Behind
- 44 Chris Ward, Fall Reaching
- 45 Eddy Raven & Jo-Ei Sonnier, Fais Do-Do
- 46 Deana Carter, Strawberry Wine
- 47 Mita Mason, That's Enough Of That
- 48 Marty Haggard, In The Afterlife
- 49 Hank Williams, Jr., Don Juan D'Bubba
- 50 Cox Family, Runaway

*** NEW ONS ***

- Emilio, Have I Told You Lately
- K.T. Oslin, Silver Tongue And Gold Plated Lies
- Texas Tomados, Little Bit Is Better Than Nada
- Tracy Byrd, Big Love



Continuous programming
1515 Broadway, NY, NY 10036

- 1 LL Cool J, Loungin
- 2 Nas, If I Ruled The World
- 3 112, Down
- 4 Soundgarden, Burden In My Hand
- 5 Metallica, Until It Sleeps
- 6 Fugees, Ready Or Not
- 7 Butthole Surfers, Pepper
- 8 Beck, Where's It's At
- 9 Quad City DJ's, Cmon N' Ride It (The Train)
- 10 Oasis, Don't Look Back In Anger
- 11 Dave Matthews Band, So Much To Say
- 12 Keith Sweat, Twisted
- 13 John Mellencamp, Key West Intermezzo
- 14 R.E.M., E-Bow The Letter
- 15 Nada Surf, Popular

- 16 Wallflowers, 6th Avenue Heartache **
- 17 Whitney Houston, Why Does It Hurt So Bad
- 18 Tom Petty, Walls
- 19 Primitive Radio Gods, Standing Outside A...
- 20 Eric Clapton, Change The World
- 21 R. Kelly, I Can't Sleep Baby (If I)
- 22 Hootie & The Blowfish, Tucker's Town
- 23 Stabbing Westward, Shame **
- 24 Tracy Bonham, The One
- 25 Republica, Ready To Go
- 26 Filter, Jurassitol
- 27 New Edition, Hit Me Off
- 28 A Tribe Called Quest, I Once Again
- 29 Eels, Novocaine For The Soul
- 30 The Cranberries, Free To Decide
- 31 No Doubt, Spiderwebs
- 32 Superdrag, Sucked Out **
- 33 Hole, Gold Dust Woman
- 34 Alice In Chains, Over Now
- 35 Better Than Ezra, King Of New Orleans
- 36 Iggy Pop, Lust For Life
- 37 The Tony Rich Project, Like A Woman
- 38 Poe, Angry Johnny
- 39 Mariah Carey, Forever
- 40 Toni Braxton, You're Makin' Me High
- 41 Ghost Town DJ's, My Boo
- 42 Blues Traveler, But Anyway
- 43 Maxwell, Ascension (Don't Ever Wonder)
- 44 Sponge, Wax Ecstatic
- 45 Warren G Feat. Adina Howard, What's Love...
- 46 Geggy Tah, Whoever You Are
- 47 Dishwalla, Counting Blue Cars
- 48 Outkast, Elevators (Me & You)
- 49 Blackstreet, No Diggity
- 50 Bone Thugs-N-Harmony, Tha Crossroads

** Indicates MTV Exclusive

*** NEW ONS ***

- Salt-N-Pepa, Champagne
- Donna Lewis, I Love You Always Forever
- The Refreshments, Down Together
- Deftones, 7 Words
- Sebadoh, Ocean
- Social Distortion, I Was Wrong



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

*** NEW ONS ***

- 1 Ricky Skaggs, Cat's In The Cradle
- 2 Patty Loveless, Lonely Too Long
- 3 Tracy Lawrence, Stars Over Texas
- 4 James Bonamy, I Don't Think I Will
- 5 Mindy McCready, Guys Do It All The Time
- 6 Neal McCoy, Then You Can Tell Me Goodbye
- 7 Rick Trevino, Learning As You Go
- 8 Blackhawk, Big Guitar
- 9 Junior Brown, Venom Wearin' Denim
- 10 Willie Nelson, She Is Gone
- 11 Randy Travis, Are We In Trouble Now
- 12 Ty Herndon, Living In A Moment
- 13 Faith Hill, You Can't Lose Me
- 14 Trisha Yearwood, Believe Me Baby

- 15 Vince Gill, Worlds Apart
- 16 David Lee Murphy, The Road You Leave Behind
- 17 Bryan White, So Much For Pretending
- 18 Jeff Carson, That Last Mile
- 19 Kenny Chesney, Me And You
- 20 Ricochet, Love Is Stronger Than Pride
- 21 Paul Brandt, I Do
- 22 Shania Twain, Home Ain't Where His Heart
- 23 Trace Adkins, Every Light In The House...
- 24 Sammy Kershaw, Vidalia
- 25 John Berry, Change My Mind
- 26 Marty Stuart, Thanks To You
- 27 Travis Tritt, More Than You'll Ever Know
- 28 Eddy Raven & Jo-Ei Sonnier, Fais Do-Do
- 29 Gary Allan, Her Man
- 30 George Jones, Honky Tonk Song

*** NEW ONS ***

- Tracy Byrd, Big Love
- Great Plains, Healin' Hands
- Wade Hayes, Where Do I Go To Start All Over
- Texas Tomados, Little Bit Is Better Than Nada
- Jamie Warren, One Step Back



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Elton John & Kiki Dee, Don't Go Breaking My Heart
- 2 Gloria Gaynor, I Will Survive
- 3 ABBA, Dancing Queen
- 4 Terry Jacks, Seasons In The Sun
- 5 Village People, Y.M.C.A.
- 6 Alicia Bridges, I Love The Nightlife
- 7 Bob Seger, Old Time
- 8 Eagles, I Can't Tell You Why
- 9 Dobie Gray, Drift Away
- 10 Blondie, Heart Of Glass
- 11 Bee Gees, Jive Talkin'
- 12 10cc, I'm Not In Love
- 13 Fleetwood Mac, Rhiannon
- 14 Knack, My Sharona
- 15 Earth, Wind & Fire, Boogie Wonderland
- 16 Eagles, The Long Run
- 17 M. Pop Muzik
- 18 Captain & Tennille, Do That To Me One More Time
- 19 Al Green, Let's Stay Together
- 20 Kiki Dee, I've Got The Music In Me
- 21 Thelma Houston, Don't Leave Me This Way
- 22 Michael Jackson, Don't Stop 'Til You Get Enough
- 23 Michael Jackson, Rock With You
- 24 Bob Seger, Night Moves
- 25 Boston, More Than A Feeling
- 26 Bee Gees, How Deep Is Your Love
- 27 Meat Loaf, Paradise By The Dashboard Light
- 28 Nick Lowe, Cruel To Be Kind
- 29 Electric Light Orchestra, Don't Bring Me Down
- 30 Billy Joel, Piano Man

*** NEW ONS ***

- Garbage, Stupid Girl
- 3T Feat. Michael Jackson, Why

Music Video PROGRAMMING

Women On Top In New Luther Campbell Video

2 LIVE PRUDE? Rap's bad boy Luther Campbell has toned down his raunchy act for his latest clip, "Bounce To The Beat," which is from the album "Uncle Luke."

"Most of my videos have not been too MTV-friendly in the past, but that is changing," says Campbell. "This time, I wanted to make something classier and not so raunchy. I want to throw everyone off track and give them something new and wonderful."

I've been accused many times of exploiting women in my videos, so I figured it was time to turn things around and have the women in charge this time."

Campbell's new clip, which was directed by GPA Films' Dwayne Perryman, portrays men as servants in a world where women are in control.

"It's kind of like the movie 'Timecop,'" says Campbell. "The video shows me watching TV at home while I'm chillin' with the boys, and then we get zapped into another world by some woman with a computer. We end up at a club where every night is ladies' night, and the men are there to serve the women."

Perryman says that he aimed to shoot the clip as if it were a mini-movie. "There are some great production values that we were able to achieve with a limited budget," says Perryman. "The video shows a whole new Luke that I think will surprise some people."

the strongest in recent years. Among the talent on tap to perform are Alanis Morissette, Bush, the Fugees, Hootie & the Blowfish, Metallica, Oasis, the Cranberries, the Smashing Pumpkins, Bone Thugs-N-Harmony, Kiss, and LL Cool J.

Scheduled presenters include Mariah Carey, Dennis Rodman, Seal, Jenny McCarthy, Tim Robbins, Toni Braxton, Tupac Shakur, Susan Sarandon, Kevin Bacon, Snoop Doggy Dogg, Damon Wayans, and Chris Rock.



by Brett Atwood

REEL NEWS: Michael Cole, host of Los Angeles-based music video show "Mass Hysteria," has joined Priority Records as regional video promotions coordinator...

Director Marty Thomas has signed with Santa Barbara, Calif.-based Braemar Features & Television...

Adrena Hale, formerly of Rebecca Film-

works, has formed Big Plans Entertainment, a film and music video production company. The New York-based company represents several directors, including Ruben Whitmore, Eric Haywood, Chris Halliburton, Sarah Pirozek, Donovan Lambert, J. Derrick Pridgen, Lint Mitchell, Diallo Beckles, and Tommy Dennis.

GOING STRONG: Tampa, Fla.-based music video program "The Mike Pachelli Show" is still going strong after 10 years on WTVM-TV, a Warner Bros. affiliate broadcast station in Tampa.

The veteran clip program has attracted a number of notable guests over the past decade—many of whom share the same passion for playing guitar as does host/producer Pachelli. Past guests have included Joe Satriani, Stevie Ray Vaughan, Jeff Beck, and Eric Johnson.

"I first started the show to get noticed by a record label, and my initially thought was that I'd be lucky if the show lasted six months," says Pachelli.

The musician/host's latest CD, "Tube Driven," was recently released, and a music video has just been shot in Los Angeles for the track "Stand Alone."

BILLBOARD CONFERENCE: The 18th annual Billboard Music Video Conference and Awards will be held Nov. 7-9 at the Crown Plaza's Parc Fifty-Five Hotel in San Francisco.

Regional video programmers and music labels should have sent in their submission forms for consideration in the Billboard Music Video Awards. If you have not yet received a form, immediately contact Maureen Ryan at 212-536-5002, or your music video or regional show will not be eligible for this year's competition.

MTV AWARDS UPDATE: The list of presenters for the 1996 MTV Video Music Awards, which will be held Wednesday (4) at New York's Radio City Music Hall, looks to be among

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 7, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Whitney Houston, Why Does It Hurt So Bad

BOX TOPS

- Blackstreet, No Diggity
- Shades, Tell Me (I'll Be Around)
- New Edition, Hit Me Off
- Ghost Town DJ's, My Boo
- Gina Thompson, The Things That You Do
- Bone Thugs-N-Harmony, Tha Crossroads
- Crucial Conflict, Ride The Rodeo
- 3T Featuring Michael Jackson, Why T-Boz, Touch Myself
- Brandy, Tania, G. Knight & C. Khan, Missing You
- Az Yet, Last Night
- Do Or Die, Do You Wanna Ride
- Keith Sweat/Kut Kloze, Twisted
- Outkast, Elevators
- Deborah Cox, Where Do We Go From Here
- Horace Brown, Things We Do For Love
- Lost Boyz, Music Makes Me High
- Los Del Rio, Macarena
- Amber, This Is Your Night
- A+, All I See
- Quindon, Dream About You
- YoYo, Same Ole Thing
- Warren G Feat. Adina Howard, What's Love...
- No Mercy, Where Do You Go
- Sir Mix-A-Lot, Jump On It
- Immature, Lover's Groove
- MC Lyte, Everyday
- A Tribe Called Quest, I Once Again
- Geto Boys, Geto Fantasy

NEW

- Alfonzo Hunter, Just The Way
- D Generation, She Stands There
- Geggy Tah, Whoever You Are

- Goldfinger, Mable
- Mint Condition, What Kind Of Man Would I Be
- R.E.M., E-Bow The Letter
- SWV, Use Your Heart
- Trigger The Gambler, My Crew Can't Go For That



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- 3T Featuring Michael Jackson, Why
- Oasis, Don't Look Back In Anger
- Avenue Blue, Naked City
- The Beatles, Lucy In The Sky
- Rick Braun, Cadillac Slim
- Mariah Carey, Forever
- Cher, One By One
- Dave Matthews Band, So Much To Say
- Def Leppard, Work It Out
- Celine Dion, Because You Loved Me
- Gloria Estefan, You'll Be Mine
- Melissa Etheridge, Nowhere To Go
- Gipsy Kings, La Rhumba De Nicolas
- Hootie & The Blowfish, Tucker's Town
- Whitney Houston, Why Does It Hurt So Bad
- Kiss, Scout It Out Loud
- Alanis Morissette, You Learn (Live)
- Lionel Richie, Ordinary Girl
- Sting, You Still Touch Me
- Pete Townsend, Let My Love Open The Door



Continuous programming
Hawley Crescent
London NW18TT

- Fugees, Killing Me Softly
- Alanis Morissette, Ironic
- A. Clayton & L. Mullen, Mission: Impossible

- Gary Barlow, Forever Love
- Metallica, Until It Sleeps
- Deep Blue Something, Breakfast At Tiffany's
- Robert Miles, Fabie
- Peter Andre, Mysterious Girl
- Eros Ramazzotti, Piu' Bella Cosa
- Backstreet Boys, Get Down
- Culture Beat, Take Me Away
- Bone Thugs-N-Harmony, Tha Crossroads
- Bryan Adams, The Only Thing That...
- Los Del Rio, Macarena
- Toni Braxton, You're Makin' Me High
- Busta Rhymes, Woo-Hah!!
- LL Cool J, Doin' It
- Nene Cherry, Woman
- 2Pac, How Do U Want It
- Nonchalant, 5 O'Clock



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- Newsboys, Take Me To Your Leader
- Audio Adrenaline, Never Gonna Be...
- Bob Carlisle, Butterfly Kisses
- Kirk Franklin & Family, Melodies From Heaven
- Tom Shumate, Holy Eyes
- Christafari, Valley Of Decision
- Sarah Masen, All Fall Down
- Michael Sweet, Real
- All-4-One, Someday
- John Tesh, Discovery
- Sierra, Hold On To Love
- Ben Tarkard, You Will Know
- Carolyn Arends, I Can Hear You (new)
- Third Day, Consuming Fire (new)
- The Kry, I Know Everything About You (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

- Super Deluxe, Famous
- Howlin' Maggie, I'm A Slut
- Leah Andreone, It's Alright, It's OK
- Guttermouth, Whiskey
- Love In Reverse, Blueprint
- D Generation, She Stands There
- Yum Yum, Apiary
- Republica, Ready To Go
- Filter, Jurassitol
- Tracy Bonham, The One
- Eels, Novocaine For The Soul
- The Refreshments, Down Together
- Tim Booth, I Believe
- Everclear, You Make Me Feel Like A...
- Poe, Angry Johnny



1/2-hour weekly
46 Gifford St, Brockton, MA 02401

- Throwing Muses, Knocking Jenny
- Eels, Novocaine For The Soul
- Meat Beat Manifesto, Asbestos
- Garbage, Stupid Girl
- Goldfinger, Mable
- Howlin' Maggie, Slut
- Underworld, Born Slippy
- Jesus Lizard, Completion
- Manic Street Preachers, Design For Life
- Johnny Bravo, Used To Be Cool
- Tracy Bonham, The One
- White Zombie, The One

PRODUCTION NOTES

LOS ANGELES

Director Nick Qusted directed "All Day Everyday" by South Central Cartel for KD Sadler; Michelle McCabe was director of photography, and Betsy Blakemore was producer.

NEW YORK

Satellite Films director Chris Applebaum was the eye behind Metal Molly's "Orange." Adam Stern produced, and Danielle Cagaanan exec-

utive-produced.

The clip for Sister Carol's "Dread Natty Congo" was in the hands of co-directors Carl Verna and Pierre Verna for Tuff Gong Pictures; Betsy Blakemore served as producer.

NASHVILLE

The eye behind Travis Tritt's "More Than You'll Ever Know" was director John Lloyd Miller for the A.V. Squad; Selby Miller produced.

M2 LAUNCHES CAMPAIGN FOR CABLE DISTRIBUTION

(Continued from page 1)

global provider of music television (Billboard, May 4).

"It was the anti-launch," says MTV and M2 president Judy McGrath. "We just wanted to get the channel off the ground. We're not doing this just to spend money and have no one see it. Of course, we do want M2 to be seen."

Those households that have seen it, however, have found something very different from MTV. McGrath describes M2 as "like the B-side of a record."

"There is a lot of music that gets recorded because the band loves it, but maybe it is not released as a single," she says. "In college, a lot of people are into records that are not singles, and a lot of good music is released that does not fit easily into a specific format. That fuzzy territory is where M2 treads."

So far, promotional spots for M2 have aired mostly on the channel itself. There has yet to be a significant cross-promotional push on sister services MTV, VH1, and Nickelodeon. That inactivity contrasts with the launch of MTV Networks' other new cable entry, Nick At Nite's TV Land, which has benefited from several cross-promotions with Nickelodeon.

"It seems to me that if we made a big push on MTV and Nickelodeon right now, it would just frustrate a lot of people who would not be able to receive it yet," says McGrath. "Our plan at the beginning may not be as aggressive as [that of] TV Land, but we are making M2 a priority as we meet with cable operators."

THE BATTLE FOR DISTRIBUTION

M2, which launched without any cable distribution commitments, faces a challenge in acquiring distribution. The new channel does reach more than 3 million homes with C-band (large dish) satellite systems in the U.S.—most of which are located in rural areas that are not supported by cable. Unlike MTV and VH1, the M2 signal is not scrambled and can be received at this time without a subscription.

M2's initial distribution is a far cry from MTV's reach of more than 62 million U.S. households. VH1 reaches more than 54 million U.S. subscribers, while the Spanish-language service MTV Latino reaches about 7 million homes in the U.S. and Latin America.

Cable channel capacity is so tight that some cable channels, such as Fox's forthcoming news channel, are paying cable operators to carry their services. M2 is not taking that strategy, nor is it charging a licensing fee to cable operators who elect to carry the service, according to Mark Rosenthal, president/COO of MTV Networks.

"We are positioning it as a complementary service to MTV," he says. "There is an issue with channel capacity right now, but that will be resolved relatively soon," says Rosenthal. "This is exactly the right time to launch M2. Cable operators are rebuilding their services to expand their channel capacity. Direct broadcast satellite services are starting to take off in homes. There are expansion opportunities for compelling services—particularly those that are partnered with other established brands."

MTV's decision to spin off another music service is not necessarily risky, says cable analyst Bill Marchetti of Carmel, Calif.-based Paul Kagan Associates.

"The economics of M2 are on Viacom's side," says Marchetti, "primarily because the channel will not cost MTV all that much to operate. The music videos are provided by the record companies at relatively no cost, and

the start-up costs are minimal, because the operation's infrastructure is already in place with MTV and VH1. It may not reach 10, 20, or 30 million households as quickly as MTV, because that sort of rapid growth just does not happen in today's crowded cable environment. They only need to achieve a relatively low distribution to reach a break-even point."

Rosenthal says that the first round of specific cable-operator alliances and distribution agreements will likely be announced at the California Cable Television Assn.'s Western Show Dec. 11-13 in Anaheim, Calif.

Though M2 has yet to be picked up by a direct satellite broadcast service, it is working aggressively to get the channel distributed by small-dish programmers. "We're hoping to conclude discussions with [United States Satellite Broadcasting] shortly, and our discussions are ongoing with Primestar and Ehostar," says Rosenthal.

There are no plans to expand M2 outside the U.S., according to Rosenthal.

McGrath says that MTV Networks will boost its public and cable operator awareness campaign for M2 in October or November, the same time the network will begin to localize the national music video channel with three spots per programming hour.

M2's local news and information will consist of text and graphic information supplied by regional representatives for MTV Online that come from local affiliate contacts at newspapers, cable operators, and radio stations that carry MTV Radio Networks programming. Much of the information will also be available on MTV Online's regional music sections on America Online and on the Internet's World Wide Web.

"At that point, we'll make the big push," says McGrath. "We've talked to operators in markets like Santa Barbara [Calif.] and Cincinnati who have heard the buzz and are excited about the local component to M2."

Also scheduled to begin in October or November is M2's simultaneous delivery of text and graphic information to computers through Intel's InterCast technology. InterCast-equipped computers will be able to receive additional information about the music played on M2 through the vertical blanking interval portion of the M2 broadcast signal—the same technology used to transmit closed-caption information to hearing-impaired viewers (Billboard, July 27).

"We're probably meeting with as many Internet folks at cable companies as we are with cable programmers about the future of M2," says Rosenthal.

Though new technologies play a key role in the future of M2, McGrath says, the MTV staff wanted to ensure that the channel did not lose the music in the imaging message it is sending to potential viewers.

"Initially, our thoughts were that we should present this with a very technical feel that represents the information age," says McGrath. "But we have since come around to thinking that M2 should be the antithesis of that. It should feel like it is the last channel available on cable—channel 99, perhaps. The message is that M2's programming is carefree, rather than structured."

IS THE MEDIUM THE MESSAGE?

Much like they are on MTV, the interstitial imaging spots that air between clips on M2 are often as entertaining as the music videos themselves. The initial series of M2 promotional spots—most of which were developed

Following is a randomly selected two-hour sample of M2 programming that aired Aug. 30 at 1-3 p.m. EST:

Voodoo Glow Skulls, "Fat Randy" (Epitaph).
Red Kross, "Jimmy's Fantasy" (Mercury).
Beastie Boys, "Jimmy James" (Capitol).
Toni Basil, "Mickey" (Chrysalis).
Johnny Cash, "Delia's Gone" (American).
k.d. lang, "Miss Chatelaine" (Sire).
Siouxsie & the Banshees, "Dear Prudence" (Geffen).
Pearl Jam, "Jeremy" (Epic).
Ben Folds Five, "Uncle Walter" (Caroline).
Primus, "Jerry Was A Race Car Driver" (Interscope).
Fine Young Cannibals, "Johnny Come Home" (I.R.S.).
Neneh Cherry, "Buddy" (Virgin).
Weezer, "Buddy Holly" (DGC).
Sponge, "Molly (Sixteen Candles)" (Work).
Nirvana, "Polly (Live)" (DGC).

Pharcyde, "She Said" (Delicious Vinyl).
Black Crowes, "She Talks To Angels" (American).
Howlin' Maggie, "I'm A Slut" (Columbia).
Everclear, "You Make Me Feel Like A Whore" (Capitol).
L7, "Pretend That We're Dead" (Slash).
Oingo Boingo, "Dead Man's Party" (MCA).
RuPaul, "Supermodel" (Tommy Boy).
Reel 2 Real, "Are You Ready For More?" (Strictly Rhythm).
Spookey Ruben, "Running Away" (TVT).
Pavement, "Cut Your Hair" (Matador).
Rocket From The Crypt, "On A Rope" (Interscope).
Crucial Conflict, "Ride The Rodeo" (Palas).
Rob Base & DJ E-Z Rock, "It Takes Two" (Profile).
Helmet, "Unsung" (Interscope).
Deftones, "Bored" (Maverick).

in-house by MTV—reflects the unconventional "business unusual" attitude of the new channel. Many of the ads contain the tagline "24 more hours of music TV"—a message that emphasizes to viewers the fact that the channel is meant to supplement, not replace, the MTV viewing experience.

Some spots reflect the biting cynicism of many young viewers today, including several grainy clips shot on the streets of San Francisco that capture spontaneous conversations among youths about their musical preferences.

More straightforward ad offerings include clips with 24 Elvis impersonators, rapper Biz Markie, MTV ad icon Jimmy the Cab Driver, and a clergyman who preaches—literally—the virtues of M2 to a flock of followers.

Additionally, independent film maker Karl Nussbaum has been commissioned to create a series of short clips for M2, including "Grass Suit," the first thing viewers of M2 saw when the new channel went on the air.

McGrath says that the commercial-free channel may begin selling ads when it reaches distribution to about 15 million homes.

THE MUSIC OF M2

While M2 may have a long way to go in its battle for wide distribution, the few viewers who do receive the clip-intensive channel are often baffled by what they see and hear.

M2's weekly playlist contains approximately 100 current videos and numerous recurrent clips in a "free-form" format that defies the expected formula-driven approach to radio and music video programming.

"There are no 'rotations' or programming clocks that determine what gets played when," says Patti Gallutti, MTV senior VP of music and talent. "We program M2 by sitting down and scheduling each clip one at a time, based on what we think sounds good together. Sometimes an hour will contain a lot of current clips, but other hours may lean heavier to older clips. It's basically hand-scheduled."

Gallutti says that in line with the free-form philosophy, there is no guarantee that there will be a steady balance between current and recurrent clips each week. However, she does estimate that an average of eight out of 14 clips are new ones.

M2's video playlist is determined in very unpredictable ways, according to Gallutti. For example, some videos are programmed next to each other on M2 based on similar song titles, shared vocal or music styles, thematic links, or

other unconventional criteria.

For example, an Aug. 30 M2 playlist contained a solid hour of videos for songs that contained people's names in the title, including Toni Basil's "Mickey," Pearl Jam's "Jeremy," and Sponge's "Molly (Sixteen Candles)" (see sample, above). During the next hour, M2 played a block of "dead" clips (L7's "Pretend That We're Dead," Oingo Boingo's "Dead Man's Party") and clips with titles that contain derogatory slang (Howlin' Maggie's "I'm A Slut," Everclear's "You Make Me Feel Like A Whore").

"We don't want to be too cute with wordplay," says Gallutti. "But we will try to integrate songs with a shared theme sparingly with tracks that just sound good together."

Visitors to MTV Online are able to E-mail suggested blocks of playlist programming, according to Matt Farber, MTV senior VP of programming/new business. "We've already received several requests that way that have made it on the air," says Farber.

Weekly music meetings for M2 immediately follow MTV's programming meeting but are considerably different, according to Gallutti.

"We look at the stuff in the current list and just kind of call out what we think we should drop. Songs that have been on for too long or may be starting to kick in on MTV are moved off the

current rotation so that we can make room for new clips. We get many each week, but the playlist is much easier to craft than with MTV. It is completely driven by passion, rather than us thinking about whether or not a clip will be accepted as a potential hit by a mass audience."

Genres of music that have not received much video exposure through traditional programming outlets will benefit the most from M2's unstructured approach, says Gallutti.

"We have been quick to put on as much reggae and jazz clips as we could find," she says. "And we are playing acts that don't seem too MTV-ish, such as Tim Booth and Angelo Badalamenti's collaboration ['I Believe'], LeAnn Rimes ['Blue'], Ashley MacIsaac ['Sleeping Maggie'], and Fiona Apple ['Shadowboxer']."

U.K.-based acts may also get a boost in the U.S. on M2, says Gallutti. "Robert Miles ['Children'] is huge in England, but his instrumental might not work on MTV. On M2, it looks great. There is room for rave and underground dance music from acts like Prodigy ['Firestarter'] and Orbital ['The Box'] on M2."

Gallutti says that M2 is even exploring the possibility of adding imported clips from Europe, Asia, and other territories—even if the albums are not yet available in the U.S.

"We're targeting people who are more passionate about their music, including fans who seek out information on new music through the Internet," says Gallutti. "M2 allows us to explore and experiment with different forms of music. We want to push the envelope in the choices of videos that we play to reach active consumers who like music of all types."

McGrath says that within 24 hours of M2's debut, the channel had received about 500 E-mail messages with comments that ranged from praise to confusion for the new channel's "anything goes" format.

"Some people wanted to know where 'MTV Jams' and other specialty shows were, which shows us that as we try to go against the grain of things that we helped institutionalize, there are some viewers who are still struggling to understand the concept. But we are determined to make it appeal to everyone by including more than just one genre of music."

BYRNE GOES HEAD TO HEAD IN SUIT

(Continued from page 8)

represents Weymouth and Frantz. Three additional letters from Byrne's attorney, included as exhibits in the filing, followed this year.

In the most recent two of those three correspondences, Byrne attorney Jeffrey C. Slade stated that Warner Bros. Records, which owns and distributes the Talking Heads catalog in North America, would join Byrne in a legal action. Warner Bros., however, is not named as a plaintiff.

According to a Warner Bros. Inc. spokesman, "The company is still evaluating an independent action, but it does support Byrne and has provided an affidavit in support of his action."

The suit claims that the use of the name "the Heads" for the forthcoming album and tour "will likely cause irreparable injury to the reputation of Talking Heads and dilute the distinctive quality of the trademark or trade name Talking Heads."

A third claim, against Weymouth and Frantz only, says that the plan to

record and tour as the Heads is a breach of a December 1987 Talking Heads Tours Inc. agreement with Warner Bros.

Byrne is asking the court to enjoin his former bandmates from releasing the album and performing as the Heads and seeks a judgment for the alleged violation of the Lanham Act, as well as attorney fees, costs, and expenses.

Weymouth, Frantz, Harrison, and Kurfirst declined to comment on the suit, but in a previous interview, Weymouth told Billboard that the Heads is a new project. "To avoid any misconception or confusion in the eyes of the public, this is a new band," she said. "It's not to be confused with the Talking Heads, which had David Byrne with it. It is a completely new band."

At press time, a Radioactive/MCA spokeswoman said the label intended to proceed as planned with release of the set's debut single in late August.

CRAIG ROSEN

COLUMBIA THRIVING ACROSS THE BOARD

(Continued from page 1)

successes are the Fugees' "The Score," which has been certified quadruple platinum in the U.S. and stands at No. 6 on The Billboard 200 in its 28th week on the chart;



MAXWELL

Maxwell's "Urban Hang Suite," which is No. 48 on The Billboard 200 in its 16th week, while the latest single from that album, "Ascension (Don't Ever Wonder)," is bulleted at No. 48

on the Hot 100; Stabbing Westward's "Wither Blister Burn + Peel," climbing The Billboard 200 at No. 67 with a bullet; Nas' "It Was Written," which debuted at No. 1 on The Billboard 200 eight weeks ago and holds steady at No. 3 this week; and Carey's "Daydream," holding at No. 27 on The Billboard 200 after 47 weeks on the chart.

With all that momentum going into the fourth quarter, the label is set to release new albums by Da Brat, the Presidents, Offspring, Journey, Michael Bolton, Shawn Colvin, and Barbra Streisand, who is working on the soundtrack to the film "The Mirror Has Two Faces," which she directed and stars in opposite Jeff Bridges.

In addition, the label is preparing to release highly anticipated debut albums by Kula Shaker, Sophie Zelmani, Chantal, and Stony Sleep, all of which are signed to Sony Music's various non-U.S. affiliates.

Furthermore, there is a chance that Aerosmith may deliver its long-awaited new album in November, though Ienner says it's equally likely that the record will arrive in early 1997.

Ienner attributes Columbia's recent success to a new, carefully selected management team, an open-minded A&R philosophy, and a commitment to artist development.

"Two years ago, I started to think we needed a new face," says Ienner, noting that many of Columbia's department heads had moved on. "I felt we needed to get people in here who believed as strongly as I did in the artists at Columbia Records and in Columbia Records itself."

Accordingly, Ienner named John Ingrassia senior VP of the Columbia Records Group (U.S.). Ingrassia—a veteran of Columbia's legal department who stepped in when former senior VP/GM Fred Ehrlich departed to head up Sony's New Technologies unit—has since helped Ienner build the new Columbia team, which features new heads in virtually every department.

Ienner pumped new blood into the label's black music department last summer, when he hired Michael Mauldin as executive VP of black music at Columbia Records and senior VP of Columbia Records Group. A veteran artist manager who introduced multi-platinum teenage rap duo Kris Kross to Columbia in 1991, Mauldin also brought Da Brat and Xscape to Columbia through his association with the Atlanta-based So So Def, which is owned by his son, producer/composer Jermaine Dupri.

In addition, Ienner revamped Columbia's A&R staff by bringing in John Kalodner and Tim Devine, veterans of Geffen and Capitol, respectively. More recently, Ienner appointed

longtime artist manager Will Botwin senior VP of the label, with broad responsibilities that include A&R. Ienner also appointed new heads of promotion (Jerry Blair), sales (Tom Donnarumma), marketing (Tom Corson), international (Julie Borchard), video (Joanne Gardner), artist development (Jon Leshay), and media (Larry Jenkins).

Commenting on the reorganization of the label, Ienner says it took patience to wait until the right people became available.

"What I have learned over the years is that with patience comes success," he says. "I've learned that desperate people do desperate things, and we're not desperate, and our artists are not desperate. Desperation is easy—to be wild and crazy and run the sprint—but I want to be here for the long-distance run. I'd rather run the marathon than the 50-yard dash."

For Ienner, patience also means proceeding slowly with new artists, even if it means waiting until the second or third album before they break, as occurred with the Fugees, Nas, and others.

"I get scared when an album breaks too fast from a first-time artist [and] they haven't really been able to learn their craft," says Ienner. "It's like going from high school to major-league baseball, basketball, or football without ever playing in college to be able to learn the subtleties of the next level of the game that you're playing."

As examples of Columbia's long-range artist-development strategy, Ienner cites the label's groundwork with Jeff Buckley and Dionne Farris, both of whom released highly acclaimed debut albums and are working on follow-ups.

"Although we never broke a song [from Buckley's first album, 'Grace'], I think we broke an artist," says Ienner. "Jeff can play between 2,500 and 5,000 seats in every major city in the world. He's big overseas. We've sold in excess of 650,000 albums worldwide, which some people would think is an incredible success and other people would think did not achieve what we wanted to achieve. I'm thrilled knowing he's in the process of making a second record, and I'm looking forward to what's going to happen."

"It's the same with Dionne Farris, who blasted onto the scene with a song ['I Know'] and didn't get full recognition for her courage and what she's talking about in her lyrics," he adds. "And we will back her for as many records as it takes for Dionne to break."

Botwin—who prior to joining Columbia as one of Ienner's chief lieutenants managed Lyle Lovett, Rosanne Cash, John Hiatt, and Los Lobos—looks forward to helping Columbia fulfill its artist-development mission.

"For me, it's always been about the long term," Botwin says. "It's never been about the quick hit. If you look at the artists I managed, sometimes they took a left turn without signaling, and I followed them through that adventure, adopting creative strategies along the way."

Columbia's history of commitment to its roster is most clearly embodied in what Ienner calls the label's "heritage artists": Streisand, Bob Dylan, Tony



STABBING WESTWARD

Bennett, Bruce Springsteen, Billy Joel, and others of that caliber.

"Those artists have all enjoyed some of their highest moments in the last few years, and they are in complete control of their own destinies," says Ienner. "Whatever career turns they ever want to take, we are there to follow them. That is our job, and this is their record company more than it will ever be my record company."

Carey, whom Ienner called "the franchise" even before she released her first record on Columbia, is poised to join that elite group of the label's career artists. Noting that Carey has sold a combined total of 80 million albums and singles worldwide in her six-year career, Ienner says, "She will fall into the category of Billy Joel, Bruce Springsteen, Bob Dylan, and Barbra Streisand. If she chooses, she

could be at Columbia in 30 years and be as successful then as she is now, growing as an artist and doing whatever kind of music she feels like doing at that time. She is without boundaries. She has one of the greatest gifts that God has ever given anyone with her voice."

A cornerstone of Columbia's artist-development program has been a series of roadshows that Ienner and other Columbia executives say were critical to breaking such acts as the Fugees, Maxwell, Stabbing Westward, Kenny Lattimore, and dog's eye view—not just in the U.S., but in other territories as well.

The roadshows grew out of Sony Music's annual December meeting, at which the labels make product presentations to the distribution company. Last year, Columbia decided to embellish its presentation with live performances and videos tailored specifically to the event, going beyond the "canned video presentations" made in the past, according to Ienner.

The label's efforts were so positively received that Columbia took the show on the road, inviting retailers, radio executives, and field staff to participate in roadshows in Toronto, Cleveland, Chicago, New York, San Francisco, Los Angeles, Dallas, Washington, D.C., Boston, and Atlanta, as well as in London, Amsterdam, Madrid, Paris, and Cologne, Germany.

In addition to their resounding success in North America, the roadshows helped break the Fugees and Maxwell in Europe, setting a precedent for hip-hop in markets that previously were not considered receptive to the genre.

"I think this is going to open up some closed avenues for hip-hop music and R&B music, because [many territories] never thought their markets would sell it," says Ienner. "Meanwhile, the Fugees are platinum, double platinum, triple platinum, or quadruple platinum in almost every market in the world."

Mauldin concurs with Ienner's assessment of the Fugees' success and says that he is especially gratified with the black music division's contribution

to the success of the Columbia Records Group. He says, "We try to operate as part of the Columbia Records Group, but also as a division that stands tall and could almost function on its own. We want to be competitive with the LaFaces of the world," referring to producer/composers Antonio "L.A." Reid and Kenneth "Babyface" Edmonds' enormously successful Arista-distributed imprint.

Another key facet of Columbia's success is a developing-artists retail program whereby select albums by up-and-coming acts are discounted until they reach a certain sales threshold, after which they are brought up to front-line price levels. Ienner says that the program was born of his conviction that consumers should not have to pay the same amount of money to sample a new artist as they do to buy a record by a proven act.

"When I was a kid, I remember going to Korvette's, and they used to have A, B, C, D, and F pricing," he recalls. "You never paid, in 1969, for 'Abbey Road' what you paid for a brand-new artist. I still think it should be like that."

Columbia Records Group VP of sales (U.S.) Donnarumma says, "We take artists that we feel are going to need special attention, and we put them into this program, which offers the consumer an attractive price of \$7.98 for cassette and \$11.98 for CD."

The label has been extremely selective in deciding which albums to discount, fearing that putting too many titles in the program might dilute it. So far, Sponge, the Presidents, Primitive Radio Gods, Maxwell, and dog's eye view have benefited from the program, and alternative rock act Chalk Farm has just gone into it. Donnarumma says that the sales threshold varies from act to act, from roughly 150,000 to 200,000 units.

From a promotion perspective, Columbia's musical diversity is a challenge that the label has overcome by breaking format barriers and writing its own rules, according to senior VP of national promotion (U.S.) Blair, who oversees 20 national and 19 local staffers encompassing radio and video promotion.

Blair says, "We don't go by the ABCs of promotion. We go from the perspective that we'll break the rules when necessary. For instance, I don't think there had ever been an artist who had three songs on the Rhythm Crossover chart, but we had three Fugees songs on the chart."

Looking to the fourth quarter, Columbia is gearing up to release a new album by female rapper Da Brat, a product of the lucrative So So Def stable; the Presidents Of The United States Of America's follow-up to their double-platinum debut, scheduled for Election Day; the long-awaited reunion album by Journey, which is being overseen by Kalodner; a Bolton Christmas title; and alternative folk/pop artist Colvin's "A Few Small Repairs," due Sept. 24 (Billboard, Aug. 17).

Also on tap is a Diamond boxed set, which the label hopes will build on the base established by the artist's recent, gold-certified "Tennessee Moon" album; an album by British alternative rock band Kula Shaker, which blends Eastern influences with American blues; a release by Swedish singer/songwriter Zelmani; the debut by Canadian songstress Chantal; an album by the U.K.'s Stony Sleep, which

comes from Columbia's association with Big Cat; and Offspring's first release for Columbia following its independently distributed, multiplatinum "Smash" album.



STREISAND

One of Columbia's most hotly anticipated albums is the upcoming release by Aerosmith, which signed a highly publicized contract with Columbia—its original label—after a streak of hit records for Geffen. The band recently underwent a management change that, according to Ienner, delayed the release of the new album (Billboard, Aug. 17).

Commenting on the Aerosmith project, Ienner says, "The only thing I can do is tell you the truth. Aerosmith just had a management change, and I believe it was going on for a few months before the day it actually happened. The band is working on an album to be delivered in November or January. A lot of it depends on how the mixes come out, how their global touring plans happen, how the video concepts come down. We are not going to rush an Aerosmith album in November to make Christmas when we know we're going to get two or three Christmases out of an Aerosmith record anyway."

Ienner adds, "Of course, the anticipation is high. They were one of our first and most amazing rock bands, and the catalog still sells millions of copies a year. The record isn't finished, but the songs are brilliant. They're continuing to work on it until they're happy with it—they're perfectionists. But it's not just a record with Aerosmith. It's the global touring, the setup, the artwork, the merchandising, and getting the record company for the first time in 14 years back in gear."

Ienner joined Columbia in April 1989 after serving as executive VP/GM of Arista Records. Prior to his stint at Arista, from 1977 through 1982, Ienner was executive VP of Millennium Records, an indie label that he operated with his brother, industry veteran Jimmy Ienner, which had hits by the Raspberries, Meco, Franke & the Knockouts, Bruce Cockburn, Chilliwack, and others. From 1972 through 1977, Ienner was a partner in C.A.M. U.S.A., a publishing, management, and production company that represented such acts as Three Dog Night; Grand Funk Railroad; Blood, Sweat & Tears; the Raspberries; and Eric Carmen.

Reflecting on Columbia's resounding success in the past year, Ienner credits Sony Music Entertainment Inc. president/COO Thomas Mottola, who in the late '80s assembled the core Sony Music team of Ienner, Epic Records Group (U.S.) chairman Dave Glew, Sony Music International chairman Mel Iberman, and Sony Music Entertainment executive VP Michele Anthony.

"Tommy has shown that he had the vision to stick with the people he brought in," says Ienner. "It's a testament to him and the people who work for him that we've been able to stick together through the entire turmoil of the '90s and the conglomeration of the '80s. And it's worked, and we're not only surviving but—thank God—because of our artists, we're thriving."



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 284 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/DISTRIBUTING LABEL). Includes top entries like 'I LOVE YOU ALWAYS FOREVER' by Donna Lewis.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'PEPPER' by Butthole Surfers and 'BUT ANYWAY' by Blues Traveler.

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/DISTRIBUTING LABEL). Lists songs that have appeared on the Hot 100 chart for 20 weeks or more.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the Hot 100 chart for 20 weeks or more.

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'ALL ALONG' by EMI, ASCAP/Tosha, ASCAP/Shapiro.

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

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/DISTRIBUTING LABEL). Includes top entries like 'MACARENA (BAYSIDE BOYS MIX)' by Los Del Rio.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'WHERE DO WE GO FROM HERE' by Deborah Cox.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the Hot 100 chart for 20 weeks or more.



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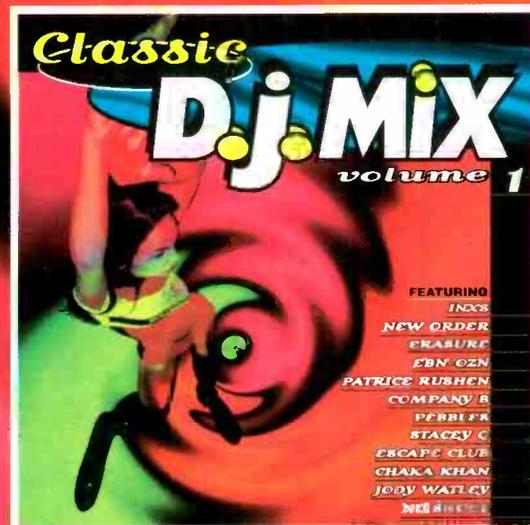
DJ MIX

volume 1

Classic D.J. Mix Vol. 1 is the radical release that follows-up D.J.Mix '96 Vol. 1, which debuted in August at #168 on the Billboard Top 200

- 12 non-stop classic dance hits
- 10 Billboard Top 40 tracks

1.	INXS	Need You Tonight
2.	NEW ORDER	Blue Monday-88
3.	ERASURE	Chains Of Love
4.	EBN-OZN	A&I O U Sometimes y
5.	PATRICE RUSHEN	Forget Me Not's
6.	COMPANY B.	Fascinated
7.	PEBBLES	Girlfriend
8.	STACEY Q	Two Of Hearts
9.	THE ESCAPE CLUB	Wild, Wild West
10.	CHAKA KHAN	What Cha' Gonna Do For Me?
11.	JODY WATLEY	Friends
12.	NU SHOOZ	I Can't Wait



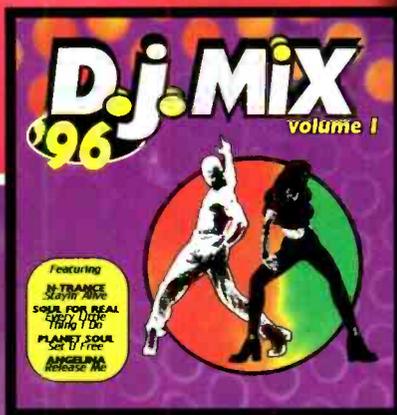
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- 6 Movin' On Up • M PEOPLE
- 7 Froggy Style • NUTTIN' NYCE
- 8 The Lover That You Are • PULSE
- 9 B.G. Tips / You Should Be Dancing • E-SENSUAL
- 10 Look Who's Talking • Dr. ALBAN
- 11 You Oughta Know • U.D.S. BOYZ FEAT. LANIS
- 12 Do Fries Go With That Shake? • GILLETTE
- 13 I Found It • DAPHNE



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The Beast
Breaks Out The Beat

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
SEPTEMBER 7, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	63	ALANIS MORISSETTE ▲ ¹¹ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS 12 weeks at No. 1	JAGGED LITTLE PILL	1
★★★ No. 1 ★★★						
2	2	3	24	CELINE DION ▲ ³ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
★★★ GREATEST GAINER ★★★						
3	3	2	8	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
4	5	4	34	NO DOUBT ▲ ² TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	4
5	4	11	7	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
6	6	9	28	FUGEES ▲ ⁴ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
7	7	5	10	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
8	8	12	4	SOUNDTRACK MIRAMAX 62047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
9	13	14	9	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
10	9	10	12	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
11	10	8	57	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
12	12	13	41	TRACY CHAPMAN ▲ ³ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
13	11	6	4	ALICE IN CHAINS COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
14	15	18	25	311 ● CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	14
15	14	7	4	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
16	16	17	17	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
17	18	15	3	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 46285* (10.98/16.98)	SONGS AND MUSIC FROM SHE'S THE ONE	15
★★★ HOT SHOT DEBUT ★★★						
18	NEW ►	1	1	THE JERKY BOYS MERCURY 532893 (10.98 EQ/16.98)	THE JERKY BOYS 3	18
19	19	16	8	SOUNDTRACK REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
20	22	20	78	SHANIA TWAIN ▲ ⁷ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
21	20	19	47	OASIS ▲ ³ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
22	23	22	46	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
23	17	—	2	WHITE ZOMBIE GEFEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
24	21	—	2	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	21
25	24	23	18	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
26	25	28	10	BECK ● DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
27	27	26	47	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
28	28	27	14	SOUNDGARDEN ▲ ⁸ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
29	26	21	12	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
30	31	32	19	RAGE AGAINST THE MACHINE ▲ ⁸ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
31	29	29	28	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
32	30	30	18	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
33	33	36	9	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	33
34	37	43	10	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	34
35	NEW ►	1	1	VARIOUS ARTISTS TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	35
36	34	33	17	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
37	35	31	19	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
38	44	49	7	DONNA LEWIS ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	38
39	39	37	10	PRIMITIVE RADIO GODS ERGO 67600/COLUMBIA (10.98 EQ/16.98)	ROCKET	36
40	38	34	15	BUTTHOLE SURFERS ● CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	31
41	32	24	12	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
42	NEW ►	1	1	TYPE O NEGATIVE ROADRUNNER 88742 (10.98/15.98)	OCTOBER RUST	42
43	NEW ►	1	1	LUIS MIGUEL WEA LATINA 15947 (9.98/15.98)	NADA ES IGUAL	43
44	43	46	17	MINDY MCCREADY ● BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	43
45	40	39	44	THE SMASHING PUMPKINS ▲ ⁷ VIRGIN 40861 (10.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
46	36	25	4	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	15
47	45	44	40	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
48	50	61	16	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	48
49	NEW ►	1	1	SILKK PRIORITY 50591* (10.98/16.98)	SHOCKER	49
50	46	38	28	2PAC ▲ ³ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
51	56	71	5	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	51
52	41	35	8	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
53	48	42	24	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
54	52	45	41	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	49	47	85	BUSH ▲ ³ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
56	53	50	15	THE ISLEY BROTHERS ● T-NECK 524214*/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
57	47	48	3	VARIOUS ARTISTS EPIC 67599 (10.98/17.98)	A TRIBUTE TO STEVIE RAY VAUGHAN	47
58	54	40	7	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28
59	55	52	12	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
60	59	57	9	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
61	51	41	14	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
62	60	58	4	ROBERT MILES ARISTA 18930 (10.98/15.98)	DREAMLAND	54
63	42	—	2	CASE SPOILED ROTTEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE	42
64	57	56	36	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
65	58	55	62	NATALIE MERCHANT ▲ ² ELEKTRA 61745*/EEG (10.98/16.98)	TIGERLILY	13
66	66	64	32	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
67	82	88	27	STABBING WESTWARD COLUMBIA 66152 (9.98 EQ/15.98) HS	WITHER BLISTER BURN + PEEL	67
68	63	59	42	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
69	71	73	4	SUBLIME GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	62
70	78	96	8	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	70
71	86	99	6	POE MODERN 92605/AG (10.98/15.98) HS	HELLO	71
72	70	67	263	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
73	76	66	44	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
74	62	53	5	THE BLACK CROWES AMERICAN/REPRISE 43082*/WARNER BROS. (10.98/16.98)	THREE SNAKES AND ONE CHARM	15
75	65	—	2	TY HERNDON EPIC 67564 (10.98 EQ/15.98)	LIVING IN A MOMENT	65
76	87	90	12	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
77	73	63	9	NADA SURF ELEKTRA 61913*/EEG (10.98/15.98) HS	HIGH/LOW	63
78	75	65	12	JIMMY BUFFETT ● MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
79	68	69	111	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
80	67	62	22	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
81	83	74	89	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
82	NEW ►	1	1	SOUNDTRACK EPIC SOUNDTRAX 67609/EPIC (10.98 EQ/16.98)	TIN CUP	82
83	64	—	2	BETTER THAN EZRA SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICTION BABY	64
84	72	72	40	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
85	101	118	7	VARIOUS ARTISTS ARISTA 31388/BMG LATIN (8.98/11.98)	MACARENA MIX	85
86	84	75	28	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
87	81	60	13	SOUNDTRACK ▲ WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
88	74	78	23	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
89	94	102	7	VARIOUS ARTISTS RCA 66745* (9.98/15.98)	MACARENA CLUB CUTZ	89
90	77	—	2	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	77
91	100	68	8	HARRY CONNICK, JR. COLUMBIA 67575 (10.98 EQ/16.98)	STAR TURTLE	38
92	99	81	10	VARIOUS ARTISTS MADACY 26927 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	66
93	69	54	4	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	29
94	NEW ►	1	1	TORI AMOS ATLANTIC 82955/AG (7.98 CD)	HEY JUPITER (EP)	94
95	80	70	10	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
96	79	76	31	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
97	93	87	13	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
★★★ PACESSETTER/HEATSEEKER IMPACT ★★★						
98	120	172	3	LOS DEL RIO ARISTA 37587/BMG LATIN (8.98/11.98) HS	MACARENA NON STOP	98
99	61	51	3	FACE MOB INTERFACE/RAP-A-LOT 41336*/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	51
100	85	79	32	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
101	102	85	18	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
102	88	83	12	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
103	91	89	17	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
104	89	91	30	VARIOUS ARTISTS ● COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
105	90	77	15	GEORGE MICHAEL ▲ DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
106	110	95	24	STING ▲ A&M 540483 (10.98/17.98)	MERCURY FALLING	5
107	96	84	24	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	76
108	92	86	8	BLUES TRAVELER A&M 540515 (16.98/23.98)	LIVE FROM THE FALL	46
109	105	97	22	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	97	101	99	DAVE MATTHEWS BAND ▲ ⁴	UNDER THE TABLE AND DREAMING	11
111	103	103	57	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
112	95	82	41	SOUNDTRACK ▲ ⁶ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
113	109	105	11	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	102
114	115	133	6	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	114
115	106	100	17	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	89
116	108	112	7	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	108
117	111	109	45	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
118	112	110	96	BOB SEGER & THE SILVER BULLET BAND ▲ ²	GREATEST HITS	8
119	114	116	91	BLUES TRAVELER ▲ ⁴ A&M 540265 (10.98/17.98)	FOUR	8
120	118	120	7	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	118
121	117	113	94	EAGLES ▲ ⁶ GEFGEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
122	104	106	8	SPONGE COLUMBIA 67578 (10.98 EQ/16.98)	WAX ESCSTATIC	60
123	123	117	26	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	103
124	124	104	13	VARIOUS ARTISTS TOMMY BOY 1173 (11.98/16.98)	X-GAMES VOL. 1 — MUSIC FROM THE EDGE	49
125	116	108	40	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
126	NEW ►	1	1	SEBADOH SUB POP 370* (10.98/15.98) HS	HARMACY	126
127	113	—	2	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98) HS	SO MANY WAYS	113
128	134	122	60	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
129	107	93	8	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	13
130	119	92	8	N.W.A RUTHLESS 50561*PRIORITY (10.98/16.98)	GREATEST HITS	48
131	129	143	93	ABBA ▲ ² POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
132	132	127	38	ENYA ▲ ² REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
133	130	132	49	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
134	125	114	14	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98) HS	FIZZY FUZZY BIG & BUZZY	97
135	98	80	5	SOUNDTRACK LAVA 92714/AG (10.98/17.98)	ESCAPE FROM L.A.	80
136	NEW ►	1	1	THE BEACH BOYS RIVER NORTH 161205 (10.98/16.98)	STARS AND STRIPES VOL. 1	136
137	NEW ►	1	1	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/16.98)	TRAIL OF TEARS	137
138	147	137	131	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
139	151	171	16	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
140	128	126	72	WHITE ZOMBIE ▲ ²	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
141	137	129	112	SEAL ▲ ⁴ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
142	122	111	19	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
143	148	152	35	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
144	121	107	14	SOUNDTRACK MILAN 35739 (9.98/15.98)	BED OF ROSES	91
145	146	135	98	SOUNDTRACK ▲ ³ MCA 11103* (10.98/16.98)	PULP FICTION	21
146	131	123	13	RICOCHEC COLUMBIA 67223 (10.98 EQ/15.98) HS	RICOCHEC	101
147	149	144	52	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
148	145	150	20	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54
149	143	154	145	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴	GREATEST HITS	5
150	166	155	53	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
151	126	98	58	JEFF FOXWORTHY ▲ ⁴ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
152	150	148	24	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	89
153	136	134	18	VARIOUS ARTISTS MAMMOTH 92672/AG (10.98/15.98)	MTV BUZZ BIN	75
154	139	124	58	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
155	138	128	93	TLC ▲ ¹⁰ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	135	121	53	JOAN OSBORNE ▲ ³ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
157	142	141	42	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
158	153	130	14	EVERYTHING BUT THE GIRL ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37
159	152	160	55	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
160	157	159	4	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	152
161	160	142	53	GOO GOO DOLLS ▲ ² WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
162	133	153	4	SOUNDTRACK INTERSCOPE 90088 (10.98/16.98)	SUPERCOP	133
163	141	131	10	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	35
164	155	164	21	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
165	140	119	8	SOUNDTRACK RCA VICTOR 68564 (10.98/16.98)	INDEPENDENCE DAY	73
166	185	—	45	RUSTED ROOT ▲ MERCURY 522713 (10.98 EQ/16.98) HS	WHEN I WOKE	51
167	176	186	245	PEARL JAM ▲ ⁹ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
168	167	177	43	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15
169	165	191	9	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	63
170	144	125	8	NEIL YOUNG WITH CRAZY HORSE REPRISE 46291*/WARNER BROS. (10.98/16.98)	BROKEN ARROW	31
171	NEW ►	1	1	GEORGE JONES MCA 10651 (10.98/15.98)	I LIVED TO TELL IT ALL	171
172	158	136	9	KISS MERCURY 532741* (11.98 EQ/17.98)	YOU WANTED THE BEST, YOU GOT THE BEST!	17
173	NEW ►	1	1	COUNTDOWN DANCE MASTERS MADACY 0346 (3.98/5.98)	MACARENA TROPICAL DISCO	173
174	127	—	2	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	127
175	156	147	54	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ ²	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
176	163	151	76	COLLECTIVE SOUL ▲ ³ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
177	173	166	9	WADE HAYES COLUMBIA 67563 (10.98 EQ/15.98)	ON A GOOD NIGHT	91
178	187	183	204	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
179	RE-ENTRY	32	32	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
180	179	174	38	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
181	RE-ENTRY	27	27	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	39
182	161	146	14	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	42
183	RE-ENTRY	28	28	TORI AMOS ▲ ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
184	189	161	43	SOUNDTRACK ● CAPITOL 32617 (10.98/16.98)	CLUELESS	49
185	171	138	9	CHER REPRISE 46179/WARNER BROS. (10.98/16.98)	IT'S A MAN'S WORLD	64
186	NEW ►	1	1	EELS DREAMWORKS 50001/GEFFEN (5.98/8.98) HS	BEAUTIFUL FREAK	186
187	169	190	5	VARIOUS ARTISTS BEAST 5300 (9.98/14.98)	D.J. MIX '96 VOL. 1	168
188	196	195	249	NIRVANA ▲ ² DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
189	159	178	16	SOUNDTRACK ● WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
190	162	149	16	PANTERA ● EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
191	172	157	11	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE	78
192	RE-ENTRY	3	3	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC	187
193	182	180	44	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
194	181	176	47	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
195	RE-ENTRY	234	234	ENYA ▲ ⁸ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
196	168	200	14	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98) HS	ENRIQUE IGLESIAS	148
197	175	165	6	RICK TREVINO COLUMBIA 67452 (10.98 EQ/15.98)	LEARNING AS YOU GO	117
198	154	140	17	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26
199	194	170	33	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	108
200	186	196	72	SOUNDTRACK ▲ ² PRIORITY 53959* (10.98/15.98)	FRIDAY	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 50	Mariah Carey 27	Everclear 143	R. Kelly 54	Mr. Mike 93	The Tony Rich Project 100	Phenomenon 19	Classic Disney Vol. III - 60 Years Of
311 14	Case 63	Everything But The Girl 158	Sammy Kershaw 139	N.W.A 130	Riccochet 146	Pulp Fiction 145	Musical Ma 192
Abba 131	Celly Cel 198	Facemob 99	Kiss 172	Nada Surf 77	LeAnn Rimes 5	Supercop 162	Macarena Club Cutz 89
Bryan Adams 76	Tracy Chapman 12	Jeff Foxworthy 151	Korn 159	Linda Ronstadt 191	NAS 3	Tin Cup 82	Club Mix '96 Volume 1 104
Akinyele 174	Cher 185	Kirk Franklin And The Family 103	La Bouche 66	Me'Shell Ndegeocello 169	No Doubt 4	Trainspotting 51	Dance Mix U.S.A. Vol. 4 88
Alice In Chains 13, 157	Terri Clark 194	Fugees 6	Tracy Lawrence 96	Nirvana 188	Oasis 21	Twister 189	D.J. Mix '96 Vol. 1 187
Tori Amos 94, 183	Collective Soul 176	Garbage 22	Donna Lewis 38	No Doubt 4	Joan Osborne 156	Waiting To Exhale 112	Jock Jams Vol. 1 111
Jann Arden 107	Harry Connick, Jr. 91	Vince Gill 97	LL Cool J 47	Ozzy Osbourne 193	Bob Seger & The Silver Bullet Band 118	Sponge 122	Jock Jams Vol. 2 35
The Beach Boys 136	Coolio 68	Goo Goo Dolls 161	Los Del Rio 98	Pantera 190	Bob Seger & The Silver Bullet Band 118	Stabbing Westward 67	Macarena Mix 85
Beck 26	Countdown Dance Masters 173	Gravity Kills 152	Lost Boyz 59	Pearl Jam 167	Bob Seger & The Silver Bullet Band 118	Sting 106	MTV Buzz Bin 153
George Benson 160	The Cranberries 36	Andy Griffith 164	Lyte Lovett 95	Tom Petty And The Heartbreakers 17, 149	Seven Mary Three 117	Stone Temple Pilots 80	MTV Party To Go Volume 9 58
Better Than Ezra 83	Crucial Conflict 52	Wade Hayes 177	Master P 142	Tom Petty And The Heartbreakers 17, 149	George Strait 25	Sublime 69	So So Def Bass All-Stars 34
The Black Crowes 74	Cypress Hill 24	Heliah Skelthah 163	Dave Matthews Band 16, 110	Tom Petty And The Heartbreakers 17, 149	Keith Sweat 9	SWV 101	Sun Splashin' 16 Hot Summer Hits 92
Blues Traveler 108, 119	Billy Ray Cyrus 137	Ty Herndon 75	Maxwell 48	Phoebe 71	Johnnie Taylor 120	The Presidents Of The United States Of America 175	A Tribute To Stevie Ray Vaughan 57
James Bonamy 114	D'Angelo 128	Faith Hill 147	Neal McCoy 102	The Presidents Of The United States Of America 175	TLC 155	Maxi Priest 116	X-Games Vol. 1 — Music From The Edge 124
Bone Thugs-N-Harmony 11	DC Talk 125	Hootie & The Blowfish 32, 79	Mindy McCready 44	Maxi Priest 116	Too Short 61	Primitive Radio Gods 39	Stevie Ray Vaughan & Double Trouble 181
Tracy Bonham 148	De La Soul 129	Enrique Iglesias 196	Tim McGraw 133	Queen 178	Randy Travis 90	Quad City DJ's 33	The Wallflowers 70
Paul Brandt 113	Def Leppard 168	The Isley Brothers 56	Natalie Merchant 65	Rage Against The Machine 30	Rick Trevino 197	Queen 178	Bryan White 109
Toni Braxton 7	Celine Dion 2, 138	Alan Jackson 73	Metallica 10, 72	Collin Raye 150	A Tribe Called Quest 15	George Michael 105	White Zombie 23, 140
The Braxtons 127	Dishwalla 115	Jars Of Clay 64	George Michael 105	The Refreshments 134	Shanla Twain 20	Luis Miguel 43	"Weird Al" Yankovic 53
Brooks & Dunn 37	Eagles 121	Jay-Z 60	Robert Miles 62	The Rebirth Of The Machine 30	Type O Negative 42	Monica 154	Nell Young With Crazy Horse 170
Garth Brooks 81, 84	Enya 132, 195	The Jerky Boys 18	Monifah 182	The Rebirth Of The Machine 30	U2 46	Alanis Morissette 1	
Jimmy Buffett 78	Gloria Estefan 41	Jewel 31	Alanis Morissette 1	The Rebirth Of The Machine 30	VARIOUS ARTISTS		
Bush 55	Melissa Etheridge 179	George Jones 171					
Butthole Surfers 40							

R.E.M. RE-SIGNS TO WARNER IN REPORTED \$80 MILLION DEAL

(Continued from page 8)

has sold more than 2.7 million in the U.S. "Automatic For The People," released in 1992, and "Out Of Time," released in 1991, have sold 2.9 million and 4.1 million, respectively, according to SoundScan. The latter two albums reached these impressive sales without the benefit of a tour.

Aside from the sales, R.E.M. brings the credibility derived from having risen from the ranks of the underground to mainstream success on its own terms. The Grammy-winning act has earned the respect of a wide range of young bands; acts from Hootie & the Blowfish and Live to the late Kurt Cobain have spoken openly about their respect for the band and its influence.

The Athens, Ga.-based band—which consists of singer Michael Stipe, 36; guitarist Peter Buck, 39; bassist Mike Mills, 37; and drummer Bill Berry, 37—began its career in 1981 by releasing the single "Radio Free Europe" on the tiny Hib-Tone label. It recorded five critically acclaimed albums for I.R.S. Records

in the '80s but didn't have a true commercial breakthrough until 1987, when its fifth I.R.S. album, "Document," reached the top 10, buoyed by the hit single "The One I Love."

Retaining R.E.M. will undoubtedly bolster Warner Bros., which saw the departure of longtime chairman Mo Ostin and president Lenny Waronker in 1994 and '95.

Ostin and Waronker's new home, DreamWorks, was among the key competitors bidding for R.E.M. Other labels that made offers included Sony, Capitol, and the Geffen-affiliated Outpost, which counts longtime R.E.M. producer Scott Litt as one of its principals.

In the end, however, R.E.M. decided to stay with Warner Bros., the band's home since the release of "Green" in 1988.

"We looked at a lot of proposals from some very serious and reputable record companies," says R.E.M.'s longtime adviser Bertis Downs.

The band held meetings in its Athens home office to discuss the various

offers Aug. 20-21. Once the band members decided to stay with the Burbank, Calif.-based label, Downs flew to Los Angeles for daylong meetings Aug. 22 and 23 with Thyret, Baker, Warner Bros. vice chairman David Altschul, and Warner Bros. CFO Colin Hodgson. Downs was assisted on the band's behalf by attorneys Donald Passman and Greg Harrison.

"The obvious time to announce it was during the [WEA] convention, since there were so many people there hoping that the band would stay and good friends from all around the country," says Downs.

The news came in the form of a telegram from the band, presented to Thyret and Baker by Downs. It read, "We've always said we'll only do this as long as it's still fun, and right now, it feels like we're just getting started, so let's keep going."

Downs says the band still feels comfortable at Warner Bros., despite the departure of Ostin and Waronker.

"Lenny and Mo left, and that was huge," says Downs. "And the people at the very top [of Warner Music] left, but that never affected us that much. . . . But the rank and file, the people who are there doing the work and making the decisions, are very similar to the people that were there in 1988, who we grew up with."

Of the reported \$80 million, Downs says, "There are so many different ways to analyze this. It is not exactly what will be in the final agreement."

While many industry insiders expressed surprise that R.E.M. could land such a contract, Downs says it's all a matter of timing. "It is really unusual for a band to get to this point in its career and be free agents," he says. "They are acting like this is huge news that R.E.M. would get a huge deal. . . . but it makes logical sense in terms of the dynamics of the marketplace."

Don Engel, an entertainment attorney who works with TLC and has

aided Boston and other acts, says that the rising cost of superstar talent in pop music can be attributed to the huge contracts that actors, screenwriters, and star athletes are pulling down. "If there is a feeling of prosperity, the companies are willing to pay higher prices for superstars," he says.

However, Engel says that the \$80 million figure is likely "inflated" and that it should be taken with "a block of salt." There are many hidden provisions that could affect such a deal, he adds.

Still, if other superstar pop music talents become free agents, it is likely that they will demand similar deals, Engel says.

Weeks before the deal was announced, guitarist Buck commented to Billboard about a comparison that had been made between the band's high-ticket, free-agent status and that of basketball star Shaquille O'Neal. Said Buck, "Yeah, but he's more consumer-marketable."

WORKS OF LAST POETS COMPILED ON PAPER

(Continued from page 14)

efforts to a planned Last Poets performance tour. Peter Schwartz of the New York-based Agency group, which books the Poets, says he is working on securing dates, and Catherine Smalley, a senior publicist at Henry Holt, says, "As soon as we get those dates, we'll schedule appearances at bookstores in each area."

Smalley adds that stores that carry books and records, such as the Tower Books chain and Virgin Megastores, will be ideal for the promotions, and Greenberg agrees. "A lot of people know the Last Poets as performers first," he says.

Henry Holt will also try to secure television appearances for Oyewole and Bin Hassan. "An ideal program would be 'Politically Incorrect' on Comedy Central," says Smalley. "But we'll also be looking to local news programs, to just alert people in various cities that the Last Poets are in town."

In addition to the classic material, "On A Mission" includes new and previously unreleased works. "We definitely wanted to provide a sense of history with the poems that people have come to know and appreciate, but we also wanted to point out that the poetry didn't come out of a vacuum," says Oyewole. "It came out of a living experience."

So, while the fire-and-brimstone verses from some of the group's albums are included, there are gentler, more reflective pieces that show, as Bin Hassan puts it, "there was also a revolution of the human spirit going on."

One piece that makes this point is Bin Hassan's "Mr. Intellectual," which focuses on what sometimes happens to blacks when they buy into the illusion of inclusion. Speaking in the book about what inspired the poem, Bin Hassan describes a situation in which he and his "homies" were looked at with disdain by a black yuppie while hanging out on the street. The poet says he took from the experience a distrust of higher education.

That the project provides a context, telling the story behind each poem, is notable.

This element, says Bill Adler, for-

mer publicist for the duo and president of Nuyo Records (which will release a new Last Poets album early next year), makes "On A Mission" nearly as important a document as "The Autobiography Of Malcolm X."

"From the outside, Malcolm was such a powerful and righteous figure. But I think that when his autobiography came out, people began to embrace him even more, because he rendered himself human," Adler says. "All of a sudden, everyone knew what he had gone through, the depths to which he sunk, to become Malcolm X. This, in much more modest fashion, does that for the Last Poets."

Oyewole and Bin Hassan have, indeed, survived much and lived to tell about it. As they discuss in the book, after sparking a movement as the Last Poets, Oyewole, who felt that being a poet wasn't revolutionary enough, served time in jail for stealing guns from a white-supremacist group, while Bin Hassan ended up spending many of the intervening years involved with drugs.

The two engineered their comeback from the outskirts of society after making the acquaintance of producer Bill Laswell, who supervised "Holy Terror," "Bebop Or Be Dead," and "25 Years."

"At a time when there is such a dearth of black leadership, these guys have survived with their outlook, optimism, and revolutionary fervor intact," says Adler. "And because they're older now, their wisdom has increased. They want to be father figures."

About their education, Bin Hassan says, "I've learned how to just slow down and relax. I see beauty in things now, and being a poet, a Last Poet, my mission is to help keep that beauty going."

Oyewole adds, "We had jumped on the broad base of 'Beat whitey down, destroy the pigs.' We shouted things like, 'Up with black power,' not even recognizing that some of the same faces that would sit at the head of black power would. . . . sit under the seat of white power. Before, we were concerned with revealing all of the ugliness that this society has to offer. Today, we're dealing with finding solutions."

W H SMITH MULLS WALL'S FUTURE

(Continued from page 8)

statement.

The company said, "The Wall will be retained, but there will be no significant investment in it until the market prospects become clearer."

Asked to elaborate, Bamford refers to "the degree of uncertainty" in the U.S. market "in terms of the number of our competitors in Chapter 11" bankruptcy protection. Camelot Music, Warehouse, Peaches, and Kemp Mill have filed for Chapter 11 protection in the last 13 months.

Chris Peluso, president of the Wall Music Inc./Waterstone's Booksellers, tells Billboard, "The U.S. market is obviously in a state of rationalization."

Peluso says that he expects U.S. retailers to reduce the number of mall stores and that "our parent is smart to explore its options as to whether it should expand or contract its presence in the U.S. Clearly, there is an opportunity for some specialty music player to help consolidate the industry when the time is appropriate."

The company is more confident in the U.K. According to its statement, 20 Virgin stores will be opened here during the current fiscal year and a further 80 Virgin outlets will be opened in the coming three years. However, the company said that 70 of Our Price's "less profitable" stores will close during the same period.

According to the statement, the net result for the two chains will be a 25,000-square-meter increase in floor space.

The 57th Virgin store in the U.K. was due to open Aug. 30, and there are currently 270 Our Price outlets.

The Smith group's third music-retailing arm is represented by the 250 record departments within its W H Smith stores, whose other lines include books, magazines, and stationery. The group's interests also include newspaper distribution and airport stores.

Bamford says that as part of the group's strategic review announced in June, 29% fewer items are being stocked in W H Smith stores and that this will be reflected in the new-look music departments now being considered. However, he adds that the chain is experimenting with new store layouts and that "one option is to bring music to the front of the stores, while another trial will look at introducing

music ranges to some of the smaller W H Smith stores. Overall, the music offering will be tighter and more focused."

Though the W H Smith group made an operating profit of \$153.1 million in the year to June—down from \$178.6 million in the previous 12 months—redundancy and other costs associated with the restructuring produced a

loss of \$14 million.

JEFF CLARK-MEADS

The exchange rate used in this story is \$1.55 to the pound. Assistance in preparing this story was provided by Ed Christman in New York and John Ferguson, retail editor for Music Monitor, in London.

Burke To Head Virgin Stores In Charge Of Music, Video Worldwide

■ BY JEFF CLARK-MEADS

LONDON—Simon Burke, the architect of the Virgin Megastores' U.K. success, will leave the W H Smith fold Nov. 1 to take over global responsibility for Virgin's music and video stores.

Burke, a longtime ally of Virgin Group chairman Richard Branson, is to become chief executive of the Virgin Retail Group's retail and cinema businesses worldwide. This will end his day-to-day involvement with W H Smith, which owns a 75% stake in Virgin's British and Irish stores.

Burke took over as managing director of Virgin Retail U.K. eight years ago, when the group was still owned by Branson's company. However, at that time, it had just sold 70 stores to W H Smith for incorporation into the Our Price chain, and the operation that was left was, according to Burke, "a shambles."

Burke then oversaw the resurrection of the Virgin brand, the Megastores' subsequent partial purchase by W H Smith in 1991, and, in 1994, the creation of the overarching Virgin Our Price company, which he ran. Burke will remain a board director of W H Smith until his departure in November.

Asked why he is switching from a British to a global focus, he states, "It's a great offer."

Burke says he regards the international chain as having great potential, even in territories where "it has not been brilliantly successful."

He adds, "I would be very sur-

prised if Virgin Retail Europe is not in better shape now than Virgin U.K. was when I took over."

Burke says that when he took control of Virgin in the U.K., the company had conceptual problems as well as financial ones. "People were selling washing machines, when they should have been selling records."

He says he regards the concept of Virgin's retail outlets outside the U.K. as sound, adding that the Virgin name is one of a small number of brands with a built-in attraction.

"When Virgin opened in New York, where they've seen everything and done everything, you could see that there's still a cachet for the brand," he says. "It's a brand that works internationally. Virgin is without doubt a class act as a brand."

Virgin has 26 stores in continental Europe—in France, Austria, Spain, Italy, the Netherlands, Belgium, and Greece—and outlets in Tokyo, Sydney, Los Angeles, and New York.

Burke says that leaving his direct involvement with Virgin Our Price in the U.K. was a difficult decision but that he is comforted by its status and viability. "One of the things that makes it possible to go is the knowledge that there's a fantastic team here. They are more than capable of taking the business on to a great future."

A spokesman for W H Smith says that a new managing director for Virgin Our Price will be announced "in due course."

ANTICIPATION HIGH FOR NEW PART SET ON ECM

(Continued from page 1)

of Pärt's creations to the world and done so with a rare combination of artistic sensitivity and market savvy. Due Sept. 17, the latest Pärt offering from the label, "Litany," is one of the year's most anticipated classical albums.

ECM's last Pärt recording, "Te Deum," spent almost a year on the Top Classical Albums chart, and according to SoundScan, the disc has sold nearly 70,000 copies since its 1994 release, a remarkable figure for a set of contemporary classical music. In Europe, "Te Deum" has sold more than 170,000 copies, the label reports.

Founded in 1969 as a forum for avant-jazz, the Munich-based ECM forged an adventurous yet commercially successful brand name with such intrepid artists as Keith Jarrett (Billboard, Nov. 5, 1994). Label principal and producer Manfred Eicher established the New Series imprint in '84 as a vehicle for releasing the Pärt album "Tabula Rasa," which cleared the air in the classical community with a fresh, probing aesthetic.

"When I first heard 'Tabula Rasa' in 1982, it was like a meteorite falling from the sky," Eicher says. "The music was so personal, of such integrity—it moved me deeply. Since then, a new musical landscape has appeared. Now you can hear the work of Arvo Pärt not only in Berlin but in Alaska and Rawalpindi, Pakistan."

A measure of Pärt's growing stature is that he was elected an honorary foreign member of the American Academy of Arts and Letters earlier this year. At a spring ceremony, academy president Kevin Roche cited the ability of Pärt's music to "simultaneously move the heart and impress the mind," further noting that he has "totally maintained his integrity while nevertheless becoming one of the most frequently performed living composers."

Born in Paide, Estonia, in 1935, Pärt worked as a recording engineer for Estonian Radio in the '60s before graduating from Tallinn Conservatory and embarking on a career as a film composer. He wrote his concert music in the '60s according to the dense 12-tone system, completing such works as the orchestral piece "Nekrolog," a cello concerto, and two symphonies. With its forward-minded serialism and devotional overtones, Pärt's early music was not beloved by Soviet authorities.

In 1968, Pärt withdrew from active composing to study medieval chant and Renaissance polyphony for a number of years. He wrote a grand, transitional Symphony No. 3 before developing his mature method, which Pärt titled his "tintinnahular" style after his quest to reflect in his new music the pure, poetic resonance of ringing bells. ("It is enough to play a single note beautifully" is one of his now famous quotes.)

Pärt emigrated to the West in 1980, settling in Berlin two years later. After the double violin concerto "Tabula Rasa," Pärt's output centered on sacred vocal works, including a Stabat Mater, a Miserere, and an hour-plus Passion of St. John. Last year, his Te Deum for orchestra and chorus was performed across the U.S. and Europe.

Such Pärt string pieces as "Fratres" are programmed increasingly in concert halls around the world, and labels other than ECM have clamored to record his music—often including the works in tandem with music by Henryk Górecki and John Tavener, composers who

with Pärt have been dubbed as "mystic minimalists" for their distilled techniques and frequently religious themes.

"Litany" comprises the title work—a 23-minute feature for orchestra, chorus, and vocal soloists in luminous counterplay—as well as two shadowy string pieces, "Psalom" and "Trisagion." "Litany" premiered in June 1994 at the Oregon Bach Festival in Eugene, with longtime Pärt collaborators the Hilliard Ensemble and "Trisagion." "Litany" premiered in June 1994 at the Oregon Bach Festival in Eugene, with longtime Pärt collaborators the Hilliard Ensemble and "Trisagion."



Pärt's sixth album for ECM, "Litany" was recorded with the composer's involvement—standard practice with the label but relatively uncommon in the classical world. Pärt says he values his synergy with ECM greatly after past experiences recording with rushed, under-rehearsed musicians and poor acoustics. "The search for the ideal sound is strenuous," he says. "But it is absurd to record Palestrina or Dave Brubeck, Schoenberg, or Steve Reich the same, but sadly that is the way it's often done."

Eicher and Pärt's strategy for their albums revolves around a long-term view, with painstaking preparation and many performances of the works before they are recorded. But a similar tack hasn't always been taken by other companies eager to issue Pärt's compositions.

"Manfred and I agreed not to record too many pieces in too short a time," Pärt says. "But the first ECM

recordings drew attention to my music, and what we had been anxious to restrain was exploited by other labels that took advantage of that gap [between ECM releases]. So now there exists a number of mediocre and immature recordings.

"The new sound I am continually trying to find is not easy to achieve, [especially not] by just reading my scores," Pärt adds. "But effort and expense are rewarded with the proper results. And a successful, authorized recording has documentary value that can serve as the guide for interpreters to come."

Baritone Gordon Jones of the Hilliard Ensemble recalls the nighttime recording of "Litany" as appropriate to the work's contemplative character, adding that the music is deceptive. "It sounds quite simple, but it's actually quite demanding," he says. "With the sparse textures, whatever sound you make has to be spot on."

Eicher adds, "In recording Pärt's music, you have to be sensitive not only to what's happening in the very moment but to where that moment might lead. As Bach at the organ explained to an admiring pupil, 'It's simply a matter of striking the right notes at exactly the right moment.' For us, it means we have to capture the right notes at exactly the right moment."

Of course, after the challenge of making beautiful music comes the challenge of marketing it. With "Litany," ECM plans to echo and expand its successful efforts with "Te Deum," the

(Continued on next page)

Selected Arvo Pärt Discography

On ECM New Series:

"**Litany**" with "Psalom" and "Trisagion" for strings. The Hilliard Ensemble; Tallinn Chamber Orchestra, Estonian Philharmonic Chamber Choir, conducted by Tõnu Kaljuste; Lithuanian Chamber Orchestra, conducted by Saulius Sondeckis. September 1996.

"**Te Deum**" with "Berliner Messe," "Magnificat," and "Silouans Song." Estonian Philharmonic Choir, Tallinn Chamber Orchestra, Kaljuste. 1994.

"**Trivium**." The title work and three other pieces for solo organ in a recital by Christopher Bowers-Broadbent. (Also includes material by Philip Glass and Peter Maxwell Davies.) 1992.

"**Miserere**" with "Festina Lente" and "Sarah Was Ninety Years Old." The Hilliard Ensemble, Orchester Der Beethovenhalle Bonn, Dennis Russell Davies, various soloists. 1991.

"**Passio**." The Hilliard Ensemble, Paul Hillier, various soloists. 1988.

"**Arbos**" with several vocal and instrumental works. The Hilliard Ensemble; Brass Ensemble Staatsorchester Stuttgart, Davies; various soloists. 1987.

"**Tabula Rasa**" with "Cantus In Memory Of Benjamin Britten" and two versions of "Fratres." Staatsorchester Stuttgart, Davies; Gidon

Kremer and Tatjana Grindenko, violins; Keith Jarrett, piano; Lithuanian Chamber Orchestra, Sondeckis; the 12 cells of the Berlin Philharmonic Orchestra. 1984.

On other labels:

Symphony No. 3. London Philharmonic, Franz Welser-Möst. (Paired with "Fratres" and Giya Kancheli's Symphony No. 3.) EMI Classics, 1996.

"**Fratres**," including six versions of the title work along with "Cantus," "Festina Lente," and "Summa" for strings. I Fiamminghi, Rudolf Werthen. Telarc, 1995.

"**Arvo Pärt**." Features "Spiegel Im Spiegel," "Tabula Rasa," and various other works for orchestra and piano/violin. Bournemouth Sinfonietta, Richard Studt; Tasmin Little, violin; Martin Roscoe, piano. EMI Eminence, 1994.

"**Collage**" with various pieces for orchestra, choir, and chamber ensembles, including "Credo," "Collage Sur B-A-C-H," and "If Bach Had Been A Beekeeper." Philharmonia Orchestra and Chorus, Neeme Järvi; Boris Berman, piano. Chandos/Koch, 1993.

Symphonies Nos. 1-3, Cello Concerto, "Perpetuum Mobile." Bamberg Symphony Orchestra, Järvi; Franz Helmerson, cello. BIS/Qualiton, 1989.

SHERYL CROW CHANNELS RAW FEEL INTO SECOND A&M ALBUM

(Continued from page 13)

come up with a follow-up album too soon.

"I think Sheryl, in her perfect world, would have liked to have had the new album out early this year," says Cafaro. "I always felt that that was too soon. I felt that she needed some time to go away. She needed some time to solve the record creatively. I didn't want to be in a position where we were forcing anything. I'm very comfortable with the timing."

Crow acknowledges that things did not happen according to her timetable. "The [label] really felt like I needed to go away," she says. "It was only a year since 'All I Wanna Do.' In the end, it's coming out now, but it caused me great consternation. I really wanted it to come out earlier. I wanted to look back and have a full catalog of albums. But it's not like that anymore; it's 'How many artists are out there? How much have you been in the press?'"

Such questions are clearly on A&M's mind as it sets up the record. Initial shipments to retail will be a modest 400,000 or 500,000 units, according to Cafaro. Retailers starved for a hit say they can't wait to get their hands on the album.

"It will definitely be one of our top sellers for the fourth quarter," says Eric Keil, buyer for the New Jersey-based Compact Disc World chain. "For us, the last album sold to everybody—young and old, male and female—and I think she's going to pick up where she left off. There's very little chance of a sophomore jinx with her."

She's clearly proving that already at radio. The swampy, loping first single, "If It Makes You Happy," the album's most rocking track, climbs to No. 25 in its second week on Billboard's Modern

Rock Tracks chart.

"I definitely think we can never go wrong with Sheryl," says Jane Purcell, PD at modern rock WWCN Columbus, Ohio. "I'll admit that we had some trepidation before we heard the song because we didn't know if there would be a backlash after how successful the last record was, but after we heard 'If It Makes You Happy,' we said, 'This is one of the most obvious hits we've had the pleasure of dealing with.' It's a great lead single."

However, it was not Crow's choice for the first single. "I feel that song is worthy of release later," she says. "I [wanted] 'A Change.' Thematically, it's right in there, and I thought it was the obvious one and a good introduction to the album. . . . I was just a little alarmed coming off 'All I Wanna Do.' I don't want people to think the whole record is a commercial rock record."

While undeniably rawer than her last project, the new album features a much stronger vocal performance by Crow, an improvement she attributes to limitless touring and limited imbibing. "A lot of what I recorded on the last record was while I was drinking or stone-cold drunk. On [tour], people were surprised I could sing and carry a tune. This time out, what's on tape is a continuation of what was happening on the road. I'm not the bad-ass girl I was. I don't mind the occasional evening of two to 12 beers," she says with a raspy laugh, "But I feel like a different person."

Crow says she also felt like a different person after a trip to Bosnia earlier this year to play for U.S. troops served as a major reality check. "I got home, and I felt a little ashamed that I'd gotten caught up in the whole

career thing, the mundane bullshit thing. [I thought] I'm going to go through every lyric and make sure that there's nothing wasted here, that every line can stand up 10 years from now."

While such a mandate may prove impossible, one immediate result was "Redemption Day," a political, somber tale inspired by her trip and some of the horrors she saw.

Without being dogmatic, Crow manages to make a few other political statements on the album. "I didn't set out to make a political record," she says, "but this record is more overtly political than [Tuesday Night Music Club]." On "Love Is A Good Thing," she laments children killing one another "with a gun they bought at a Wal-Mart discount store."

According to sources, Wal-Mart has expressed its displeasure at the lyric to the point that it has threatened to not carry the album.

One A&M executive, who asked not to be identified, acknowledges the problem and says the label is trying to work out the situation with the chain. Wal-Mart did not return calls seeking comment by press time.

Wal-Mart's potential ire aside, Crow will do her fair share of shaking hands and kissing babies to promote the record to retail and radio. However, Cafaro says he wants to make sure that she doesn't overextend herself.

"It's important that the people who have been there for Sheryl know their efforts are appreciated," he says. "However, I think what we as an industry require the artists to do routinely is over the top. We expect artists to shake hands; talk to anybody; perform at a moment's notice; be glamorous, charming, provocative, all these things;

and then, by the way, get up onstage and kick ass."

To reach the most people quickly in the U.S., A&M is firming up a strong TV-appearance slate that will include "Saturday Night Live" on Oct. 5, a slot on "Late Show With Dave Letterman," and a tenure as VH1's October Artist of the Month.

With sales of 2.5 million units in the rest of the world, according to the label, "Tuesday Night Music Club" helped establish Crow as an international artist, especially in Europe and Australia.

"It was decided early on at A&M that Sheryl's time would be spent 50/50 internationally and domestically," says Jay Durgan, the label's senior VP of international. In fact, by the time "All I Wanna Do" broke in Europe, Crow was already on her third tour of the continent.

For the new album, A&M brought over key international press to interview Crow in July. She heads for the U.K. and Continental Europe this month for a promotional tour. "We want to go back to our strong sales bases and take care of those," says Durgan. "In July, we dealt with Japan, Australia, and Canada. We see those plus Continental Europe as her core markets."

Later this fall, Crow will return to Europe for concert dates. She will tour Australia, Japan, and Southeast Asia during the first half of 1997.

As far as U.S. tour plans, Crow, who is booked by the William Morris Agency, is doing a few shed dates this summer, "because she was really itchy to go back on the road," says Cafaro. However, a full-scale domestic tour won't start until January.

DUTCH INDUSTRY PRICING INVESTIGATED

(Continued from page 8)

"They only disclose the bad news, if there is any. If they don't find anything—as was the case three years ago—they don't mention it at all.

"In this way, they never take away the bad reputation our industry gets by their investigations."

The new investigation was allegedly precipitated by a letter from Dutch-based indie Arcade Music Co. to a retailer. The letter, which was presented to the competition authorities, is reported to have mentioned price-fixing. Solleveld strongly denies this.

"The content of the letter was about recommended retail price, which is not the same as a fixed price," he says.

Solleveld's initial impression that the inquiry would center on retail practices was shattered Aug. 27, when investigators arrived at Arcade's offices to inspect its business records and documentation.

Arcade Dutch managing director and group president/CEO André de Raaff praises the inspectors for the way they conducted themselves while on his premises and declares that his company has nothing to hide.

"We release CDs in various price categories," he says. "Besides, there are even differences between the full-price CDs we bring out and the ones other companies do. So who's talking about price-fixing?"

Solleveld and De Raaff echo an argument that was made repeatedly during the U.K. investigation that retailers are responsible for retail prices. Solleveld argues that Dutch dealers take a higher margin than those in neighboring Germany, but De Raaff comments, "The retailers determine the margin,

not us. That's good for them—I don't blame them for doing so."

As in the U.K. three years ago, public opinion is against the Dutch record industry.

The record business here recently welcomed the closing of the last legal loophole that allowed cheap U.S. CDs into the EU (Billboard, Aug. 24), but S.J.G. Wijnbergen, economics professor at the University of Amsterdam, has contributed to the CD pricing debate by saying, "Those who fight parallel imports support trusts."

Writing in the Handelsblad newspaper, Wijnbergen argued that the only reason CDs are cheaper in the U.S.

than in the EU is a lack of effective competition.

In Australia, the music industry has lived in the shadow of government interest in CD prices for more than six years. In February 1990, the Prices Surveillance Authority (PSA) was given approval to conduct an inquiry into the subject amid claims that CDs were overpriced in comparison with those in other world markets, most notably the U.S.

Lengthy counterlobbying by the Australian Record Industry Assn. (ARIA) yielded a government rejection of PSA findings in April 1995. Proposed copyright law changes—which would

have allowed parallel imports into the country—were put on ice in exchange for pledges of investment in local talent by the major record companies.

However, a new government resurrected the issue earlier this year, spurred by the Australian Competition and Consumer Commission under Alan Fels, former chairman of the PSA (Billboard, Aug. 24).

Alterations to the parallel import provisions of copyright statutes are again a prospect, and the government has sought industry consultation with ARIA. According to association officials, a submission is being prepared.

"The issue must be resolved to prevent irreparable damage to our important industry," says ARIA executive director Emmanuel Candi.

ANTICIPATION HIGH FOR NEW PART SET ON ECM

(Continued from preceding page)

release of which marked the beginning of the label's North and South American distribution deal with BMG Classics. (In France, ECM is distributed by PolyGram; in the U.K. by Orpington, Kent-based New Note; in Germany by Hamburg-based Motor Music; and in Japan by Polydor.)

At Tower Classical Annex in Berkeley, Calif., "Te Deum" has become a perennial title, says manager Melvin Jahn. The disc stayed in the store's listening post for nearly a year, and it is still positioned on an endcap. Jahn says that ECM built up steadily to such strong sales, with Pärt's releases prior to "Te Deum" performing at a consistency greater than that of his contemporaries. (The four previous

albums have shipped 120,000 units in total, according to the label.)

ECM label manager Paula Morris says the 70,000 units in SoundScan sales for "Te Deum" represent more than 80% of the total number shipped, adding that the high sell-through figures reflect the way in which the label was able to broaden Pärt's audience. "It's obvious that we're not selling only to hardcore classical buyers," she says. "Te Deum" was even a featured seller in indie shops that specialize in alternative rock."

In its promotional campaign for "Litany," ECM will stress the alternative appeal of Pärt's music, as it did with "Te Deum" by calling attention to endorsements from rockers like R.E.M.'s Michael Stipe in promo materials. The label even hired an independent publicist who specializes in alternative and pop press. And there's a site for Pärt on the Internet's World Wide Web, which is linked to the ECM site (<http://www.ecmrecords.com/arvo>).

Further "Litany" marketing efforts revolve around publishing. In conjunction with Pärt's music publisher, Universal Edition, ECM will be giving away a limited number of scores of the work for retail promotions. The label also plans to capitalize on the September publication by Princeton Architectural Press/Chronicle Books of "ECM: Sleeves Of Desire," which reproduces 550 of the label's album covers in a celebration of its uniquely imagistic design ethos.

For radio play, ECM plans to service "Litany" to more than 600 outlets, including college, public, and commercial classical stations. But despite the general enthusiasm for Pärt's music and its ability to reach a wider audience, there may be some resistance at some commercial classical stations. Tyler Phelps, music director of KDFC San Francisco, says many in radio recognize Pärt's significance but shy away from airing much of his music because "it doesn't have that classical radio 'sound'—whatever that means."

Chris Douridas, music director of public radio station KCRW Los Angeles and host of "Morning Becomes Eclectic," has played Pärt's music since "Tabula Rasa" and plans to premiere "Litany" Sept. 9. He says that the composer's audience may indeed be a younger one and that ECM seems primed to cultivate it. "I think ECM is helping Pärt reach an alternative audience that he would never have had access to on a mainstream classical label. I know my listeners are always hungry for offbeat treasures, treasures like Arvo Pärt."



by Geoff Mayfield

AN EVEN DOZEN: In a battle between two Canadian imports, **Alanis Morissette** loses a little ground, while **Celine Dion** scores The Billboard 200's largest unit increase. Yet despite that shift, rocking rookie Morissette holds on to score her 12th week at No. 1, finishing 4% ahead of Dion.

With a decline of almost 4% from prior-week sales, Morissette's 115,500 units mark the lowest sum for a No. 1 album in 1996. I know that some pundit somewhere, either in a newspaper column or at a competing label's water cooler, will scoff at this low chart-topping sum, but let's remember that even in a soft week, No. 1 is No. 1.

Dion, meanwhile, continues to generate momentum from "It's All Coming Back To Me Now," which motors 14-12 on Hot 100 Singles. Her album's comeback got off the ground when Dion appeared at the opening ceremony of the Olympic Games in July, and she's been selling out concert venues since then, but radio's love affair with "Coming Back" has been the obvious spark plug. The song zips 12-9 on Billboard's Adult Contemporary list, 22-15 on Adult Top 40, and 27-21 on the Mainstream chart in sister publication Top 40 Airplay Monitor. It bullets 25-18 on Hot 100 Airplay.

JAMMING: So, who will top next week's Billboard 200? Neither of the above, because the much-anticipated **Pearl Jam** album "No Code" hit stores Aug. 27. The Seattle band's last album, "Vitalogy," moved 877,000 units when the CD and cassette versions were released in December 1994 (it hit the chart two weeks earlier on the strength of a limited-edition vinyl LP), while 1993's "Vs." set a SoundScan-era record for first-week sales, with more than 950,000 units.

Although lead song "Who You Are" has already peaked on Mainstream Rock Tracks (No. 9), it powers 3-1 on Modern Rock Tracks, reaching the summit in just its fifth chart week. Although it would probably be unfair to expect Pearl Jam to hit the numbers it did in '93 and '94, its continued success with the modern rock camp suggests that "No Code" will roll one of the year's fatter single-week sums.

Also look for a big debut next week by **Outkast**; the rap act's entry at No. 63 on Top R&B Albums comes as a result of stores jumping street date.

VIVA ESPAÑOL: Thanks to **Luis Miguel** and a raft of "Macarena"-flavored sets, The Billboard 200 takes on a particularly Spanish hue. Miguel enters at No. 43; his first-week sum of 25,000 units is one of the highest ever recorded by an all-Spanish album.

Miguel's "Segundo Romance" turned heads in September 1994 when it rang in at No. 29 with 35,000 units, while **Gloria Estefan**'s "Mi Tierra" debuted at No. 41 in July 1993 with 26,000 units. The opening total for the new Miguel set exceeds that of his last album, "El Concierto," which entered at No. 45 with 22,000 units.

Meanwhile, the craze attached to **Los Del Rio**'s chart-topping "Macarena" single floods the big chart with a handful of related albums, including the duo's "Macarena Non Stop," which wins the Pacesetter crown with a 33% gain (120-98). Also touching shoulders on The Billboard 200 are two BMG-distributed compilations (101-85 and 94-89) and a **Countdown Dance Masters** entry from budget label Madacy, which debuts at No. 173.

NURTURING: Last week's Greatest Gainer, 311 (which bullets at No. 14), has blossomed since Mercury began distributing the Capricorn label in May. At that point, its self-titled album had shipped about 350,000 units; now, it's on the verge of platinum certification. Since the June 8 issue, when the album re-entered The Billboard 200, it has rung close to 368,000 units on SoundScan.

Mercury also takes a bow this week with the label debut of **the Jerky Boys**, which earns Hot Shot Debut honors at No. 18 (41,000 units). The phone pranksters' sophomore set debuted at No. 12 with 72,000 units in 1994, but the multi-artist soundtrack from "The Jerky Boys" film peaked at No. 79 with 14,000 units in 1995.

FRESH FACES: Four young acts earn new peaks on The Billboard 200. The debut album from Hot 100 phenom **Donna Lewis** motors 44-38 on the big chart. With juice from MTV and an Aug. 15 shot on "The Tonight Show," nouveau R&B-er **Maxwell** scoots 50-48, following last week's 61-50 vault. He also bullets 13-8 on Top R&B Albums. After its previous album stalled at No. 166, modern rocking **Type O Negative** sees "October Rust" debut at No. 42, while another alternative band, **Stabbing Westward**, parlays MTV and radio exposure into an 82-67 jump.

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NAIRD

AIRPLAY, TOURING SPUR KIDJO'S 'FIFA' ON ISLAND

(Continued from page 1)

"Shango," her upcoming club single; video play of the accompanying clip; and an exhaustive series of international tour dates.

"We believe that we've only hit the tip of the iceberg regarding the number of consumers who may be interested in Angelique's music," says Island (U.S.) president/CEO Johnny Barbis. "We're committed to her in a long-range way, but she's also prepared to do what it takes to get the word out on her music. All we need is a few heroes to champion her music to break her."

Among the growing base of Kidjo's believers is Viola Galloway, world music buyer for the Virgin Megastore in West Hollywood, Calif., who says Kidjo is perhaps the best-selling African artist. "She has a large dance music following and is on the way to becoming known in more of a universal way than just as an African artist because of her crossover appeal," says Galloway.

Released March 19, "fifa" was produced by Kidjo's husband, Jean Hébrail, and draws on rhythmic riffs from her native Benin, as well as samba, funk, gospel, and other world music styles, including Indian and Arabic music.

Incorporated for the first time on a Kidjo album are tracks in which the multilingual artist spouts lyrics in English and her Southern Benin dialect, Fon (Billboard, "Music To My Ears," Feb. 24). The result of her creative efforts is a plethora of soothing yet spiritually uplifting selections that provide greater mainstream marketing opportunities.

"I want people to be more open and curious about music and life in general," says Kidjo, referring to the eclectic and world-encompassing music on her albums. "If everyone remains in the same [mind-set], their [spirits] begin to decay; things need to continually change in order to thrive."

In an effort to broaden the artist's appeal, the video for "Shango," the album's second club single, is a departure from the artist's previous clips.

In the video for "Wombo Lombo," the first single from "fifa," Kidjo was adorned in vividly colored African apparel (Billboard, April 13). In "Shango," the artist is clad in typical jeans and a shirt and is shot against the stark background of New York.

"We want to widen her consumer base but do it in a way that's consistent with what Angelique conceptually represents as an artist," says Alexis Aubrey, associate director of marketing for Island Independent Labels.

Musically, the single delivers a bold anthemic shout-out to the Benin god of thunder and lightning, for which the song was titled. In another first for Kidjo, the video for "Shango," which was directed by Sven Harding and Elle Beavera, was shot in black and white.

A remixed club version of "Shango," courtesy of producer Junior Vasquez, is tentatively scheduled to be serviced to record pools and Billboard club reporters the first week in October. Simultaneously, the song's clip will be serviced to video-capable clubs, retail, and regional shows through an independent video promotion company. The label also plans to service M2, which is programming clips by progressive recording artists (see story, page 1).

The single will concurrently be serviced to triple-A radio stations. Among the programmers who witnessed a performance by Kidjo at a recent trade showcase was triple-A WXRV Boston PD Joanne Doody. "She has great stage presence, and the band was

excellent," she says. "We can take a lot of chances here at the station and can be adventurous, because our audience is very musically oriented and intelligent, so playing 'Shango' won't be a problem."

Kidjo, who is managed by Paris-based Stephan Nicholas, says her savvy stage presence is the result of initial spontaneity combined with planned choreography. "When I'm formulating an idea for a show, I follow my first idea," she says. "I love performing; my life is for the stage, and when I'm up there, I'm really happy."

The artist performed at the Independent National Distributors Inc. conference in Los Angeles Aug. 22 and did a series of triple-A promotional dates in New York, Boston, and Philadelphia the week beginning Aug. 26.

The vocalist, who is booked through the International Music Network, is in the midst of a six-date West Coast concert tour that includes the Great American Music Hall in San Francisco on Wednesday (4), the Santa Monica Pier in Los Angeles (where she will perform for free) on Thursday (5), and Street Scene in San Diego on Friday (6).

Says Aubrey, "Whenever we go into new markets, we try and book Angelique on local morning talk shows. Retail knows and loves her, but right now, we're going after the listening audience."

GLOBAL WARMING

That approach is also true on the international level, according to Steve Matthews, head of international for Island U.K., who says that Kidjo has

had nearly 70 dates in Europe since the album's release.

"We've had the tremendous advantage of her undertaking extensive touring in international territories," he says. "In support of her last album ['Aye'], she toured with Jeff Beck and Santana, which exposed her to a whole new consumer."

The artist is scheduled to embark on a concert tour of Australia in mid-September.

Although her last album was acclaimed by critics, Matthews says, the set lacked the club-friendly songs that appear on "fifa." "Now we can sell not only to her core supporters but can widen that base, because what we have with 'fifa' is a pop record," Matthew says.

In addition to touring, television

appearances are a key component of the international marketing campaign. "Every time she's done TV, we've seen a jump in sales," says Matthews.

Radio airplay of the second single also plays a vital role in winning consumers. "Everyone is excited about the album version [of 'Shango'], but radio and clubs are looking forward to the [Vasquez] mixes," says Matthews.

According to the executive, "Wombo Lombo" received strong radio support in Germany and Denmark and was a good setup single for "Shango." The remixed version of that song has the capacity to cross over to a variety of formats.

"We expect airplay from DJs at night to daytime programs in Germany, France, Switzerland, and Scandinavia," Matthews says.

WEA VET DROZ NAMED UNI PRESIDENT

(Continued from page 8)

VP of marketing there from 1989 until he joined Arista in 1993.

In bringing on Droz—who fills a position that has been vacant since John Burns' resignation in early July—Morris has snared perhaps the most respected veteran distribution exec in the country. Droz succeeded WEA founder and president Joel Friedman after Friedman's sudden death in 1977 and held the position until he retired in 1993 to serve as a senior consultant to the Warner Music Group. Droz is given much credit for building WEA into the pre-eminent distributor in the country.

Morris sought out Droz to run a distribution edifice that will serve what may be the fastest-growing major label music group, which added Interscope Records and the star-studded DreamWorks SKG team to its family in the last year.

"If you take a look at the various labels and how they're performing, you can see why we needed first-class distribution," Morris says. "The product coming out is very formidable, and with MCA, Geffen, DreamWorks, Interscope, Universal, the country division, and GRP, we really have upgraded every part of it. It's time now to make sure the records are properly distributed. And [Droz is] the guy [to do it]."

Morris admits that "it did take a bit to get [Droz] out [of retirement]" and that discussions between MCA and the executive occupied several months.

Droz says that the opportunity to work with MCA's staff and those of its distributed labels—mostly veteran players with whom he was closely associated while at WEA—helped him make his decision to take the reins at Uni.

"It became more and more tempting to get back and renew all the associations," Droz says. "All these people I have had working relationships in the past with—with Ed Rosenblatt, with Mel Posner, with Jim Walker, with Mo Ostin, with Lenny Waronker, with Doug Morris, with Mel Lewinter, with Jimmy Iovine, with Bob Krasnow—this was my life in the past."

Asked if his relationship with Morris was key to his return, Droz says, "No question. Doug is a living dynamo. If you take a call from Doug, and you listen to his passion for the music and for the releases, when you're finished with that conversation, you want to run out and tell the world."

Of his new No. 2 man, Urie, Droz says, "Jim is super, and we're building, real fast, a real great relationship. He is well-tuned to developing artists and the various steps to take. He's very well-tuned to all aspects of marketing, and

he's going to be spearheading whatever structure is going to take place there. I'm going to be involved in policy. I'm very anxious to renew my customer relationships. So far, the team is working perfectly."

Urie says, "I've known Henry for a long time. When I was running PolyGram, prior to the PGD days, I had spent some time around Henry. At that point, I was the new kid on the block, and of course Henry was a hero. Now, being in here day to day and being able to pick his brain any time I want is fun."

The new distribution executives have their work cut out for them, since Uni has been last in market share among distributors in recent years. For 1995, Uni took only 9.7% of the market, down from 10.7% in 1994. For the first six months of 1996, Uni remained in seventh place (behind the five other majors and the independent sector), tallying only an 8.3% share, down from 10.3% in mid-1995 (Billboard, July 20).

Droz says, "[With] the commitment that MCA has made to the music group, surrounded with all of these exciting

labels, now there's a distributing company that had to change and react to a group of labels that's as aggressive and exciting as this group of labels is. Obviously, some changes will have to be made, as far as tuning ourselves to that large group of labels and with the flow of an increased number of releases."

He adds, "Uni is very efficient in getting the product out, but [it must improve] the other communication relationships—communicating with so many labels and so many label personnel—and having the proper structure to permit that communication and to permit artist development as it relates to each label, having dedicated people responsible for each label. . . . We are forming a structure that is representative of the times and adjusted to meet the needs of those labels."

Says Urie, "Uni has got to change, because the rest of the company has changed. The product flow from the labels has changed; we now have Interscope, which the company didn't have before. The company is attracting a lot of the hipper new bands, and we've got

to be able to accommodate that. Certainly, I think that there are going to be some changes to Uni; whether they're going to be minor or major remains to be seen. The rest of the company is not status quo, and without even knowing the specifics, I think it would be naive to believe that Uni was going to remain status quo."

The new distribution executives will face their first challenge in the fourth quarter, when releases by such prominent Uni-distributed acts as Dr. Dre, Weezer, Nirvana, Dolly Parton, Reba McEntire, Bush, Live, and Counting Crows are expected.

"It's solid," Droz says of the schedule. "I think this quarter will be a challenge to whatever [sales] records exist here."

Of his new job, Droz says, "It's a challenge. I love it. We can only improve, right? . . . This is the only thing that I would have undertaken, based upon the commitment by the parent and the music group as it exists today and the challenge of it. This is the only place I would have gone. I'm happy to be here."

Droz adds with feeling that he has not forgotten the company—now a formidable competitor—where he spent most of his career: "I love WEA, and WEA's the best, they're in a class by themselves."

SONY BOWS OUT OF 1996 DVD LAUNCH

(Continued from page 8)

blocks: copy protection and regional "flagging," by which studios can control the release of a title in various markets worldwide (Billboard, July 13).

"It's the end of August, and there are still issues to be resolved," observes Sony spokesman Rick Clancy. "We just reached the end of the line with our dealers. There's a critical holiday season ahead, and we had to let them know that 1996 wasn't for us. It's my understanding that they're happy to wait."

Clancy says retailers will be busy with a Sony personal computer, a digital satellite system, and an Internet peripheral. "All these things are real," he adds. "They're ready to go." DVD clearly isn't, in Sony's view.

Toshiba and Thomson Consumer Electronics dissent. Along with Matsushita, which is making Thomson-brand players, the two are still aiming for a DVD launch this fall. Tennis buffs, in particular, have been targeted as buyers of a format still not formally scheduled for delivery.

Fifteen-second Toshiba teasers were first aired Aug. 24-25 during the NBC broadcast of the Toshiba Tennis Classic. The ad campaign, with the slogan "You've got senses, use them," will continue later this year on network TV and cable and in print. Meanwhile, Thomson previewed its first DVD commer-

cial on a closed-circuit hookup to 99,000 people attending the annual RCA Championships tennis tournament. The ad will be broadcast nationwide when players are shipped.

"Assuming no further changes in the DVD standard, we expect to have ample hardware to support dealer needs in the fourth quarter," says Larry Pesce, manager of DVD product management.

But Thomson is careful to leave itself an out. Acknowledging DVD's dependence on Hollywood, where copy protection is paramount, Pesce adds, "We are more interested in doing what is right for our dealers and consumers than in being first to market with a product that does not fully meet expectations." Thomson is still trying to determine how many titles will be available this year and in what quantities.

Spring is "the best time" for answers to these and other questions, says Sony Corp. of America VP Bud O'Shea, who won't comment on other manufacturers' rush to market. "From my standpoint, God bless 'em." O'Shea believes that remaining difficulties will be sorted out shortly but won't estimate when. "To put a date on it is crazy."

It's better to be safe than sorry, he adds.

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Rising Stars, Hot Topics Await Billboard/Monitor Radio Seminar

As the hour draws near for the 1996 Billboard/Airplay Monitor Radio Seminar & Awards Banquet, to be held at the New York Sheraton Sept. 5-7, artist showcases, panelists and special celebrity appearances have been confirmed.

The three-day confab will offer nearly 20 discussion groups addressing current issues in R&B, top 40, country, rock, modern rock, triple-A, and AC radio. One of these sessions will spotlight "Group Heads." This panel will discuss the rapidly changing ownership climate of today's radio stations. The "Air Personality Supergroup" will take attendees inside the lives of radio's superjocks. Another session exploring the resurgence of dance music, one of the primary trends impacting mainstream music, will be led by panelists from WKTU New York, Groove Radio Los Angeles, B96 Chicago, and more.

The confab's keynote speaker, Dr. Judy Kuriansky, will express her thoughts and field questions from the audience. Kuriansky is the host of Westwood One's syndicated "Love Phones." Dr. Judy's program originates from WHTZ (Z100) New York and is heard around the country. The keynote address will take place at 10:15 a.m. Sept. 6.

A live artist showcase that night will include hot country acts LeAnn Rimes and David Kersh. Rimes' MCA Album, "Blue," has reached No. 1 on the Billboard Top Country Album chart and No. 4 on The Billboard 200. Kersh's debut Curb single, "Breaking Hearts And Taking Names," debuted on the Hot Country Singles chart in April.

Sony Music will be represented at the showcase by Epic's new R&B/hip-hop quartet Assorted Phlavors. 550 Music recording artist Ginuwine, who recently debuted on the Hot R&B Airplay chart as well as the Top 40/rhythm-crossover chart, will also perform. MCA Records brings hot new talent with perform-

ers Charisse Arrington and Anthony Hamilton. Country newcomer Jeff Wood will also join the star-studded line up. His album, "Between The Earth And The Stars," is scheduled for an early 1997 release.

The spectacular finale of the conference will star the world-renowned drag queen, RuPaul, who will serve as host of the Billboard/Airplay Monitor Radio Awards Banquet Saturday, Sept. 7. Presenters at the show include one of the most versatile and interesting musical couples in recording history. In their 20 years as songwriters/performers/producers, Nickolas Ashford and Valerie Simpson have earned 22 gold and platinum records as well as more than 50 ASCAP awards. Radio personality extraordinaire Moby will join Ashford and Simpson as a presenter at the awards show. Moby, who has served up his top rated WKHX morning show to Atlantans since 1991, is syndicated in 15 markets nationwide. He has won Billboard's Local Air Personality award for the past three years, and is nominated for the same this year. The infamous DJ Bubba the Love Sponge will also be on hand. He has been in radio for more than a decade, including stints in Chicago, Milwaukee, Orlando and Philadelphia. He has worked overnight at WFLZ Tampa, Fla., for four years, and has ranked No. 1 in all demos consistently. The Bubba Radio Network has syndicated the successful show, which is now heard in six markets.

Headlining the Awards Banquet will be popular jazz artist Grover Washington Jr., who stepped into the spotlight and entered the Billboard charts in 1972. Since, he has had numerous chart hits including, "Just The Two Of Us," "Be Mine (Tonight)," and "The Best is Yet To Come." Also performing at the Awards show will be new Columbia R&B hitmaker Kenny Lattimore.

For additional information, contact Maureen Ryan at 212-536-5002.



ASHFORD & SIMPSON



GINUWINE



WASHINGTON



WOOD



LATTIMORE

Boys Are Back In Town: Jerky, Beach

TWO SETS OF BOYS make a splash on The Billboard 200 this week. The Jerky Boys have the Hot Shot Debut with their third release, "The Jerky Boys 3" (Mercury). They open at No. 18, compared with the No. 179 debut of their first album in April 1993 and the No. 12 entrance of the follow-up in September 1994. The first album peaked at No. 75 in February 1995; the second peaked at its debut position.

The other boys have been around a bit longer. The Beach Boys first appeared on the Billboard album chart 33 years and 10 months ago, when "Surfin' Safari" debuted the week of Nov. 24, 1962. The group must like those initials, because it used them again on "Smiley Smile" in 1967 and now again on "Stars And Stripes, Vol. 1" (River North), which enters at No. 136. Over on Top Country Albums, the Beach Boys earn Hot Shot Debut honors, entering at No. 19, one place higher than the fourth album by Billy Ray Cyrus.

While "I Can Hear Music" posts a one-point gain on the Adult Contemporary chart, the Beach Boys see their second single appear on Hot Country Singles & Tracks. "Don't Worry Baby," their collaboration with Lorrie Morgan on a remake of their 1965 hit, enters at No. 73. As Rob Durkee of Mediabase/Premiere Radio Networks points out, the Beach Boys must hold the record for the longest gap between the first appearance on the pop single chart and first appearance on the country single chart: 34½ years between "Surfin'" on the Hot 100 and "Little Deuce Coupe" on the country chart.

ANNIVERSARY SONG: That's six weeks and counting for "Macarena" (Bayside Boys Mix), still No. 1 on the Hot 100 for Los Del Rio. The single has set a record on the Hot 100 Singles Sales chart, says Gary Lomker of Boston. Its second year on that chart begins in the No. 1 position,

something no single had accomplished on a Billboard chart before. Along with Zager & Evans' 1969 hit "In The Year 2525" and Elvis Presley's 1960 chart-topper "Are You Lonesome To-night?," "Macarena" is the longest-running No. 1 single for RCA since another Presley tune, "Jailhouse Rock," had a seven-week run in 1957.

An E-mail from Ralph Behar asks if Los Del Rio has broken the record for the longest-running foreign-language No. 1 single. The Bayside Boys mix of "Macarena" features Spanish and English, as opposed to the all-Spanish version on Ariola that bullets 37-36 this week. But for the record, the longest-running foreign-language No. 1 is the Italian "Nel Blu Dipinto Di Blu (Volare)" by Domenico Modugno, which reigned for five weeks in 1958. The Japanese "Sukiyaki" by Kyu Sakamoto had three weeks at the top in 1963, and Belgium's Singing Nun had a four-week stay with the French-language "Domini-

que" at the end of 1963. GONE FOR GOOD: After a record-setting 67-week run, "As I Lay Me Down" by Sophie B. Hawkins disappears from the Adult Contemporary chart. Lomker makes another contribution by noting that the second-longest-running AC hit of all time is still on the chart. "Back For Good" by Take That rebounds 16-15 in its 57th week. That means the single has outlasted the group, which announced its breakup earlier this year.

FREE INFORMATION: Gregg Ensminger of Glendale, Ariz., sent E-mail to expand on last week's New Edition news. He rightly says that "The Best Things In Life Are Free" by Luther Vandross and Janet Jackson featuring BBD (Bell Biv DeVoe) and Ralph Tresvant should be included when mentioning the members' previous No. 1 R&B hits.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	414,839,000	434,936,000 (UP 4.8%)	CD	227,572,000 256,199,000 (UP 12.6%)
ALBUMS	354,926,000	358,970,000 (UP 11.4%)	CASSETTE	126,824,000 101,869,000 (DN 19.7%)
SINGLES	59,913,000	75,964,000 (UP 26.8%)	OTHER	530,000 902,000 (UP 70.1%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,380,000	10,811,000	2,568,000
LAST WEEK	LAST WEEK	LAST WEEK
13,561,000	10,815,000	2,746,000
CHANGE	CHANGE	CHANGE
DN 1.3%	DOWN 0.04%	DN 6.5%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
12,577,000	10,400,000	2,177,000
CHANGE	CHANGE	CHANGE
UP 6.4%	UP 4%	UP 18%

	YEAR-TO-DATE TOTAL ALBUM SALES BY GEOGRAPHIC REGION			
	1995		1996	
NORTHEAST	20,190,000	21,485,000 (UP 6.4%)	SOUTH ATLANTIC	63,271,000 64,193,000 (UP 1.5%)
MIDDLE ATLANTIC	51,100,000	50,469,000 (DN 1.2%)	SOUTH CENTRAL	51,541,000 52,292,000 (UP 1.5%)
E. NORTH CENTRAL	61,320,000	61,534,000 (UP 0.3%)	MOUNTAIN	23,407,000 24,270,000 (UP 3.7%)
W. NORTH CENTRAL	25,076,000	24,510,000 (DN 2.3%)	PACIFIC	59,020,000 60,217,000 (UP 2%)

ROUNDED FIGURES FOR WEEK ENDING 8/25/96

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

Dates 'n Data

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards
Crowne Plaza Parc Fifty Five Hotel, San Francisco • Nov. 7-9

International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-30

For more information, contact Maureen Ryan at 212-536-5002.

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