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NEWSPAPER

IN MUSIC NEWS



BELTRAN, MENDOZA, AND VILLA, CIRCA 1950S

EMI Latin, EMI Mexico
Team For 'Tres Señoras'
PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 28, 1996

15 GREAT ARTISTS,
11 PREVIOUSLY
UNRELEASED
LIVE TRACKS
ALL IN ONE PLACE

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TORI AMOS
BLUES TRAVELER
MELISSA ETHERIDGE w/
JOAN OSBORNE
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JOKES ARE FLYING ON COMEDY RECORDINGS

Reissues Mkt. Mined By Specialist Labels

■ BY CHRIS MORRIS

LOS ANGELES—The business of marketing comedy reissues isn't a bar-



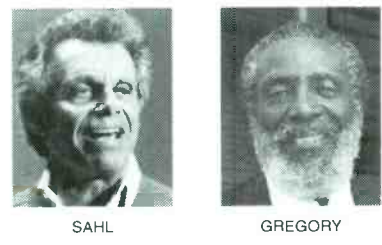
rel of laughs, label executives say, but you'll rarely hear one utter, "Stop me if you've heard this one."

Comedy reissues are a staple of the record marketplace, but even special-

'50s Trailblazers Brought Social Satire To Masses

■ BY BILL HOLLAND

WASHINGTON—In the world of political humor, four seminal comic

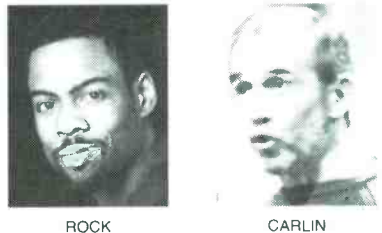


performers from the '50s stand apart as trailblazers for today's young comics. Tom Lehrer, Mort Sahl, Dick Gregory, and the late Lenny Bruce

Bumper CD Crop Earns Smiles At Retail, Radio

■ BY MELINDA NEWMAN

NEW YORK—Steve Martin may have been right when he opined that "comedy isn't pretty," but the genre sure is popular.



In the last few weeks, five comedy performers have vied for spots on The Billboard 200. Four acts, "Weird Al" Yankovic, the Jerky Boys, Jeff Foxworthy, and Adam Sandler, took records into the top 25 of the chart this year.

Pioneering Warner Bros. Remains Comedy Kingpin

■ BY CRAIG ROSEN

LOS ANGELES—Today, Warner Bros./Reprise Records is known as the home to such musical powerhouses as R.E.M., Van Halen, Neil Young, and Joni Mitchell. But before the Bunny learned to rock, comedy was king.

Two years before the then-fledgling Warner Bros. Records scored its first music chart-topper with the self-titled debut by Peter, Paul & Mary, a comedian put the



signings, with more than a dozen comics slated for major-label releases over the next several months.

"The comedy market has become so diversified," says John Artale, buyer for Carnegie, Pa.-based National

Record Mart. "It's not like there's one album that takes the whole country by storm, like years ago, when you sold tons of Steve Martin records. Now, there are all kinds of comedy artists."

Indeed, comedy had adopted the Republican Party's big-tent philosophy.

Thirty-six years later, Warner Bros. and its affiliated labels Reprise and Warner Nashville remain the record industry's comedy leaders, thanks to hits by such high-profile acts as Jeff Foxworthy and Adam Sandler. The labels' dominance in comedy is likely to continue with such newcomers as Bill Engvall, whose

New Imprints Mix Laughter, Music

■ BY MELINDA NEWMAN

NEW YORK—Given the resurgence of comedy albums on the charts, it's no



wonder that at least three new labels devoted to comedy are in the works. Two of the start-ups are helmed by high-profile comedians who have

Black Humor: More Than Just Laughs

■ BY J.R. REYNOLDS

LOS ANGELES—Since the earliest days of slavery in this country, black America has used comedy as a



diversion from the toils of the day. Later, when the bonds of slavery were replaced with a less institutionalized form of discrimination, comedy again took on meaning as more than simply an entertainment source, when comedians began recording their humor on records.

BILLBOARD SPOTLIGHTS

AUSTRALIA

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Komeda: Questions Of 'Genius'

Strange things can happen after experiencing the cinema. Even at its most disquieting, the environment of the movies customarily seems a safe one, but upon departure from the theater following a film, the contrast often proves to be distinctly disorienting and, in some rare cases, downright horrific.

"Until 1986, Sweden was a very secure and reliable place to grow up in," says Markus Holmberg, bass player for the surreal Swedish pop band Komeda, which will issue its debut U.S. album, with the gently tongue-in-cheek title "The Genius Of Komeda" (Minty Fresh), on Tuesday (24).

"We have this system in our country of social security," Holmberg explains, referring to a democratic, corporatist state of economic checks and balances, whose sweeping programs for public health, housing, and job security were popularly called the Swedish Model, "and that is something that made everybody quite content in Sweden."

At least until the evening of Feb. 28, 1986, when Olof Palme, the country's pacifist prime minister, was gunned down on a Stockholm street by an unknown assailant as he and his wife were walking home unguarded after taking in a local picture show. Until that still-unresolved assassination, all of Sweden had been proudly committed to its open and benign society. But while a law still forbids parents to strike naughty children, the culture's supremely assured aura of egalitarian goodwill has undergone some withering, amidst the collective disillusionment.

"There has been a very low confidence in leaders and the social apparatus since the assassination," Holmberg concedes. "And it's only recently, in the '90s, that extreme right-wing groups have developed and protest movements have grown. We're supposed to be a democracy, but not many youths are interested in politics anymore."

Komeda's lead singer, Lena Karlsson, agrees. "When Olof Palme was killed," she says, "it was a terrible shock to the whole population of Sweden, and most young people suddenly discovered what a great leader he was and that we really lost something when he died. Now, many say we may never have a leader like him again."

As a result, Holmberg and Karlsson's contemporaries found themselves turning inward, relying on their personal resources and artistic instincts to help restore the cultural concord that political violence had ruined.

"The punk rock ideals of doing things yourself and doing them your own way were a big inspiration," Holmberg notes. Karlsson adds, "Music fills some kind of psychiatric function, as does film."

Which was how a combination of the two favored media coalesced in Komeda, named for the late Polish pianist/film scorer/composer Krzysztof Komeda, known for his elemental and often jazz-oriented music for the movies of Roman Polanski, including "Knife In The Water" (1962), "Cul-De-Sac" (1966), and "Rosemary's Baby" (1968).

"In his film scores, Komeda made strong music by small means," says Holmberg, "using rhythm and melodies in unexpected ways to form a nice mood. We also admire the film composer Nino Rota, who worked with Fellini, and the artists of the modernist movements, like futurism, as well as Miles Davis and Stan Getz, but we tend to think and say that we play pop music."

As for the seemingly audacious title "The Genius Of Komeda," Holmberg advises, "It's meant to reflect the familiar use of that phrase, like 'The Genius Of Ray Charles' [1960] or Thelonious Monk's

'Genius Of Modern Music' albums [1947-52]. Anyone can read our title how they like, either with humor, with skepticism, or," he admits with a chuckle, "if you really like our music, you can see the statement as realistic."

And for good measure, the quartet impishly inserts a full-color back-catalog brochure in the packaging of "The Genius Of Komeda" (originally issued in Sweden in January), which pictures 24 previous albums and EPs, only two of which ("Pop Pa Svenska" [Pop In Swedish], 1993, and "Plan 714 Till Komeda," 1995) actually exist.

"Some people think we are very serious," Holmberg allows, "but as songs on the new album show, like 'Rocket Plane (Music On The Moon)' and 'Boogie Woogie/Rock N' Roll,' we also like to laugh and have a good time. A designer friend of ours named Magnus Astrom made those record sleeves up as a joke, just as the 'Plan 714' EP was a reference to 'Flight 714 To Sydney,' one of the comic-strip adventures of the Belgian cartoon character Tintin."

American consumers who see the grainy sci-fi cover graphics to "Genius" in stores may wonder how far into the music the band's cinematic absorption extends, since Karlsson's bobbed hair makes her look like a stand-in for '20s film actress Louise Brooks. Karlsson's response is that the cross-pollination in Komeda between film soundtracks and popular music is extensive but intended to push beyond the borders of both. Discussing the dreamy, melancholy photoplays evoked in tracks like "Fire," "Light O' My Life," and "If," Karlsson says, "I don't think that a film score affects your emotions more than a pop song, just differently. In pop music you have lyrics, but in film scores you usually don't have that luxury. Nino Rota or Krzysztof Komeda used simple but conflicting combinations of happy and sad to get a third emotion."

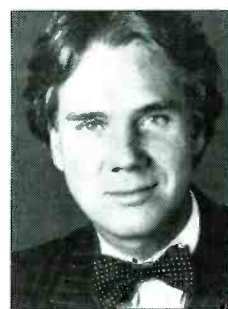
"Exactly," says Holmberg. "Even great soundtracks don't just tell you, 'Here come the tears.' And we think that all music, no matter what themes or uses, should ultimately have its own qualities."

The search for these characteristics created intersecting paths for Holmberg and Karlsson. Born Jan. 16, 1970, in the town of Eksjö in the southern province of Jönköping, the son of a salesman and a physical therapist, Holmberg met up in 1988 with Karlsson (born Feb. 16, 1965), the daughter of an accountant from the village of Skellefteå and his telemarketer wife. Lena had just left Mojo, a group she formed with his brother Jonas, a drummer. Markus' own combo, the Big Red Machine, had recently disbanded, and Karlsson showed up at rehearsals the Holmbergs held in 1988-89, joining them and guitarist Henrik Andersson to form Komeda. Their home base was the youthful northern university town of Umeå, a lively river and sea port with movie houses, art museums, student cafes and nightclubs, and frequent ferries leaving the harbor for Finland.

"Henrik left after the first album," says Lena, "and Mattias Nordlander joined [in 1993]. During 1994, we made music for silent films like Buster Keaton's 'Sherlock Jr.' with people from two other Umeå bands, Ray Wonder and Trio Lligo, performing live at film festivals under the name Projektor 7. Right now, we're really excited to bring Komeda to the U.S. in late October for shows in L.A. and New York. We feel very happy and hopeful."

And what are the chances of reviving hope in the Swedish Model? "It's a great *ifrågasätt*, a great question," says Holmberg. "Our music makes me move, makes me tick, kicks me in the ass, makes me believe again. Our country must also find those same goals for itself."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD



GETTING BACK IN BUSINESS

After a particularly hard 1995, record-label executives in Mexico are cautiously optimistic about the market's ability to rebound. The Billboard Spotlight examines the state of the industry south of the border, including a look at Mexican radio.

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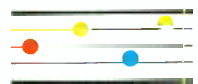
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Editorial

Thug Life: Where Do The Children Play?

Think for a moment of a little child you love. Fix the image of that child in your mind, including what you love most about him or her: the sweetest incorruptible traits, the purity of purpose, the promise, the face gazing into yours.

As adults, one of our primary responsibilities is to repay the innate trust of children by creating a safer, saner, more pro-human world in which they can thrive and realize their potential. We have no greater or more fundamental obligation. It should transcend making money, advancing our career agendas, satisfying our egos. Until we accept this primal obligation to nurture such open spirits, we have neither reached maturity nor merited the respect of other adults from any walk of life.

Let's return to the image of that beloved child and all the great things that could lie ahead for him or her: Imagine that innocent face, looking out at the adult world with hope and belief in its safeguarding instincts. Now picture this trusting youngster—particularly the look in the eyes—in the instant after a stray bullet to the forehead ends the child's life. Fix that new image of pointless carnage in your mind, and then personalize it by superimposing it on the features of a child you know and care for.

In August 1992, at a community festival in Marin City, Calif., gangsta rapper Tupac Shakur drew a .380 Colt automatic pistol from his pocket, according to police accounts and published reports, but then dropped it during an argument with bystanders. "Get the gun!" Shakur hollered to his companion, and in the ensuing scuffle, the gun discharged between three and six times. A bullet to the skull killed 6-year-old Qa'id Walker-Teal while the little boy played in a nearby schoolyard. As the child lay screaming beside his new bicycle, Shakur jumped into a car and tried to flee the scene, but his way was swiftly blocked by an angry mob.

Neither Shakur nor his companion was charged in the boy's death; Shakur's record company later reportedly settled a civil suit brought by the boy's mother with a six-figure cash payment.

Four years later, after reportedly being observed "beating and stomping" an unidentified man in a Las Vegas casino, Shakur himself was dead from gunshot wounds, and in his self-chosen world of thug-as-careerist, that is how it was supposed to end in order to validate his violent legend.

But in Qa'id Walker-Teal's world, more was anticipated from life, because his mother was not one of the "bitches" and "ho's" Shakur rapped about, and little Qa'id was too young to grasp or excuse the constant, absurd contradictions in Tupac's fatalistic philosophies.

Even more than record sales, the early

death of Qa'id Walker-Teal may be one of the slain rapper's most enduring and tragic legacies. Because that boy never wanted or intended to be part of Shakur's reckless, disturbingly sociopathic career and because, unlike the public output of Shakur, Qa'id Walker-Teal's brief, unfinished life cannot be readily repackaged, rereleased, and mass-marketed beyond the grave.

As a result of heavily promoted trends like gangsta rap, poor people—particularly poor

'The gangsta approach to fame and fortune is not the primary behavioral reality among most of the poor people of this country'

people of color—have been further stigmatized and marginalized. Public opinion regarding poor people has been distorted to the point of bigotry due, in part, to gangsta rap's sinister promotional profile and the lawless attitudes it glamorizes. This has, in turn, contributed to an anti-poor atmosphere in political circles that helped make it possible to strip our nation's downtrodden of recent civil-rights gains and government support programs, in addition to often branding poor kids from adolescence onward as alien beings presumed destined for incarceration or permanent exile from the mechanisms of organized society.

Record companies and radio formats could have turned away from this odious exercise and focused an equal amount of effort on fostering the multifaceted (folk, acid jazz, dance, rock, hip-hop) world of alternative R&B, but they did not. This is because gangsta rap was sleazier as a lure, easier as an enterprise, and more speedily remunerative at the end of the day. Indeed, Billboard decried these despicable developments in an unprecedented front page editorial/policy statement titled "Culture, Violence, And The Cult Of The Unrepentant Rogue" (Billboard, Dec. 25, 1993).

Nonetheless, the gangsta approach to fame and fortune is *not* the primary behavioral reality among most of the poor people of this country, because if it were, we'd have blood running in the streets up to our waists, since tens of millions of the citizens of our nation hover just above and below the poverty line.

The actual unmarketable "reality" is that most poor people are more unique, more intelligent, more loving, more resourceful, more

honest (if they weren't honest, they probably wouldn't be poor), and more courageous than those customarily portrayed in even the most critically excused gangsta rap fare. Moreover, no one ever said that money teaches people how to make moral choices, and the legions of law-abiding poor in our midst shame the highest reaches of this society on a daily basis with their commitment to ideals that many have long since discarded.

Sadly, one of those most shamed by those he mistakenly claimed to speak for is Tupac Shakur. He was a strikingly talented but deeply misguided 25-year-old performer who got chances and opportunities that many youths of any background have no dream of attaining—be it studying ballet and acting in Baltimore's High School for the Performing Arts or attending the upscale Tamalpais High School when his family moved to Marin City or accumulating considerable wealth by making mainstream recordings and feature films.

But Shakur squandered these breaks in his vainglorious sanction of the "thug life," recently telling radio station KMEL in San Francisco, "This is the life that I made. You know how they say, 'You've made your bed, now lie in it?' I tried to move. I can't move to no other bed. This is it." Along the way, Shakur amassed a criminal record that soon overshadowed any other sorts of records that bore his name. The criminal justice system commanded much of Tupac's time, but the law can never hope to reach into every place from which latent evil can emerge—only the conscience can do that.

Meanwhile, Qa'id Walker-Teal never asked to be a part of Shakur's thuggery; never longed to be a human prop in one of his violent, gun-toting public posturings; never sought to lie in either the bed or the coffin that Shakur ultimately made of his prospects.

On the day of Shakur's death, when The New York Times asked the dead little boy's mother if she had forgiven the late rapper for the random violence visited upon her child, reporter Michel Marriott wrote that Ocita Teal was unable to reply: "She stared into the distance for a few moments, grimaced, apologized, and walked away."

The next time Billboard readers move to stock or purchase or broadcast or promote any gangsta rap product, they should think first of Qa'id Walker-Teal and the grimace on his mother's face when she could not talk through her overpowering grief. Think also of the loss now felt by Afeni Shakur, Tupac's mother. And of the comparable sorrow you'd never want to feel for the senseless loss of the offspring you love.

Because that's the reality gangsta rap is selling: sudden death with no cares about the present, overwhelming grief with no recourse for the future, and no way out for either the makers of the music or the innocent children within the resounding range of its gun blasts.

LETTERS

artists adequate time to grow, and don't abandon them after their debut or sophomore releases. Your investments will pay off.

Victor Kaply

President

Westwood Entertainment Group

Edison, N.J.

POLKA AND THE PUBLIC

Please accept a wholehearted and very sincere compliment from a member of the

National Academy of Recording Arts and Sciences' Polka Screening Committee on your treatment of polka music in the Aug. 3 issue of Billboard. Each article was particularly well researched and enlightening to the general public.

Ken Larson

Trustee, International Polka Assn.

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Canoga Park, Calif.

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Montgomery Ward Fortifies Sell-Through Vid Sections

■ BY SETH GOLDSTEIN

NEW YORK—Montgomery Ward is starting over in sell-through.

"We're pulling out all existing goods from 345 locations," says video buyer Larry Cohen, who expects to dispose of the stock at distress prices and via sales to used-tape brokers. "This is a clean sweep," he vows. The effect of the new broom will be seen chainwide next month in spruced-up video sections containing more than 600 titles.

Montgomery Ward's impact on the video sales business, except for at its Lechmere outlets, has never befitted its size. Cohen thinks the new program is taking corrective steps now, however, by hiring Chicago-area wholesaler M.S. Distributing to handle 75% of video purchases.

The remaining 25%, representing a major piece of the under-\$10 market, will be purchased directly from Front Row Entertainment in Edison, N.J. Front Row distributes a range of under-\$10 movies, sports compilations, and special-interest titles. "I feel that the budget component is a necessity to drive the business now," Cohen adds.

Montgomery Ward is employing National Marketing Service to set

up the revamped video sections and replenish them, based on a diagram to be revised quarterly.

Unlike many of his competitors, Cohen wants to keep direct shipments from vendors to a minimum. The chain went direct earlier at 28 Lechmere, 11 Electric Store, and five Home Images locations but won't try it elsewhere because of staffing problems. "Frankly, if I had my druthers, I'd go the other way," says Cohen. "It's hard to execute where video isn't the focus."

M.S. is familiar with big accounts. It is one of two distributors servicing Best Buy, which has experienced a several-fold increase in video sales over the past five years. Montgomery Ward previously bought from rackjobber Ingram Merchandising Services (IMS), an affiliate of Ingram Entertainment, Best Buy's other wholesaler, but had to look elsewhere when IMS closed.

IMS followed Rank Retail, another defunct rackjobber that had invested heavily in a computer system to satisfy inventory and sales reporting requirements. M.S. has meshed a newly acquired Nordic computer system with Montgomery Ward's, according to Cohen; the distributor wasn't available

(Continued on page 32)

TVT, Don Fury Bow Building Imprint To Develop Hardcore Acts

■ BY CHRIS MORRIS

New York-based independent TVT Records has linked with prominent hardcore producer Don Fury to establish a new TVT subsidiary, Building Records.

The imprint will bow later this year with the release of "... At The Speed Of Light," an album by New York progressive hardcore act Stillsuit. Plans call for the company to sign two to three acts per year during the first three years of its existence.

Fury, who operates his own 15-year-old studio in downtown Manhattan near the TVT offices, has had a successful track record recording cutting-edge hardcore punk acts. Among the bands he produced early in their careers are Agnostic Front, Quicksand, CIV, Orange 9mm, Into Another, Helmet, and the Goops; many of these

groups have since moved beyond their indie-label beginnings to join major labels.

"Don has a tremendous talent as a producer and an ability for identifying street talent," says TVT president Steve Gottlieb. "This [deal] is really geared to development and Don's desire to work at the grass roots... He was ready to develop [the New York street hardcore] scene into something."

Fury says that the idea of formulating an imprint that would focus on the development of new hardcore-oriented talent was the inspiration of his manager, Sandy Robertson of World's End.

"Sandy saw a pattern developing with me," Fury says. "I meet these bands when they're brand-new and do their first release. A lot of them have gone on and gotten signed... He saw this pattern and said, 'Why don't we try

(Continued on page 99)

MIDEM Brings Latin Show To Miami

■ BY SANDRA SCHULMAN

MIAMI—Having been established for 31 years in Cannes and two years in Hong Kong, MIDEM will come to Miami Beach, Fla., next year with the Latin America and Caribbean Music Market, slated for Sept. 7-11, 1997. The announcement of the newest MIDEM meet was made Sept. 17 in Paris by Xavier Roy, chief executive of the Reed MIDEM Organisation.

Miami has become a hotbed of Latin music activity in the past few years. Among entertainment-industry companies and organizations with offices here already or due soon are the National Academy of Recording Arts and Sciences and its soon-to-open

Latin Academy of Recording Arts and Sciences, Gloria and Emilio Estefan's Crescent Moon label and studio, Sony Discos, PolyGram Latino, and MTV Latino.

The Billboard Latin Music Conference has been taking place in Miami for seven years.

"For some time now, we have witnessed the spectacular growth taking place in the Latin American region," said Roy in announcing the venture. "The potential market and the wealth of repertoires is enormous. We at MIDEM believe that the 21st century will see these territories opening and maturing and that Latin and Caribbean music—be it rock and rap en

(Continued on page 109)

Glen Ballard Brings Talent To Java Producer/Writer In Venture With Capitol

■ BY BRETT ATWOOD

LOS ANGELES—Glen Ballard, who produced and co-wrote Alanis Morissette's 11-times platinum U.S. debut "Jagged Little Pill," has entered into a joint venture with Capitol Records for a new label known as Java Records.

The multimillion-dollar joint venture is divided 50/50 between Java and Capitol, according to Capitol CEO/president Gary Gersh.

Under the terms of the multiyear deal, Ballard will find talent, sign it, and oversee its development in an A&R capacity, as well as serve as executive producer for projects. He will see

records through marketing and release, according to Gersh.

No executive staff hirings have been determined for the new label, according to Ballard, who says that he has yet to determine what his title will be for the venture.

Java will use the marketing and promotional resources of Capitol Records and will be based in the label's Hollywood, Calif., headquarters.

"I have enormous respect for his

ears, his abilities, and his sensitivity to music," Ballard says of Gersh. "This is a very exciting opportunity for me. There are no representatives telling me who to work with, and I get a chance to work with real singers and artists."

The deal is seen as a coup for Capitol and Gersh, who aggressively courted the producer/songwriter. Ballard was sought by a number of other labels, including Mercury, Warner Bros., and Virgin.

"My strategy has always been to make deals with people that really understand the record-making process," says Gersh. "If I don't have great records, then I don't have a great record company... This follows our tradition of building strong new labels from scratch, including Grand Royal, Blue Note, Roswell, and Metro Blue. Glen's talent for making wonderful, popular music fits into that strategy."

Ballard says that he chose Capitol because "it just felt right from the first discussion."

"There were a lot of potential offers," (Continued on page 99)



BALLARD



Sentimental Fans. Warner Bros. recording act Blue Nile performed its first show in seven years at Los Angeles' Roxy last month. The Scottish trio performed selections from its latest project, "Peace At Last," and music from previous works "A Walk Across The Rooftops" and "Hat." After performing three encores to a standing-room-only crowd, the group met with Warner execs. Shown, from left, are Warner Bros. Records president Steven Baker; Warner Bros. Records GM Jeff Gold; Blue Nile singer Paul Buchanan; and Warner Bros. Records VP of product management Peter Standish.

Windham Hill, Angel Target Women With Mag Tie-Ins

■ BY EILEEN FITZPATRICK

LOS ANGELES—Windham Hill and classical label Angel Records are teaming with Redbook and Cosmopolitan, respectively, for a series of music compilations. The goal is to expose their music to the magazines' combined readership of 35 million women aged 18-44, who the labels say do not normally purchase the genres showcased.

RCA Victor and Family Circle magazine teamed for a similar classical collection, released in August (Billboard, Sept. 21).

"Redbook Relaxers" is a series of five midpriced titles (\$8-\$12) featuring Windham Hill artists Jim Brickman, Liz Story, Will Ackerman, Michael Manring, and others. A CD sampler, budget-priced at \$6.98, is also available. Street date for the collection is Oct. 15.

"We're using a trademark to say, 'Try this,'" says Windham Hill (U.S.) president Steve Vining. "There's a lack of knowledge of what this music is, and this is a way to get them to sample it."

"Indulge Your Mood With Music" is the Cosmopolitan/Angel Records branded classical line. Four compilations from the line ease into retail stores Oct. 22, also in the midprice range.

Windham Hill and Angel say that women are the primary listeners to classical or adult-driven music but that

converting them into buyers has not been easy.

Mass merchants, where most women shop, don't carry the product; women aren't being directed to the product in music stores; and the classical genre is too intimidating for the casual shopper, the labels say.

"Women don't want to walk into the classical department and ask, 'What's a good CD to listen to if my boyfriend is coming for dinner,'" says Angel



director of special markets Ethan Crimmins. "They're more than willing to spend \$10 for a classical CD, but we just haven't been able to sell to them."

Vining agrees that finding a broader audience is the label's biggest challenge. "We have the Lexus consumer now, but we also want the consumer that shops at Kmart, not Borders," he says. "Redbook is an ideal partner, and they understand what we're looking for."

Windham Hill artist Brickman is encouraged by the move. "I'm surprised more labels haven't done more things like this before," he says. "Sometimes it's hard for adult audiences to find things to listen to."

(Continued on page 32)

Dole Blasts Industry For Drug Imagery

■ BY BILL HOLLAND

Republican presidential candidate Bob Dole has blasted the entertainment industry—including rock musicians and their record labels—for glamorizing heroin use.

In a Sept. 18 speech at a private high school in Los Angeles, Dole criticized the fashion and film industries for perpetrating the image of heroin use as a "symbol, embodying an attitude... a fascination with risk and death." He added that "rock musicians create and celebrate a culture of heroin" and that "some have become role models, even in death."

Dole also alluded to the July 12 overdose of keyboardist/percussionist Jonathan Melvoin, who was touring

(Continued on page 99)

Charts Get New Label Terms

Effective this week, the category that was previously termed "Distributing Label" on Airplay Monitor charts and Billboard's airplay charts has been renamed "Promotion Label." The change in terminology better reflects the nature of those charts.

The new terminology will also apply to Billboard's Hot 100 Singles and Hot R&B Singles charts. However, Billboard will continue to use the term "Distributing Label" on its sales charts.

For the three umbrella categories that combine performance on airplay and radio charts in Billboard's Year in Music recaps—pop, R&B, and country—the "Distributing Label" field will be renamed "Marketing Label."

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Shocked Back In Public Eye Via Private 'Kind Hearted Woman' Kicks Off New Label Deal

■ BY DOUG REECE

LOS ANGELES—Like the artist herself, Michelle Shocked's Oct. 15 Private Music debut album, "Kind Hearted Woman," has traveled a circuitous and often precarious path to get to where it is today.

Before the album was recorded, Shocked entered into a series of legal battles with Mercury that ended in her departure from the label earlier this year.

At one point, Shocked's lawyers invoked the 13th Amendment, which protects individuals against indentured servitude (Billboard, Aug. 5, 1995). No suits are still pending.

"Kind Hearted Woman" began in 1993 as a collaboration with modern dance choreographer Mark Morris. Shocked created the first three tracks from the album—"Stillborn," "Homestead," and "Winter Wheat"—for Morris' piece titled "Home."

When Shocked's grandmother, whom the artist refers to as "the last and only link to my family," passed away a year later, the former teenage runaway was inspired to finish the album. Shocked—whose work is published by Windswept Pacific Publishing—wrote seven additional songs that meshed with the tales of woe and revelation found in the initial tracks.



SHOCKED

"There's an overwhelming storyline on 'Kind Hearted Woman' of despair leading to redemption, and I used a lot of the emotions and frustration that I've experienced to help illustrate that," Shocked says.

Still, she adds that the album does not necessarily draw on her turmoil with Mercury. "This is a personal work. I'm not bitter or acrimonious," she says. "There's a spiritual redemption that comes from real things happening to you, not pissing matches with record companies."

Shocked initially recorded a version of "Kind Hearted Woman" on her

own in friend Tony Berg's garage studio in 1994. The same year, Hothouse Flowers members Fiachna O'Braonain and Peter O'Toole, as well as drummer Cedric Anderson, began touring with Shocked, selling limited-edition versions of the album at concerts and by mail order.

With funds raised from the sales, the three players later joined Shocked in the studio to rerecord some of the tracks with producer Bones Howe.

The resulting new edition of "Kind Hearted Woman," part of a two-record deal with Private, with which Shocked signed in August, will be promoted with a \$300,000 campaign. The album will be released in Canada Nov. 6 and in Europe Nov. 4.

Private president/CEO Ron Goldstein admits that it took a while to gain

the trust of a wary Shocked.

"She came to us a little gun-shy, and of course, it took a while to create an atmosphere of trust," he says.

Margi Cheske, VP of marketing at Private, says the label will promote "Kind Hearted Woman" with cooperative advertising at several regional indie retailers, such as Newbury Comics and Street Side, as well as national chains, such as Best Buy, Barnes & Noble, and Tower.

In-store displays, listening stations, posters, and stickers bolstered by a national print campaign in consumer, alternative, fanzine, and poetry publications will be incorporated into the campaign, as will World Wide Web promotions and a coaster promotion at coffee shops.

The 10,000 people on Shocked's mailing list will also be alerted to the album's release.

Cheske says that Private has opted not to create a video and will instead focus on sending Shocked out on the road.

The self-managed Shocked, who is booked by Monterrey International, will begin a 30-city tour Oct. 13.

Andy Sibray, music buyer/merchandise at Borders Books & Music, says he expects the album to perform well. "Her fans are really our customers, so we're ordering this in quantities right out of the box," he says.

At radio, Private will service a remixed single of "Hard Way" to triple-A, National Public Radio, college, and folk stations Sept. 30.

(Continued on page 32)

3 Mexican Divas Team On EMI Latin/EMI Mexico Set

■ BY JOHN LANNERT

In an unprecedented move in the Spanish-language record market, on Oct. 3, EMI Latin (U.S.) and EMI Mexico will jointly release "Las Tres Señoras," the much-anticipated tribute album of traditional Mexican music performed by three of Mexico's best-known divas: Lola Beltrán, Amalia Mendoza, and Lucha Villa.

EMI Latin president José Béhar and EMI Mexico president Mario Ruiz both point out that the sister companies will not only ship "Las Tres Señoras" simultaneously in the U.S. and Mexico, but they will simultaneously implement identical marketing and promotional stratagems in the two countries.

"The game plan, basically," says Béhar, "is to create a tidal wave of synergy wherein both markets feed off of each other, whether it's through videos, TV specials, or personal appearances. The joint release enables us to treat the U.S. and Mexico as one market."

"And with regional Mexican gen-



res," adds Ruiz, "José and I do think of the U.S. and Mexico as one market. We not only gain commercially from joining forces, but we look stronger in front of artists and managers, because they recognize that our combined efforts can maximize the potential of an album in the two markets. This is the first of many projects that José and I will do together."

Béhar says that Mexico superstar singer/songwriter/producer Juan Gabriel, an Ariola/BMG artist who

(Continued on page 18)

Ashford & Simpson Launch Label Duo, Maya Angelou On Debut Release

■ BY JIM BESSMAN

NEW YORK—The renowned R&B singing/songwriting team of Ashford & Simpson, away from the recording scene since their 1989 Capitol album "Love Or Physical," returns Oct. 1 with "Been Found," a collaboration with poet/author Maya Angelou that launches their Ichiban-distributed



ASHFORD & SIMPSON

Hopsack & Silk Records label.

Produced by Nickolas Ashford and Valerie Simpson, the disc, according to Ichiban owner John Abbey, is a milestone, both for the label and for Ashford & Simpson. It unites the married couple and Angelou, a spoken-word Grammy winner for her recording of "On The Pulse Of Morning," the poem she wrote for and recited at President Bill Clinton's inauguration.

The novel creative blend of

Angelou's spoken word with Ashford & Simpson's singing culminates a relationship that began two Thanksgivings ago at Angelou's home in Winston-Salem, N.C., where she teaches at Wake Forest University.

Angelou, who started out as a dancer and calypso singer, had been introduced to Ashford & Simpson through their noted choreographer,

George Faison. The three hit it off immediately, and Angelou invited the couple to spend Thanksgiving with her and friends at

her home. During the feast, Ashford decided to go down to "mess around" with a piano in the basement. Feeling lonely, he shouted upstairs for some company.

"I told Val to play piano and Maya to add something," says Ashford. "We started singing, and something started to happen—and they didn't know I had a tape recorder going underneath the piano. But me and Val are always spontaneous. It was a new experience for Maya, but she loved the idea of instant feedback."

The tape yielded the germ of what became the "Been Found" album track "I Remember All." The idea then was

(Continued on page 32)

Jazz Specialist Gives Reissues New Spin

■ BY JIM MACNIE

NEW YORK—Dissecting a catalog and figuring out novel ways of repackaging archival music are sweet gigs for a jazz zealot.

Steve Backer is such a creature, but his latest business ventures are a bit more manifold. The veteran executive is in the process of overseeing the retail reinstallation of titles from six labels.

Backer has struck simultaneous deals with parent companies BMG and GRP to oversee work on the bounty of jazz found in the Bluebird, Novus, Impulse!, Decca, Commodore, and Chess labels. He will also produce new recordings and have A&R responsibilities for the recently revived Impulse! and RCA Victor imprints.

"You know how they say that love is sweeter the second time around?" says Backer. "Well this situation is kind of like jazz being sweeter the second time around. [Three] of the six—Impulse!, Bluebird, and Novus—are labels that I had a great deal to do with putting together. And I, to a degree, helped

bring GRP into the Arista fold many years ago. So it feels like a full-circle thing.

"We're basically working with the material at hand," Backer explains. "The premise is to simply offer up the superb music in the archives. But



JARRETT

in this era, with the immense competition, we have to reconceptualize things for the purpose of the marketplace.

"Moves we made in the '80s have to be viewed from a new angle. A lot of things based around those ideas are getting a new spin."

Synchronizing the collective efforts of a staff is what David Steffen, senior VP/GM of GRP, hopes Backer can accomplish at the company.

"We brought Steve in because previously there were about four people involved in the reissues, and they weren't all working together," says

Steffen. "To be effective, there have to be common marketing, sales, and promotion strategies in place. Steve is the central person I look to in tying the loose ends together."

"If we decide to put out 15 or 20 titles a year, we don't just grab them. There needs to be a thoughtful approach. Each title should have some meat to it."

In the case of Impulse!, the pattern has been to go with duplicating original albums. That tack was begun by GRP before Backer came aboard, and Backer believes it's working. Significant titles have been upgraded to 20-bit masters and housed in Digipaks. A handful of titles are planned for late September, but Backer is set to accelerate the numbers in 1997. March will see the simultaneous release of about 20 discs.

"What I found is that everybody—the jazz community, the European affiliates, the people who sit on the Internet—is starting to wonder where this material is," he says. "The titles really should be out there. Four per

(Continued on page 109)

BMG's John Farnham Enjoys Status Down Under

■ BY CHRISTIE ELIEZER

MELBOURNE—It says much for 46-year-old John Farnham's status as an Australian icon that, after a three-year hiatus, he has returned bigger than ever.

This year, Farnham enjoyed his fastest-selling album, "Romeo's Heart"; his largest tour (with ticket pre-sales at 200,000); and a well-received foray into Asia. These are added to his landmark achievement in overall record sales: 3.3 million albums, according to his record company, BMG. This makes Farnham the all-time best-selling domestic artist in Australia.



FARNHAM

Moreover, the record label and studio that he formed last year with producer Ross Fraser under the name Gotham has proved a success. "The Garden," the debut album by one of the first signings, Merril Bainbridge, has sold 250,000 copies in Australia. It is also being well-received in the U.S., where it is released by Universal Records. The single "Mouth" stood at No. 47 with a bullet on the Sept. 21 Hot 100 Singles chart.

For the initial leg of his first tour since 1993, rocker Farnham and his entourage will travel in a private train. The tour kicks off Monday (23) in Northern Queensland, Australia.

"Nearly 30 years ago," says Farnham, "when I'd just started in the business, I did a tour with ['50s rocker] Col Joye on a train through (Continued on page 90)

U.K.'s Ray Coleman Dies Music Journalist, Biographer Was 59

■ BY NIGEL HUNTER

LONDON—Ray Coleman, who died of cancer Sept. 10 at the age of 59, transformed British music journalism during his editorship of Melody Maker in 1970-78 before becoming a leading biographer of some of the world's leading rock and pop stars.

Coleman developed his journalistic skills at U.K. regional newspapers in Leicester, Brighton, and Manchester before joining Melody Maker as a reporter in the early '60s. He became a close friend and confidante of the Beatles, particularly John Lennon, at the outset of their spectacular success and kept



COLEMAN

Melody Maker amply supplied with exclusives as he toured the world with the band.

Paul McCartney tells Billboard, "Ray was a lovely man and very much admired by everyone in the business. He had a marvelous sense of humor and a good heart, and I was honored to have him write a book about my song 'Yesterday.' I have fond memories of our early days together, and I feel privileged to have spent some happy moments with him during the last year of his life."

Coleman brought solid newspaper principles and concepts into play when he took the helm of Melody Maker. The front page always grabbed attention, with its headlines and presentation as well as its content. Coleman imbued his staff with his own courteous but relentless tactics in pursuing stories, and (Continued on page 99)

Shonen Knife: Japan's Cutting Edge Band Returns With MCA Victor's 'Brand New Knife'

■ BY STEVE MCCLURE

TOKYO—Three years is a long time in rock'n'roll. In the here-today-gone-tomorrow world of Japanese pop, it's an eternity.

This makes Osaka-based cult band Shonen Knife's re-emergence after three years without a new album remarkable indeed. Consigned by many to the has-been/novelty-act category, the female trio—sisters Naoko and Atsuko Yamano (guitar and drums, respectively) and Michie Nakatani (bass)—have bounced back with an impressive album, appropriately titled "Brand New Knife," released in Japan by MCA Victor.

Labeling "Brand New Knife" as the band's comeback album is only half right, says Naoko Yamano, Shonen Knife's main vocalist/songwriter and de facto leader. "We've been busy over the last three years," she points out. In early 1994, the band did a 28-date North American tour to support the release "Rock Animals." Later that year, Shonen Knife took part in the Lollapalooza tour, and it recorded an inspired version of the Carpenters' "Top Of The World" for the "If I Were A Carpenter" tribute album, released in 1994.

Earlier this year, the Carpenters cover was chosen by Microsoft as the theme song for a TV ad campaign that aired in the U.S. and Japan.

"We were so surprised when saw the commercial on TV while we were recording in Los Angeles," says Naoko.

Meanwhile, back in Japan, the trio continued to play live dates, filmed a beer commercial, and was the subject of a TV documentary by the Japan Broadcasting Corp., while squeezing whatever time was left over into rehearsing and writing songs.

Another reason the band hasn't released a full-length album since 1993's "Rock Animals" (an album of B-sides and live tracks titled "Greatest History" was released in February 1995) was the end of Shonen Knife's relationship with music publisher Virgin Music Japan, which had been act-

ing as the group's management. Citing differences in musical direction, Shonen Knife parted company with Virgin, which had negotiated contracts with Creation in Europe, MCA Victor in Japan, and Virgin Records in the U.S. (The band is now managed by Osaka-based Zero Communications and pub-



SHONEN KNIFE

lished by MCA Victor.)

"Brand New Knife" confidently picks up where "Rock Animals" left off, as Shonen Knife further refines the somewhat skewed but always endearing pop sensibility it has developed since getting together in 1982. Stylistic bases covered on the album include the jangly power-pop of "Loop Di Loop," the Beatles-styled "Wind Your Spring," and the country-tinged "One

Week," whose subject is the relentlessly normal weekly range of activities of one N. Yamano.

Tracks like "Magic Joe," built on a riff that bears more than a passing resemblance to one in the Beatles' "Hey Bulldog," show the heavier side of the Knife. The album's standout track is "The Perfect World," written and sung by Nakatani. It's a brooding, vaguely menacing song whose atmosphere echoes the dread-soaked sound of Nirvana, which Shonen Knife supported on a European tour in late 1991 and in the U.S. in late 1993.

The album was produced, engineered, and mixed by the Robb brothers—Bruce, Joe, and Dee—at Cherokee Studio in Los Angeles.

"They didn't try to change the Shonen Knife sound, which we really appreciated," says Naoko. "There was a real family atmosphere."

"Brand New Knife" is being released in separate Japanese and English versions. The backing tracks are all the same; only the vocals are different.

"I write the English lyrics first—it flows more easily that way," says Naoko. "Then I write the Japanese lyrics. It's so tough, because Japanese doesn't naturally suit rock."

(Continued on page 99)

Memphis Horns File Suit Against Al Green Over Use Of Horns Name

■ BY PAUL VERNA

NEW YORK—Musicians Wayne Jackson and Andrew Love, better known as the Memphis Horns, are suing R&B gospel singer Al Green for allegedly misappropriating the group's name.

In a civil action filed Aug. 22 in U.S. District Court for the Western District of Tennessee, the plaintiffs allege that Green violated the Lanham Act by infringing on the unregistered service mark for the name the Memphis Horns.

"Green, in the course of his current

performance tour and previously, has publicly represented that the Memphis Horns were or would be performing with him when, in truth and fact, plaintiffs Love and Jackson were not and would not be performing with him," says the complaint.

Jackson and Love have filed a motion for an injunction against Green, but the judge has yet to rule on it, according to court documents.

As session musicians, Jackson and Love rose to prominence in the fertile '60s Memphis scene, backing such hit-

(Continued on page 99)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ron Fair is promoted to senior VP of A&R/producer at RCA Records in Los Angeles. He was senior VP of West Coast A&R.

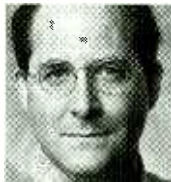
Mammoth Records in Carraboro, N.C., has named Steve Balcom VP/GM. He was label manager.

Bill Johnson is promoted to VP, creative services, at Sony Music Nashville. Chris Wilder is appointed associate copy director at Sony Music New York. They were, respectively, senior creative director and copywriter, creative services.

Ritch Bloom is named VP, promotions, at Capitol Records in Hollywood. He was VP, promotions, at Quest.

Mercury Records in New York names Lauren Murphy VP of national media and artist relations. She was VP, media and artist relations.

Arista Records in New York has appointed Peter Edge international A&R director. He was East Coast A&R director for Warner Bros.



FAIR



BALCOM



JOHNSON



BLOOM



MURPHY



EDGE



HARDY



LARTZ

Chip Hardy is named national VP, creative services, at Hamstein Cumberland Music Group in Nashville. He was professional manager.

Epic Records in Santa Monica, Calif., promotes Heather Davis to West Coast media relations director. She was associate director, media relations.

Michael Prince is named VP of promotions at Way Cool Music in Atlanta. Rose Braunstein is appointed director of alternative promotion at Way Cool in Sunset Beach, Calif. They were, respectively, regional director of promotion at Zoo Entertainment and

national director of radio promotions at Mute Records.

Blockbuster Entertainment in Fort Lauderdale, Fla., has named Steven J. Becker VP of international human resources. He was director of international human resources.

Paradigm Music Entertainment Inc. in New York names Jeanne De Sanctis producer, music programming, radio division, and Joanne Francillon executive assistant to the CEO. They were, respectively, director of A&R at Enemy Records and executive assistant at Momentum Enterprises Inc.

PUBLISHING. ASCAP in Nashville names John Briggs and Ralph Murphy assistant VPs. Briggs was director of membership relations, and Murphy was director of creative services.

RELATED FIELDS. Trudy Lartz is promoted to VP of sales and service at SoundScan in New York. She was director of sales and service.

Steve Goetzman is named VP at the Bobby Roberts Co. Inc. in Goodlettsville, Tenn. He was manager of office services and executive assistant at Arista.

Dera & Associates in New York pro-

motes Christopher Roslan to VP. He was an account executive.

Rachel Leek is named senior account executive at the Lippin Group in New York. She was East Coast publicity coordinator at Fox Broadcasting Co.

Chase-Rucker Music Productions in Los Angeles has named Laura Lancaster VP, business development, and Nathaniel Wiggins director of special projects. They were, respectively, director of operations at Three Dimensional Imagination Inc. and artist-development marketing representative at EMI Music Distribution.

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Clean Cuts' Greg Kihn Makes Album And Novel Into 'Horror Show'

BY JIM BESSMAN

NEW YORK—"If people wonder what happened to Greg Kihn, they wouldn't believe it," says Kihn himself, who is far from ready for a "Where-are-they-now?" segment.

When he's not performing live or writing new material, he can be found on classic rock station KUFY San Jose, Calif., where he hosts a daily radio show. He just switched from a night to a morning shift, replacing a simulcast from Don Imus.

"It's the one straight job in the world that I'm qualified to do," says Kihn. "I've played and toured with all the people whose records I get to play, and it's just like if you came over to my house: We'd be playing the Stones and talking about Brian Jones. I don't even view it as a job."

And now he has a new album and novel to push. "Horror Show," the album, comes out Nov. 5 on Clean Cuts/Rounder. "Horror Show," the novel, will be published by Tor Books/St. Martin's Press Oct. 25.

Kihn, best known as leader of the long-running Berserkley recording act Greg Kihn Band, takes an admittedly more mature approach on "Horror Show," a primarily acoustic outing. The CD shares Kihn's love of old horror movies with his novel, which concerns an Ed Wood-like director from the '50s.

"I was always into old horror movies, the Universal [Studio] stuff, B-movies

of the '50s, and I was working on the rewrite of the novel at the same time I was recording the album," says Kihn, who lives near Berkeley, Calif., home of his former Berserkley Records. The veteran popster cut "Horror Show" back in his hometown of Baltimore, however.

"I'd go home from the studio to my little laptop at my mother's house, which is crawling with memories," Kihn continues. "I went up into the guest room in the attic and suddenly came upon the line, 'Sometimes life is like a horror show,' and the song just wrote itself in 15 minutes. I had no plans of writing it or making any connection between the album and the book, but then the next day I played the song for the guys, and we recorded it, and it became the title song."

Titling the album the same as the novel "makes life easier," adds Kihn,

alluding to the cross-marketing opportunities, though he stresses that such a motive wasn't considered in the creative process. Actually, the reflective title track evokes memories of dearly departed horror film stars Boris Karloff and Bela Lugosi, while the closing track, "Vampira," was inspired by the pre-Elvira Los Angeles TV creature-feature hostess and B-movie player Maila Nurmi. "It's pretty obtuse stuff, but when you're an old-time songwriter like me who's written songs about everything, you need to find new subject matter," Kihn says.

But aside from those two tracks and maybe Kihn's retelling of national tragedy in "JFK," "Horror Show" isn't horror-themed. "Trials, Troubles, Tribulations" is a folk gospel tune, and Kihn also turns in covers of his favorite Kinks song, "Waterloo Sunset"; the Jimmy C. Newman country Cajun classic "Alligator Man"; and the folk blues tune "Come Back Baby," which he learned from Dave Van Ronk's version.

"It's a mature album, and I don't care if it confuses people," Kihn says. "I went out of my way to make a pure album and not worry about airplay or selling records. To me, there's a zen to the creative process, which I was just beginning to discover when I did 'Mutiny' [his 1994 Clean Cuts debut], which is just do what you want to do in your heart, and if it's good, people will like it. What's repugnant is to see a rock star who's been in the business 20 years continuing to do the same thing all the time."

The album, like its predecessor, was produced by Jack Heyrman, president of Clean Cuts, with Clean Cuts artists Wall Matthews and Victor Giordano, both of whom also appear on the album.

"We go back to before Berserkley," says Heyrman, whose label's varied roster includes Dr. John, Cedar Walton, and Phil Woods. "We made a vow that if Greg ever wanted to get into the acoustic singer/songwriter rock, which he came from before Berserkley, that

(Continued on page 49)

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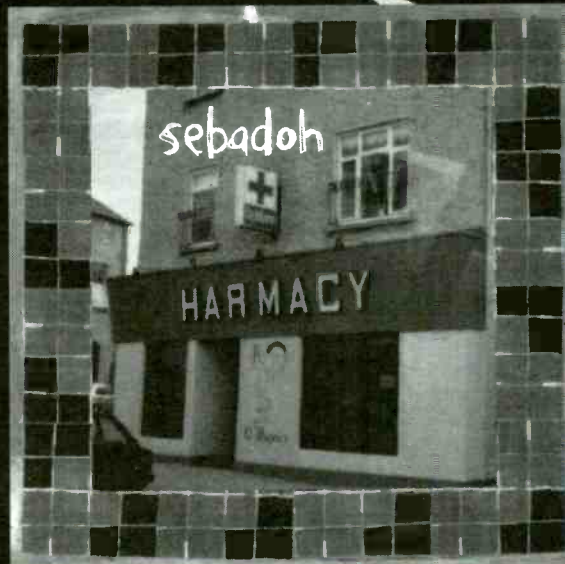
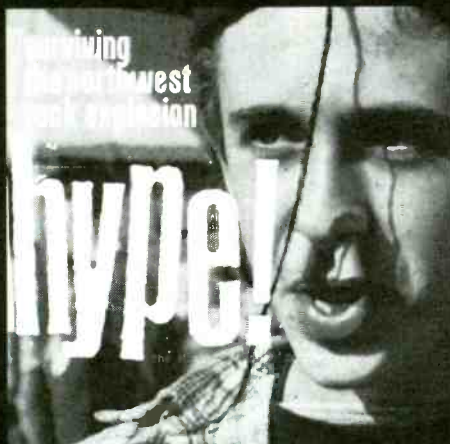
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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GIpsy KINGS	Greek Theatre Los Angeles	Sept. 5-7	\$675,804 \$67.75/\$38.75/ \$32.75/\$19.75	18,466 three sellouts	Nederland Organization
21ST ANNUAL SALSA FESTIVAL: MARC ANTHONY, CELIA CRUZ, TITO ROJAS, GRUPO NICHE	Madison Square Garden New York	Aug. 31	\$512,585 \$60/\$50/\$40/\$25	13,575 14,000	Ralph Mercado Presents
ALANIS MORISSETTE K'S CHOICE	Blossom Music Center Cuyahoga Falls, Ohio	Sept. 7	\$368,945 \$25/\$17.50	18,445 19,768	MCA Concerts
DAVE MATTHEWS BAND BEN HARPER	Coca-Cola Lakewood Amphitheatre Atlanta	Sept. 7	\$362,354 \$25/\$20	17,615 19,004	MCA Concerts
GLORIA ESTEFAN	Centrum In Worcester Worcester, Mass.	Sept. 10	\$347,892 \$40/\$35/\$28.50	10,354 11,471	Don Law Co.
HOOTIE & THE BLOWFISH	ThunderDome St. Petersburg, Fla.	Aug. 28	\$343,700 \$25	13,748 14,000	Fantasma Prods.
MELISSA ETHERIDGE	CoreStates Center Philadelphia	Sept. 5	\$337,740 \$45/\$30	8,004 15,650	Electric Factory Concerts
KISS THE HUNGER	Myriad Arena Oklahoma City	Sept. 11	\$334,630 \$37.50/\$32.50	9,423 10,343	Contemporary Prods.
CRANBERRIES CRACKER	Jones Beach Theatre Wantagh, N.Y.	Sept. 6	\$331,370 \$32.50	10,196 sellout	Delsener/Slater Enterprises
STEELY DAN	Rose Garden Portland, Ore.	Aug. 15	\$311,993 \$41.50/\$31.30	9,480 10,000	Double Tee Promotions

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BLACK HUMOR: MORE THAN JUST LAUGHS

(Continued from page 1)

Says noted author/film director/recording artist Melvin Van Peebles, "Comedy recordings were only a mirror of what went on onstage in the beginning. One of the safety valves of oppression has been humor, and it's often more serious than you think. It's a human reflex for giving temporary relief to a bad situation."

Van Peebles says that, historically, humor by black performers accomplished two things: It amused, and it provided a social and cultural commentary on contemporary events. "Early on, the old [white] minstrel shows would take humor [by blacks] and make fun of it. But it lacked the insightfulness and social commentary of the black humor, so often it didn't work," he says.

The earliest sources of comedy on records appeared as early as 1921, when Okeh Records began releasing the first of what would later be known as race records—musical recordings that specifically targeted consumers in the black community. Soon after, the first black-owned recording company in America, the Black Swan Co., was founded by music publisher Harry Pace and blues writer W.C. Handy.

Although the recordings by such labels were rooted in music, the lyrical content of the songs was often humorous. Among the first black vaudevilian comedy stage acts to record was the popular team of Butterbeans and Susie.

The duo's records featured humorous routines involving husband-and-wife-related issues, along with commentary on the domestic condition. Two of the act's much-sought-after recordings are "A Married Man's A Fool If He Thinks His Wife Don't Love Nobody But Him" and "Construction Gang."

Other comedians whose stage acts made their way to wax were the duo Barbecue Bob and Laughing Charlie and Dewey "Pigmeat" Markham, a former blackface performer and film character actor. He was perhaps best known for his famous bit "Here Comes Da' Judge"—which mainstream consumers "rediscovered" through the antics of entertainer Sammy Davis Jr. on the late '60s variety comedy series "Rowan And Martin's Laugh-In."

Inevitably, race record labels became controlled by white owners. In 1924, Black Swan was acquired by Paramount Records, which led to a growing influence by white owners over the albums' creative content. And although the whitewashing of black comedic themes may not have been outwardly apparent, most creative decisions affecting subsequent projects were in the hands of non-blacks.

Race recordings waned during the Depression, and recordings by black artists did not re-emerge until the late '50s, when a new wave of black comedians began surfacing in the wake of the budding civil rights movement. As the struggle for equality bloomed, fear of reprisal from off-color, race-based comedy diminished; stage comedians began coming out of the closet, content-wise.

"For a long time, [comedy] was the only way of talking back," says Van Peebles. "You had to [take socially

relevant] issues and hide them two and three layers below the surface of your routine. And even then, it had to be in code."

By 1960, Jackie "Moms" Mabley, who is credited with being the Apollo Theater's first woman comic, and Redd Foxx had established themselves as cornerstones on the black chitlin circuit. Their work helped pave the way for more mainstream-friendly artists, who eventually went on to record comedy albums. Among the new breed of comedians who often offered bitter yet mainstream-palatable commentary on race relations were Dick Gregory, Godfrey Cambridge, and Flip Wilson. Joining them was Bill Cosby, whose humor was especially welcomed by white consumers because of its nonconfrontational approach and essentially colorless style.

Meanwhile, Foxx's blue humor was gaining underground popularity with what was known as "party records."

"He was the first to be really successful at releasing those kinds of recordings," says comedian/actor Rudy Ray Moore, also known as Dolemite.

Foxx, whose comedy recordings were considered outrageous in most quarters, released his albums on Los Angeles-based Dooto Records. Initially, when the label had difficulties distributing the controversial product, it supplemented its retail efforts with mail-order advertisements through black publications such as Ebony and Jet.

"[Foxx] liked to use words that had double meanings," says Moore. "He did a bit where he'd be referring to someone riding a jackass, and by the end of the joke, he'd be talking about one person or another's ass. He was really suggestive, but he never really moved out of the double-meaning thing on his [early] records. But his stage show was another thing."

Moore took Foxx's raunchy albums one step further when Kent Records released "Eat Out Moore Often," which peaked at No. 24 on the Top Soul Albums chart in 1970. According to Moore, it was the first comedy package featuring explicit four-letter words to chart.

"I didn't use the language for shock value," says Moore. "I called what I did beer-joint and liquor-store humor, because that's just how folks around those places spoke."

That same year, Wilson's landmark Little David Records release "The Devil Made Me Buy This Dress" charted, along with the Mercury recording "Moms Mabley Live At Sing Sing." Both albums had adult themes but lacked the more explicit nature of Moore's creation.

It wasn't until Richard Pryor began recording for Laff Records that explicit language on albums found its way into the homes of mainstream consumers. Laff was founded in the late '60s by Louis Drozen, who was joined in 1969 by his son David.

"We signed Richard in 1970, the same year that he appeared on Ed Sullivan's show," says David Drozen, who is president of Uproar Records, a contemporary comedy label distributed through Independent National Distributors Inc.

"We originally pressed up 10,000 copies of 'Craps After Hours' and sold them out and had to reorder, which was really good for a comedy album of that kind back then," he says.

Laff Records went on to release comedy albums by artists such as LaWanda Paige, who played Foxx's foil Aunt Esther on his television comedy series "Sanford And Son." The label also recorded the comedy work of Mantan "Birmingham Brown" Moreland, the chauffeur featured in the Charlie Chan films. Moreland was credited with coining the in-flight phrase "Feets, don't fail me now."

The racy humor of Foxx, Pryor, and Moore was joined by other party record artists, such as Clarence "Blowfly" Reid, whose comedy routines were backed by music—a phenomenon dating back to the creation of race records. Reid's records were based primarily on recordings made

of his musical stage act on the road during the '70s.

Contemporary comedian Sinbad, who recorded 1991's "Brain Damaged" on Wing/Polydor, says that although his jokes lack explicit verbiage, he was heavily influenced by the blue humor of Pryor and Foxx, as well as Cosby's humorous storytelling skills.

"Most of today's comedians don't study the past greats and tend to go for quick laughs," he says. "The really good ones fuse insightful social commentary into their work, regardless of whether their delivery is clean or not."

Sinbad credits comedian Lenny Bruce with breaking barriers when he introduced his politically laced, tell-it-like-it-is humor (see story, page 1).

Another hot young comic, Chris Rock, also cites Pryor and Foxx,

among other trailblazers, as artists who have influenced him (see story, page 100).

Drozen cites friendly black retail independents and one-stops as providing a healthy means of distribution for black comedy albums. "They were happy to have us," says Drozen. "It's more challenging with all the chains."

George Daniels, owner of Chicago independent store George's Music Room, says he maintains a healthy comedy catalog. "They used to be really big during the '60s, when radio used them as break-ins," he says. "Now it's more difficult, but if your people on the floor let them know what's available, you can do pretty well with comedy."

George's Music Room features an assorted comedy inventory that spans the years—from Markham, Mabley, and Foxx to Moore, Pryor, and early '90s comedian Robin Harris.

NEW LABELS BLEND LAUGHTER, MUSIC

(Continued from page 1)

proved that laughter is the best medicine.

Ellen DeGeneres will launch her Lava/Atlantic imprint Soda Jerk with her album debut, "Taste This," due Oct. 1. Slated to release their first efforts in 1997 are Eddie Murphy's appropriately named the Comedy Label, and Summertime Entertainment, a Def Jam imprint that will package highlights from HBO's popular "Def Comedy Jam" as well as present new artists.

"There's no better time than now to launch a label," says Vernon Lynch Jr., Murphy's brother and co-senior executive VP of the Comedy Label. "Comedy is everywhere. Every commercial is trying to get you to laugh, all to get you to buy a product. Everything's a laugh."

The far-reaching, if not impossible, mandate for the Comedy Label is to "bring the entire recorded genre of comedy under one roof," according to Lynch. The first release from the imprint, which is concluding negotiations for major-label distribution, will be from comedian Crazy Al Cayne, whom the label describes as "an urban 'Weird Al' Yankovic type."

From there, the Comedy Label plans to pursue a wide range of artists who fall across comedy's broad spectrum, from stand-up comics to musical acts with a comedic slant, such as Biz Markie.

In addition to introducing new acts, the Comedy Label plans to sign top names. Lynch says that Jamie Foxx and Mark Curry, both of whom are managed by the label's other co-senior executive VP, Marcus King, are "committed to signing with the company." The Comedy Label is also one of several labels scouting hot comedian Dave Chappelle, who appeared with Murphy in the film "The Nutty Professor."

The Comedy Label, which is wholly owned by Murphy, also plans to acquire catalog of top comedians of all stripes.

"This is not an urban company," stresses Lynch. "This is all about laughter. It's about people who are all-out funny. We're going to have some roots with urban comedy, but our goal is to have the largest comedy catalog

in 10 years. That's a large task. In addition to acquisitions, we're going to be releasing everything from education albums, to acts [similar to] 'Weird Al,' to developing new talent, to getting acts who are as big as Eddie or Roseanne."

But don't expect a release from Murphy on his label any time soon. "In a nutshell, this is Eddie's label, [but] he has a multi-album commitment with Sony at present," says Lynch.

Like Murphy, DeGeneres is counting on her exposure through television and movies to raise the profile of her imprint, which will feature both comedians and musical acts.

Her desire to run a label comes from being a frustrated musician, in addition to being a huge music fan. "I love music. I wish I knew how to play an instrument. I wish I knew how to sing; that's what I would really be in," she says.

The label, which will be run on a day-to-day basis by Teresa Boyd, will sign a music act first.

"If I sign a comedian first, then it's going to be established as a comedy label, whereas if I sign a musician and then kind of diversify and have a little bit of everything, I think it will be easier than trying to get a musician once [we're established] as a comedy label," DeGeneres says.

"I'm always looking [for music acts]," she adds. "There's someone I want to sign, but everyone in the world is after him... We're not Maverick—[Atlantic] didn't give us a ton of money and say, 'Go do whatever you want.' We can't travel around and find people, but it's a matter of getting lucky enough to find somebody before everyone else has."

While she is looking for burgeoning young talent on the music side, DeGeneres is scoping big names for her comedy signings. "I want to sign somebody big first, because I really want to establish the label, so I want to find somebody who for some reason

hasn't put out a comedy album yet, which is hard, because everybody has," she says.

Just as she proved herself through years of working as a stand-up comedian, any act she signs will have to pass an audience's muster. "It's all about performing live now," she says. "Anybody can go in and be good when you're by yourself in the studio, and you get to do take after take to get it just right."

The initial performers on Summertime Entertainment have already shown that they can make it before a live audience.

The imprint's bow will be the first in a "Def Comedy Jam" series that will highlight the show's initial five years. "I've compiled so much material from the past five years. We've transferred everything from video to audio, and I'm listening to it and picking out what stands out," says Bob Sumner, head of Summertime Entertainment and VP of Rush Communications.

The volumes will be themed, with appropriate routines pulled from the more than 80 existing programs. Between the routines will be material from unsigned R&B music acts that Sumner found while on the road scouting talent for "Def Comedy Jam."

In addition to the compilations, Summertime will release comedy albums devoted to single comedians, as well as records by some of the music artists who will be introduced to the world at large via the "Def Comedy Jam" compilations.

"I have a weird eye and a weird ear for things; it's just me doing my thing," is how Sumner describes his label's operating procedure.

Certainly operating under the same mind-set are the Jerky Boys, who record on their imprint Ratchet, which runs through Mercury. The two are looking to bring other artists to their label. "We're thinking very seriously about signing acts, whether they be music or comedy," says the Jerky Boys' Johnny Brennan. "Right now, we're concentrating on 'Jerky Boys 3,' but once we get a little break in time, we're definitely going to start checking out other acts."





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3 MEXICAN DIVAS TEAM UP ON EMI LATIN/EMI MEXICO SET

(Continued from page 9)

was the architect of the "Las Tres Señoras" project, and his manager, Darío de León, agreed to do the project with EMI because of its commitment to push the record in the U.S. and Mexico. The album reportedly cost about \$525,000 in production expenses and advances.

Béhar says that EMI Latin and EMI Mexico will retain their royalties for the U.S. and Mexico, respectively, and will evenly split royalties for the rest of the world.

According to Ruiz, "Las Tres Señoras" will be released in October throughout most of Latin America, including Colombia, Chile, and Venezuela.

Juan Gabriel had planned to support the record with an ambitious tour starring the trio, none of whom had previously recorded or

performed together during their long and storied careers. However, those plans were dealt a blow in March, when Beltrán—a powerhouse belter whom Linda Ronstadt cites as her vocal inspiration—died of complications following a heart attack. Beltrán, whom Béhar says was thrilled about the album, was 64 (Billboard, April 6).

Villa says that Beltrán's passing shut down the project for one month.

"Juan had so many ideas for us to perform and promote the album," says Villa, "but the greatness of the project has not diminished. Besides, the project is much more important than the three of us."

While lamenting Beltrán's death, Béhar reckons that the consumer appetite for her final sides will

spur interest in "Las Tres Señoras."

"There is no doubt that what we thought was an incredibly marketable and historic record became even more of a marketable and historic record after her death," says Béhar. "People are anxiously awaiting her last recording."

Béhar is backing his optimistic observation by shipping "a minimum of 200,000 units"—an extraordinarily lofty tally for a concept record. Further, he and Ruiz have devised an all-out radio, television, and retail thrust that will emphasize the historical importance of Mexican music and of the three interpreters.

Serviced to radio Sept. 16 was the album's lead single, "Obertura Mexicana," a stirring, majestic

homage to Mexico and the trio of singers that features a dramatic guest appearance from the current king of *música ranchera*, Vicente Fernández, and Juan Gabriel.

The sweeping, nine-minute version of "Obertura Mexicana" featured on "Las Tres Señoras" was whittled down to a pair of strong edits. The labels sent radio programmers a series of interview segments with Juan Gabriel, who comments on the various aspects of the album.

Víctor García, operations manager of Mexican regional station KSXX-FM Sacramento, Calif., opines that the album "would work here at the station. The singers are famous, and Juan Gabriel always has done well with regional Mexican material."

Ruiz figures that in Mexico, "Obertura Mexicana" could be a hit at nonregional Mexican formats, at least in September. "September in Mexico is known as 'the Mexican month,' because the country's independence day takes place," says Ruiz. "So we're going aggressively to pop radio during September, and we may stay with the song at pop radio during October." Ruiz plans to ship 100,000 units of the album.

TV advertising campaigns in both the U.S. and Mexico are slated to take place in October and February or March. The retail thrusts in each country are similar, as Béhar and Ruiz will embark on vigorous price and positioning projects.

PRICING PLANS

But since Mexico has fewer large chains than the U.S., says Ruiz, his participation in the purchase of endcaps, listening stations, and merchandising materials will be less than Béhar's.

Ruiz is tying his price structure closely to Béhar's in order to stymie potential parallel imports from U.S. wholesalers and retailers. CDs will retail at about \$13; cassettes at about \$7.

Ruiz points out, as well, that he is pricing cassettes, the preferred format of regional Mexican fans, "a little bit more cheaply than usual, so that I don't get hurt by counterfeiters."

Juan Gabriel and Villa are expected to lend promotional assistance to the "Las Tres Señoras" project. "Whatever they do to push the album, we are going to make sure it is an event," says Béhar.

Unquestionably, the album is an event by itself, a musical summit of legendary song stylists produced by one of the Latino world's biggest and best-known personalities. In terms of stature and chronology, "Las Tres Señoras" could be compared to a roots R&B album featuring Aretha Franklin, Tina Turner, and Patti LaBelle as performers, with Stevie Wonder as producer.

The 11-song set boasts a series of trio recordings, one duet side with Mendoza and Villa, and three solo performances by each of the singers. The album jacket features early photos of the three singers shown in front of seven men dressed as a mariachi band. The band comprises revered Mexican musicians, including Juan Gabriel, who is shown in costume on the far right.

Musically, the album explores a

'Juan had so many ideas for us to perform and promote the album'

wide variety of Mexican folkloric strains, ranging from a heartfelt ranchera ballad to a galloping *son* from Michoacán, the Mexican state home to Mendoza and Juan Gabriel.

An admitted "great admirer" of Beltrán, Mendoza, and Villa, Juan Gabriel says he conceived "Las Tres Señoras" as a way to honor Mexican folkloric sounds and "as a way of reciprocating to these three grand figures everything that they have given to me artistically."

Recording the album was difficult for Juan Gabriel and his beloved trio of singers, as they each learned to adapt to one another's creative personalities.

"Each of us was a soloist and a star with her own style," says Villa, "so it was a challenge in the studio, because you have people who are not accustomed to singing in duets and trios."

Nonetheless, Villa recalls recording the album as "a charming experience. It was truly flattering that Juan thought of us to do this project for Mexico and Latin America."

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LUSCIOUS JACKSON

(Continued from page 12)

with triggering the decision to activate Grand Royal in the first place. "Because they were our friends and we loved their tapes, we found ourselves in the precarious position of running a record label," he says.

The two labels will work jointly on stoking grass-roots interest prior to the release of "Fever In Fever Out." The full album will be serviced for in-store play at more than 1,000 coffeehouses and skate/surf shops, while point-of-purchase posters announcing the album will go to approximately 1,000 retailers the first week of October.

"On tour, they sell a remarkable amount of merchandise, so we're working on using that as a tool," says Staub. "They've come up with a new logo, and we're getting about 100,000 stickers with that out into stores and retail mailers, as well as to the band's fan club list."

Staub adds that a special limited-edition T-shirt emblazoned with lyrics from "Naked Eye" will be sold at clubs during a two-week tour that launches in Seattle Oct. 14.

"We're looking at making events out of the shows on the initial tour," he says. "They'll be playing 200- to 400-capacity places in their 10 strongest markets, and we'll expand from there."

The band is managed by Paula Sartorius at Metropolitan Entertainment and booked by Creative Artists Agency. Through December it will stay on the road, playing larger clubs along the East Coast. A second leg will begin early in the new year.

"We ended up staying out on the road for just about a year altogether, playing all sorts of different places—both good and bad," says Cuniff. "We played arenas with R.E.M., and their crowd liked us, and we played arenas in Europe with the Beasties, and that crowd was... kind of mean," she recalls.

"There's nothing better than playing a little club to a bunch of people who really want to see you, though."

The quartet has come a long way since its inception at the turn of the decade, when it served as a sort of female auxiliary for the Beastie Boys—a band that drummer Kate Schellenbach co-founded in 1980.

By the time Luscious Jackson—which also includes guitarist Gabrielle Glaser and keyboardist Vivian Trimble—released its first EP, "In Search Of Manny," on Grand Royal in 1992, the foursome had been honing its sample-delic bubblefunk for a couple of years.

After improving its innovative-if-primitive hybrid sound through some intense studio work and sporadic live appearances, the group crystallized its aesthetic on "Natural Ingredients," a decidedly less snotty rejoinder.

"When we started, I was probably very cynical, but I get less cynical every year," Cuniff says. "You get older, and as time goes by, you're just grateful to still be alive."

That outlook penetrates some of the more impressive songs on "Fever In Fever Out," notably "Why Do I Lie," one of three songs to feature backing vocals by Emmylou Harris. "She's such a dignified, wonderful singer that she elevated the whole atmosphere around her," Cuniff says.

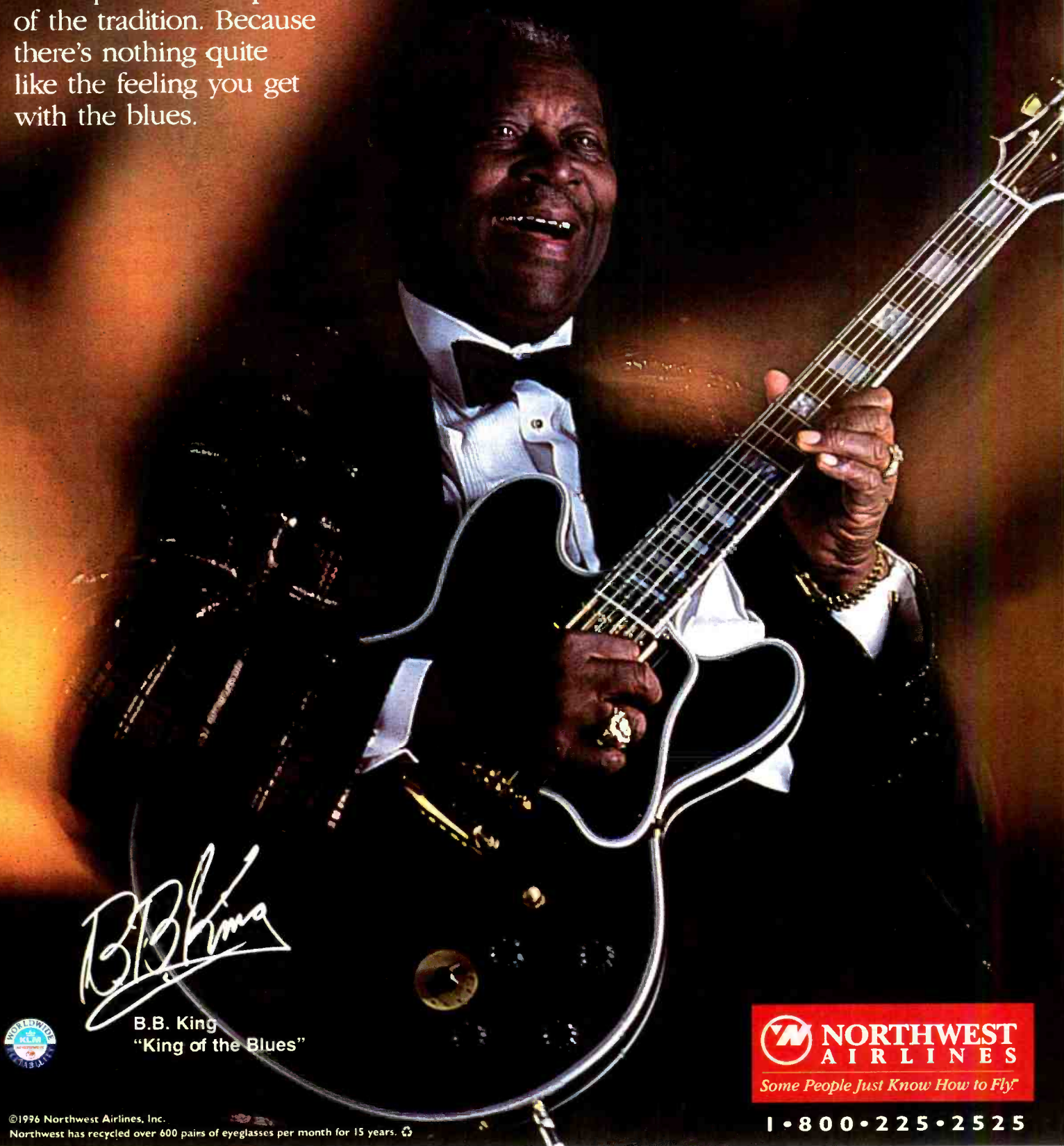
"What people are going to see is what an exciting and 'real' band Luscious Jackson is," says Diamond. "They're not a band that was created with studio tricks and a video or two—they're the real thing."

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UPCOMING

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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 The 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



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



Illustration © Ed Reynolds 1996

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



CAPITOL STUDIOS 40TH ANNIVERSARY

Issue Date: Nov 2

Ad Close: Oct. 8

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

Contact:

Robin Friedman
213-525-2302

Reach Billboard's 200,000

WORLDWIDE SPECIALS & DIRECTORIES 1996



NETHERLANDS

Issue Date: Nov. 2

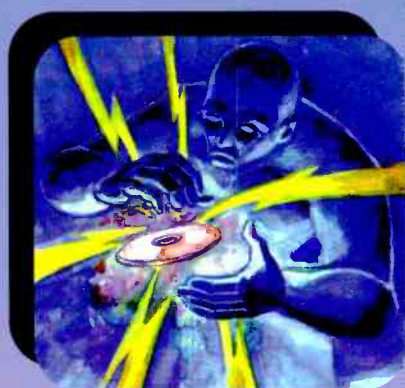
Ad Close: October 8

With its flourishing domestic repertoire, growing commercial radio sector, and winning efforts at fighting piracy, the Netherlands is the European region to keep your eyes on.

Billboard's November 2nd issue features coverage of the territory's pop radio market including changes at commercial and state-run outlets and their impact on the record business. We'll also highlight the hot new artists to watch for and their support teams of managers, agents, music publishers and label-mates.

Contact:

Christine Chinetti
44-171-323-6686



PRODUCERS/AES

Issue Date: Nov. 9

Ad Close: Oct. 15

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

Contact:

Pat Rod Jennings
212-536-5136



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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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	14	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98)	★ ★ ★ NO. 1 ★ ★ ★ CALM BEFORE THE STORM
2	4	5	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
3	2	12	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
4	19	2	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?
5	—	1	FACE TO FACE A&M 540601 (8.98/10.98)	FACE TO FACE
6	3	5	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98)	SO MANY WAYS
7	22	6	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98)	TIDAL
8	5	31	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE
9	15	6	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
10	6	4	DAVE KOZ CAPITOL 32798 (10.98/15.98)	OFF THE BEATEN PATH
11	9	9	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
12	28	4	ANN NESBY PERSPECTIVE 549022/A&M (10.98/15.98)	I'M HERE FOR YOU
13	14	23	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
14	11	35	ENRIQUE IGLESIAS ● FONOVI 0506 (10.98/13.98)	ENRIQUE IGLESIAS
15	8	6	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLE THIS RECORD
16	7	5	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
17	24	3	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
18	12	45	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
19	10	7	MISTA EASTWEST 61912/EEG (10.98/15.98)	MISTA
20	13	3	LES CLAYPOOL AND THE HOLY MACKEREL INTERSCOPE 90085 (10.98/16.98)	HIGHBALL WITH THE DEVIL
21	21	8	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
22	—	1	BELA FLECK AND THE FLECKTONES WARNER BROS. 46247 (14.98/19.98)	LIVE ART
23	20	4	SEBADOH SUB POP 370* (10.98/15.98)	HARMACY
24	18	15	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
25	16	12	4HIM BENSON 4321 (10.98/15.98)	THE MESSAGE

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

26	40	13	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
27	23	25	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
28	—	1	NEUROTIC OUTSIDERS MAVERICK 46290/WARNER BROS. (10.98/16.98)	NEUROTIC OUTSIDERS
29	32	7	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE
30	17	3	A+ KEDAR 53005*/UNIVERSAL (10.98/16.98)	THE LATCH-KEY CHILD
31	34	4	PETER WHITE COLUMBIA 67730 (10.98 EQ/16.98)	CARAVAN OF DREAMS
32	25	12	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
33	30	15	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
34	27	18	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
35	29	3	LINA SANTIAGO GROOVE NATION 53008*/UNIVERSAL (10.98/15.98)	FEELS SO GOOD
36	—	1	CATHERINE WHEEL MERCURY 532456 (8.98/12.98)	LIKE CATS & DOGS
37	33	12	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98)	DUST
38	—	1	BILLY BRAGG ELEKTRA 61935/EEG (10.98/16.98)	WILLIAM BLOKE
39	—	1	GEGGY TAH WARNER BROS. 46113 (10.98/15.98)	SACRED COW
40	38	5	GINA THOMPSON MERCURY 532060 (8.98 EQ/12.98)	NOBODY DOES IT BETTER
41	46	9	THE WHY STORE WAY COOL MUSIC 11420/MCA (7.98/12.98)	THE WHY STORE
42	26	8	PFR VIREO 51550/SPARROW (9.98/14.98)	THEM
43	39	13	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98)	BETTER DAYS AHEAD
44	—	1	DOWNSET MERCURY 532416 (8.98 EQ/12.98)	DO WE SPEAK A DEAD LANGUAGE?
45	—	1	MARCO ANTONIO SOLIS FONOVI 0512 (9.98/13.98)	EN PLENO VUELO
46	37	16	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
47	47	13	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
48	45	47	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
49	36	18	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
50	—	1	LOCAL H ISLAND 24202 (8.98/14.98)	AS GOOD AS DEAD

POPULAR • UPRISINGS

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

ART IMITATING ART: In conjunction with the Los Angeles showing of "Anonymous Botch," a drawing exhibit by singer/songwriter and visual artist **Chris Mars**, Bar/None will release Mars'



School Spirit. Hoping to build early underground support, A&M will send baby act **Blinker The Star** to college this fall. The label serviced "Bluish Boy" from the Canadian threesome's debut album, "A Bourgeois Kitten," to college stations Sept. 17, the day the album was released. The single features a cover of Stereolab's "Tranona 5" as a B-side. Commercial rock radio will receive the act's single "My Dog" next year.

album of the same name Oct. 1.

Bar/None owner/operator **Glenn Morrow** says the label will capitalize on Mars' growing popularity in the art community by playing the album at galleries, hosting record-

release parties at each market the exhibit visits, and using a Mars drawing as album cover art.

He adds that the exhibit will help the label make up for the former **Replacements** drummer's well-known distaste for touring. "Chris is more interested in developing his visual art at this point, so we have to come up with creative solutions to build interest in the album," says Morrow.

Mars, who is developing a feature-length animated film based on his pastel, hobgoblin-filled drawings, says that while he is pleased with the latest album, his efforts in the visual medium have proved more freeing.

"The visual work seems to come out of me more naturally than the construction of melodies and songs," Mars says.

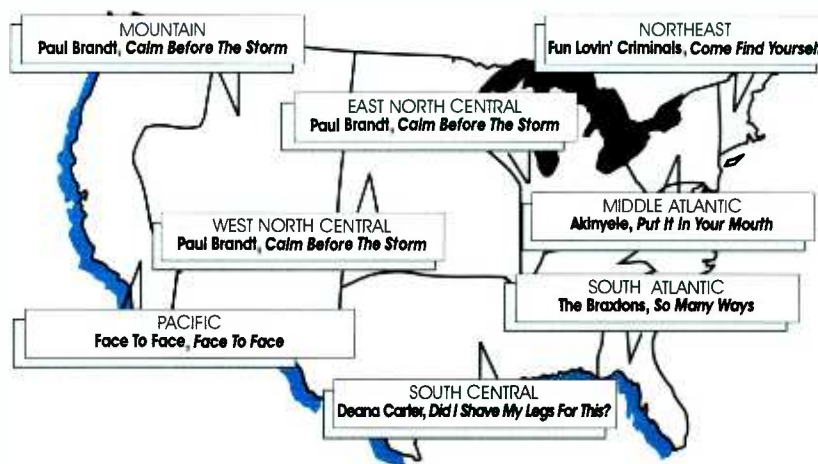
GOOD TIMES: After appearing in the finals of the Ticketmaster Music Showcase two years running, Critique recording act **Goud's Thumb** is discovering the rewards provided by a substantial new ally.

The ticketing giant has taken the Portland, Maine-based foursome under its



Home On The Road. High Street folk artist and perpetual troubadour **John Gorka** is traversing the U.S. through April 1997 in support of his seventh album, "Between Five And Seven." The album, released Aug. 13, features contributions by members of Mary Chapin Carpenter's band. Such tracks as "Lightning's Blues," "Campaign Trail," and "Blue Chalk" are receiving heavy rotation at KPCC Los Angeles, WDET Detroit, and WMNF Tampa, Fla.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Paul Brandt Calm Before The Storm	1. Fun Lovin' Criminals Come Find Yourself
2. James Bonamy What I Live To Do	2. Local H As Good As Dead
3. Bela Fleck And The Flecktones Live Art	3. eels Beautiful Freak
4. Face To Face Face To Face	4. Fiona Apple Tidal
5. eels Beautiful Freak	5. Sebadoh Harmacy
6. Jo Dee Messina Jo Dee Messina	6. Republica Republica
7. Les Claypool And The Holy Mackerel Highball With The Devil	7. Catherine Wheel Like Cats & Dogs
8. Kenny Chesney Me And You	8. Billy Bragg William Bloke
9. Ricochet Ricochet	9. Bela Fleck And The Flecktones Live Art
10. The Braxtons So Many Ways	10. Deftones Adrenaline

wing, sending out direct-mail announcements of the band's eponymous Sept. 17 release along with all concert tickets, at no charge to the band or label.

Additionally, Ticketmaster has included the band on its Internet World Wide Web site and has distributed Goud's Thumb posters to its in-store locations nationwide.

The album's first single, "29," was serviced to modern rock stations Sept. 16.

WFNX Boston, WENZ Cleveland, and WZRH New Orleans have added the track, which features backup vocals by **Matthew Sweet**.

ROADWORK: The Descendents, who have regrouped with original singer **Milo Aukerman**, will perform five shows Oct. 8-12 at the Whiskey in L.A. in support of their Sept. 24 Epitaph release "Everything Sucks."

Stir continues to headline the Aware Records tour in its Eastern leg. Capitol will rerelease the band's self-titled debut album Oct. 1.

Following the Sept. 24 release of his album "Street Scenes," Columbia Records jazz saxophonist **David Sanchez** will play a series of

nationwide club dates beginning Sept. 27 in San Diego.

Sony 550 act **moe.** is playing four Northeastern dates



Monkey Business. In Bloom/Reprise will release "Secrets Of The Mule," the latest album from Hoboken, N.J.-based rock act **Ditch Croaker**, on Tuesday (24). Previous material, including the "Chimpfactor" mini-LP and "Ape History" cassette were released on the band-run Fine Corinthian label. Ditch Croaker has been well-received by the press and college radio and has received commercial play in several markets it visited during its two nationwide tours.

with unsigned acts **Yolk**, **Ominous Seapods**, and **Moon Boot Lover** during Rock the Vote's Looking for Answers tour, which runs Wednesday-Saturday (25-28). Each band will have an album out in October.

LAURA PAUSINI

Las cosas que vives.

Featuring the first single "Inolvidable"

Photo: Sheila Rock



The new album

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E-40 Is Back With The 'Game'

Rapper Shows Growth On New Sic-Wid-It Set

■ BY HAVELOCK NELSON

NEW YORK—In a continuing effort to further advance his recording career, Sic-Wid-It/Jive rapper E-40 has broadened his musical flair and expanded his range of themes on his latest long-player, "The Hall Of Game," due Oct. 29.

At the same time, Jive executives plan to send the quick-tongued, charismatic artist on his first promotional tour to help widen his growing consumer appeal.

The lineup of producers on "The Hall Of Game"—Studio Tone, Ant Banks, Wine Time, Mike Mosby, Femi and Rick Rock from the Cosmic Shop—has arrived at a smooth sonic blend that E-40 says is the perfect soundtrack for lowriding and lazing on the riverbank. The set displays a deeper textural depth and broader lyrical content than the artist's previous productions.

The set's subject matter ranges from player life and ghetto dwelling to issues of positive self-enrichment.

"Rapper's Ball," the bass-heavy first single, is a cover of the Too \$hort classic "Playboy \$hort" (1987). It fea-

tures \$hort and K-Ci from Jodeci. The record, which was serviced in late August, attempts to represent an honest celebration of the good life.

Says E-40, "The song ain't about a bunch of big players with a '70s pimp-type look. It was done to show that there really are some real rollers in the rap game who ain't perpetratin' a fraud for the camera."

Other tracks on the album include "On The One," a fun, freestyle cipher featuring



E-40

E-40 and guest rappers L'il Bruce, Money B from Digital Underground, and G-Note from Funk Mob, and "Things'll Never Change," which interpolates Bruce Hornsby's pop hit "That's The Way It Is" while showcasing E-40's 8-year-old son "L'il E." The youngster has rapped on all of his father's albums except one, "Mr. Flamboyant."

The track reflects on the artist's "lifestyle comin' up" before discussing future possibilities for the

next generation. "It's one o' dem real songs, but it's tight," says E-40. "You could ride widdit."

Though E-40 admits that he's "at a point in his career when he needs to begin focusing more on growth," he insists that nothing on his new album was planned or strategized.

"If you're an E-40 fan from the beginning, I don't think no song on my album will be surprising," he says. "I just wanted to give people more to listen to than one subject. I'm makin' music for everybody in the world, just

(Continued on next page)



Creative Bliss. PolyGram Music Publishing's Barry Eastmond cuddles in the studio with Atlantic artist Brandy as he produces and co-writes "Missing You," the lead single from the upcoming soundtrack to the New Line Cinema film "Set It Off." The song, which was released Aug. 6, also features vocals by Chaka Khan, Gladys Knight, and Tamia. Eastmond is currently writing and producing tracks for Nancy Wilson's upcoming album.

Eartha Kitt Wows 'Em In Los Angeles; En Vogue Single Adds Style To 'Set It Off'

KITT'S A HIT: International cabaret entertainer Eartha Kitt delivered a rousing performance Sept. 12 at the Cinegrill in Los Angeles. The performance is part of an international tour in support of the artist's "Back In Business" DRG set, which was released in 1994 and received a Grammy nomination.

DRG is distributed through Koch International. In a deceptively simple show that used primarily demur lighting and the cozy room itself as ambience-setting props, Kitt displayed her wares with a unique polish rarely demonstrated among today's acts.

Backed by piano, drums, and an upright bass, the artist executed standard after standard by Duke Ellington, Cole Porter, Rodgers and Hart, Fats Waller, Kurt Weill, Stephen Sondheim, and others to an extremely appreciative audience.

Spouting metaphoric lyrics that were delivered by her sultry theatrical presentation, Kitt tastefully masked the very racy undertones of most of the songs she performed—a refreshing diversion from the in-your-face near-porn that prevails among some artists today.

Kitt received a special resolution from the City of Los Angeles and mayor Richard Riordan. A reception followed in a suite at the Hollywood Roosevelt Hotel, where Kitt held court among Hollywood's old guard, including Ann Miller, Freda Payne, Barbara Eden, and tap-dancer extraordinaire Faynard Nicholas of the famed Nicholas Brothers.

Following the performance, Kitt told Billboard of her apprehension in playing to a room full of her friends and, especially, covering tunes associated with Billie Holiday. "I was really nervous doing those songs," said the artist, who is celebrating her 40th year in show business. "I was concerned with maintaining the emotionalism of those very special songs."

'SET IT OFF' SETUP: "Don't Let Go (Love)," by En Vogue, is the latest track slated for release by EastWest in an ongoing effort to launch its "Set It Off" soundtrack. Scheduled for service to radio Tuesday (24), the single marks the act's first recording since singing the chorus for Salt-N-Pepa's "Whatta Man" in 1994.

"Set It Off," which is scheduled for release the same date, precedes the New Line Cinema flick, which arrives in theaters Nov. 5 (the Reel Thing, Billboard, Sept. 21). According to Elektra chairman Sylvia Rhone, it took nine months to put the album together. "The result is the kind of album that will stand on its own," she says.

The album is a joint-venture project between EastWest and New Line Cinema. According to Rhone, the label and film company are sharing the cost to produce, market, and

promote the project—which may represent a growing trend among film companies and record labels.

She says, "As soundtracks become more and more successful—contributing to a company's bottom line—we'll be seeing more of this kind of business arrangement."

"Don't Let Go (Love)" was preceded by "Days Of Our Lives" by Bone Thugs-N-Harmony, which was released to stations Sept. 3. The song received 2,272 detections across 110 stations for the week ending Sept. 16, according to SoundScan. Since the track is not being released as a single, it won't appear on the Hot R&B Singles chart. However, the song is No. 13 on the Hot R&B Airplay chart.

Other singles slated for release include "Let It Go" by Ray J. (Brandy's brother) and "Angel" by Simply Red. Both are scheduled for release before the end of the year.

EARTH, WIND & FIRE has signed a four-album deal with WEA-distributed Pyramid Records, which will release the act's "Greatest Hits Live" set Oct. 29. The set features 18 of the band's classics, recorded while the group was on tour in 1995.

Band founder Maurice White produced and performs

on the album.

Miami-based Pyramid is servicing a five-track sampler to radio at the end of September, backed by what is described as an extensive marketing campaign designed to also set up the group's debut studio effort for the label, slated for March 1997.

Pyramid is owned by Allen Jacobi, who serves as president.

The band is on a concert tour of Japan—sans White, who no longer tours with the group—and is scheduled to begin work on its new album upon returning.

Earth, Wind & Fire contributed the new song "Cruisin'" to the soundtrack to the Spike Lee-directed film "Get On The Bus," a fictional account of a bus load of men traveling to the Million Man March in Washington, D.C.

PUGH'S TURN: Industry vet Eddie Pugh has returned to the music front with God's Turn Records. The first release from the Canyon Country, Calif., label is "He's My Everything" by gospel vocalist Inger Reid.

The album, which is being distributed directly by the label, is a wonderful blend of contemporary gospel selections and spiritually laced R&B tracks. "Be Anxious For Nothing," the first single, was serviced in mid-September, and the 25-year-old's voice and music is sure to brighten anyone's day.

QWEST recording artist Tevin Campbell, in association (Continued on next page)

Keith Murray Continues His Way With Words On Jive Set

■ BY SHAWNEE SMITH

NEW YORK—No one wreaks havoc on words like rapper Keith Murray. On his 1994 Jive debut, "The Most Beautiful Thing In This World," which sold 336,000 units, according to Sound-



MURRAY

Scan, Murray developed a career around linguistic abominations and acute lyrical wordplay. On "Enigma," due Nov. 26, the artist continues to dish ver-

bosity, but, in the hope of capturing a wider audience, does so with a more enunciated flow and clearer tracks.

"My last album just blew up and blew over," Murray says of his first

album's moderate success. "I wanted to sell 1 million."

Unhappy with his album's Recording Industry Assn. of America gold status, Murray regrouped and honed his skills. "People were telling me they couldn't understand what I was saying, so I had to slow it up a bit," he said.

Murray also toned down the music. Still heavily rooted in Eric Sermon's trademark funk, "Enigma" uses riffs in the vein of tracks by Maze Featuring Frankie Beverly, as opposed to the bass-heavy, Parliament-influenced samples used on "The Most Beautiful Thing In This World."

"The music is clearer now, so people can hear more of what I'm saying," Murray says. "Maybe the last time, it was the music."

(Continued on page 26)



Tony's Rich. LaFace recording artist Tony Rich, center, accepts his platinum-certification plaque for "Words," his debut album, and "Nobody Knows," his first single, from label co-founder/co-president Antonio "L.A." Reid, left. Pictured at right is Rich's manager, Mark Shimmel.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				★ ★ ★ No. 1 ★ ★ ★	
①	5	4	16	HOW DO U WANT IT/CALIFORNIA LOVE ▲ ² (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO) 7 weeks at No. 1
②	2	2	24	PO PIMP (C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	DO OR DIE (FEATURING TWISTA)
3	1	1	13	LOUNGIN ▲ (C) (D) (T) DEF JAM 575062/MERCURY	LL COOL J
				★ ★ ★ GREATEST GAINER ★ ★ ★	
④	20	—	2	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	WESTSIDE CONNECTION
5	3	3	10	ELEVATORS (ME & YOU) ● (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	OUTKAST
6	4	5	29	C'MON N' RIDE IT (THE TRAIN) ▲ (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	QUAD CITY DJ'S
⑦	10	—	2	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (C) (D) INTERSCOPE 97008	WARREN G FEAT ADINA HOWARD
⑧	8	9	4	CAN'T KNOCK THE HUSTLE (C) (T) FREEZE/ROC-A-FELLA 53242/PRIORITY	JAY-Z FEAT. MARY J. BLIGE
9	6	6	9	ALL I SEE (C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	A+
10	7	7	8	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (C) (T) BIG BEAT 98045/AG	RZA FEAT. METHOD MAN & CAPPADONNA
11	9	8	6	DIRTY SOUTH (C) (D) (M) (T) (X) LAFACE 24173/ARISTA	GOODIE MOB
12	13	10	4	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (T) (X) LAFACE 24157/ARISTA	SOUTHSYDE B.O.I.Z.
13	14	14	12	PAPARAZZI (C) (D) (T) LOUD 64565/RCA	XZIBIT
14	11	15	8	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	THE 2 LIVE CREW
⑮	NEW ►	1		NO FEAR (C) (T) DUCK DOWN 53243/PRIORITY	ORIGINOO GUNN CLAPPAZ
16	16	16	6	CAN YOU FEEL ME (C) (D) (T) RELATIVITY 1567	DRU DOWN
17	15	11	12	IT'S A PARTY (C) (D) (T) ELEKTRA 64268/EEG	BUSTA RHYMES FEATURING ZHANE
18	12	12	6	GETTIN' IT (C) DANGEROUS 42409/JIVE	TOO SHORT FEAT. PARLIAMENT FUNKADELIC
⑰	NEW ►	1		RUGGED -N- RAW (C) (D) (T) RELATIVITY 1572	PMD
20	18	17	13	CLONES/SECTION (C) (T) (X) DGC 19402/GEFFEN	THE ROOTS
21	17	13	20	HAY ● (C) (D) (T) PALLAS 56008/UNIVERSAL	CRUCIAL CONFLICT
⑳	31	31	10	FREAK OF THE WEEK (C) (T) (X) SALMON 372	DJ POLO FEAT. RON JEREMY
23	25	27	9	ANYTHING GOES (C) (T) PRIORITY 53219	RAS KASS
24	19	18	29	AIN'T NO NIGGA/DEAD PRESIDENTS ● (M) (T) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY	JAY-Z FEAT. FOXXY BROWN
25	24	—	2	NO (C) (D) (T) MERCURY 578416	CHUCK D
26	22	20	34	GET MONEY ▲ (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
27	21	22	5	ILLEGAL LIFE (M) (T) (X) PENALTY 0177*/TOMMY BOY	CAPONE-N-NOREAGA
28	27	21	18	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") ● (C) (D) (T) TOMMY BOY 7731/ISLAND	COOLIO
⑳	32	33	7	JUMP ON IT (C) (D) (T) (V) (X) RHYME CARTEL/AMERICAN 17626/WARNER BROS.	SIR MIX-A-LOT
30	26	28	8	NO MORE TEARS (C) (D) (T) NO LIMIT 53237/PRIORITY	MASTER P FEAT. SILKK & MO B. DICK
31	23	23	17	HANG EM' HIGH (C) (D) (T) LOUD 64561/RCA	SADAT X
32	30	24	30	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") ● (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEAT. XSCAPE
33	28	25	7	UNTIL THE DAY (C) (T) MCA 55199	NONCHALANT
34	29	29	10	A LIL' SOME'EM SOME'EM (C) (T) (X) CHRYSALIS 58575/EMI	RAPPIN' 4-TAY
⑳	44	45	7	SHE SAID (C) (D) (T) DELICIOUS VINYL 97006/INTERSCOPE	THE PHARCYDE
36	33	30	16	BOOM BIDDY BYE BYE (C) (T) RUFFHOUSE 78339/COLUMBIA	CYPRESS HILL
37	38	26	24	SCARRED (FROM "EDDIE") (C) (T) LUTHER CAMPBELL 164000	LUKE
⑳	NEW ►	1		TOP BILLIN' (C) (D) (M) (T) (X) MCA 55092	WRECKX-N-EFFECT
⑳	50	42	7	KNOCK KNOCK (M) (T) (X) CLR 5220*	SAM "THE BEAST"
40	34	38	9	100 SPOKES (C) (T) (X) TOMMY BOY 7739	ABOVE THE LAW
41	45	49	16	WHERE I'M FROM (FROM "BULLETPROOF") (C) (D) (M) (T) (X) MCA 55096	PASSION
42	37	41	23	TRES DELINQUENTES (C) (D) (T) PMP/LOUD 64526/RCA	DELINQUENT HABITS
43	46	39	32	5 O'CLOCK ● (C) (M) (T) (X) MCA 55075	NONCHALANT
44	36	32	14	I CONFESS (C) (D) (T) (V) CHRYSALIS 58437/EMI	BAHAMADIA
⑳	48	50	3	MACK DADDY (C) (T) (X) KRUNCH 201/RIP-IT	DISCO AND THE CITY BOYZ
⑳	RE-ENTRY	14		IF I RULED THE WORLD (T) COLUMBIA 78327*	NAS
47	40	44	4	WHERE YA LOVE AT? (C) (D) (T) SUAVE HOUSE 1562/RELATIVITY	MR. MIKE FEAT. CHRISTION
48	47	37	18	OPERATION LOCKDOWN/DA WIGGY (C) (T) DUCK DOWN 53232/PRIORITY	HELTAK SKELTAK
49	39	40	30	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW ▲ (C) (M) (T) (X) ELEKTRA 64335/EEG	BUSTA RHYMES
50	35	36	5	KEEP RUNNING BACK (C) (D) (T) SO SO DEF 78325/COLUMBIA	WHODINI

○ 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.

R&B

E-40

(Continued from preceding page)

as long as I'm comfortable with it."

"You can tell that [E-40's] grown from [his last album] to now," says Cheryl Brown, Jive's director of marketing. "With his previous albums, he talked a lot about things people might consider regional."

A student of heavy, around-the-Bay slang, the performer has in the past incorporated such words as "scrilla" (which means money) and "broccoli" (marijuana) into his swift, stop-and-go flow. He has also introduced listeners to a potent alcohol beverage he christened "hurricane ethyl."

The new collection does contain examples of E's slang thang, "but he's included elements that [make up] a more mature sound," Brown says.

"The Hall Of Game" is E-40's fourth album as a soloist. He has also released several compilations on Sic-Wid-It—his own imprint—with his Vallejo, Calif., collective the Click.

E-40 started Sic-Wid-It in 1990, and on the strength of such hit singles as "Captain Save A Hoe," "Sprinkle Me," and "Ballin' Out Of Control," he developed a strong fan base in the San Francisco Bay Area. This led to his recording deal with Jive.

In 1994, Jive released "In A Major Way," which spawned the underground and radio single "Sprinkle Me." It sold 525,000 copies, according to SoundScan.

Brown says "Sprinkle Me" was a commercial success in such markets as Cleveland, Houston, Baton Rouge, La., Detroit, Indianapolis, and the Bay Area—regions that had supported previous E-40 projects. The label plans to aggressively target those markets as it works his current project.

"Rapper's Ball" shipped to rap and mix shows Aug. 28. On Monday (23), it will be serviced to R&B and crossover outlets. Brown says it "probably won't be released commercially, [because] you don't want to flood the marketplace with too much product."

Awareness-building for "The Hall Of Game" began in June when the label started running print and TV ads. The former are scheduled to continue running until November.

The TV campaign initially featured 15-second, then 30-second, teaser spots that contained little more than music and an E-40 logo. They ran for two weeks prior to the Aug. 12 release of the video for "Rapper's Ball."

"The ads opened the door for people to look for the video," Brown says.

(Continued on page 48)

THE RHYTHM & THE BLUES

(Continued from preceding page)

with the Children Defense Fund (CDF), is hosting a house party at Luna Park in Los Angeles on Thursday (26).

The party is one of hundreds being held simultaneously across the country as part of the CDF program Black Community Crusade for Children, which seeks to "restore the fabric of community that has historically been the cornerstone for the healthy development of black children."

The Luna Park evening features food, drink, and a surprise concert performance. Call Eliane Henri at 213-882-1341 for details.

The flame that shines twice as bright burns half as long.



NOW EVERYONE KNOWS: With heavy competition right around the corner, Aaliyah's "If Your Girl Only Knew" (Blackground/Atlantic) pulls ahead of the pack and lands as her second No. 1 on Hot R&B Singles. Her first was 1994's "Back & Forth" (Jive).

Key factors leading to Aaliyah's big 5-1 leap include a 20% unit increase at R&B core stores, which pushes an identical 5-1 jump on Hot R&B Singles Sales. Audience impressions increase another 9%, moving the record 9-7 on Hot R&B Airplay.

Manny Bella, Atlantic VP of promotion, says every component of the project—including the video, a television campaign, and other promotions—was in place before the single went to radio. "Aaliyah rode a tour bus through several markets and connected with radio in every one," says Blackground president Barry Hankerson. "While at the stations, she discussed fundamental issues on the air, such as getting good grades in school and how she balances school and her career." Stations supporting the single include KKDA Dallas; KRRQ Lafayette, La.; WKV Milwaukee; and WKYS Washington, D.C.

GUESS WHO'S BACK: After debuting at No. 1 on Hot R&B Singles for the first time in its career, New Edition accomplishes the same feat on Top R&B Albums, as "Home Again" (MCA), its long-awaited reunion set, earns the Hot Shot Debut at No. 1. It also manages to nab the top slot on The Billboard 200, the group's first No. 1 on that chart (see Between the Bullets, page 109). The last New Edition title to top the R&B albums chart was its self-titled sophomore release back in January 1985.

TWO FOR 2: Falling short of the top slot but worthy of praise, Blackstreet's sophomore set, "Another Level" (Interscope), moves 99-2 on Top R&B Albums and easily wins the Greatest Gainer honor. Although the album's official release was Sept. 10, street-date violations forced last week's early debut. The group has gone through some internal changes since the last album, with members Dave Hollister and Levon Little embarking on solo careers. Their replacements are Eric Williams and Mark Middleton, who joined when the new project began eight months ago. "Teddy [Riley] started the new jack swing sound back in the late '80s, and working with him was a dream come true," says Williams. "Collectively, we've come up with a new sound called heavy R&B, which is a combination of all elements of black music interwoven into an R&B style."

FAST TRACK: With a 24% increase in audience impressions, Ginuwine's "Pony" (550 Music) moves 27-21 on Hot R&B Singles, earning Greatest Gainer/Airplay honors. That increase also pushes the title 34-31 on Hot R&B Airplay; it holds at No. 22 on Hot R&B Singles Sales despite a 13% spike. Airplay leaders among the 66 monitored stations include WQUE New Orleans; KNEK Lafayette, La.; WZAK Cleveland; and WZHT Montgomery, Ala.

After falling victim to street-date violations, Westside Connection's "Bow Down" (Lench Mob/Priority) moves 74-27 on Hot R&B Singles, earning Greatest Gainer/Sales. As retail kicks in, the title races 66-12 on Hot R&B Singles Sales and moves 20-4 on Hot Rap Singles, where it's the Greatest Gainer.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	YA PLAYIN' YASELF JERU THE DAMAJA (PAYDAY/FFRR)	14	—	1	LOWER EASTSIDE DELINQUENT HABITS (PMP/LOUD)
2	3	3	THE LOVE SONG BUSH BABEES (WARNER BROS.)	15	19	10	DO YO' THANG AL TARIQ (KOOL FASH) (CORRECT)
3	7	7	PIECE OF CLAY MARVIN GAYE (REPRISE/WARNER BROS.)	16	9	12	SHOT CALLIN' & BIG BALLIN' THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL)
4	6	9	KNOCK KNOCK SAM "THE BEAST" (CLR)	17	10	9	KREEP CHINO XL (AMERICAN/WARNER BROS.)
5	21	2	STOMP (JONES FEAT. THE CAST OF STOMP THE YESING PROD. (JONES/WARNER BROS.))	18	—	13	SOUTHERN GIRL LIL H.D. (PRIORITY)
6	—	1	IT AIN'T EASY (LIVIN' WITHOUT U) DALIA (PURE)	19	16	6	HUMPIN BUMPIN CODE 3 (OUTBURST/DEF JAM/MERCURY)
7	—	1	I'LL NEVER GO BACK SWEET SABLE (STREET LIFES/SCOTTI BROS./ALL AMERICAN)	20	17	10	IT AIN'T RIGHT OTR CLIQUE (ALL NET)
8	14	3	MACK DADDY DISCO AND THE CITY BOYZ (KRUNCH/RIP-IT)	21	15	4	KEEP IT REAL MC REN (RUTHLESS/RELATIVITY)
9	—	1	TOP BILLIN' WRECKX-N-EFFECT (MCA)	22	13	14	INTIMATE THOUGHTS RENAZZANCE (ALL NET)
10	12	7	SHE SAID THE PHARCYDE (DELICIOUS VINYL/INTERSCOPE)	23	—	1	THROW IT UP KILLAFORNIA ORGANIZATION (RAGING BULL/THUG)
11	8	3	FORGET ME NOTS RANDY CRAWFORD (BLUE MOON/ATLANTIC)	24	25	5	LET IT OUT SKOOTA (POPULAR/CRI/TIQUE)
12	11	2	SUMMER SWIM GEORGE CLINTON & THE P.FUNK ALLSTARS (550 MUSIC/EPIC)	25	—	11	HOKEY POKEY THE PUPPIES (CONVERTIBLE/PANDISC)
13	—	1	PATIENCE ASSORTED PHILAVORS (HALL OF FAME/EPIC)				

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small>	TITLE	PEAK POSITION
★★★ No. 1/Hot Shot Debut ★★★						
(1)	NEW►		1	NEW EDITION MCA 11480* (10.98/16.98) 1 week at No. 1	HOME AGAIN	1
★★★ Greatest Gainer ★★★						
(2)	99	—	2	BLACKSTREET INTERSCOPE 90071 (10.98/16.98)	ANOTHER LEVEL	2
3	1	1	4	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
(4)	NEW►		1	SOUNDTRACK BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	4
5	2	2	12	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
(6)	31	31	32	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
7	3	—	2	DO OR DIE RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
8	4	3	12	NAS ▲ COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
9	6	6	13	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
10	5	4	3	AALIYAH BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	4
(11)	9	9	18	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
(12)	8	10	24	MAXWELL ● COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	8
13	7	5	3	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	5
(14)	19	21	21	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN'	4
15	11	7	7	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
16	10	8	7	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
17	12	12	15	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARs	9
18	13	15	31	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
19	14	—	2	DRU DOWN RELATIVITY 1531* (10.98/15.98)	CAN YOU FEEL ME	14
20	17	23	61	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
21	15	13	13	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
22	16	14	4	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
23	18	16	14	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
24	21	20	16	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
25	24	18	11	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
26	23	17	3	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
27	20	11	3	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
28	25	22	6	FACEMOB INTERFACE/RAP-A-LOT 41336/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	6
29	26	—	2	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
★★★ Pacesetter ★★★						
(30)	90	89	71	2PAC ▲ DEATH ROW/INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
31	22	19	15	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	1
32	27	25	44	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
(33)	42	42	16	ANN NESBY PERSPECTIVE 549022 (10.98/14.98) HS	I'M HERE FOR YOU	33
(34)	35	30	21	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
35	28	24	7	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	5
36	34	27	5	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
(37)	41	—	2	SOUNDTRACK MCA SOUNDTRACKS 11498/MCA (10.98/17.98)	BULLETPROOF	37
38	33	32	43	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	4
39	30	29	17	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
40	29	26	5	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	15
41	36	35	12	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
(42)	53	60	8	DAZZ BAND LUCKY 010 (10.98/14.98)	UNDER THE STREETLIGHTS	42
43	37	33	22	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
44	38	39	63	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
45	32	28	5	CASE SPOILED ROTTEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE	7
(46)	47	44	61	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
47	40	37	50	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
(48)	NEW►		1	CECE PENISTON A&M 540562 (10.98/16.98)	I'M MOVIN' ON	48

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

KEITH MURRAY CONTINUES HIS WAY WITH WORDS ON JIVE SET

(continued from page 24)

Despite the creative changes, “Enigma” doesn’t lack Murray’s trademark edge. “It’s all me,” he says. “I haven’t changed. I’m still hardcore.”

With the success of his guest spots on various remixes (Mary J. Blige’s “Be Happy,” Total’s “Can’t You See,” and LL Cool J’s “I Shot Ya”) coupled with a Coca-Cola commercial, Murray believes he’s found a comfortable niche between hardcore and mainstream rap audiences.

“Keith’s music is his strongest selling point,” says Cheryl Brown-Marks, director of marketing at Jive. “People

listen because they want to hear what new words he came up with. He’s not an ordinary rapper; he’s really energetic, and that’s what we want to let come through.”

“The Rhyme,” the album’s first single, was serviced to rap radio and mix shows Sept. 4 and will go to R&B and top 40/rhythm-crossover stations the first week of October. “Keith has a lot of equity with [R&B] mainstream radio, because he’s musically accessible,” says Brown-Marks. “He’s not talking about killing people and gun-toting. He’s witty with his play on

words and his music samples from modern R&B. He samples from songs like [Maze Featuring Frankie Beverly’s] ‘Before I Let Go,’ and if you play that at a party now, everybody’s gonna get up and dance. That really catches the ear of radio programmers.”

All advertising for the album will surround the “Enigma” theme. “It’s going to be like a movie around Keith,” says Brown-Marks. “Every ad is going to show him speaking in riddles or doing something puzzling—a series that makes people watch and think, ‘What does that mean?’ But they’ll

know it’s Keith.”

The video for “The Rhyme” will depict Murray being “morphed” several times via special effects. As he performs, the rapper attacks rival MCs and members of the audience, knocking them out and making them faint with his rhymes.

The video was serviced to BET, the Box, “Yo! MTV Raps,” and local video shows Sept. 16.

No tour dates have been set, but Jive is eager to showcase Murray’s raw energy. “He just has to be given a chance to present himself,” Brown-

Marks says. “He has a bunch of energy, and we’re not gonna hide him. We’re gonna try to get him on anything that’s available.”

To Our Readers

Billboard rap columnist Havelock Nelson will address the wider political and social issues surrounding the shooting death of rap star Tupac Shakur in next week’s edition of the Rap Column.

Hot R&B Airplay™

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★
①	1	8	NO DIGGITY BLAISEZ (FEAT. DR. DRE) (INTERSCOPE) 2w/estNo.1
2	2	19	YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)
③	11	9	LAST NIGHT AZ YET (LAFACE/ARISTA)
④	6	12	USE YOUR HEART SWV (RCA)
5	4	20	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
6	5	18	TWISTED KEITH SWEAT (ELEKTRA/EEG)
⑦	9	8	IF YOUR GIRL ONLY KNEW ALIIYAH (BLACKGROUND/ATLANTIC)
⑧	8	17	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)
9	3	21	I CAN'T SLEEP BABY (IF I) R. KELLY (JIVE)
10	7	12	HIT ME OFF NEW EDITION (MCA)
⑪	16	7	YOUR SECRET LOVE LUTHER VANDROSS (LV/EPIC)
12	12	18	LOUNGIN LL COOL J (DEF JAM/MERCURY)
⑬	17	4	DAYS OF OUR LIVES BONE THUGS-N-HARMONY (RUTHLESS/EASTWEST)
14	10	16	MY BOO GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)
⑮	18	11	TELL ME DRU HILL (ISLAND)
⑯	21	6	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)
⑰	20	13	THE THINGS THAT YOU DO GINA THOMPSON (MERCURY)
18	13	16	IF I RULED THE WORLD NAS (COLUMBIA)
19	14	26	WHY I LOVE YOU SO MUCH MONICA (ROWDY/ARISTA)
20	19	29	KISSIN' YOU TOTAL (BAD BOY/ARISTA)
21	15	23	TOUCH ME TEASE ME CASE FEAT. ROXY BROWN (SPOILED ROTTEN/DEF JAM)
②②	26	8	LET'S GET THE MOOD RIGHT JOHNNY GILL (MOTOWN)
②③	30	9	MISSING YOU BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST)
24	24	24	GET ON UP JODECI (MCA)
②⑤	29	10	FLOATIN' ON YOUR LOVE THE SLEY BROTHERS FEAT. ANGELA WINN (BLUSH) (T-N-ECK)
②⑥	31	18	HOW DO U WANT IT 2PAC (FEAT. KC AND JOJO) (DEATH ROW/INTERSCOPE)
27	23	16	ME AND THOSE DREAMIN' EYES OF MINE D'ANGELO (EMI)
28	27	12	WHY DOES IT HURT SO BAD WHITNEY HOUSTON (ARISTA)
②⑨	51	2	I'M STILL IN LOVE WITH YOU NEW EDITION (MCA)
③⑩	40	6	NOBODY KEITH SWEAT (ELEKTRA/EEG)
③①	34	5	PONY GINUWINE (550 MUSIC/EPIC)
32	25	8	STEELO 702 (BIG 10/MOTOWN)
③③	39	3	FALLING MONTELL JORDAN (DEF JAM/MERCURY)
34	22	16	ELEVATORS (ME & YOU) OUTKAST (LAFACE/ARISTA)
35	37	7	PO PIMP DO OR DIE (FEAT. TWISTA) (RAP-A-LOT/MOO TRYBE)
③⑥	42	6	SOMETHING BEAUTIFUL REMAINS TINA TURNER (VIRGIN)
37	28	15	BLACKBERRY MOLASSES MISTA (EASTWEST/EEG)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
38	32	9	MOVIN' ON CECE PENITON (A&M)
39	36	37	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND)
40	33	26	READY OR NOT FUGEES (RUFFHOUSE/COLUMBIA)
41	35	21	YOU MONIFAH (UPTOWN/UNIVERSAL)
④②	56	4	WHO IS HE AND WHAT IS HE TO YOU ME\$HILL NDEGECELLO (MAVERICK/REPRISE/WBI)
43	41	15	BABY LUV GROOVE THEORY (EPIC)
44	38	10	ALL I SEE A+ (KEDAR/UNIVERSAL)
④⑤	48	31	KILLING ME SOFTLY FUGEES (RUFFHOUSE/COLUMBIA)
46	45	23	NEVER TOO BUSY KENNY LATTIMORE (COLUMBIA)
47	43	10	MUSIC MAKES ME HIGH LOST BOYZ (UNIVERSAL)
④⑧	50	8	AIN'T NOBODY MONICA FEAT. NAUGHTY BY NATURE (ROWDY)
49	46	12	THAT GIRL MAXI PRIEST FEATURING SHAGGY (VIRGIN)
⑤⑩	53	6	I'M STILL WEARING YOUR NAME ANN NESBY (PERSPECTIVE/A&M)
51	47	10	TELL ME I'LL BE AROUND) SHADES (MOTOWN)
52	44	8	CAN'T KNOCK THE HUSTLE JAY-Z FEAT. MARY J. BLIGE (FREEZE/ROC-A-FELLA)
⑤③	58	6	GOOD LOVE JOHNNIE TAYLOR (MALACO)
⑤④	62	3	I GOT IT BAD TEVIN CAMPBELL (QWEST/WARNER BROS.)
⑤⑤	60	3	CHAMPAGNE SALT-N-PEPA (MCA SOUNDTRACKS/MCA)
⑤⑥	74	2	KNOCKS ME OFF MY FEET DONELL JONES (LAFACE/ARISTA)
57	54	20	I LIKE MONTELL JORDAN FEAT. SLOX RICK (DEF JAM/MERCURY)
58	57	5	LOVER'S GROOVE IMMATURE (MCA)
59	55	13	I'LL DO ANYTHING FOR YOU ANN NESBY (PERSPECTIVE/A&M)
60	59	22	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S (QUADRA SOUND/BIG BEAT/ATLANTIC)
⑥①	—	2	I GOT SOMEBODY ELSE CHANGING PAGES (SPOILED ROTTEN/BIG BEAT/ATLANTIC)
⑥②	67	2	STRESSED OUT A TRIBE CALLED QUEST FEAT. FAITH EVANS (JIVE)
⑥③	66	4	TEARS THE ISLEY BROTHERS (T-NECK/ISLAND)
64	52	11	SO MANY WAYS THE BRAXTONS (ATLANTIC)
65	61	9	EVERYDAY MC LYTE (EASTWEST/EEG)
66	64	18	IT'S A PARTY BUSTA RHYMES FEAT. ZHANE (ELEKTRA/EEG)
⑥⑦	—	1	JUST THE WAY (PLAYAS PLAY) ALFONZO HUNTER (DEF SQUAD/EMI)
⑥⑧	—	26	CALIFORNIA LOVE 2PAC (FEAT. DR. DRE AND R. TROUTMAN) (DEATH ROW)
69	65	15	GETTIN' IT 100SHORT FEAT. PARLAMENT FUNK ADIC (DANGEROUS)
70	69	4	UNDERNEATH THE STARS MARIAH CAREY (COLUMBIA)
71	63	5	WU-WEAR: THE GARMENT RENAISSANCE RZA FEAT. METHUEN MAN & CAPPADONNA (BIG BEAT)
⑦②	—	1	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)
⑦③	—	1	RIDE THE RODEO CRUCIAL CONFLICT FEAT. TOI (PALLAS/UNIVERSAL)
74	73	3	I LOVE ME SOME HIM TONI BRAXTON (LAFACE/ARISTA)
⑦⑤	—	1	SITTIN' ON TOP OF THE WORLD DA BRAT (SO SO DEF/COLUMBIA)

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

HOT R&B RECURRENT AIRPLAY

1	—	1	THA CROSSROADS BONE THUGS-N-HARMONY (RUTHLESS/RELAITYM)
2	1	5	LADY D'ANGELO (EMI)
3	3	4	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)
4	2	4	YOU'RE THE ONE SWV (RCA)
5	4	10	SITTIN' UP IN MY ROOM BRANDY (ARISTA)
6	6	14	NOT GON' CRY MARY J. BLIGE (ARISTA)
7	—	11	DEAR MAMA 2PAC (DEATHROW/INTERSCOPE)
8	7	7	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEATURING RONALD ISLEY (JIVE)
9	9	6	KEEP ON, KEEPIN' ON MC LYTE FEAT. XSCAPE (FLAVOR UNIT/EASTWEST)
10	11	15	BEFORE YOU WALK OUT OF MY LIFE MONICA (ROWDY/ARISTA)
11	12	65	CREEP TLC (LAFACE/ARISTA)
12	—	1	HAY CRUCIAL CONFLICT (PALLAS/UNIVERSAL)
13	5	26	STILL IN LOVE BRIAN MCKNIGHT (MERCURY)
14	—	18	SOON AS I GET HOME FAITH EVANS (BAD BOY/ARISTA)
15	13	7	GET MONEYS JUNIOR MAFIA FEAT. THE NOTORIOUS B.I.G. (UNDER5)
16	—	21	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)
17	8	24	TELL ME GROOVE THEORY (EPIC)
18	—	1	IN THE HOOD DONELL JONES (LAFACE/ARISTA)
19	—	16	HEY LOVER LL COOL J (DEF JAM/MERCURY)
20	—	7	DOIN IT LL COOL J (DEF JAM/MERCURY)
21	—	5	LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)
22	—	16	WHERE DO U WANT ME TO PUT IT SOLO (PERSPECTIVE)
23	22	21	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)
24	18	18	I MISS YOU (COME BACK HOME) MONIFAH (UPTOWN/UNIVERSAL)
25	10	2	HOUSE KEEPER MEN OF VIZION (MJJ/550 MUSIC/EPIC)

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

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

R&B SINGLES A-Z

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

ALL I SEE (Shantav, BMI/EMI, ASCAP/Born First.
BMI/Second Corneth, BMI) HL
**ALL THE THINGS YOUR MAN WON'T DO (FROM
DON'T BE A MENACE...)** (Fade 2 Black, ASCAP/Tallest
Tree, ASCAP/Urbane Agency, ASCAP/PolyGram Int.) ASCAP HL
ASCENSION (DON'T EVER WONDER) (Sony/ATV
Tunes, ASCAP/Muszwelw, ASCAP/Hall Shur, BMI) HL
AT NIGHT I PRAY (Sony/ATV Tunes, ASCAP/Wild Orchid,
ASCAP/Bobby Sandstrom, ASCAP/BMG, ASCAP)
BABY LUV (Groove Trz, ASCAP/Almo, ASCAP/Jizop.
BMJ/Sony/ATV LLC, BMJ/Dream Team, ASCAP) HL/WB M
BACK TO THE WORLD (Full Reck, ASCAP/Jamey Jaz, ASCAP/
Ectasoul, ASCAP/Gabrielle's Song, BMI/Longitude, BMI) WBM
BIG LONG JOHN (Aunt Hilda, ASCAP/Zomba.
ASCAP/Tony Kelly, BMI/PolyGram Int., BMI) WBM
BLACKBERY MOLASSES (Organized Noize, BMI/Stiff
Shirt, BMI/Belt Star, ASCAP)
BODY SNATCHERS (Funk, BMI)
BOW DOWN (Gangsta Boogie, ASCAP/WB, ASCAP/Base
Pipe, ASCAP/Rock An Ruff, ASCAP/Golden Fingss, ASCAP)
CANT KNOCK THE HOSTLE (Li Lu Lu, BMI/Sounds Of The
Red Drum, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HI
CAN YOU FEEL ME (Talk How You Feel, BMI/Triple
Gold, BMI/Grene Dgre, BMI/Fat Brothers, BMI/Stuckey,
BMI/Longitude, BMI/Full Kell, ASCAP) WB M
CHANGE THE WORLD (FROM PHENOMENON) (WB,
ASCAP/Anterospe, ASCAP/EMI Christian, ASCAP/Bases Loaded,
ASCAP/PolyGram Int.) ASCAP/Careers-BMG, BMI) WBM/HL
CLONES (Grand Negaz, BMI)
C'MON N' RIDE IT (THE TRAIN) (Ceejai, BMI/Sa-
vette, BMI/Unichappell, BMI)
COME OVER (Chyna Baby, BMI/Janice Combs,
BMI/EMI Blackwood, BMI/Lil Dante, ASCAP/Ninth
Street Tunnel, BMI/Justin, ASCAP/EMI April, ASCAP)
DIRTY SOUTH (Organized Noise, BMI/Shift Start, BMI/Cool People,
BMI/Goode Mob, BMI/Crat Body, ASCAP/Chrisylis, BMI) WBM
DOWN WITH THIS (Ooh Oui, BMI/Orgazmik, ASCAP/2
Scoops Ov, ASCAP)
ELEVATORS (ME & YOU) Chrysalis, ASCAP/Cnat Boy, ASCAP/WB M
FLOATIN' ON YOUR LOVE (True Blue Rose,
ASCAP/WB, ASCAP/Gritbill, BMI/Ker-Y Go, BMI)
FOREVER MORE (WB, ASCAP/Gratitude Sky, ASCAP/
Who Dat, BMI/Ensign, BMI/Hackley, ASCAP) WBM
FREAK OF THE WEEK (Smoked Salmon, BMI)
GET UP ON (EMI April, ASCAP/Dalvin DeGrade,
ASCAP/LBN, ASCAP/IoEl Hailey, ASCAP)
GET READY, HERE IT COMES! IT'S THE CHOO-CHOO!
(Humancie Style, BMI/Pepper Drive, BMW/Raw Cast, ASCAP)
GITTIN' IT (Zomba, BMI/Srand, BMI/Rubber Band, BMI/Songs
Of Polygram International, BMI/Gooschok, BMI) HL/WB M
GIVE ME ONE REASON (EMI April, ASCAP/Purple Rabbit, ASCAP)
GLORIA (Willow Girl, BMI/Sky Tower, ASCAP)
GOOD LOVE (Malaco, BMI)
HIT ME OFF (MCA, ASCAP/m The Man, ASCAP/Driby B, ASCAP/Jizzy
Mo, ASCAP/BMD, ASCAP/Rebelad, ASCAP/Ev, IO, ASCAP) HL
HOME (Robtone, ASCAP/Drop Science, ASCAP)
HOW DO U WANT IT/CALIFORNIA LOVE (Joshua's
Dream, BMI/Interscope Pearl, BMI/Warner-Tamelerne,
BMI/BlackHispanic, ASCAP/Suge, ASCAP/Emari's
ASCAP/Delirous, BMI/Embassy, BMI) WBM
**I CANT SLEEP BABY(OF I Zomba, BMI/Vealy, BMI/Sony/ATVLLC,BMI/Crat, BMI) WBM/HL
I DON'T WANNA BE ALONE (Music Corp. Of America,
BMI/Come Appearance By Ramses, BMI/Vandy,
BMI/MCA, ASCAP/G Spot, BMI/Yppach, ASCAP) HL
IF I RULED THE WORLD (Ill Will, ASCAP/Zomba, ASCAP/12
And Under, BMI/Slam U Well, ASCAP/Funk Groove, ASCAP/
Kuwta, ASCAP/Jumping Bean, BMI/Jelly's Jams, ASCAP) WBM
IF YOUR GIRL ANY NEW (Virginia Beach,
ASCAP/Mass Confusion, ASCAP/WB, ASCAP)
I GOT IT BAD (Tevin Campbell, ASCAP/Human Rhythm,
BMI/Young Legend, ASCAP/Chrisylis, ASCAP) WBM
ISOT SOMEBODY ELSE (FROM HIGH SCHOOL HIGH) (H's Street,
ASCAP/Wamer Chappel, PHS-WB, BMI/Almo, ASCAP/Salandra,
ASCAP-One Ole Ghetto Ho, ASCAP/Ioe Campbell, ASCAP)
I LIKE (FROM THE MUTTY PROFESSOR) (Chrysalis, ASCAP)
Mr Swang, ASCAP/Baj, ASCAP/Longtude, BMI) WBM
I'Ll DO ANYTHING FOR YOU (EMI April, ASCAP/Flyte
Type, ASCAP/New Perspective, ASCAP)
ILLEGAL LIFE (Suite 1202, ASCAP/Percy Coles, ASCAP/
Juvenile Hill, BMI/BMG-Careers, BMI/Jo Davis, BMI)
IT'S A PARTY (I Zah's), BMI/9 th Town, ASCAP/EMI
April, ASCAP/Bee Mo Eise, ASCAP) HL
JUMP OUT! (Where's My Rubbing, ASCAP/Regent, BMI/Sugard, BMI)
JUST THE WAY (PLAYAS PLAY) (Eric Sermon,
ASCAP/Zomba, BMI/Copyright Control, BMI/Organized
Noze, BMI/Stiff Shirt, BMI/Goodie Mob, BMI)
JUST WHAT IT TAKES (Human Rhythm, BMI/Young
Legend, ASCAP/Chrisylis, ASCAP)
KEEP RUNNING BACK (So So Def, ASCAP/EMI April,
ASCAP/Flyte Type, ASCAP/Avant Garde, ASCAP)
KISSIN' YOU (Jam Stacks II, BMI/Troy III, BMI/Brisng, ASCAP)
LAST NIGHT (Ecst, BMI/Keiande, ASCAP) HL
LET'S GET THE MOOD RIGHT (Ecst, Sony/ATV Songs, BMI) HL
**LET'S SAY NOTHING (FROM A THIN LINE BETWEEN LOVE
& HATE)** (Paradise Forever, BMI/DMC, BMI/Oaktown Bio, BMI)
LIFT OFF (Chankeleta, BMI/Tatsphere, ASCAP/Gioioso
ASCAP/Warp 9, ASCAP)
LIKE A WOMAN (1995 Otia Onuda, BMI/Stiff Shirt, BMI)
LIKE I'D (EMI April, ASCAP/D.A.R.P., ASCAP/Stone Agate, BMI)
LIL SOME EM SOME EM (One Little Indian, BMI/Jm Edid, BMI/
Interscope Pearl, BMI/Warner-Tamelerne, BMI/Pag Toi, BMI) WBM
LOUNGIN' (LL Cool J, ASCAP/Screen Gems-E MI,
BMI/Bernard Wright, BMI/Mohoma, BMI) HL
LOVE & HAPPINESS (Irving, BMI/AI Green, BMI) WBM
LOVE LIKE MINE (PolyGram Int.), ASCAP/Unde Buddies, ASCAP/WB,
ASCAP/RPM, ASCAP/Annodation, ASCAP/Copyright Control)
LOVER'S GROOVE (Zomba/Hookman, ASCAP)
ME AND THOSE DREAMIN' EYES OF MINE (Ah-choo,
ASCAP/12.00 AM, ASCAP/PolyGram Int.) ASCAP
MISSING YOU (FROM SET IT OFF) (Barry's Melodies, ASCAP/
PolyGram, ASCAP/Oinsha, ASCAP/WB, ASCAP) WBM/HL
MUOV IN WEASCOPE Ness, BMI/Cashmere Cat, BMI/Philly
Zip, BMI/Biggie Smalls, BMI/De La Soul, BMI/Octa, BMI/AMI
MY BOOB (Ghosdown, BMI/Carl Mo, BMI/Arf, ASCAP/EMI April,
ASCAP) HL
NEVER TOO BUSY (WB, ASCAP/Stone Jam, ASCAP/Ness, Nitzy &
Capone, ASCAP/Young Legend, ASCAP/Chrisylis, ASCAP) WBM
NEW WORLD ORDER (Mayfield, BMI/JaBrian,
BMI/Raimundo Thomas, ASCAP)
NO FEAR (Shades Of Brooklyn, ASCAP/The Boy Toy,
ASCAP/Sluggah, ASCAP/Pot Gold, ASCAP)
NO (Bring The Noze, BMI/Copyright Control)
ONLY YOU (Justi Corps, ASCAP/EMI April, ASCAP/emari, ASCAP/Kevn
Waiks, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMI) HL/WB M
PAPA RAZZI (Hennessy For Everyone, BMI/Westside, ASCAP)
PONY (Papah, ASCAP/Virginia Beach, ASCAP/WB,
ASCAP/Herbolicious, ASCAP)
P O PIMP (N-The Water, ASCAP)**

Billboard.

Hot R&B Singles Sales™

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

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★
①	5	5	IF YOUR GIRL ONLY KNEW AALIYAH (BLACKGROUND) 1 wk at No. 1
②	14	16	HOW DO U WANT IT/CALIFORNIA LOVE 2PAC (FEAT. KC AND JOJO) (DEATH ROW/WINTERSCOPE)
③	9	2	YOUR SECRET LOVE LUTHER VANDROSS (LVE/EPIC)
4	1	15	TWISTED KEITH SWEAT (ELEKTRA/EEG)
⑤	4	18	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
⑥	6	6	LAST NIGHT AZ YET (LAFACE/ARISTA)
⑦	7	13	PO PIMP DO OR DIE (FEAT. TWISTA) (RAP-A-LOT/NOO TRYBE)
8	2	5	HIT ME OFF NEW EDITION (MCA)
9	3	12	LOUNGIN' LL COOL J (DEF JAM/MERCURY)
10	8	12	I CAN'T SLEEP BABY (IF I) R. KELLY (JIVE)
⑪	15	6	MISSING YOU BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST)
⑫	66	2	BOW DOWN WESTSIDE CONNECTION (LENCH MOB/PRIORITY)
13	11	6	TELL ME DRU HILL (ISLAND)
14	12	7	USE YOUR HEART SWV (RCA)
⑬	16	7	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)
⑬	18	4	WHAT KIND OF MAN WOULD I BE MINT CONDITION (PERSPECTIVE/A&M)
⑬	—	1	FLOATIN' ON YOUR LOVE THE ELEVEN BROTHERS FEAT. ANGELA WINKLESH (T-NEDCO)
18	10	10	ELEVATORS (ME & YOU) OUTKAST (LAFACE/ARISTA)
⑬	19	3	LET'S GET THE MOOD RIGHT JOHNNY GILL (MOTOWN)
20	17	10	THE THINGS THAT YOU DO GINA THOMPSON (MERCURY)
21	13	29	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S (QUADRASOUND/BEAT/ATLANTIC)
⑫	22	4	PONY GINUWINE (550 MUSIC/EPIC)
⑫	43	2	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEAT. ADINA HOWARD (INTERSCOPE)
⑫	27	3	STEELO 702 (BIV 10/MOTOWN)
25	21	17	YOU'RE MAKIN' ME HIGH/LET IT FLOW TONI BRAXTON (LAFACE/ARISTA)
26	23	22	KISSIN' YOU TOTAL (BAD BOY/ARISTA)
27	20	8	TOUCH MYSELF T-BOZ (ROWDY/LAFACE/ARISTA)
28	24	17	WHY I WEAR: WHY SO MUCH/AINT NOBODY MONICA (ROWDY/ARISTA)
29	28	9	TELL ME (I'LL BE AROUND) SHADES I (MOTOWN)
30	25	14	BLACKBERRY MOLASSES MISTA (EASTWEST/EEG)
⑬	32	13	GIVE ME ONE REASON TRACY CHAPMAN (ELEKTRA/EEG)
⑫	33	4	CAN'T KNOCK THE HUSTLE JAY-Z FEAT. MARY J. BUGE (FREEZE/CROC-A-FELLA)
33	26	9	WHY DOES IT HURT SO BAD WHITNEY HOUSTON (ARISTA)
34	29	9	ALL I SEE A+ (KEDAR/UNIVERSAL)
⑬	34	8	MOVIN' ON CECE PENITON (A&M)
36	30	7	WU-WEAR: THE GARMENT RENAISSANCE RZA FEAT. METHOD MAN & CAPPADONNA (EGG BEAT)
⑫	38	10	GOOD LOVE JOHNNIE TAYLOR (MALACO)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
38	31	10	SO MANY WAYS THE BRAXTONS (ATLANTIC)
39	35	11	CHANGE THE WORLD ERIC CLAPTON (REPRISE/WARNER BROS.)
⑫	46	2	JUST THE WAY (PLAYAS PLAY) ALFONZO HUNTER (DEF SQUAD/EMI)
⑫	53	3	SET IT OFF ORGANIZED NOIZE (EASTWEST/EEG)
42	40	21	TOUCH ME TEASE ME CASE FEAT. FODDY BROWN (SPOTLED/ROTTENDEE JAM)
43	41	9	LIKE A WOMAN THE TONY RICH PROJECT (LAFACE/ARISTA)
44	39	6	DIRTY SOUTH GOODIE MOB (LAFACE/ARISTA)
45	44	13	WITH YOU SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
46	36	13	WHERE DO WE GO FROM HERE DEBORAH COX (ARISTA)
47	37	12	THAT GIRL MAXI PRIEST FEATURING SHAGGY (VIRGIN)
48	48	4	GET READY, HERE IT COMES . . . SOUTHSYDE B.O.I.Z. (LAFACE/ARISTA)
49	49	12	PAPARAZZI X2IBIT (LOUD)
50	51	5	COME OVER FAITH EVANS (BAD BOY/ARISTA)
51	45	8	SHAKE A LIL' SOMETHIN'... THE 2 LIVE CREW (LIL' JOE)
52	42	14	I LIKE MONTELL JORDAN FEAT. SLICK RICK (DEF JAM/MERCURY)
53	50	10	THINGS WE DO FOR LOVE HORACE BROWN (MOTOWN)
⑫	—	1	JUST WHAT IT TAKES KENNY LATTIMORE (COLUMBIA)
⑫	61	9	BABY LUV GROOVE THEORY (EPI)
⑫	—	1	NO FEAR ORIGINOO GUNN CLAPPAZ (DUCK DOWN/PRIORITY)
57	54	21	YOU MONIFAH (UPTOWN/UNIVERSAL)
58	56	6	CAN YOU FEEL ME DRU DOWN (RELATIVITY)
59	55	21	NEVER TOO BUSY KENNY LATTIMORE (COLUMBIA)
60	52	12	IT'S A PARTY BUSTA RHYMES FEAT. ZHANE (ELEKTRA/EEG)
⑫	—	1	LOVER'S GROOVE IMMATURE (MCA)
62	47	6	GETTIN' IT TOO SHORT FEAT. PRINCE & NEW POWER GENERATION
63	59	20	IN THE HOOD DONELL JONES (LAFACE/ARISTA)
⑫	—	1	LIKE I DO FOR REAL (ROWDY/ARISTA)
65	60	20	GET ON UP JODECI (MCA)
⑫	—	1	RUGGED - N. RAW PMD (RELATIVITY)
67	62	11	CLONES THE ROOTS (DGC/GFFEN)
68	57	20	HAY CRUCIAL CONFLICT (PALLAS/UNIVERSAL)
69	65	3	WHY 3T (FEAT. MICHAEL JACKSON) (MCA/550 MUSIC/EPIC)
70	69	12	ME AND THOSE DREAMIN' EYES OF MINE D'ANGELO (EMI)
71	67	10	HOME 4U (RIP-IT)
⑫	—	1	FREAK OF THE WEEK DJ POLO FEAT. RON JEREMY (SALMON)
73	58	8	GLORIA JESSE POWELL (SILAS/MCA)
⑫	—	7	I DON'T WANNA BE ALONE SHAI (GASOLINE ALLEY/MCA)
⑫	—	4	ANYTHING GOES RAS KASS (PRIORITY)

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

74	RED LIGHTS (Mass Confusion, ASCAP/Enick Sermon, ASCAP/T-Smoo, ASCAP/Jobete, ASCAP/Lastrada, BMI/Saga, BMI)	6	Deep Sound, ASCAP/Short Dolls, BMI/Zomba, ASCAP/WBM
89	RUGGED 'N RAW (FM) (ASCAP/Straight Out Da Sewa, ASCAP)		USE YOUR HEART (Waters Of Nazareth, BMI/Str8 From The Lab, ASCAP/T. Lucas, ASCAP)
83	IT'S AGAIN (FROM EDDIE) (All Silver, ASCAP/Beane Tribe, ASCAP/Hickie, BMI/Danyell Boynton, BMI)	15	WHAT KIND OF MAN WOULD I BE (Mint Factory, ASCAP/EMI April, ASCAP) HL
51	SET IT OFF (FROM SET IT OFF) (Organized Noise, BMI/Stuff Shirt, BMI/S.T.O., ASCAP/Salandra, ASCAP/Almo, ASCAP/One Of 'Ghetto Hoe, ASCAP/WB, ASCAP/Queen Latifah, ASCAP) WBM	38	WHAT'S LOVE GOT TO DO WITH IT (FROM SUPERCOOL) (WB, ASCAP/Good Single, PFS/Rondor, London World, BMI/Invis, BMI) WBM
66	SHAKE A LIL' SOMETHIN'... (Lil' Joe Wein, BMI)	61	WHERE DO WE GO FROM HERE (Warner-Tamerlane, BMI/EMI Blackwood, BMI/Deborah Cox, BMI) HL/WBM
42	SO MANY WAYS (FROM HIGH SCHOOL HOUS) (So So Def, ASCAP/EMI, ASCAP/Air Control, ASCAP/Takir' Care Of Business, BMI) HL	96	WHERE I'M FROM (FROM BULLETPROOF) (Chrysalis, BMI/Hoochie Manna, BMI/Giv, BMI/Soul Duplet, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI/Anthony Forke, BMI/Stand, BMI) WBM
24	STEELO (Back 2 Da Getto, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/D-Rap, ASCAP/Blue Turle, ASCAP/Almo, ASCAP) HL/WBM	26	WHY DOES IT HURT SO BAD (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI) HL
12	TELL ME (FROM EDDIE) (Stan Brown, BMI/M Double, BMI/Alley Gadfly, BMI)	19	WHY I LOVE YOU SO MUCH/AIN'T NOBODY (Warner-Tamerlane, BMI/Boobie-Loo, BMI/EMI April, ASCAP/Naughty, ASCAP/WB, ASCAP) WBM
7	TELL ME (I'LL BE AROUND) (Screen Gems-EMI, BMI) HL	82	WHY (Ecaf, BMI)
43	THAT GIRL (Chrysalis, BMI/Maxi, ASCAP/Notting Hill, ASCAP/Livingston, ASCAP/rwng, BMI) WBM	55	WITH YOU (Tribay, ASCAP/Junkie Funk, BMI)
88	THEY DON'T CARE ABOUT US (Mijac, BMI/Warner-Tamerlane, BMI) WBM	44	WU-WEAR: THE GARMENT RENAISSANCE (FROM HIGH SCHOOL HIGHS) (Remecca, BMI/Careers-BMG, BMI) HL
18	THE THINGS THAT YOU DO (EMI Blackwood, BMI/O/B/O Itself, BMI/Rodney Jerkins, BMI) HL	9	YOU'RE MAKIN' ME HIGHLIGHT IT FLOW (1996 Groove 78, ASCAP/Almo, ASCAP/Ecaf, BMI/Sony/ATV Songs, BMI) HL/WBM
60	THINGS WE DO FOR LOVE (Zomba, BMI/Horace Brown, BMI/Frank Nitty, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM	5	YOUR SECRET LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Vertelyne, BMI) HL
28	TOUCH ME TEASE ME (FROM THE NUTTY PROFESSOR) (MCA, ASCAP/Chyna Doll, ASCAP/Cummin At Ya, ASCAP/WB, ASCAP/Zomba, ASCAP/Ness, Nitty & Capone, ASCAP) HL/WBM	97	YOU SAID (Hope N A Hay & Hope Sha Na, ASCAP/Dowhatiggotta, ASCAP/WB, ASCAP/Making Musak, ASCAP) WBM
46	TOUCH MYSELF (FROM FLED) (EMI April, ASCAP/D.A.R.P., ASCAP) HL	41	YOU (Soul On Soul, ASCAP/EMI April, ASCAP/Three Boyz From Newark, ASCAP/Burrell, ASCAP/WB, ASCAP) HL/WBM
87	TRY LOVE AGAIN (Capitol Dome, ASCAP/T. Green, ASCAP)		
3	TWISTED (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/		

'The Way It Is' Changes Color Under Chameleon

BOOGIE WONDERLAND: It has been longer than a hot second since those **Brothers In Rhythm** lads **Steve Anderson** and **Dave Seaman** have graced U.S. dancefloors with their patented brand of epic house music. But their silence ends with "The Way It Is," a festive reworking of the **Bruce Hornsby** pop nugget that they crafted under the name **Chameleon**.

The idea of pumping up a jazz-laced ballad into a dance record may



Techno Showdown. Freaky Chakra is pictured behind his sound system, working on keyboard licks for "Freaky Chakra Vs. Single Cell Orchestra," a collection that combines the music of the San Francisco artist (born Daum Bentley) with the compositions of Single Cell mastermind Miguel Angelo Fierro. Due in October on Astralwerks, the album was recorded live with their respective sound-systems simultaneously spilling electronic jams into a DJ mixer, cross-fading, and cutting between each other. The two took their act on the road with this summer's ENIT Festival and are considering more gigs for later this year. (Photo: Kiino Villand)

not make sense on paper, but Anderson and Seaman convincingly cast the tune into a deliciously grand arrangement that is rooted with original piano lines that are on a creative par with Hornsby's signature licks. Singer **Tom Blaize** contributes a performance that revisits the melancholy tone of Hornsby's, while infusing his own subtle, soulful grit. The edit of this Robbins Entertainment single is a viable radio entry, though we much prefer the mammoth 12-minute version, which unfolds at a leisurely yet always compelling rate.

"The Way It Is" is just one of several projects that should keep Anderson and Seaman visible well into the new year. Among them is **Kylie Minogue's** forthcoming deConstruction album, for which they are writing and producing a



by Larry Flick

handful of tunes. They are also putting the finishing touches to a new single under the name **Brothers Love Dubs** for Stress Records. Look for pal **Sasha** to add his two cents to that record.

In the wake of recently topping Billboard's Hot Dance Music/Club Play chart with a remix of **Roberta Flack's** "Killing Me Softly," New York's **Soul Solution** is getting mighty busy. The production team has just completed a remix of "Unbreak My Heart" by **Toni Braxton**, effectively juicing up the slow R&B jam into a house anthem. They've also revamped the next **La Bouche** single, "Falling In Love." And somewhere between sessions for those records, they found the time to write and produce their own AV8 Records single, "Let It Rain." No rest for rising stars, eh?

Kult Records gives Japanese producer **Yukiyo Takabayashi** her first stateside exposure on a self-titled EP that proudly wears the influence of a childhood of classical piano training and a passion for New York-style house music. The diminutive newcomer gives dub-happy DJs a reason to smile and lazy mainstay producers a reason to break into a nervous sweat, with cuts like the uplifting and atmospheric "Sunburst" and "Samba Flava," which is riddled with jittery Brazilian guitars.

Hi-NRG doyenne **Jeannie Tracy** ends too long an absence from the studio with "Let Me Do My Thing," a fast-paced anthem that is her strongest effort since 1993's "It's My Time." She teamed with promising young producer **Leo Frappier** for the track, which is anchored by a crazy, catchy refrain and keyboard/percussion interplay that will have you squealing with glee and reaching for your battered old disco whistle. This winner is still up for label grabs. Contact Frappier's self-titled production company in San Francisco, and while you're at it, quiz him about his own fab instrumental jams and future collaborations with another hi-NRG veteran, **Vicki Shepherd**.

Speaking of old-school divas, **Fonda Rae** continues her search for a '90s jam worthy of her formidable skills. She hits paydirt with "Living In Ecstasy," a soul-soaked houser that places her in the loving hands of **Mood II Swing** partners **Lem Springsteen** and **Jon Ciafone**. Their reverence for her is apparent in the way her voice is wrapped in caressing strings and warm layers of organs and synths. And while the song is not going to change the world, it is pleasantly contagious and numerous notches above projects to which Rae has lent her tal-

ent in recent years.

IN THE MIX: Icelandic goddess **Bjork** continues to immerse herself into clubland by masterminding a remix album, which we hear may be released in Europe on her new indie label. The set is due here on Elektra in the first quarter of 1997, and it will include **Talvin Singh's** interpretation of "Possibly Maybe" and "Big Time Sensuality" as remodeled by **Plaid**. Sounds heavy-duty. Can't wait.

Meanwhile, **Bjork** paramour **Goldie** gets another crack at achieving the stateside stardom he so richly deserves with "Inner City Life," one of numerous flawless gems on his hugely innovative London/ffrr debut, "Timeless." Placed in the remixing hands of **Baby Boys** (aka Goldie with **Photec**), **Rabbit In The Moon**, **4 Hero**, and **Peshay**, the track spans the rhythm spectrum to include raw flavors like harsh jungle and break beats, above-ground lush R&B, and jeep soul. The result is a single that soothes turntable spinners while pinning radio programmers against the wall. There is less room for moaning over the tedium of R&B music while this artist is in action.

Jamiroquai has finished his third album, "Travelling Without Moving," due at the top of January 1997 via the Work Records Group. The title is quite telling of the set's vibe, which swerves from jungle to classic-soul styles, with the occasional pit stop in house-flavored disco territory. Ya gotta love the lad, who came up as part of the acid-jazz movement several years ago, for his willingness to test sounds. Too many of his contemporaries are still treading the same ol' ground.

"Travelling Without Moving" has spawned a U.K. pop smash in the wriggling, funk-fortified "Virtual Insanity," though Work is leaning toward ushering in the project here



Someday With Summer. Disco legend Donna Summer is all smiles after signing on to participate in Walt Disney Records' upcoming dance music compilation "Mouse House." She took time out from her ongoing world tour to cut a house-rooted version of "Someday" from "The Hunchback Of Notre Dame" with producers Michael Becker and Harold J. Kleiner. Look for the track to ship to radio and clubs shortly before the album's Oct. 8 release. Summer will enjoy added visibility from the late-September debut of "I'm A Rainbow," a previously unreleased 17-song album from her Geffen recording tenure, on PolyGram/Chronicles. Pictured, from left, are Becker, Summer, and Kleiner.

with the dreamy, more radio-friendly "Cosmic Girl" in November, which has already been tweaked by **David Morales**.

Although **David Bowie's** next record is not due here on Virgin until January, he has a single circulating in the U.K. on RCA. The limited-edition 12-inch reconstructions of "Telling Lies" shows the venerable artist cast within vigorous jungle environment crafted by **A Guy Called Gerald**. Start sprinting to your trusty import shop now.

SNAPSHOTS: While A&M Records in the States continues to be invisible in the dance music arena (even resident diva **CeCe Peniston** is directing her formidable skills toward acceptance in jeep-soul circles), its U.K. counterpart is launching a second club-aimed subsidiary. The highly successful, house-driven AM:PM imprint will be complemented by Wonderboy Records, which will focus on harder, more experimental European sounds. PolyGram's **Nigel Godsiff** will run the label, with A&R assistance from **Pete Lyons**.

Wonderboy's maiden voyage onto the dancefloor will be lead by **Souvlaki's** bubbling underground anthem "Inferno." Also on the agenda are "Resonance" by **Magic Alex**, "Have Fun" by **Coma B.**, and "Deep" by **Ariel**. We will not hold our breath waiting for any of these jams to find their way onto stateside soil—unless it's on another label, that is.

Speaking of AM:PM, sprint to your fave import shop for a copy of "Everything" by **Sarah Washington**. It's essential to the collection of any disciple of fierce house divas. There are mixes to suit nearly every frame of mind or body, thanks to **Farley & Heller**, **Mood II Swing**, **Mark Mendoza**, **Hippie Torales**, and **A&G Division**.

Chicago's **Ron Trent** is expanding

the scope of his always-interesting Prescription Records to include Urban Sound Gallery, a production/songwriting company pointed toward developing young house and R&B tunesmiths and artists. His partners on this project are former Vibe Records diva **D'Bora** (who is now doing promotion and A&R for Prescription) and the eternally underappreciated **Larry Heard** (aka **Mr. Fingers**). D'Bora and Heard will eventually be making records for the company, in addition to developing other artists.

Trent expects Urban Sound Gallery to blossom into an indie label sometime next year. He's even planning to start a street fashion line to go with the company. Hmmmm... T'll be interesting to taste the first fruits of this multifaceted venture.

And while we're in a Chicago frame of mind, we're pleased to report that house music pioneer **Farley Jackmaster Funk's** groundbreaking classic "Love Can't Turn Around" will be re-issued on 4-Liberty Records U.K. in October. The timeless record has been tweaked in remixes by Farley, **the Rhythm Masters**, and **Jules & Skins**. Now then, how 'bout some new music, Mr. Funk?

Finally, techno-house act **Inner City** is back on the boards with "Do Me Right," a plush and pillowy jam that gives **Paris Grey** more room to flex her gospel-trained voice than many of the act's previous singles. On **Kevin Saunderson's** original version, she is surrounded by instrumentation that will remind you of early hits like "Good Life." **Serial Diva** and the **Lisa Marie Experience** inject necessary splashes of hi-NRG and trance spice, with the latter production team best complementing the song and Grey's performance. A precursor to an album soon to be available on Avex/Six6 Records U.K.

Billboard. HOT Dance Breakouts

SEPTEMBER 28, 1996

CLUB PLAY

1. **THE CHILD (INSIDE)** QKUMBA ZOO ARISTA
2. **LAND OF THE LIVING** KRISTINE W CHAMPION
3. **WATCHA GONNA DO?** DEJA STRICTLY RHYTHM
4. **LOVE COMMANDMENTS** GISELE JACKSON WAAKO
5. **IT'S ALL COMING BACK TO ME NOW** CELINE DION 550 MUSIC

MAXI-SINGLES SALES

1. **SNAPSHOT** RUPAUL RHINO
2. **STOMP** QUINCY JONES QWEST
3. **CUBA EL MARIACHI** STRICTLY RHYTHM
4. **CALIENTE** BAYSIDE BOYS LAVA
5. **TOP BILLIN'** WRECKX-N-EFFECT MCA

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

Billboard®

SEPTEMBER 28, 1996

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY	ARTIST
				TITLE LABEL & NUMBER/PROMOTION LABEL	
				★★★No. 1★★★	
1	1	2	7	KILLING ME SOFTLY WITH HIS SONG ATLANTIC 85501 2 weeks at No. 1	ROBERTA FLACK
(2)	2	4	9	YOU'LL BE MINE (PARTY TIME) EPIC 78379	◆ GLORIA ESTEFAN
(3)	10	18	5	TWO TO TANGO KRASNOW 55241/MCA	◆ VANESSA DAOU
(4)	6	8	8	WON'T GIVE UP MY MUSIC JELLYBEAN 2513 PULSE FEATURING ANTOINETTE ROBERSON	
5	7	11	8	GIVE ME STRENGTH PERFECTO/KINETIC PROMO/REPRISE	JON OF THE PLEASED WIMMIN
(6)	8	12	7	BAD MAN JUNK DOG 01/CHAMPION	◆ SISTER BLISS
(7)	9	14	6	KEEP ON JUMPIN' FFRREEDOM 001/ULTRA	◆ LISA MARIE EXPERIENCE
(8)	14	19	7	ONLY YOU KING STREET 1044	KIMARA LOVELACE
9	3	1	11	YOU GOT TO PRAY EIGHT BALL 99	JOI CARDWELL
(10)	16	22	5	STOMP QWEST 43766/WARNER BROS. QUINCY JONES FEAT. THE CAST OF STOMP/THE YES/NO PRODUCTIONS	
11	12	15	19	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 13214	◆ WHITNEY HOUSTON
12	13	16	26	SUPERNATURE PURE 2252	CERRONE
13	4	3	11	STAND UP DV8 120085/A&M	LOVE TRIBE
14	5	6	9	STUPID GIRL ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
(15)	21	25	20	WHERE LOVE LIVES '96 LOGIC 59051	◆ ALISON LIMERICK
16	11	5	13	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
(17)	25	31	4	WHO IS HE AND WHAT IS HE TO YOU MAVERICK PROMO/REPRISE	◆ ME'SHELL NDEGEOCELLO
18	20	23	7	DOWN WITH THIS MCA 55157	◆ CHARISSE ARRINGTON
19	17	9	13	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12463	◆ REEL 2 REAL
(20)	24	28	4	JUST BE GOOD TO ME ARISTA 13235	DEBORAH COX
(21)	26	33	4	BRAND NEW DAY PERFECTO/KINETIC 43750/REPRISE	MINDS OF MEN
				★★★Power Pick★★★	
(22)	32	—	2	NO FRILLS LOVE GEFLEN 22219	JENNIFER HOLLIDAY
23	15	7	12	IF MADONNA CALLS GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
24	19	17	10	WOMBO LOMBO MANGO 531042/ISLAND	◆ ANGELIQUE KIDJO
25	18	13	10	WALKING ON SUNSHINE VESTRY 023/STRICTLY RHYTHM THE JAH BOYZ FEAT. IAN STARR AND CHARLIE CASANOVA	
(26)	28	32	6	IT DOESN'T MATTER MAXI 2040	SHAY JONES
27	23	20	13	WE GOTTA LOVE PULSE-8 IMPORT	KYM SIMS
28	29	39	5	HOW HOW CLUB ZONE IMPORT	YELLOW
(29)	42	—	2	DESCARGA RAMBUNCTIOUS 0002/RAM	LATIN EXPRESS
30	22	10	13	YOU'RE MAKIN' ME HIGH LAFACE 24161/ARISTA	◆ TONI BRAXTON
(31)	46	—	2	THAT SOUND SFP 9605	E-N
32	30	37	5	AW YEAH STRICTLY RHYTHM 12454	CHUPACABRA
(33)	37	46	3	SURVIVE EMOTIVE 788	SAUNDRA MARQUEZ
34	36	44	3	HIT ME OFF MCA 55224	◆ NEW EDITION
35	27	24	8	PARADISE MOONSHINE MUSIC 88433	GYPSY QUEENS
(36)	47	—	2	SNAPSHOT RHINO 76032/ATLANTIC	◆ RUPAUL
(37)	43	—	2	KEEP ON DANCIN' JELLYBEAN 2514	SHADES OF RHAPSODY
38	40	48	3	I AIN'T GOT TIME SUB-URBAN 25 NEXT PHASE FEAT. HELEN BRUNER & TERRY JONES	
				★★★Hot Shot Debut★★★	
(39)	NEW ►		1	SHAKE THAT BODY COLUMBIA 78388	ROBI-ROB'S CLUBWORLD
40	33	34	7	BACK TO THE WORLD QWEST PROMO/WARNER BROS.	◆ TEVIN CAMPBELL
41	35	36	6	DON'T TURN YOUR BACK ON ME JELLYBEAN 2512	DARRYL D'BONNEAU
42	34	27	11	KEEP PUSHIN' MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
43	38	26	12	STAY OUT ALL NIGHT CUTTING 369	DOCTOR LOVE FEATURING MIKO
(44)	NEW ►		1	YOU ARE THE ONE SORTED 20222/NERVOUS	WINX
45	45	40	6	PEREZOSA ARIOLA 37818/BMG LATIN	EL GENERAL
(46)	NEW ►		1	KLUBBHOPPING ZYX 66058	KLUBBHEADS
47	31	21	13	KEEP ON JUMPIN' LOGIC 59054	◆ MARTHA WASH & JOCELYN BROWN
48	44	38	10	LONG TRAIN RUNNIN' (WITHOUT LOVE) AUREUS 1601	NICOLE
(49)	NEW ►		1	TREAT ME RIGHT SOLID IMPORT	KIM RICHARDSON
50	50	—	2	I HAVE NO FEAR NOTORIOUS 103	LE MONDE

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES SALES	ARTIST
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
				★★★No. 1/Greatest Gainer★★★	
(1)	4	6	16	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND 10 weeks at No. 1 ◆ 2PAC (FEAT. KC AND JOJO)	
2	2	2	17	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
3	1	21	3	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
4	3	3	13	WHERE DO YOU GO (M) (T) (X) ARISTA 13226	◆ NO MERCY
(5)	13	10	7	ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365	◆ MAXWELL
6	5	1	5	HIT ME OFF (M) (T) (X) MCA 55224	◆ NEW EDITION
(7)	12	12	12	KEEP ON JUMPIN' (T) (X) LOGIC 59054	◆ MARTHA WASH & JOCELYN BROWN
8	6	8	22	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/AG	◆ QUAD CITY DJ'S
9	7	9	5	IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND 95644/AG	◆ AALIYAH
				★★★Hot Shot Debut★★★	
(10)	NEW ►		1	NO FRILLS LOVE (T) (X) GEFLEN 22219	JENNIFER HOLLIDAY
(11)	NEW ►		1	NO FEAR (T) DUCK DOWN 53243/PRIORITY	ORIGINAL GUNN CLAPPAZ
12	9	11	16	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 24161/ARISTA	◆ TONI BRAXTON
13	8	5	14	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
(14)	40	35	5	YOU'LL BE MINE (PARTY TIME) (T) (X) EPIC 78379	◆ GLORIA ESTEFAN
15	16	29	13	MACARENA (T) ARIOLA 41143/BMG LATIN	LOS DEL RIO
(16)	NEW ►		1	BOW DOWN (T) LENCH MOB 53227/PRIORITY	WESTSIDE CONNECTION
(17)	23	40	3	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	◆ AZ YET
18	22	7	13	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
19	19	14	13	LOUNGIN' (T) DEF JAM 575063/MERCURY	◆ LL COOL J
20	10	—	2	SHAKE THAT BODY (T) (X) COLUMBIA 78388	ROBI-ROB'S CLUBWORLD
21	11	4	3	CAN'T KNOCK THE HUSTLE (T) FREEZE/ROCA-FELLA 53242/PRIORITY	◆ JAY-Z FEAT. MARY J. BLIGE
(22)	NEW ►		1	FLOATIN' ON YOUR LOVE (T) T-NECK 854739/ISLAND	◆ THE ISLEY BROTHERS FEAT. ANGELA WINBUSH
(23)	32	36	16	ONE BY ONE (T) (X) REPRISE 43643	◆ CHER
24	18	16	3	STEELO (T) BIV 10 860557/MOTOWN	702
25	14	15	11	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	TORI AMOS
(26)	NEW ►		1	YA PLAYIN' YASELF (T) PAYDAY 120100/FFRR	◆ JERU THE DAMAJA
27	15	45	3	I DON'T NEED YOUR LOVE (T) UPSTAIRS 0120	ANGELINA
(28)	36	27	7	WU-WEAR: THE GARMENT RENAISSANCE (T) BIG BEAT 95658/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
(29)	NEW ►		1	RUGGED -N- RAW (T) RELATIVITY 1572	PMD
30	21	17	9	ELEVATORS (ME & YOU) (M) (T) (X) LAFACE 24178/ARISTA	◆ OUTKAST
31	29	31	9	STAND UP (T) DV8 120085/A&M	LOVE TRIBE
32	26	24	15	IF MADONNA CALLS (T) (X) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
(33)	NEW ►		1	I DON'T WANNA BE ALONE (T) GASOLINE ALLEY 55245/MCA	SHAI
34	28	20	20	CHILDREN (M) (T) (X) ARISTA 13007	◆ ROBERT MILES
35	20	38	6	I LOVE YOU ALWAYS FOREVER (T) (X) ATLANTIC 78550/AG	◆ DONNA LEWIS
36	25	13	4	THINGS WE DO FOR LOVE (M) (T) (X) MOTOWN 860569	◆ HORACE BROWN
37	24	30	3	KEEP PUSHIN' (T) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
38	30	18	5	ILLEGAL LIFE (M) (T) (X) PENALTY 0177/TOMMY BOY	CAPONE-N-NOREAGA
(39)	NEW ►		1	KILLING ME SOFTLY WITH HIS SONG (T) ATLANTIC 85501/AG	ROBERTA FLACK
40	35	25	13	THE THINGS THAT YOU DO (T) MERCURY 578159	◆ GINA THOMPSON
41	31	22	3	SUPERSTAR (T) (X) PRA 578471/MERCURY	◆ CHARM FARM
42	17	19	8	WHY DOES IT HURT SO BAD/I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (M) (T) (X) ARISTA 13214	◆ WHITNEY HOUSTON
(43)	RE-ENTRY		2	ALL I SEE (M) (T) (X) KEDAR 56021/UNIVERSAL	◆ A+
(44)	NEW ►		1	INNER CITY LIFE (T) (X) FFRR 120096	GOLDIE
(45)	RE-ENTRY		3	KNOCK KNOCK (M) (T) (X) CLR 5220	SAM "THE BEAST"
(46)	RE-ENTRY		8	SUPERNATURE (T) (X) PURE 2252	CERRONE
(47)	NEW ►		1	LOVE ME THE RIGHT WAY '96 (T) (X) LOGIC 59053	RAPINATION & KYM MAZELLE
48	38	34	9	IN DE GHETTO (T) MERCURY 578029	BAD YARD CLUB FEATURING CRYSTAL WATERS
(49)	RE-ENTRY		14	IF I RULED THE WORLD (T) COLUMBIA 78327	◆ NAS
(50)	RE-ENTRY		2	JELLYHEAD (T) (X) ROBBINS 72002	CRUSH

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Artists & Music

ASHFORD & SIMPSON LAUNCH LABEL

(Continued from page 9)

to have Angelou appear as a guest artist on one song for a forthcoming Ashford & Simpson album, but Angelou "got so excited," says Ashford, that the collaboration continued—with a new twist to Ashford & Simpson's usual songwriting methodology.

"She taught us not to go into a room and close the door and be afraid to make mistakes," Ashford says. "When you write in a spontaneous way, you have to be willing to make a fool of yourself, because whatever comes out of your mouth a lot of times is stupid. But she'd have people come in and sit around like an audience while we worked, and it became like a seminar."

For Angelou, who has collaborated on a smaller scale with Branford Marsalis, Quincy Jones, and Roberta Flack, the ultra-romantic quality of Ashford & Simpson's work made the project especially rewarding personally. "So many people have decided that sexuality goes out by the time you're 55," says Angelou, who's 68. "I don't believe it, and I'm trying to keep romance alive well past 65. By

MICHELLE SHOCKED

(Continued from page 9)

Stations such as triple-A KPIG Santa Cruz, Calif., are no strangers to the track, having aired it from the original album.

Says KPIG PD Laura Ellen, "We found out about the album from a listener, so many of the songs are in our recurrent category. Michelle is a core artist for us."

Meanwhile, Mercury is ready with its own Shocked set. The label will release "Mercury Poise: 1988-1995" Oct. 22. The album includes a mixture of material culled from previously released Mercury albums, as well as select tracks from compilations on which Shocked appeared, and one track, "Stillborn," that is also included on "Kind Hearted Woman."

"Arkansas Traveler," the last album Shocked recorded for Mercury, has sold more than 178,000 units, according to SoundScan.

Goldstein admits that the new Mercury album could hurt sales of "Kind Hearted Woman."

"At the very least, it could cause a little confusion with consumers and retailers," says Goldstein. "The very loyal Michelle Shocked fan isn't going to be bothered, but it remains to be seen if this is going to hurt the solicitation of the album. We may have cut back in terms of orders, and it may cut into sales with consumers who have to choose [between the albums]."

Mercury was given permission to release the album as part of the deal that allowed Shocked to leave the label.

"Obviously, if I had my way, I would have liked to do a 'best of' album in two years," Shocked says, referring to the time when her Mercury catalog reverts back to her. "But if that was the battle I had to lose, it's a small price to pay. Under the circumstances, I would say I won the war."

Representatives from Mercury declined comment.

doing this, I'm refuting that much-battered-about idea that 'old' means 'cold!'"

Angelou can be heard on seven of the 11 songs on "Been Found"; the rest are Ashford & Simpson tracks.

"What I like about this album is that it gives us a fresh feeling," continues Ashford; "us," of course, means the Ashford & Simpson entity. "We've been a duet so long, it's a shot of adrenaline to work with a genius like Maya Angelou."

"As much as people love you, everybody's so jaded," adds Simpson. "A new Ashford & Simpson [album] comes out, and people say, 'OK.' But this gives them more interest to put it on instead of putting it aside and getting to it later."

Steve Harris, format manager for urban radio at ABC Radio Networks, is excited just from hearing about the Ashford & Simpson/Angelou release.

"I'm really looking forward to hearing the album," says Harris, whose company syndicates such urban format programming as the Tom Joyner and Doug Banks shows, "Urban Gold," and "The Touch." "I'm a fan of Ashford & Simpson, and they're still viable: On 'The Touch,' we play 'Solid,' 'Count Your Blessings,' and 'It Seems To Hang On,' and on 'Urban Gold' we play the old classic Valerie Simpson [solo] song 'Silly Wasn't I.' So I'm not at all surprised that in their creative genius, they've collaborated with Maya Angelou on such a project."

John Artale, purchasing manager at the Pittsburgh-based, 150-store National Record Mart, is another longtime A&S fan. "I remember [1978 hit] 'Is It Still Good To Ya' and how it was such a good record at the time and how much it meant," he says. "They've always dealt with that R&B balladry about mature love, and to pair them with Maya Angelou, who deals with a lot of the same concepts verbally, is such an interesting idea. I'm certainly rooting for it, and now that they're releasing all the old Warner Bros. stuff, something's in the air for them to come back."

Artale is referring to Warner Bros. Records' Black Music—Ol' Skool reissue line, which is marketing the nine Ashford & Simpson albums originally released by Warner Bros. from 1973 to 1980. Just out are "Is It Still Good To Ya" from 1978 and "Stay Free" from 1979. Due Oct. 22 are 1977's "Send It" and "So So Satisfied" and 1979's "A Musical Affair." Plans call for the rest to come out within the next couple of years, along with a best-of compilation.

Angelou's 1957 Scamp Records album "Miss Calypso," incidentally, was reissued through Caroline Records earlier this year. Ashford & Simpson's five-album '80s Capitol output, meanwhile, is represented by a best-of compilation.

Since departing from Capitol, Ashford & Simpson have enjoyed resurgent royalties on three of their catalog gems. "I'm Every Woman," which was a hit originally for Chaka Khan, found a new life first with Whitney Houston's cover from "The Bodyguard" movie soundtrack and then as the theme for "The Oprah

Winfrey Show." Their Motown-era Marvin Gaye/Tammi Terrell classic "You're All I Need To Get By" came back big last summer in the form of a hip-hop hit by Method Man with Mary J. Blige, and "Ain't Nothing Like The Real Thing," also a Gaye/Terrell classic, found favor as a Burger King commercial theme.

Simpson says that the catalog has permitted the duo to "wait in style—fortunately!" for a new recording contract. Signings with Motown and MCA were imminent, she says, but failed to materialize after key company personnel at both companies changed.

"Our only alternative was to do it ourselves," says Simpson, so they ended up forming their own label, naming it after their Hopsack & Silk Productions company (out of which they've produced hits for the likes of Diana Ross, Khan, and Gladys Knight & the Pips), but with a new logo designed by their eldest daughter, Nicole. Ashford says that plans are to keep the label small, with any other artists who eventually come in staying in a similar classic R&B mold.

"There's a need today for good

WINDHAM HILL, ANGEL TEAM CLASSICAL MUSIC, MAGAZINES

(Continued from page 6)

Angel and Windham Hill are counting on the magazines' names to erase the fear factor for both female consumers and retailers.

Each of the lines prominently displays the Redbook or Cosmopolitan logos against a background of a peaceful scene or a loving couple in a tender embrace. The packages are tied together by a theme, such as Redbook's "Tranquility" and "Dreamscape" titles or the sexier Cosmo titles, "Seduction" and "Intimate Evening."

The strategy has worked, says Angel's Crimmins, who has been trying to nail down a deal with Cosmopolitan for two years. "The mass merchants have always been reluctant to carry classical," he says. "But they get this concept."

Although the magazine cross-promotion is a first for Windham Hill, Angel has released two other classical compilations in conjunction with Parents and Victoria magazines.

Redbook and Cosmopolitan, which are part of Hearst Magazines Division, have extensive marketing plans for their series.

Redbook will cover the launch of "Relaxers" in its "Your Attitudes" column, a regular feature that addresses women's issues, according to editor in chief Kate White.

Windham Hill has purchased advertising in sister publications Marie Claire and Cosmopolitan, as well as TV spots scheduled to air on "Live With Regis & Kathie Lee," "Good Morning America," "Nick At Night," and cable channel Lifetime.

Vining adds that the label is negotiating with a health-and-beauty Redbook advertiser for a cross-promotion, which may include an on-pack premium.

Cosmo will hit the college circuit, including a free sampler of "Indulge Your Mood With Music" in Cosmo's "college survival kit," handed out on

R&B," says Ashford, noting that the genre is being overlooked by the rest of the music industry. "Some of the great artists of our time don't have record companies, because hip-hop has taken over, and though a lot of [hip-hop] is good, people need other musical nourishment. Our 21-year-old daughter listens to both rap and our music—record companies don't realize they can sell both."

Once they decided to start a label, Ashford & Simpson sought a small distributor "where we would be the jewel," says Simpson. Atlanta-based Ichiban, with its established focus on classic soul and R&B, showed the requisite excitement for the project; the Hopsack & Silk pact is for worldwide distribution on a project-by-project basis.

Ichiban's Abbey, an Ashford & Simpson fan since he founded England's Blues & Soul magazine in the '60s, cites "unbelievable enthusiasm" for "Been Found" at street level in the first week of active solicitation.

"I admit I was concerned about striking out while trying to hit a home run," says Abbey, "until I actually started making exploratory calls to one-stops and mom-and-pops and

campuses this fall.

Several hundred college newspapers have been slated for advertising and radio promotions that award free tickets to local classical concerts, according to Angel VP of marketing (U.S.) Aimee Gautreau.

"When you're a 90-year-old publication, something like this helps sell the product," says Redbook's White. "The perception is that we're a magazine for the young married woman, but our focus is on women 25-44, and anything that makes more people know that is important."

Hearst is no stranger to cross-promoting with entertainment products. Redbook has an exercise video series distributed by Anchor Bay Entertainment and another that

found a legitimate feeling that people honestly miss Ashford & Simpson and feel great that they're back—and then to add the Maya Angelou connection! It's perfect timing for the holidays—even though it will sell forever."

Following the album's release, Ichiban will work the title track at R&B and top 40/rhythm-crossover radio starting Oct. 15 and also at college radio, "because of the Maya Angelou connection," says Abbey.

On the sales end, Ichiban will do "whatever it takes" in terms of retail and one-stop campaigns, Abbey continues.

One radio station that will surely help is KISS-FM New York, where Ashford & Simpson have hosted the two-hour weekday-evening slot for the last year. The hosts say they'll celebrate their new album with an on-air album release party.

Ashford & Simpson are also readying a one-minute TV commercial, set to run on the BET and Lifetime cable networks, in addition to other promo plans. A concert schedule with Angelou is being planned, to include at least four major cities by the end of the year.

sports the Cosmo name and is distributed by GoodTimes Entertainment. A kid-vid line under the Good Housekeeping umbrella is distributed by Simitar Entertainment.

On the music side, Hearst's Esquire magazine developed a four-title jazz series with Capitol Records' Blue Note label.

In total, Hearst has slapped the names of its magazines on more than 3,000 products, which have generated more than \$600 million in retail revenue, according to Hearst senior VP of brand development David Graff.

Another five titles from "Redbook Relaxers" are due in January, and Vining says the series will expand to 20 titles within the next 18 months.

MONTGOMERY WARD FORTIFIES VID SECTIONS

(Continued from page 6)

for comment. "They're heads-up guys," Cohen adds, "and they're right here, up the road about 25 minutes."

Pricing helped, as well as proximity. Another distributor, Star Video in Jersey City, N.J., which picked up several Rank accounts, lost Montgomery Ward to M.S. over what the competitor calls pricing "so crazy you can't compete against it."

M.S. apparently anticipates a bonanza. "Our company is a sleeping giant," Cohen maintains, adding that the chain has been hobbled by bad purchasing decisions. "We never returned anything, and we never took a markdown. We have stuff that goes back to the dark ages, [such as] the world's biggest collection of 'Teenage Mutant Ninja Turtles.' It's the Dead Sea scrolls." A vendor agrees: "Montgomery Ward has never done a huge job with its stores." Lechmere, though, has been "dynamite."

Cohen, who joined Montgomery Ward five months ago, hopes to raise the chain's profile by being more competitive. At \$1 less than list, "we were too high before, and the market won't take it," he says.

From now on, prices will sit between list and the studio minimums that ensure co-op advertising funds. However, Cohen promises to observe minimum-advertised prices, "unlike some of our competitors." Montgomery Ward, meanwhile, has managed to ride the sell-through wave, as same-store sales improved 20% this year over last. Home Images has done "phenomenal business," he says.

Cohen thinks Front Row Entertainment will do for Montgomery Ward what it did for the Ames chain, where he worked last. The mix of public domain and children's releases can be sold at three for \$10, while driving sales of higher-priced inventory.



Music City Cares. The country music industry is joining forces with Nashville Cares for a walk and concert to benefit AIDS services and prevention in middle Tennessee. A concert will be held Oct. 6 at the War Memorial Auditorium and will feature Pam Tillis, Kathy Mattea, K.T. Oslin, and other guests. Shown, from left, are honorary walk chair/coach Ed Temple, committee member Ed Cassidy, Nashville Cares executive director Joseph Interrante, Mattea, Tillis, Oslin, committee chair Fletcher Foster, and honorary concert co-chair Tim DuBois.

Sky's The Limit For Royal Kimes

Dance Club Tour Part Of Asylum's Marketing Plan

BY DEBORAH EVANS PRICE

NASHVILLE—"Expect to be surprised," says Royal Wade Kimes when asked what listeners can expect from his Asylum debut album, "Another Man's Sky," due Oct. 29. "All my life I've wanted to do this, and I've had time to think about who I am and what I want to give the world. I'd like people to be pleasantly surprised, and I think they will be."

With a multimedia dance club tour, a unique contest promotion, and an extensive push at retail, Asylum Records share Kimes' enthusiasm for his album. "I think he is going to be

absolutely huge," Asylum Nashville co-president/CEO Joe Mansfield says. "I just can't wait for the general public to hear [him] too and fall in love as they hear his story."

Royal Wade Kimes (his real name) does have an unusual story, and part



KIMES

of what Mansfield believes will sell his music is Kimes' engaging way of meeting people. At a media luncheon in Nashville, Kimes regaled listeners with stories about his Arkansas upbringing, his job in a sawmill, and an uncle who was often on the wrong side of the law.

Mansfield is banking on that abundance of personality, combined with a traditional country voice, to give Kimes an edge over the competition.

"We need to give the country music consumer something different, and that's where I think Wade is going to fit in beautifully," Mansfield says. "I think he's the future, and part of the salvation of country music."

Kimes is a native of Chester, Ark., who postponed his musical aspirations to work in his family's sawmill business. "My dad had only one boy out of five children, so I stayed with him because I felt like he needed somebody," Kimes says. "I couldn't just walk off and leave him, but I've known ever since I was 3 or 4 years old what I was going to do."

When his father acknowledged that his son's heart wasn't in the sawmill business, he urged him to move to Nashville. Kimes began making trips to Music City to pitch his songs and then moved here in March 1983. He worked at Loretta Lynn's Dude Ranch in Hurricane Mills, Tenn., where both sang and wrangled horses. He later fell on hard times and slept in his truck.

During those lean times, he received encouragement from Eddy Arnold. He met the veteran artist at a hardware store and asked him if he would listen to a tape. Arnold did and referred

Kimes to publisher Gerry Teifer. "[Teifer] told me, 'You let us work on the dream, and you go to work on the reality,'" Kimes recalls. "Eddy called a [car] dealership, and I went over and got me a job."

Kimes worked his way up to being the top salesman at the dealership, but all the while he kept writing and pitching songs. (He also started his own publishing company, Blue Whistler Music.) "My daddy asked me how I made it all those years," Kimes says. "I believe if you keep hitting the same lick, pretty soon that door has to fall."

In Kimes' case, a door opened when manager/publisher Bob Doyle introduced him to a then unknown writer/artist named Garth Brooks. The two wrote a tune called "We Bury The Hatchet," which ended up on Brooks' multiplatinum album "Ropin' The Wind." And it was Brooks who brought Kimes to Mansfield's attention. "He's the one who discovered him. It wasn't me," Mansfield says. "Garth has been a real strong supporter."

When Mansfield went to Asylum, he signed Kimes, and they enlisted Mike Clute, whose producing credits include the current Diamond Rio album. Kimes says he knew Clute was the right man after the producer gave Kimes 50 songs to consider for the album. Clute gave Kimes a list of the 15 he'd narrowed it down to, and they were the same 15 Kimes had on his list.

The debut single, "Leave My Mama Out Of This," will be released Oct. 28, the day before the album, but Mansfield expects radio to play it early. "This album is a little bit different and unique, so I thought we'd treat it in a different manner," Mansfield says.

"The regionals have been playing the single for radio for some time now, and it's the kind of song they want to add immediately because it's so different, so unique and refreshing. So because of that anticipation, we felt like we didn't need to spend money on a video and we didn't need to do the radio promotion tour. In this particular case, we decided to let the music speak for

(Continued on page 35)

Country May Have Hit A Plateau, But Up-Down Cycles Are Nothing New

IS THE SKY FALLING? You might think so, judging from some recent press reports. The main numbers fueling these Chicken Littles are the following:

Country sales are down from 32.8 million units in the first six months of 1995 to 29.3 million for the same period this year, according to SoundScan. Country touring in the same period is off about 26% compared with 1995, according to Pollstar. As far as sales go, the drop is roughly equivalent to one triple-platinum album.

The second-half numbers this year may bounce dramatically with fourth-quarter releases by Travis Tritt, Mary Chapin Carpenter, John Michael Montgomery, Reba McEntire, Terri Clark, and Alan Jackson. LeAnn Rimes sold a total of more than 1 million combined albums and singles over the summer months alone, according to SoundScan. Garth Brooks and George Strait are about on course or slightly behind their last studio albums: Brooks at 3.2 million for "Fresh Horses" (vs. 4 million for "In Pieces") and Strait at 955,000 for "Blue Clear Sky" (vs. 1.1 million for "Lead On"), according to SoundScan.

Yes, country sales have finally hit the plateau that many industry executives have been predicting for years. Still, it's a high plateau: Country music sales were \$723.9 million in 1990 and were just over \$2 billion last year, according to the Recording Industry Assn. of America.

Country tours are off 26%, but Pollstar reports that all touring is off 26% in the first six months of 1996 compared with the same period last year. At the top end, Brooks continues to set touring records, and the multiplatinum artists continue to gross in the seven figures. At the middle level, though, it's been apparent for some time that country touring has become oversaturated, with some artists barely coming off the road between tours. Tour cycles are short, and markets are starting to become polluted.

A Nashville Scene poll of label executives (which will be explored in greater depth in the upcoming Country Spotlight in Billboard's Oct. 5 issue) finds almost unanimous agreement that the villain is greed, which results in too-rapid expansion and market saturation. But there are a lot of factors behind that, which can be traced through a brief look at country's recent history. This is an industry that has always been in flux and has run through troubled cycles.

As a commercial entity, country music almost went under in the mid-'50s. In the early '50s, country was prospering, largely due to crossovers to pop. The labels and publishers banked on that continuing forever. Then, Elvis and rock-

'n'roll struck, radio turned away from country in droves, and the country music business was in serious trouble. The Country Music Assn. (CMA) was formed in desperation in 1958 from the ragtag remnants of the Country Music Disc Jockey Assn. The CMA was initially an alliance between radio and publishing to form a united front for country music. Its message to advertisers and radio was this: "Country music is popular. It will sell your product. People will listen to your station if it is country. An endorsement by a country artist will sell laundry soap..."

By 1961, there were 81 full-time country stations in the U.S. There were 606 by 1969, 1,116 in 1975, 1,534 in 1980, 2,289 in 1985, and the current figure hovers at more than 2,300, according to the Country Music Foundation.

There have been wild swings in country music's history, the most telling of which was the "Urban Cowboy" phase, stemming from the 1980 movie of the same name. This came just after the collapse of the Outlaw thing, which many in the business thought would last forever. The country pop inspired by the "Urban Cowboy" movie flooded country music, drawing in new listeners

and buyers, and so the word in Nashville became "expansion." Added to that burden was the new contract demands made by established artists (not all of whose marketability was commensurate with their demands; many of them started to be phased out by the labels). The parent companies outside Nashville expected the boom to continue and thought that profits would continue to rise (just as they would do a few years later when Brooks hit. The word went out from New York and Los Angeles and Berlin and Tokyo: "Where is our Garth?"). Success in country inevitably breeds expansion, followed by oversaturation and fallout.

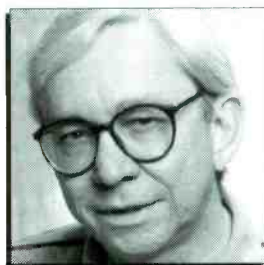
Then, as always, the public got tired of what it was hearing, and along came Randy Travis in 1985 to save country music from itself. The boom of the early and mid-'90s, with Brooks coinciding with the advent of SoundScan, led to another scramble in Nashville to expand again, and outsiders again viewed Music City as a gold mine. New labels sprang up like mushrooms. But there was still only one format for breaking acts—country radio—and it has only so many slots. So, the inevitable shakeout commences.

The recent shuttering of A&M Nashville (Billboard, Sept. 21) is viewed locally as a healthy thing: Something that was unnecessary has gone away. A&M Nashville was formed as more or less a vanity spinoff from Mercury Nashville. The new company had immediate overhead, no immediate revenue, a

(Continued on page 35)



by Chet Flippo



Singing For Supper. Trisha Yearwood is congratulated after a set at New York's the Supper Club. Shown, from left, are manager Ken Kragen, MCA Music Entertainment Group senior VP/assistant to the CEO Jocelyn Cooper-Gilstrap, MCA Music Entertainment Group chairman/CEO Doug Morris, Yearwood, MCA Nashville chairman Bruce Hinton, and MCA Music Entertainment Group vice chairman Mel Lewinter.

Billboard®

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
①	1	5	14	SO MUCH FOR PRETENDING B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	1
②	4	7	14	LIVING IN A MOMENT D.JOHNSON (P.BUNCH,D.JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	2
3	3	1	17	GUYS DO IT ALL THE TIME D.MALLOY,N.WILSON (B.WHITESIDE,K.TRIBBLE)	◆ MINDY MCCREADY (C) (D) (V) BNA 64575	1
4	2	2	18	LEARNING AS YOU GO S.BUCKINGHAM,D.JOHNSON (L.BOONE,B.LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	2
⑤	8	12	16	THAT GIRL'S BEEN SPYIN' ON ME T.SHAPIRO (M.T.BARNES,T.SHAPIRO)	BILLY DEAN (C) (D) (V) CAPITOL NASHVILLE 58563	5
⑥	7	10	17	JACOB'S LADDER C.CHAMBERLAIN,K.STEGALL (T.MARTIN,C.SWEAT,B.SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	6
⑦	10	13	12	YOU CAN'T LOSE ME S.HENDRICKS,F.HILL (T.BRUCE,T.MCHUGH)	◆ FAITH HILL WARNER BROS. ALBUM CUT	7
⑧	11	14	12	BELIEVE ME BABY (I LIED) G.FUNDIS (K.RICHEY,ANGELO,L.GOTTLIEB)	◆ TRISHA YEARWOOD (V) MCA 55211	8
⑨	15	21	10	STARS OVER TEXAS T.LAWRENCE,F.ANDERSON (L.BOONE,P.NELSON,T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	9
10	6	4	15	SHE NEVER LETS IT GO TO HER HEART J.STROUD,B.GALLIMORE (T.SHAPIRO,C.WATERS)	TIM MCGRAW CURB ALBUM CUT	1
⑪	13	19	11	WORLDS APART T.BROWN (V.GILL,B.DIPIERO)	◆ VINCE GILL (V) MCA 55213	11
12	5	3	21	I DON'T THINK I WILL D.JOHNSON (D.JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	2
⑬	14	20	17	I DO J.LEO (P.BRANDT)	◆ PAUL BRANDT (C) (D) (V) REPRISE 17616	13
⑭	19	16	13	YOU'RE NOT IN KANSAS ANYMORE B.GALLIMORE,T.MCGRAW (Z.TURNER,T.NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	14
⑮	16	17	10	VIDALIA K.STEGALL (T.NICHOLS,M.D.SANDERS)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	15
⑯	17	18	12	A WOMAN'S TOUCH N.LARKIN,T.KEITH (T.KEITH,W.PERRY)	TOBY KEITH (V) MERCURY NASHVILLE 581714	16
				★★★ AIRPOWER ★★★		
⑰	23	29	4	LIKE THE RAIN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64603	17
⑱	20	22	12	LOVE REMAINS J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS,J.DADDARIO)	COLLIN RAYE (V) EPIC 78348	18
				★★★ AIRPOWER ★★★		
⑲	24	26	11	THE MAKER SAID TAKE HER E.GORDY,JR.,ALABAMA (R.ROGERS,M.WRIGHT)	ALABAMA (V) RCA 64588	19
⑳	22	23	9	THE ROAD YOU LEAVE BEHIND T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55205	20
				★★★ AIRPOWER ★★★		
㉑	25	25	11	ME AND YOU B.BECKETT (S.EWING,R.HERNDON)	◆ KENNY CHESNEY (C) (V) BNA 64589	21
22	12	9	20	CARRIED AWAY T.BROWN,G.STRAIT (S.BOGARD,J.STEVENS)	GEORGE STRAIT (V) MCA 55204	1
⑳	26	24	15	WHOLE LOTTA GONE J.SLATE,J.DIFFIE (M.OLIVERIUS,B.BURNS)	JOE DIFFIE (V) EPIC 78333	23
⑳	29	38	3	AIN'T GOT NOTHIN' ON US C.PETOCZ (W.MOBLEY,J.ROBINSON)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 82947	24
⑳	28	30	10	MORE THAN YOU'LL EVER KNOW D.WAS,T.TRITT (T. TRITT)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	25
⑳	30	32	6	LONELY TOO LONG E.GORDY,JR. (M.LAWLER,B.RICE,S.RICE)	◆ PATTY LOVELESS (V) EPIC 78371	26
27	18	11	19	I AM THAT MAN D.COOK,K.BROOKS,R.DUNN (T.MCBRIDE,M.POWELL)	◆ BROOKS & DUNN (C) (V) ARISTA 13018	2
⑳	37	49	6	I CAN STILL MAKE CHEYENNE T.BROWN,G.STRAIT (A.BARKER,E.WOOLSEY)	GEORGE STRAIT (V) MCA 55248	28
⑳	31	33	10	CHANGE MY MIND C.HOWARD (J.BLUME,A.J.MASTERS)	◆ JOHN BERRY (C) (D) (V) CAPITOL NASHVILLE 58577	29
⑳	34	35	8	HOME AIN'T WHERE HIS HEART IS (ANYMORE) R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	30
⑳	36	39	7	LOVE IS STRONGER THAN PRIDE R.CHANCEY,E.SEAY (R.BOWLES,D.JOHNSON)	◆ RICOCHET (V) COLUMBIA 78098	31
⑳	40	43	7	STRAWBERRY WINE C.FARREN (M.BERG,G.HARRISON)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	32
⑳	41	44	6	IT'S ALL IN YOUR HEAD M.D.CLUTE,T.DUBOIS,DIAMOND RIO (T.MARTIN,V.STEPHENSON,R.WILSON)	DIAMOND RIO (V) ARISTA 13019	33
⑳	42	42	9	WHAT WILL YOU DO WITH M-E R.PENNINGTON,WESTERN FLYER (C.MARTIN,R.TIGER)	WESTERN FLYER (C) STEP ONE 507	34
⑳	38	40	8	IRRESISTIBLE YOU J.STROUD,B.GALLIMORE (B.LAWSON)	TY ENGLAND (C) (V) RCA 64598	35
36	32	27	20	THEN YOU CAN TELL ME GOODBYE B.BECKETT (J.D.LOUDERMILK)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 87053	4
37	27	8	19	RUNNIN' AWAY WITH MY HEART D.COOK,W.WILSON (M.BRIT,S.HOGIN,M.D.SANDERS)	LONESTAR (V) BNA 64549	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
⑳	44	47	6	EVERY LIGHT IN THE HOUSE S.HENDRICKS (K.ROBBINS)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	38
39	21	15	17	IT'S LONELY OUT THERE P.TILLIS (B.DIPIERO,P.TILLIS)	PAM TILLIS (V) ARISTA 10505	14
⑳	51	74	3	MAMA DON'T GET DRESSED UP FOR NOTHING D.COOK,K.BROOKS,R.DUNN (K.BROOKS,R.DUNN,D.COOK)	◆ BROOKS & DUNN (C) (V) ARISTA 13043	40
⑳	43	46	7	THAT'S ENOUGH OF THAT B.MEVIS (M.D.SANDERS,R.ALBRIGHT,I.SILVER)	◆ MILA MASON (C) (V) ATLANTIC 87047	41
42	39	36	19	ONLY ON DAYS THAT END IN "Y" J.STROUD (R.FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	5
⑳	46	52	9	GOODNIGHT SWEETHEART P.MCMAKIN (K.WILLIAMS,L.D.LEWIS,R.BOUDREAU)	◆ DAVID KERSH (C) (D) (V) CURB 76990	43
⑳	47	53	6	HER MAN M.WRIGHT,B.HILL (K.ROBBINS)	◆ GARY ALLAN (V) DECCA 55227	44
45	45	50	8	I JUST MIGHT BE J.STROUD (R.MOFFAT)	LORRIE MORGAN (C) (V) BNA 64608	45
⑳	50	56	5	SWINGIN' DOORS M.MCBRIDE,P.WORLEY,E.SEAY (C.HARTFORD,B.BOYD,J.FOSTER)	MARTINA MCBRIDE (C) (D) (V) RCA 64610	46
⑳	56	55	7	SHE'S GETTIN' THERE M.A.MILLER,M.MCANALLY (M.A.MILLER,S.EMERICK,M.C.POTTS,J.NORTHRUP)	SAWYER BROWN (C) (D) (V) CURB 76987	47
⑳	57	61	4	LOVE YOU BACK M.WRIGHT (B.DIPIERO,C.WISEMAN)	◆ RHETT AKINS (V) DECCA 55223	48
⑳	54	57	5	MY ANGEL IS HERE T.BROWN (LULU,B.LAWRIE,M.S.CAWLEY)	WYNONNA (V) CURB 55252/MCA	49
⑳	65	—	2	BIG LOVE T.BROWN (M.CLARK,J.STEVENS)	◆ TRACY BYRD (C) (D) (V) MCA 55230	50
51	53	54	19	BLUE W.RIMES (B.MACK)	◆ LEANN RIMES (C) (D) (V) CURB 76959	10
⑳	59	59	7	THANKS TO YOU T.BROWN,J.NIEBANK (M.STUART,G.NICHOLSON)	◆ MARTY STUART (V) MCA 55226	52
53	49	48	20	GIVIN' WATER TO A DROWNING MAN S.HENDRICKS,L.PARNELL (G.NICHOLSON,L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 10503	12
⑳	60	64	4	ANOTHER YOU, ANOTHER ME R.CROWELL,B.SEALS (T.SEALS,W.JENNINGS)	◆ BRADY SEALS (C) (D) (V) REPRISE 17615	54
55	52	45	16	BIG GUITAR M.BRIGHT (H.PAUL,H.GROSS)	◆ BLACKHAWK (C) (V) ARISTA 13017	17
56	48	41	19	4 TO 1 IN ATLANTA T.BROWN (B.KENNER,L.RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	21
⑳	67	—	2	CHEROKEE BOOGIE J.NUYENS,M.JANAS (M.MULLICAN,C.W.REDBIRD)	◆ BR5-49 (V) ARISTA 13039	57
				★★★ HOT SHOT DEBUT ★★★		
⑳	NEW ►		1	BURY THE SHOVEL J.STROUD (C.JONES,C.ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	58
⑳	64	71	3	NO WAY OUT T.BRUCE,S.HENDRICKS (M.HUMMON,D.SCOTT)	◆ SUZY BOGGUSS (C) (V) CAPITOL NASHVILLE 58590	59
⑳	NEW ►		1	WHEN COWBOYS DIDN'T DANCE D.COOK,W.WILSON (R.MCDONALD,T.K.GREEN)	◆ LONESTAR (D) (V) BNA 64638	60
61	61	63	13	WHY CAN'T YOU E.GORDY,JR. (L.STEWART,R.C.BANNON)	◆ LARRY STEWART (C) (V) COLUMBIA 78307	46
⑳	74	—	2	WE ALL GET LUCKY SOMETIMES S.HENDRICKS,L.PARNELL (G.NICHOLSON,J.SCOTT)	LEE ROY PARNELL (V) CAREER 13044	62
63	55	37	12	SUDDENLY SINGLE K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	TERRI CLARK (V) MERCURY NASHVILLE 578280	34
64	66	67	5	SILVER TONGUE AND GOLDPLATED LIES K.T.OSLIN,R.WILL (J.D.HUTCHISON)	◆ K.T. OSLIN (C) (D) (V) BNA 64600	64
65	62	62	13	I NEVER STOPPED LOVIN' YOU J.THOMAS (S.AZAR,J.BLUME)	◆ STEVE AZAR (C) RIVER NORTH 163013	50
⑳	69	75	3	HONKY TONK SONG N.WILSON,B.CANNON (B.YATES,F.J.MEYERS)	◆ GEORGE JONES (V) MCA 55228	66
⑳	NEW ►		1	ONE WAY TICKET (BECAUSE I CAN) W.RIMES,C.HOWARD (J.RODMAN,K.HINTON)	◆ LEANN RIMES CURB ALBUM CUT	67
⑳	NEW ►		1	GOING, GOING, GONE B.BECKETT (S.CROPPER,J.S.SHERRILL,B.DIPIERO)	◆ NEAL MCCOY (C) ATLANTIC 87045	68
69	63	58	16	ARE WE IN TROUBLE NOW K.LEHNING (M.KNOFFLER)	◆ RANDY TRAVIS (V) WARNER BROS. 17619	24
70	72	70	20	WRONG PLACE, WRONG TIME T.BROWN (J.STEWART,S.MILLER)	MARK CHESNUTT (V) DECCA 55198	37
71	71	—	5	BETTIN' FOREVER ON YOU J.STROUD,K.BEAMISH (P.NELSON,T.SHAPIRO)	◆ TONY TOLIVER (C) (V) CURB 56040/RISING TIDE	71
72	70	69	5	TRAIL OF TEARS T.SHELTON,B.R.CYRUS (B.R.CYRUS)	◆ BILLY RAY CYRUS (V) MERCURY NASHVILLE 578304	69
73	58	51	10	HURT ME W.C.RIMES (D.ALLEN,R.VAN HOY,B.BRADDOCK)	LEANN RIMES CURB ALBUM CUT	43
⑳	NEW ►		1	DON'T TOUCH MY HAT L.LOVETT,B.WILLIAMS (L.LOVETT)	LYLE LOVETT CURB/MCA ALBUM CUT/UNIVERSAL	74
⑳	NEW ►		1	NOBODY KNOWS C.FARREN (J.RICHARDS,D.DUBBOSE)	◆ KEVIN SHARP 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®

SEPTEMBER 28, 1996

Top Country Singles Sales™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	15	BLUE CURB 76959 15 weeks at No. 1	LEANN RIMES
2	2	2	9	GUYS DO IT ALL THE TIME BNA 64575/RCA	MINDY MCCREADY
③	5	6	5	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
4	3	4	10	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
⑤	6	9	7	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
6	4	3	15	REDNECK GAMES WARNER BROS. 17648 JEFF FOXWORTHY WITH ALAN JACKSON	
⑦	8	7	8	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
8	7	5	14	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
9	9	8	11	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
10	10	11	9	LIVING IN A MOMENT EPIC 78334/SONY	TY HERNDON
11	11	10	25	MY MARIA ARISTA 12993	BROOKS & DUNN
⑫	12	14	6	ME AND YOU BNA 64589/RCA	KENNY CHESNEY
⑬	17	18	3	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	13	12	JACOB'S LADDER MERCURY NASHVILLE 578004	MARK WILLS
15	15	15	8	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
16	13	12	13	I AM THAT MAN ARISTA 13018	BROOKS & DUNN
17	16	23	5	THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563	BILLY DEAN
18	18	16	29	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
⑱	24	—	2	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
20	20	24	3	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
⑳	NEW ►		1	IRRESISTIBLE YOU RCA 64598	TY ENGLAND
22	19	20	58	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
23	22	17	19	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
24	21	19	31	HOME AIN'T WHERE HIS HEART IS (ANYMORE)/YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
25	25	25	18	ON A GOOD NIGHT COLUMBIA 78312/SONY	WADE HAYES

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1996, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

BACK TO THE FUTURE: For the first time in nine years, **Lyle Lovett** appears on Billboard's Hot Country Singles & Tracks chart, entering at No. 74 with "Don't Touch My Hat" (Curb/Universal). Lovett has been absent from that chart since "If I Were The Man You Wanted" from his 1986 debut album entered the list in the Sept. 23, 1989, issue. That song peaked at No. 49 a month later.

Although other tracks from Lovett's recent "The Road To Ensenada" set are being worked by MCAs pop staff, "Don't Touch My Hat" is being promoted at country stations by the Nashville-based Curb/Universal team. **Gerrie McDowell**, promotion VP at Curb/Universal, says that her fledgling team "hit the ground running" with the Lovett project and that the response from radio has been positive.

Eddie Edwards, morning personality and acting PD at WNOE New Orleans, says it is healthy for the country format to expand beyond core artists and reminds us that this is not a new idea. As examples, Edwards cites other "fringe" artists who have enjoyed country airplay, including the **Pointer Sisters**, who appeared on Hot Country Singles & Tracks for 16 weeks in 1974 with "Fairytale," and the **Amazing Rhythm Aces**, who charted six times between 1975 and 1980. Edwards, who has worked in country radio for more than two decades, says that young programmers who have no history in the format may be hesitant to program such artists because "they have been lead to believe that the country format is more narrow than it really is."

Edwards thinks Lovett's familiarity among noncore listeners should be viewed as an opportunity to convert listeners who are not loyal to country radio. "Don't Touch My Hat," Lovett's 13th song to appear on Hot Country Singles & Tracks, has airplay detected at 22 monitored stations, including KASE Austin, Texas, and KKCS Colorado Springs, Colo. "The Road To Ensenada" rises 15-14 on Top Country Albums.

COUNTRY GIRLS: With a 4,000-unit increase, **Deana Carter** wears our Greatest Gainer crown on Top Country Albums. "Did I Shave My Legs For This?" rises 40-20 on the country chart and enters The Billboard 200 at No. 137. **Walt Wilson**, executive VP/GM at Capitol Nashville, says the increase is "just the tip of the iceberg," citing positive response from retail and racked accounts. Wilson says that "Strawberry Wine," the lead single from the set, is undeniably unique among other songs on country radio and has spurred invitations for Carter to join several superstar tours, starting as soon as October. Carter's single rises 40-32 on our airplay chart and 5-3 on Top Country Singles Sales.

Meanwhile, **Patty Loveless** (Epic) wins the Pacesetter award on Top Country Albums, as "The Trouble With The Truth" jumps 39-29 with a 25% increase. The third single from that package, "Lonely Too Long," rises 30-26 on Hot Country Singles & Tracks.

FIVE COPIES FOR MOM: **Kevin Sharp** makes his first appearance on Hot Country Singles & Tracks with "Nobody Knows," which enters at No. 75. Although Sharp is new to the charts, his song is not. "Nobody Knows" rose to No. 2 on Billboard's Hot 100 Singles chart by the **Tony Rich Project** in the March 3 issue; it dips 52-58 on that chart this week.

Denny Mosesman, promotion VP at Asylum in Nashville, says Sharp's cover is gaining support from even the most conservative country programmers. Mosesman says the general feeling among early supporters is that the song is already a proven winner and that "it's an undeniably country lyric."

SKY'S THE LIMIT FOR ROYAL KIMES

(Continued from page 33)

itself and do the dance club tour."

Kimes hit the road Sept. 17 with his manager Allen Brown to meet with retail accounts and to perform in clubs across the country. "It's a multimedia dance club tour," Asylum field promotion manager Nancy Tunick says. "Country Club Enterprizes is arranging it. Royal is... doing a publicity/radio dance club tour combined. He has a four-song tape, including the dance mix of 'Leave My Mama Out Of This.' It's very fun. He'll be [performing] to tracks, and we will also have a nationwide karaoke contest going on."

Tunick says the contests will take place in 50 clubs across the country, with contestants performing "Leave My Mama Out Of This."

"Each club will select a winner, videotape that winner, and send it to a panel of judges here in Nashville. [Asylum Nashville co-president] Kyle Lehning will judge along with Royal," Tunick says. "The best in the country will win an all-expense-paid trip for two to Nashville, so they can bring their mamas, and they will be able to do a professional demo session with Kyle Lehning."

Tunick and Mansfield say the club exposure will assist the single at radio. "We have had a lot of people say this is an amazing dance," Tunick says. "It's one of those singles we feel is going to be a phone ringer, and I think having someone hear it in a club is going to prompt them to call their local radio station."

Kimes will visit stations and retailers in each market on the club tour, and during his club appearances he will autograph cassette samplers that will feature snippets of several songs from the album. T-shirts and promo items, such as tattoos that say "Mama," will be available at the autograph sessions.

"Our primary goal is we want people to meet this guy," Tunick says. "He is just an amazing character and has such great stories. We are sending an [electronic press kit] to radio, and it's a real interesting look at Royal. We've made our own little video and involved all of our regionals in it."

Tunick thinks Kimes will get a warm reception from programmers. "He is traditional country, but he's so tempo-driven," she says. "He has a contemporary flair, though he is traditional honky-tonk, and he has a really distinctive voice. The music is really

driven, and that is going to appeal to everybody."

Mansfield says the label is putting a major push on the album at retail. He will take Kimes out to meet with key accounts, and the label has secured prime retail space. "We bought everything from the top 10 accounts in the U.S. from the release date until year's end; that's price and position and end-cap displays," he says. "The Kmart, Wal-Mart, Best Buys, the Towers,

Musicland, Target... all the ones that do the big volume for country music are going to be covered. The single reminds me of a 'Friends In Low Places' kind of song, and we are hoping that will trigger immediate sales on street date."

Kimes is booked by Tony Conway at Buddy Lee Attractions. After he completes the promotional tour, Mansfield says, Kimes' tour options will be considered.

NASHVILLE SCENE

(Continued from page 33)

thin roster, and no catalog to fall back upon. Literally, there was no reason for it to exist, especially if you measure it against the traditional hazards facing new business ventures: poor concept, poor business plan, lack of capital, and inexperience.

At the time of its closing, the helmless label would probably have flunked on all four counts. Other start-up labels here are being scrutinized on the basis of those four hazards. Undoubtedly, there will be more closings, more roster trimming, more layoffs, and fewer and more focused releases.

But, given country's ragtag history, one suspects that it will be around to survive the next wave of success, overexpansion, and saturation. For the immediate future, success stories abound. New acts are being broken regularly, and recent ones include **Mindy McCready** (who, like **Shania Twain**, proves you don't have to tour to sell), **Bryan White**, **Deana Carter**, **Ricochet**, **Rick Trevino**, **James Bonamy**, **Ty England**, **Ty Herndon**, and, of course, **Rimes**. **George Jones** is back on country radio and country charts. Such disparate acts as **Junior Brown** and country parodist **Cledus "T." Judd** are selling in healthy numbers (45,000 for Judd and 57,000 for Brown, according to SoundScan figures for their latest releases) purely on the strength of videos. Country music remains in a state of flux.

AS FOR THE LONG-TERM FUTURE of country music, consider 25-year-old **David Kresh**, a new act on Curb. His career was built by an audience that many in Nashville don't know exists. He's been on the dance-hall circuit in Texas for six years, and, besides landing a record deal, he's also appeared on the cover of 16 magazine's Teen Country as the "Honky

Tonky Hunk." The circuit he played, though, is far from that. It is, he notes, a separate and third distinctive country-dance audience. The first audience is the traditional, raucous, hardcore honky-tonkers who keep alive the tradition of drinking and cheating songs. The second is the boot-scootin' line dancers who frequent the dance clubs. Kresh's circuit is the dance-hall circuit, for families and teenagers. It's a throwback to the days of **Bob Wills'** family dances.

"There's a huge young audience there," Kresh tells Nashville Scene. "I used to do teen dances in the summer at Dance Across Texas in Austin, and we'd have 2,800 kids there, under the age of 18 and most of them 13 or 14. Most of the dance halls I played were for the under-21 crowd, in places like community centers and American Legion Halls. There's a big old cotton gin near Schulenburg that they've turned into a dance hall. People come out of the woodwork, 1,000 or 1,400. It'd be kids on dates or whole families, and they like to dance the two-step or the polka. I played the big annual church picnic in Shiner last weekend; had a huge crowd. All these towns are about two hours away from Houston or San Antonio or Austin, and that's too far to go for a date, so they go out to the local dance hall, and little brother and sister tag along. They love country music and love to dance."

Kresh says it's a perfect learning ground for a young performer. And it's such a steady circuit that many performers choose to stay. "You can make a good living," Kresh says. "In fact, when I got my deal with Curb, the band that I was with, the **Emotions**, decided that they didn't want to do this label deal thing. They wanted to stay on where they were. They're making good money, but this is a dream for me."

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

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

- 56 4 TO 1 IN ATLANTA (Tom Collins, BMI/BrownSouth, BMI) WBM
- 24 AIN'T GOT NOTHING ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robin-songs, ASCAP) WBM
- 54 ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM
- 69 ARE WE IN TROUBLE NOW (Chancourt Ltd., PRS/Almo, ASCAP) HL
- 8 BELIEVE ME BABY (I LIED) (Mighty Nice, BMI/Wait No More, BMI/PolyGram Int'l, ASCAP/Julann, ASCAP) HL
- 71 BETTIN' FOREVER ON YOU (Sony/ATV Tree, BMI/Ter-ilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) HL/WBM
- 55 BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI) HL
- 50 BIG LOVE (Warner Chappell, BMI)
- 51 BLUE (Trio, BMI/Fort Knox, BMI) WBM/HL
- 58 BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowcheese, ASCAP/Arms Songs, ASCAP)
- 22 CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI)
- 29 CHANGE MY MIND (Zomba, ASCAP/Bull's Creek, BMI) WBM
- 57 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI)
- 74 DON'T TOUCH MY HAT (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
- 38 EVERY LIGHT IN THE HOUSE (Irving, BMI/Cotter Bay,

- 53 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Parnell, BMI) HL
- 68 GOING, GOING, GONE (Sixteen Stars, BMI/Sony/ATV Tree, BMI/All Over Town, BMI/New Wolf, BMI/Little Big Town, BMI/American Made, BMI)
- 43 GOODNIGHT SWEETHEART (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thanxamillion, BMI) HL
- 3 GUYS DO IT ALL THE TIME (QMP, ASCAP/Teapot, ASCAP/Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP) WBM
- 44 HER MAN (Irving, BMI/Cotter Bay, BMI) WBM
- 30 HOME AIN'T WHERE HIS HEART IS (ANYMORE) (Loon Echo, ASCAP/Zomba, ASCAP) WBM
- 66 HONKY TONK SONG (Dixie Stars, ASCAP/Sixteen Stars, BMI) HL
- 73 HURT ME (Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Rockin' R, BMI/Sony/ATV Tree, BMI) HL/WBM
- 27 I AM THAT MAN (Warner-Tamerlane, BMI/Constant Pressure, BMI/Acuff-Rose, BMI) WBM
- 28 I CAN STILL MAKE CHEYENNE (O-Tex, BMI/Hit Street, BMI) HL
- 12 I DON'T THINK I WILL (Sydney Erin, BMI) WBM
- 13 I DO (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
- 45 I JUST MIGHT BE (Jerry Taylor, BMI)

- 65 I NEVER STOPPED LOVIN' YOU (Murray, BMI/Top Of The Levy, BMI/Zomba, BMI) WBM
- 35 IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP) HL
- 33 IT'S ALL IN YOUR HEAD (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM
- 39 IT'S LONELY OUT THERE (Little Big Town, BMI/American Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI) WBM/HL
- 6 JACOB'S LADDER (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM
- 4 LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP) HL
- 17 LIKE THE RAIN (Blackened, BMI) WBM
- 2 LIVING IN A MOMENT (Pat Price, BMI/Sydney Erin, BMI)
- 26 LONELY TOO LONG (Bash, ASCAP/Cootermoo, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL
- 31 LOVE IS STRONGER THAN PRIDE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Sydney Erin, BMI) WBM
- 18 LOVE REMAINS (Sony/ATV Tree, BMI) HL
- 40 LOVE YOU BACK (Little Big Town, BMI/American Made, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 19 THE MAKER SAID TAKE HER (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI) WBM/HL
- 40 MAMA DON'T GET DRESSED UP FOR NOTHING (Sony/ATV LLC, BMI/Bufalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
- 21 ME AND YOU (Acuff-Rose, BMI/Songs Of Rayman, BMI/EMI, BMI) WBM
- 25 MORE THAN YOU'LL EVER KNOW (Post Oak, BMI) HL
- 49 MY ANGEL IS HERE (Sony/ATV Songs, BMI/Sony Music-UK, PRS/Longitude, BMI/Windswapt Pacific,

- 61 NOBODY KNOWS (Hitco, BMI/Joe Shade, BMI/Longi-tude, BMI/D'Jonsongs, BMI/EMI Blackwood, BMI)
- 59 NO WAY OUT (Careers-BMG, BMI/EMI April, ASCAP/House Of Bram, ASCAP) HL
- 67 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamer-lane, BMI/WB, ASCAP/Global Nomad, ASCAP)
- 42 ONLY ON DAYS THAT END IN Y (Of Music, ASCAP)
- 20 THE ROAD YOU LEAVE BEHIND (Old Desperados, ASCAP/N2 D, ASCAP)
- 37 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 10 SHE NEVER LETS IT GO TO HER HEART (Great Cum-berland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM
- 47 SHE'S GETTIN' THERE (Travelin' Zoo, ASCAP/Telly Larc, ASCAP/John & Justin, ASCAP/Club Zoo, BMI/Lee Greenwood, BMI/Bambi Smithers, BMI)
- 64 SILVER TONGUE AND GOLDFLAMED LIES (Jimmie Skinner, BMI)
- 1 SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Glen Campbell, BMI/New Court, BMI/Hayes Street, ASCAP) WBM
- 9 STARS OVER TEXAS (Sony/ATV Cross Keys, ASCAP/SL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL
- 32 STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM
- 63 SUDDENLY SINGLE (Great Cumberland, BMI/Dia-mond Struck, BMI/Tom Shapiro, BMI/Sony/ATV Tree, BMI) WBM/HL
- 46 SWINGIN' DOORS (Sony/ATV Tree, BMI/Careers-BMG, BMI/Electric Mule, BMI) HL
- 52 THANKS TO YOU (Warner-Tamerlane, BMI/Marty Party,

- 61 THAT GIRL'S BEEN SPYIN' ON ME (Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BMI/Ham-stein Cumberland, BMI) HL/WBM
- 41 THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Olivia, ASCAP/Famous, ASCAP) HL
- 36 THEN YOU CAN TELL ME GOODBYE (Acuff-Rose, BMI) WBM
- 72 TRAIL OF TEARS (PolyGram Int'l, BMI/Sly Dog, BMI) HL
- 15 VIDALIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 62 WE ALL GET LUCKY SOMETIMES (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Chrysalis, ASCAP/Stone Angel, ASCAP)
- 34 WHAT WILL YOU DO WITH M-E (Cro-Jo, BMI/Dennis Morgan, BMI) WBM
- 60 WHEN COWBOYS DIDN'T DANCE (Music Genesis, ASCAP/Pepe Morchips, BMI)
- 23 WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Oliverius, ASCAP/Cut-Write, BMI/C.S.A., BMI)
- 61 WHI CAN'T YOU (EMI Blackwood, BMI/B Rit B Rock, BMI/Nic Kim R, BMI) HL
- 16 A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/Tokeco, BMI/Zomba, ASCAP) WBM/HL
- 11 WORLDS APART (Benefit, BMI/Little Big Town, BMI/American Made, BMI) WBM
- 70 WRONG PLACE, WRONG TIME (Millhouse, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 7 YOU CAN'T LOSE ME (Big Tractor, ASCAP/WB, ASCAP/Kicking Bird, BMI/Thomashawk, BMI) WBM
- 14 YOU'RE NOT IN KANSAS ANYMORE (Coburn, BMI/Bro 'N Sis, BMI)

TOP COUNTRY ALBUMS

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	10	LEANN RIMES CURB 77821 (10.98/15.98)	10 weeks at No. 1 BLUE	1
2	2	2	84	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
3	3	8	3	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
4	4	3	21	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
5	5	5	20	MINDY MCCREARY ● BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
6	6	4	22	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
7	7	7	3	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
8	8	6	3	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
9	9	9	47	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
10	10	11	92	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
11	14	15	34	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
12	11	12	43	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
13	13	10	5	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
14	15	13	13	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
15	16	14	16	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
16	17	17	14	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	15
17	19	19	25	BRYAN WHITE ● ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
18	18	16	13	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
19	12	21	4	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
				★★★ GREATEST GAINER ★★★		
(20)	40	—	2	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	20
21	21	23	19	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
22	23	25	56	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
23	25	26	55	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
24	20	18	15	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
25	22	24	52	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
26	28	27	31	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
27	24	20	4	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS	20
(28)	33	32	12	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	28
				★★★ PACESETTER ★★★		
(29)	39	43	34	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
30	27	34	43	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
31	26	22	5	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
32	29	39	53	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
(33)	36	36	23	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
34	30	38	10	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	30
35	32	29	9	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
36	35	35	130	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	37	30	12	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
38	31	40	31	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
39	34	28	61	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
(40)	44	42	209	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
41	41	31	5	GEORGE JONES MCA 11478 (10.98/15.98)	I LIVED TO TELL IT ALL	26
42	38	37	22	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
43	43	47	12	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	43
(44)	46	45	17	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
45	45	46	119	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
46	42	33	58	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
47	49	51	96	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
48	48	49	84	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
49	51	48	113	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
50	52	52	119	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
51	54	50	65	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
52	50	44	15	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13
53	55	54	77	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
(54)	57	62	47	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
55	53	53	155	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
56	56	55	53	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
57	58	59	103	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
58	47	41	53	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
59	59	58	15	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
60	61	57	51	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
61	63	64	266	BROOKS & DUNN ▲ ⁸ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
62	64	61	35	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
63	65	56	15	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20
64	66	71	15	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	63
65	69	67	70	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
66	68	60	32	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
(67)	RE-ENTRY	23		DIAMOND RIO ● ARISTA 18812 (10.98/15.98)	IV	14
68	71	66	21	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
69	70	65	140	JEFF FOXWORTHY ▲ ³ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
70	62	63	48	CLAY WALKER ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
71	72	70	4	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98)	MARK WILLS	70
72	60	—	10	CONFEDERATE RAILROAD ATLANTIC 82911/AG (10.98/15.98)	GREATEST HITS	60
73	67	68	50	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
(74)	RE-ENTRY	63		LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
75	75	69	23	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39

○ 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

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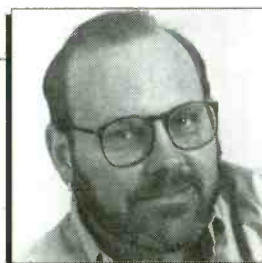
SEPTEMBER 28, 1996

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 ▲ ⁷ MCA 12* (7.98/12.98)	240 weeks at No. 1 12 GREATEST HITS	280
2	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	92
3	3	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	79
4	4	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	61
5	5	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	259
6	7	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	276
7	6	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	105
8	9	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	278
9	8	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	278
10	10	GEORGE STRAIT ▲ ⁴ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	274
11	13	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	6
12	12	BILLY RAY CYRUS ▲ ⁹ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	70
13	11	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	45

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	TOBY KEITH ▲ MERCURY NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	23
15	16	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	130
16	—	JOHN BERRY ▲ CAPITOL NASHVILLE 80472 (9.98/13.98)	JOHN BERRY	2
17	15	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	11
18	22	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	42
19	19	WAYLON JENNINGS ▲ ⁸ RCA 8506 (7.98/11.98)	GREATEST HITS	143
20	—	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	125
21	24	MERLE HAGGARD EPIC 66772/SONY (5.98 EQ/9.98)	SUPER HITS, VOLUME 2	3
22	—	THE TRACTORS ▲ ² ARISTA 18728 (9.98/15.98)	THE TRACTORS	1
23	20	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	22
24	18	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	40
25	17	GEORGE STRAIT ▲ MCA 10450 (9.98/15.98)	TEN STRAIT HITS	91

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

Latin Notas



by John Lannert

FONOVisa INKS TEMERARIOS: After months of heated bidding among several labels, Fonovisa has signed Los Temerarios. The famed Mexican pop/ballad group is the only Latino-rooted band to notch a gold album in the U.S., other than the defunct Fonovisa supergroup **Marco Antonio Solís Y Los Bukis** and Nonesuch/AG flamenco stars **Gipsy Kings**. At press time, no details regarding the signing were available.

RMM'S OCTOBER ONSLAUGHT: Just in time for the holidays is an ambitious October release schedule from RMM and its affiliated imprints Soho Latino and Tropic-Jazz. Due this month on RMM are albums by three top-shelf tropical acts: **Manny Manuel** ("Auténtico"), **Johnny Rivera** ("Paisajes De La Vida"), and **Miles Peña** ("Torbellino De Amor"). One note: RMM is going to the wall to pop big numbers for Manuel's album, a 12-song set that spotlights the crowd-pleasing merengero warbling two salsa songs for the first time.

Also slated to drop in October is the label debut from Colombian salsero **Jerry Galante**, "Estoy Enamorado"; a rerelease of a self-titled album by recent signee **Isidro Infante**; and "Un Solo Beso," the first pop/ballad album by sonero **Cheo Feliciano**. Feliciano's record was produced by renowned singer/songwriter **Armando Manzanero**.

TropicJazz is shipping the latest album by Grammy-winning pianist **Eddie Palmieri**, "Vortex." In addition, the

label is putting out "Paquito D'Rivera Presents Cuban Jazz" by outstanding saxophonist **Paquito D'Rivera**. Among the stellar guest artists are trombonist **Juan Pablo Torres**, pianists **Bebo Valdés** and his son **Chuco**, and steel drummer **Andy Narell**. Lastly, TropicJazz is shipping "Hands In Motion" by master conguero **Giovanni Hidalgo**, with prominent accompaniment from multifaceted pianist **Michel Camilo**.

REISSUE RAGE: Sony Argentina and BMG Argentina have intensified their reissue activities with the release in August and September of 20 albums of long-lost Argentinian rock recordings.

Sony's 10 titles, the first batch in its Rock Vivo series, feature product by well-known '70s rockers **La Cofradía De La Flor Solar**, **Color Humano**, **Pescado Rabioso**, and **Gabriela**. Also included in the Sony series is the soundtrack to the 1973 rock film "Hasta Que Se Ponga El Sol" and the first albums by **David Lebón** and **Raúl Porchetto**.

BMG re-enters the reissues market after several months of inactivity following the death of its reissue specialist, **Rafael Abud**. BMG's 10 albums sport product by seminal Argentinian rock bands **La Banda Del Paraíso**, **Sacramento**, and **Rockal Y La Cría**. Among the other titles released are records by late-'70s band **Plus** and '80s icon **Clap**—an early incarnation of EMI rock act **La Portuaria**.

STATESIDE BRIEFS: Group W Satellite Communications has opened an office in Miami to improve the service of CMT and CBS TeleNoticias in Latin America. Also, CMT will present country artist **Chely Wright** at an opening-night cocktail party Sept. 29 at the Jornadas-ATVC convention in Punta Carrasco, Argentina... EMI Latin recording artist **Álvaro Torres** and Sony Discos recording artist **Robi Draco Rosa** have renewed their song-

(Continued on next page)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	11	MARCO ANTONIO SOLIS FONOVISA	QUE PENA ME DAS M.A. SOLIS (M.A. SOLIS)
2	2	2	9	ENRIQUE IGLESIAS FONOVISA	NO LLORES POR MI R. PEREZ-BOTIA (E. IGLESIAS, R. MORALES)
3	3	3	7	LUIS MIGUEL WEA LATINA	DAME L. MIGUEL, K. CIBRIAN (A. LERNER, K. CIBRIAN)
4	7	7	4	LOS MISMOS EMI LATIN	ME ESTA DOLIENDO DEJATE LOS MISMOS (E. CORTES)
5	8	16	3	LOS TIGRES DEL NORTE FONOVISA	CUESTION OLVIDADA E. HERNANDEZ (G. VALDES)
6	4	4	9	CRISTIAN FONOVISA	NO PUEDO ARRANCARTE DE MI D. FREIBERG (M. A. JIMENEZ)
7	5	5	11	LA MAFIA SONY	MEJORES QUE ELLA M. LICHTENBERGER JR. (A. LARRINAGA)
8	9	34	3	BRONCO FONOVISA	ADIOS, ADIOS AMOR NOT LISTED (F. BRYANT, B. BRYANT)
9	6	6	7	BANDA MAGUEY FONOVISA	TU ETERNO ENAMORADO F. SOLANO (E. SOLANO)
10	38	23	3	EMMANUEL POLYGRAM LATINO	AMOR TOTAL M. ALEJANDRO (M. ALEJANDRO)
11	12	18	3	LOS FUGITIVOS POLYGRAM LATINO	PERMITEME SER P. MOTTA (C. DISCIANO)
12	13	13	5	EDDIE GONZALEZ SONY	EL DISGUSTO T. GONZALEZ, H. FLORES (C. REYNA)
13	10	8	10	ANA BARBARA FONOVISA	NO LLORARE J. AVENDANO, L. HIRS (T. GOAD)
14	22	33	4	LOS PALOMINOS SONY	DUELE EL AMOR M. LICHTENBERGER JR. (J. SEBASTIAN)
15	NEW	1	1	LOS HURACANES DEL NORTE FONOVISA	911 A. MITCHELL (M. RUBALCAVA)
16	11	20	4	VICENTE FERNANDEZ SONY	AQUI, EL QUE MANDA SOY YO P. MIRAZ (V. FERNANDEZ)
17	20	29	6	RAUL HERNANDEZ FONOVISA	AMOR PRISIONERO R. HERNANDEZ (P. VARGAS)
18	17	15	4	EDNITA NAZARIO EMI LATIN	ATADA A TU VOLCAN K. C. PORTER (F. CARRA)
19	15	10	7	EROS RAMAZZOTTI ARISTA/BMG	ESTRELLA GEMELA E. RAMAZZOTTI (E. RAMAZZOTTI, V. TOSETTO, M. LAVERZI, A. COGLIATI)
20	16	9	8	LOS TUCANES DE TIJUANA EMI LATIN	PORQUE ME ENAMORE DE TI J. NIEVES (J. UNZA, M. QUINTERO, LARA)
21	31	—	2	PEDRO FERNANDEZ POLYGRAM LATINO	SIEMPRE TE AMARE H. PATRON (J. GUADALUPE ESPARZA)
22	33	40	3	INTOCABLE EMI LATIN	LLEVAME CONTIGO J. L. AYALA (M. A. PEREZ)
23	19	35	8	GARY HOBBS EMI LATIN	BUSCANDO UN AMOR G. VELASQUEZ (G. HOBBS)
24	25	26	9	MARCOS LLUNAS POLYGRAM LATINO	VIDA P. MANAVELLO (S. DAVINCI, F. DELPRETE)
25	18	12	8	PAUL ANKA & JUAN GABRIEL GLOBE/SONY	MI PUEBLO H. GATICA, J. GABRIEL, R. PEREZ (PANKA)
26	14	11	4	JERRY RIVERA SONY	LOCO DE AMOR S. GEORGE (M. LAURET)
27	26	—	2	BOBBY PULIDO EMI LATIN	ENSENAME E. ELIZONDO (B. PULIDO)
28	24	17	22	INTOCABLE EMI LATIN	NO TE VAYAS J. L. AYALA (G. ABREGO)
29	23	22	6	EZEQUIEL PENA FONOVISA	QUE TE QUIERAN MAS QUE YO M. A. SOLIS (M. A. SOLIS)
30	NEW	1	1	JENNIFER Y LOS JETZ EMI LATIN	PURA DULZURA A. QUINTANILLA JR. (B. MOORE, R. GARZA)
31	32	37	3	DAVID FONOVISA	MI PRIMER AMOR A. ANGEL ALBA (A. ANGEL ALBA)
32	27	27	6	FRANCO DE VITA SONY	FUERA DE ESTE MUNDO F. DE VITA, P. PALMER (F. DE VITA)
33	28	—	2	EXTERMINADOR FONOVISA	EL CHUPA CABRAS II U. VALENZANA (M. FIGUEROA, R. PALOMAR)
34	21	28	5	TIRANOS DEL NORTE FONOVISA	EL LIBRO DE LOS DIOS J. MARTINEZ (J. A. ESPINOSA)
35	30	21	4	MARISELA ARISTA/BMG	UN AMOR EN EL OLVIDO E. ELIZONDO (V. FRANCO)
36	NEW	1	1	FRANKIE RUIZ POLYGRAM RODVEN	TRANQUILLO V. URRUTIA (P. VELASQUEZ)
37	36	39	3	AMANDA MIGUEL KAREN	AMAME UNA VEZ MAS D. VERDAGUER (D. VERDAGUER, ANAHI)
38	NEW	1	1	MAZZ EMI LATIN	SIN ELLA J. GONZALEZ (H. RAMON)
39	29	30	5	GUARDIANES DEL AMOR ARISTA/BMG	EL PERRO EL GATO Y YO NOT LISTED (A. PASTOR)
40	34	—	15	JENNIFER Y LOS JETZ EMI LATIN	VEN A MI A. QUINTANILLA JR. (B. MOORE, J. E. CUESTA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	23 STATIONS	63 STATIONS
1 LUIS MIGUEL WEA LATINA DAME	1 JERRY RIVERA SONY LOCO DE AMOR	1 LOS TIGRES DEL NORTE FONOVISA CUESTION...
2 ENRIQUE IGLESIAS FONOVISA NO LLORES POR MI	2 FRANKIE RUIZ POLYGRAM RODVEN TRANQUILLO	2 MARCO ANTONIO SOLIS FONOVISA QUE PENA ME...
3 MARCO ANTONIO SOLIS FONOVISA QUE PENA ME...	3 LUIS MIGUEL WEA LATINA DAME	3 BRONCO FONOVISA ADIOS, ADIOS AMOR
4 EDNITA NAZARIO EMI LATIN ATADA A TU VOLCAN	4 MARC ANTHONY RMM POR AMAR SE DA TODO	4 LOS MISMOS EMI LATIN ME ESTA DOLIENDO DEJATE
5 EROS RAMAZZOTTI ARISTA/BMG ESTRELLA...	5 RUBEN BLADES SONY SIN QUERER QUERIENDO	5 BANDA MAGUEY FONOVISA TU ETERNO ENAMORADO
6 CRISTIAN FONOVISA NO PUEDO ARRANCARTE...	6 REY RUIZ SONY MIENTEME OTRA VEZ	6 ENRIQUE IGLESIAS FONOVISA NO LLORES POR MI
7 FRANCO DE VITA SONY FUERA DE ESTE MUNDO	7 EDNITA NAZARIO EMI LATIN ATADA A TU VOLCAN	7 EDDIE GONZALEZ SONY EL DISGUSTO
8 MARCOS LLUNAS POLYGRAM LATINO VIDA	8 DOMINGO QUINONES RMM SONY	8 LOS PALOMINOS SONY DUELE EL AMOR
9 RICARDO ARJONA SONY EL NORTE FUERA EL SUR	9 VICTOR MANUEL SONY PENSAMIENTO Y PALABRA	9 ANA BARBARA FONOVISA NO LLORARE
10 CHAYANNE SONY SOLAMENTE TU AMOR	10 MARCO ANTONIO SOLIS FONOVISA QUE PENA...	10 LA MAFIA SONY MEJORES QUE ELLA
11 AMANDA MIGUEL KAREN AMAME UNA VEZ MAS	11 MAELO NRT/M.P. TE AMO	11 RAUL HERNANDEZ FONOVISA AMOR PRISIONERO
12 EMMANUEL POLYGRAM LATINO AMOR TOTAL	12 EROS RAMAZZOTTI ARISTA/BMG ESTRELLA...	12 VICENTE FERNANDEZ SONY AQUI, EL QUE MANDA...
13 LOS SOBROSOS FONOVISA QUIERO VERTE	13 MAYRA MAYRA ARISTA/BMG RESTOS DE PASION	13 LOS HURACANES DEL NORTE FONOVISA 911
14 LAURA PAUSINI WEA LATINA INOLVIDABLE	14 EL GRAN COMBO FONOVISA LOS PRIMERIZOS	14 LOS FUGITIVOS POLYGRAM LATINO PERMITEME SER
15 GEMINI CAIMAN SOLO UN INSTANTE	15 LA MAKINA J&N/EMI LATIN MI REINA	15 LOS TUCANES DE TIJUANA EMI LATIN PORQUE ME...

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.



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NOTAS

(Continued from preceding page)

writing affiliations with BMI. New writer affiliates with BMI are **Alejandro Asensi**, a member of the songwriting team of WEA Latina superstar **Luis Miguel**; **Víctor Valencia**, an exclusive songwriter of Fonovisa nortena notables **Los Tigres Del Norte**; and Puerto Rican rock act **Saeta**. Gonzlich, a publishing company owned by Sony Discos star pop/Tejano crew **La Mafia**, has inked a publisher affiliation agreement with BMI.

The Texas Talent Musicians Assn. is sponsoring the third annual Tejano Music and Media Conference Nov. 8-9 at the Henry B. González Convention Center in San Antonio. . . Now on tour of the U.S. in support of his Curb debut, "Pisanlov," is Argentinian rocker **Miguel Mateos**. The album has also been released in Mexico, Venezuela, Colombia, and Spain. . . From the astonishingly creative minds at Sony Wonder Records comes the Oct. 8 release "Club Chipmunk: The Dance Mixes," a dance compilation containing bilingual versions of "Macarena" that were recorded by **Los Del Chip-**

munks, aka animated kiddie stars **Alvin & the Chipmunks** (see Child's Play, page 72).

ARGENTINA NOTAS: EMI Argentina has dropped "La Historia Sigue," the fourth album by big-voiced chanteuse **Patricia Sosa**. Produced by **Oscar Mediavilla**, the record sports guest performances from stateside session guitarists **Paul Jackson Jr.** and **Michael Thompson** and the **Utah Symphonic Orchestra**. . . Three weeks after an initially ballyhooed announcement, the Latin rock benefit festival **Amigazo 96** was suspended. The concert, slated for Sept. 20, failed to take shape when promised sponsorship deals fell apart. . . The Argentina state Córdoba is famous for its cuarteto music, a subgenre of tropical categories **bailanta** and **cumbia**. One of the genre's best-known names is **Carlitos "La Mona" Jiménez**, whose 57th album, "La Mona En La Puerta Del Paraíso" (his second for **BMG Argentina**), has been certified gold for sales of 30,000 units. . . **Javier Calamaro**,

singer of rock band **Los Guarros** (and brother of **Andrés Calamaro**, front man for Warner's **Los Rodríguez**), is putting the finishing touches on a benefit album for residents of Chiapas, Mexico. Royalties from the record will be distributed to local organizations based in Chiapas. The package boasts appearances by such acclaimed acts as **PolyGram's Mercedes Sosa**, **Ilyá Kuryaki & Valderramas**, and **Divididos**; Warner's **Fito Páez** and **Café Tacuba**; EMI's **León Gieco**; and **Andrés Calamaro**.

Two years ago, **Andrea Prodan**, younger brother of rock icon **Luca**, left a successful acting career in Italy and joined members of **DBN** act **Las Pelotas** in their Córdoba hideout. After spending the last two years as an occasional singer with **Las Pelotas**, who played five shows with the **Rolling Stones**, Prodan has released a solo album, "Viva Voce," through **DBN**. It was produced by **Las Pelotas'** **Silly Productions**. Prodan recorded the album using only his voice spiced with a **Frank Zappa/Captain Beefheart** attitude. Local critics have hailed the album, and Prodan is readying a tour in support of it.

Assistance in preparing this column was provided by **Marcelo Fernández Bitar** in Buenos Aires.

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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 15 911 (Garmex, BMI)
 - 8 ADIOS, ADIOS AMOR (Warner Chappell)
 - 37 AMAME UNA VEZ MAS (Diam, BMI/Anahi Magic, ASCAP)
 - 17 AMOR PRISIONERO (Paulino Musical)
 - 10 AMOR TOTAL (Copyright Control)
 - 16 AQUI, EL QUE MANDA SOY YO (Sony Music, ASCAP)
 - 18 ATADA A TU VOLCAN (Copyright Control)
 - 23 BUSCANDO UN AMOR (Gary Hobbs, BMI)
 - 5 CUESTION OLVIDADA (TN Ediciones, BMI)
 - 3 DAME (Copyright Control)
 - 14 DUELE EL AMOR (Vander, ASCAP)
 - 33 EL CHUPA CABRAS II (Mateo San Martin, ASCAP/Vander, ASCAP)
 - 12 EL DISGUSTO (Copyright Control)
 - 34 EL LIBRO DE LOS DIOS (Peer Int'l., BMI)
 - 39 EL PERRO EL GATO Y YO (BMG Songs, ASCAP)
 - 27 ENSENAME (Bobby Pulido, ASCAP/Sniper, ASCAP)
 - 19 ESTRELLA GEMELA (STELLA GEMELA) (EMI Blackwood, BMI/Peer Int'l., BMI)
 - 32 FUERA DE ESTE MUNDO (Sony Music, ASCAP)
 - 22 LLEVAME CONTIGO (Copyright Control)
 - 26 LOCO DE AMOR (Geminis Star Corp., ASCAP/P S O Limited, ASCAP)
 - 4 ME ESTA DOLIENDO DEJARTE (Copyright Control)
 - 7 MEJORES QUE ELLA (Mafiola, ASCAP)
 - 31 MI PRIMER AMOR (Copyright Control)
 - 25 MI PUEBLO (MY HOMETOWN) (Chrysalis Standards, BMI)
 - 13 NO LLORARE (Beechwood, BMI)
 - 2 NO LLORES POR MI (Fonomusic, SESAC/Unimusic, ASCAP)
 - 6 NO PUEDO ARRANCARTE DE MI (Huina, BMI)
 - 28 NO TE VAYAS (Canciones Mexicanas, SESAC)
 - 11 PERMITEME SER (Copyright Control)
 - 20 PORQUE ME ENAMORE DE TI (Zomba Golden Sands, ASCAP)
 - 30 PURA DULZURA (Copyright Control)
 - 1 QUE PENA ME DAS (Crisma, SESAC)
 - 9 QUE TE QUIERAN MAS QUE YO (Mas Latin, SESAC)
 - 21 SIEMPRE TE AMARE (Vander, ASCAP)
 - 38 SIN ELLA (Copyright Control)
 - 36 TRANQUILLO (Unimusic, ASCAP)
 - 9 TU ETERNO ENAMORADO (Copyright Control)
 - 35 UN AMOR EN EL OLVIDO (En-EI)
 - 40 VEN A MI (Copyright Control)
 - 24 VIDA (Copyright Control)

THE Billboard Latin 50

SoundScan®

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★					
1	1	13	LOS DEL RIO	ARIOLA 37587/BMG HS 2 weeks at No. 1	MACARENA NON STOP
2	3	63	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX
3	2	5	LUIS MIGUEL	WEA LATINA 15947	NADA ES IGUAL...
4	4	46	ENRIQUE IGLESIAS	FONOVISA 0506 HS	ENRIQUE IGLESIAS
5	5	77	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS
6	7	27	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
7	9	8	MARCO ANTONIO SOLIS	FONOVISA 0512 HS	EN PLENO VUELO
8	6	28	SHAKIRA	SONY 81795 HS	PIES DESCALZOS
9	8	61	SELENA	EMI 34123/EMI LATIN	DREAMING OF YOU
10	10	19	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
11	12	3	LOS PALOMINOS	SONY 82012	DUELE EL AMOR
12	15	21	LOS TIGRES DEL NORTE	FONOVISA 6049 HS	UNIDOS PARA SIEMPRE
13	11	20	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
14	13	57	MARC ANTHONY	RMM 81582 HS	TODO A SU TIEMPO
15	19	51	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
16	14	52	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
17	17	6	MAZZ	EMI LATIN 37433	MAZZ MARIACHI Y TRADICION
18	18	169	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
19	20	23	OLGA TANON	WEA LATINA 13667 HS	NUEVOS SENDEROS
20	22	33	LOS TUCANES DE TIJUANA	ALACRAN 36384/EMI LATIN	MUNDO DE AMOR
21	16	4	JERRY RIVERA	SONY 82017	FRESCO
22	21	45	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
23	24	130	SELENA	EMI LATIN 28803 HS	AMOR PROHIBIDO
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
24	NEW		LA MAKINA	J&N 52417/EMI LATIN	LA MAKINA...A MIL
25	23	20	INTOCABLE	EMI LATIN 37449 HS	LLEVAME CONTIGO
26	31	39	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
27	RE-ENTRY		BANDA MAGUEY	FONOVISA 9431	ETERNO ENAMORADO
28	37	34	CRISTIAN	FONOVISA 0510 HS	EL DESEO DE OIR TU VOZ
29	30	64	MANA	WEA LATINA 99707 HS	CUANDO LOS ANGELES LLORAN
30	29	18	VARIOUS ARTISTS	EMI LATIN 36283	VOCES UNIDAS
31	44	2	VARIOUS ARTISTS	MAX 2003	CHUPACABRAS MIX
32	33	40	PEDRO FERNANDEZ	POLYGRAM LATINO 528671	PEDRO FERNANDEZ
33	27	64	JULIO IGLESIAS	SONY 81604	LA CARRETERA
34	28	24	VARIOUS ARTISTS	EMI LATIN 37690	TEJANO AWARD NOMINEES
35	43	17	VICENTE FERNANDEZ	SONY 81896	Y SUS CANCIONES
36	41	27	ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
37	NEW		KINITO MENDEZ	J&N 52805/EMI LATIN	CACHAMBA 96
38	35	147	GIPSY KINGS	ELEKTRA 60845/EEG	GIPSY KINGS
39	34	108	LUIS MIGUEL	WEA LATINA 97234	SEGUNDO ROMANCE
40	48	6	VARIOUS ARTISTS	PROTEL-RTP 7026/SONY	POWER MIX LATINO
41	RE-ENTRY		RICARDO ARJONA	SONY 82011	SI EL NORTE FUERA EL SUR
42	32	14	VARIOUS ARTISTS	RCA 36939/BMG	VERANO '96
43	49	49	THALIA	EMI LATIN 36850	EN EXTASIS
44	26	2	REY RUIZ	SONY 82016	DESTINO
45	36	169	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
46	38	33	LA MAFIA	SONY 81722 HS	UN MILLON DE ROSAS
47	42	19	ILEGALES	ARIOLA 32416/BMG	ILEGALES
48	46	5	PAUL ANKA	GLOBO 82002/SONY	AMIGOS
49	47	10	PROYECTO 1	EMI LATIN 36672	MEGA REMIX HITS
50	RE-ENTRY		BOBBY PULIDO	EMI LATIN 34166	DESVELADO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LOS DEL RIO ARIOLA/BMG MACARENA NON STOP	1 MARC ANTHONY RMM TODO A SU TIEMPO	1 GRUPO LIMITE POLYGRAM LATINO POR PURO AMOR
2 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	2 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	2 LOS PALOMINOS SONY DUELE EL AMOR
3 LUIS MIGUEL WEA LATINA NADA ES IGUAL	3 GLORIA ESTEFAN EPIC/SONY MI TIERRA	3 LOS TIGRES DEL NORTE FONOVISA UNIDOS PARA SIEMPRE
4 ENRIQUE IGLESIAS FONOVISA ENRIQUE IGLESIAS	4 JERRY RIVERA SONY FRESCO	4 JENNIFER Y LOS JETZ EMI LATIN DULZURA
5 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	5 LA MAKINA J&N/EMI LATIN LA MAKINA...A MIL	5 MAZZ EMI LATIN MAZZ MARIACHI Y TRADICION
6 GIPSY KINGS NONESUCH/AG TIERRA GITANA	6 VARIOUS ARTISTS MAX CHUPACABRAS MIX	6 LOS TUCANES DE TIJUANA ALACRAN/MUNDO DE AMOR
7 MARCO ANTONIO SOLIS FONOVISA EN PLENO VUELO	7 KINITO MENDEZ J&N/EMI LATIN CACHAMBA 96	7 SELENA EMI LATIN AMOR PROHIBIDO
8 SHAKIRA SONY PIES DESCALZOS	8 REY RUIZ SONY DESTINO	8 INTOCABLE EMI LATIN LLEVAME CONTIGO
9 SELENA EMI/EMI LATIN DREAMING OF YOU	9 KINITO MENDEZ J&N/EMI LATIN EL HOMBRE MERENGUE	9 MICHAEL SALGADO JOEY EN CONCIERTO
10 RICKY MARTIN SONY A MEDIO VIVIR	10 VARIOUS ARTISTS POLYGRAM RODVEN CARNAVAL DEL MERENGUE '96	10 BANDA MAGUEY FONOVISA ETERNO ENAMORADO
11 OLGA TANON WEA LATINA NUEVOS SENDEROS	11 VARIOUS ARTISTS NELSON-RTP SONY FIESTA MIX USA	11 PEDRO FERNANDEZ POLYGRAM LATINO PEDRO FERNANDEZ
12 LOS DEL RIO ARIOLA/BMG A MI ME GUSTA	12 RUBEN BLADES SONY LA ROSA DE LOS VIENTOS	12 VARIOUS ARTISTS EMI LATIN TEJANO AWARD NOMINEES
13 CRISTIAN FONOVISA EL DESEO DE OIR TU VOZ	13 DLG SIR GEORGE/SONY DLG	13 VICENTE FERNANDEZ SONY Y SUS CANCIONES
14 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	14 INDIA RMM DICEN QUE SOY	14 ALEJANDRO FERNANDEZ SONY QUE SEAS MUY FELIZ
15 VARIOUS ARTISTS EMI LATIN VOCES UNIDAS	15 VARIOUS ARTISTS RHINO/AG SALSA FRESCA: DANCE HITS OF THE '90'S	15 LA MAFIA SONY UN MILLON DE ROSAS

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

VIVA MEXICO!

THE BILLBOARD SPOTLIGHT



LEFT TO RIGHT: LUIS MIGUEL • LOS TIGRES DEL NORTE • RICARDO ARJONA

The Big Picture: Cautious Optimism & A Hope That The Worst Is Over

BY JOHN LANNERT

After enduring a horrendous record market in 1995, which saw units, revenue and personnel diminish in great quantity, most record-label executives in Mexico are now cautiously optimistic that the worst may be over, particularly since business could not further deteriorate any more than it did last year.

In 1995, record executives were compelled to display their mettle as crisis managers shortly after the Mexican government's abrupt decision to devalue the peso in December 1994. The value of the peso immediately cratered 40%. The economy ground to a halt and so, too, did the record business.

Record executives were forced to raise prices to battle inflation. Most labels trimmed their staffs. And the Mexican consumers, who are among the biggest music enthusiasts in the world, stopped buying product.

According to Mexico's recording industry trade group AMPROFON, only 53.2 million units were sold in Mexico in 1995—a scary

Continued on page 42

Labels Gear Up For A Warm Winter

The large amount of product due out in the next few months by key artists indicates that Mexico's record labels are trying to maximize the uncertain potential that currently exists in the Mexican market.

Below is a thumbnail sketch of some of the releases from each of the biggest Mexican labels, including newcomer MCA, which established a Mexican office this year.

BMG ARIOLA—BMG's GM Rodolfo López Negrete expects 1996 album sales in the Mexican market to better the 1995 mark of 53 million by 10%. "The market is showing the first signs of recovery," says López, though he quickly notes that reaching the 1994 sales level of 69 million units "is going to take four or five

Continued on page 42



Rocio Durcal and Juan Gabriel.

Mexican Radio

News/Talk, Power Hits And
Government DJs Vie For Attention
In A Crowded Market

BY TERESA AGUILERA

There are more than 1,500 radio stations scattered throughout Mexico, a fast-growing country whose population will exceed 100 million by century's end.

In Mexico City itself, there are 58 stations, not a huge quantity considering that the sprawling metropolis is home to 20 million people and counting.

Still, Mexico City's influence on the national radio scene is formidable since most of the country's stations belong to 22 Mexico City radio chains, among them Grupo Radio Centro (GRC), Radiópolis, Grupo Imagen, Grupo Acir, IMER, Nucleo Radio Mil, Mvs Radio and Grupo Radio Formula (GRF).

Since FM stations began focusing on music in the early '90s, their AM counterparts have taken a news/talk path. In the early '90s, the highest-rated music stations, such as GRC's XHFO-FM (Sonido Z) and Radiopro's XEQ-FM (La Ke Buena), were playing grupera music—rural sounds such as ranchera or norteña.

Now the standard for attracting big ratings is being set by three youth-oriented stations: XHRCA-FM (Alfa 91.3), XEDA-FM (Pulsar FM) and XHOF-FM (Órbita 105.7). It is worth noting that in Mexico, as in much of the rest of Latin America, radio stations are known more by their monikers than by their

Continued on page 44



SP-C512



SP-0506



SD-6049



SP-291R



ES-9422



FP-9431



SD-6023



FP-9453



FP-9425



SD-6065



SD-6050



FP-9439



FP-9449



FP-9411



EL-9251

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Fax (787) 250-6683

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Fax (713) 773-0317

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(770) 416-0150

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Fax (312) 343-0177

NEW YORK

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Ocean Park
Brooklyn, NY 11217
Tel. (718) 835-3500

ARGENTINA

Ave. E. Alem 822
Fide Capital Federal
Argentina (1007)
Tel. (541) 312-4476
Fax (541) 311-4221



FP-9457



FP-9432



FP-9359



SP-0507



SD-6043



FP-9322



SD-6047



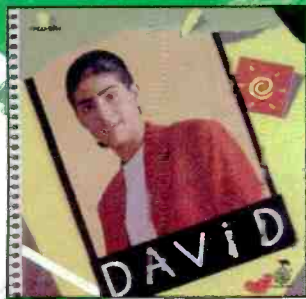
SD-6048



LF-7013



FP-9425



FP-9458



FP-9445



FP-9442



TF-12015



FT-42007

FACTS

#1 TOP SELLING
ARTISTS

41 WEEKS AT # 1
(Billboard Latin Tracks)

11 CONSECUTIVE WEEKS AT #1
WITH ONE ARTIST
(BILLBOARD LATIN TRACKS)

22 ARTISTS ON
BILLBOARD LATIN
TRACKS AT ONE TIME

5 GOLD
RECORDS
(Certified by R.I.A.A.)

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(More than double of next competing Label)

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BILLBOARD LATIN TRACKS
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VIVA MEXICO!

THE BIG PICTURE

Continued from page 39

23% decline from 1994's figures. More terrifying, however, was that because of the peso devaluation, the value of the domestic record market plunged from \$236.6 million in 1994 to just \$177.9 million in 1995.

Most Mexican record executives now opine that the industry appears to have turned the corner. Though unit figures from the first six months of 1996 are running only slightly ahead of last year's tallies, revenue has kited nearly 44%, thanks to several price hikes implemented by the labels. Unit sales from January to June 1996 were 24.6 million compared to 24.4 million in 1995. The value of the market from January to June 1996 is 749.8 million

pesos or about \$99 million. By contrast, the market value for the same time period in 1995 was 506.5 million pesos or nearly \$67 million.

As in 1995, Sony continues to lead in revenue market share through the first six months of 1996. Fonovisa, the label owned by Mexico's television network Televisa, is in second place. Fonovisa's big market share was gained partly as a result of its recent creation as a new imprint that houses artists formerly signed to Melody and Musivisa.

Rounding out the top seven companies in revenue share through the first six months of 1996 are BMG, PolyGram, EMI, Warner and Mexican indie Musart. The top label in unit market share is Fonovisa, followed by Sony. EMI is third, followed by BMG, Musart, PolyGram and Warner. ■

LABELS GEAR UP

Continued from page 39

years. I do see some improvement in accounts receivable. Last year, it was so difficult to collect money.

"The acquisition of La Feria Del Disco by Issac Massry [owner of the Mixup record chain] is going to help contribute to the channels of distribution. I foresee a strong fall and a much stronger [holiday] season."

Part of the growth of the Mexican record market surely will come from BMG's flagship group Bronco and its August release. López says he shipped out 300,000 units of the record, which is a tribute to prominent figures in the grupera movement.

Another expected big seller is the upcoming duets album with Juan Gabriel and Rocio Dúrcal. The double-disc will contain 20 songs, 15 of which are previously unreleased titles.

Other artists whom López says have put out key albums are Alejandra Guzmán ("Cambio De Piel") and Guardianes Del Amor ("Por Siempre Y Para Siempre").

EMI-Label president Mario Ruiz reckons that if the Mexican market can maintain the growth achieved in the first six months of this year, "We are going to have a bigger second semester compared to '95. The last quarter is going to really show what this year's final sales figures are going to be." Ruiz expects the improving Mexican economy will create enough disposable income to absorb the wave of product washing up into the retail outlets later this year.

"We think the comparative value of the CD makes it worth buying," says Ruiz. Hit CDs currently are retailing for between \$12 and \$14; cassettes are selling between \$8 and \$9.50.

Ruiz is preparing for the crucial holiday season with two big September releases: "Las Tres Señoras," with Mexico's legendary singers Lola Beltrán, Lucha Villa and Amalia Mendoza, and production by Juan

Gabriel; and "Juntos Para Siempre," by Los Mismos, which includes former members of Los Bukis.

Due out in October are the new albums by Selena, a Natalie Cole/Nat King Cole-type duets album featur-

ing pop crooner Mijares and revered ranchero luminary Pedro Infante, and a new album by regional-Mexican act Los Tucanes De Tijuana.

Ruiz is high, as well, on two debut albums by a 14-year-old pop singer named Lynda and a teen-pop album by Jeans, an all-girl quartet whose ages range between 11 and 13.

FONOVISA-The creation of Fonovisa by combining its roster with those of the Musivisa and Melody imprints has placed Fonovisa squarely in the thick of the race for market share in Mexico. The sales of Enrique Iglesias and the robust support of Fonovisa's owner, television network Televisa, plainly has helped the new imprint earn its second-place rank in the Mexican market.

Recent releases by Los Tigres Del Norte and Marco Antonio Solís will bolster Fonovisa's numbers. Also contributing to Fonovisa's growing market share is the recently signed licensing deal with Spain's noted dance label Blanco Y Negro.

Fonovisa's director of international marketing, Carolina Palomo, says Fonovisa will release about one dance compendium per month. By No-

vember, Palomo expects Fonovisa and Blanco Y Negro to be releasing product simultaneously.

Palomo says Fonovisa's licensing deal with Blanco Y Negro reinforces the label's commitment to the country's huge youth demographic. Also directed toward that age group is Fonovisa's new rock subsidiary, Marea Rock.

New signees are pop act David, whose new release was produced by Los Temerarios' creative force, Adolfo Angel, and Tatiana, a pop singer who is expected to put out a children's-pop album in October.

MCA-The last two months have given signals of a reactivation of the [Mexican] market," states Jesús López, the veteran industry-player based many years in Mexico who recently was named MCA's senior VP for the Latin American region. "The country's economy is getting better, and that will really benefit the record business."

Saying he expects a 5% increase in record sales in 1996, López cautions that future expansion of the domestic market could be doomed if Mexico's intractable piracy problem is not seri-

ously addressed.

"There are so many important elements of the industry damaged by this problem—authors' rights, performance rights, record companies, singers and publishers," states López.

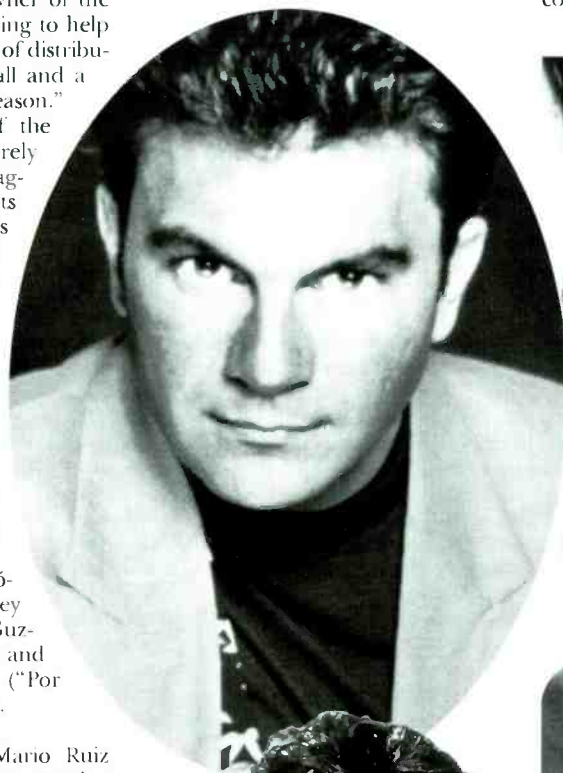
As MCA is just setting up shop, López says that he and his MCA Mexico president, Fernando Hernández, will lean on dance and jazz product from MCA's affiliate companies until they can establish a solid domestic roster. Upcoming product due out in Mexico includes albums by Spain's hot chanteuse Rosana and Mexican rocker Juana Molina. López says the label just signed a pop group called Moheima, as well.

He points out that, while MCA will concentrate on acquiring local talent, "We are not going to sign up everybody in every musical segment, because we don't have the structure to support that approach."

"First, we are going into dance and pop, and then we'll see if we will get into regional [Mexican] and tropical."

POLYGRAM-At press time, PolyGram deputy managing director Marco Bissi was concerned about rumors that the Mexican government

Continued on page 44



Clockwise from top left: EMI's Mijares, Los Mismos, Jeans, Gabriel, Fernandez, Sony's Solís



EMIS



These are our dreams



Mijares
Thalia
Pandora
Paulina Rubio
Tucanes de Tijuana
Lynda
Sentidos Opuestos
Azul Violeta
Invasores de Nuevo León
Lalo Mora
Víctimas del Doctor Cerebro
Aleks Syntek y la Gente Normal
Las Tres Señoras

Not only do we break artists,
we create Superstars.

This is
our
music

EMI Music México



VIVA MEXICO!

MEXICAN RADIO

Continued from page 39

call letters.

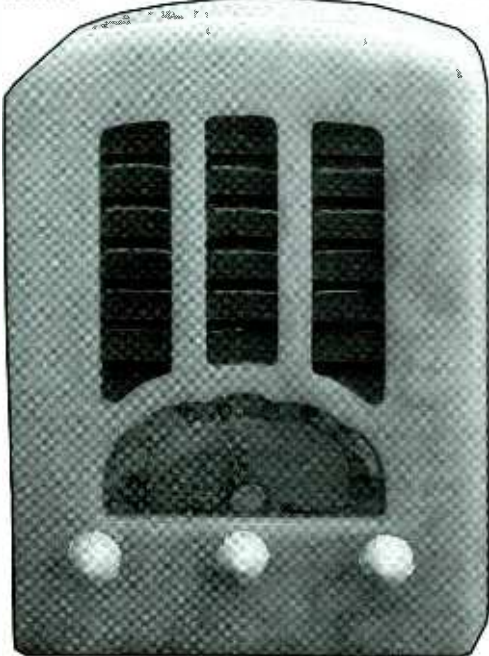
XHRCA-FM (Alfa 91.3), the top-rated station in Mexico City according to Nielsen, features a format consisting of 60% Eurodance, 30% U.S. pop and 10% Spanish-language pop. Alfa 91.3 is programmed by Adolfo Fernández, an industry veteran of 38 years who has been operating director of Spanish oldies XEQR-FM (Universal Stereo) and English oldies XERC-AM (El Fonógrafo). He switched the station from English-language pop/rock to the current youth-directed format last year. Unusually, Fernández did not replace the previous crew of station employees, saying, "I thought it would be a great opportunity to mix my experience with young-bloods like Luisa Carrandi and her team. This formula for developing talents has always given me good results."

SMASHES IN SPANISH

XEDA-FM (Pulsar FM), a station that belongs to Grupo Radio Imagen, sports a "power hits" format that rotates only proven smash singles recorded mostly in Spanish. The "power hits" format was created for the new station in 1992 by Arturo Forzán, another experienced radio hand who founded XHETS-FM (FM Tú), one of the top-rated stations in Monterrey. Forzán also has played crucial programming roles at XEPH-AM (La Pantera), XERC-AM (Radio Éxitos) and XEX-FM (Estéreo 102).

Pulsar FM's success is based on five-song sweeps that initially drew a lot of criticism. But, as Forzán relates, "People can listen to more music without sacrificing the commercial side of the station." Time proved Forzán's theory to be correct. When he took over the station, it had no rating. Now, the station is battling for first place.

Always an innovator, Forzán had organized huge, radio-sponsored happenings as a ratings booster before coming to XEDA.



Now, XEDA's annual "El Evento" is a free bash held at the 20,000-seat Palacio De Los Deportes that features top-shelf acts.

MULTIPLE FORMATS

It goes without saying that XHOF-FM (Órbita 105.7) is a unique station. Owned by the government-run chain IMER, the station endured a number of different, unsuccessful English and Spanish formats bearing slogans such as Conexión Acústica, Láser or Stereo Joven. Since the government paid little attention to radio, there seemed no urgency to improve the situation.

But things, indeed, began to

**In Mexico City itself,
there are 58 stations,
not a huge quantity
considering that the
sprawling metropolis is
home to 20 million
people and counting.**

improve for Órbita 105.7 when Anibal Córdoba took the reins in July, 1995. "My idea since the beginning," says Córdoba, "was to put the station in the top 10 in the market, with a format of 60% rock in Spanish and 40% English-language rock hits."

Mexico City's rock fans finally found an outlet through a government-owned station that ironically got involved in what was perceived as a risky format. Órbita 105.7 has since climbed out of the ratings cellar toward respectability. Órbita 105.7 has found success in Ciudad Juárez, Chihuahua, as well, with Rock Estéreo, a station whose format was created by the team at Órbita 105.7.

Generally, most Mexico City stations are fairly similar in their programming. However, those programmers possessing the talent, creativity and good selection of announcers who really connect with their audience are heading up stations that are dueling for the best ratings.

JOCKEYING FOR THE GOVERNMENT

One huge problem facing radio groups is Sindicato De Trabajadores De La Industria De La Radio Y La Televisión (STIRT). A state-run syndicate that serves as an employment agency, STIRT places broadcasters and DJs at radio stations. STIRT is harshly criticized by radio chains for supplying—for the most part—improperly trained or poorly moti-

vated individuals. STIRT has skirmished with radio chains, while limiting the opportunities for communications majors with degrees. But Mexican radio chains have little choice. By law, each station must accept four employees from STIRT.

Though Mexico City is home to 22 radio chains controlling 1,438 stations in the country, there are robust regional chains that are prosperous, as well. For instance, Multimedios Estrella De Oro, based in the northern Mexican city of Monterrey, dominates that part of Mexico with 20 stations that focus on regional sounds of the area. In addition, Multimedios grabs huge chunks of market share with the aforementioned, high-rated Spanish pop station XHETS-FM (FM Tú) or English/Spanish rock XHJD-FM (D 99).

In October, Grupo Radio Imagen is expected to set up a "Pulsar FM" station in Monterrey, thanks to encouraging results in Guadalajara of its Pulsar FM station there, XHMA-FM. In only a few months since it debuted in Guadalajara, XHMA-FM has shot to No. 1 in its format and No. 3 overall. XHMA-FM's strong performance has surprised executives at similarly formatted XEHL-FM (Zonido 103) and XHAB-FM (Superstereo), who were certain that the Pulsar FM format would fail.

SATELLITE SIGNALS

The success of the Órbita and Pulsar formats beyond Mexico City has prompted other chains to take action. Grupo Acir, the largest chain in Mexico, is obtaining a satellite signal in Mexico City from which Romeo Herrera, the company's SAT director, proclaims that Acir will be able "to program all of our stations, choosing the most important formats we have, so our clients have national coverage, while allowing some space for local programming."

But this is not the only major change for the company that last year acquired the six stations of a rival and now has powerhouse Mexican businessman Carlos Slim as a partner.

In addition, Acir signed away Órbita 107.5's Córdoba on Aug. 15, because, says Herrera, Córdoba is the "kind of person we need to develop all of our plans for the future."

Other changes afoot in Mexico City are occurring at Estéreo 102, which is part of the Radiópolis chain owned by Mexico's giant TV-network Televisa. Recently, Joaquín Díaz was tapped as program director; he is converting "Estéreo 102" into a Spanish pop outlet.

XEW-FM (WFM), the most important youth-driven station of the '80s in Mexico City with its English pop format, is now being helmed by Martín Hernández, an important player on the team that created the Radiópolis station's original format.

While many chains approach the future with new formats and technology, there are, unfortunately, other chains wedded to the past.

One group, Núcleo Radio Mil, whose slogan, "a tradition of excel-

lence in radio," now rings hollow, is run by owners who do not understand, or even like, radio. Consequently, the group's six stations are failing in the ratings, as well as financially. An example of Núcleo's unhap-

LABELS GEAR UP

Continued from page 42

was again going to devalue the Mexico currency from its August rate of 7.5 pesos to the dollar to around 9 Mexican pesos to the dollar.

"I hope the government does not do a devaluation," says Bissi. "Right now, the rate is stable. Even Bissi anticipates another price hike in the near future to keep up with inflation, but he is concerned that the retail sector will not be able to digest a third raise in one year."

PolyGram certainly will be one of the more active labels in the coming months. Upcoming product is expected from Mexican pop singer Emmanuel, domestic pop acts Ragazzi and Kabah, and a salsa/pop/world music act, Tania Libertad. Also set to ship are a greatest-hits package from ranchero Pedro Fernández, a new album by regional-Mexican sensation Grupo Límite, plus albums by international stars José Feliciano, Nana Mouskouri, Xuxa and Marfa Conchita Alonso.

Recently signed to PolyGram are metal acts Zurdock Movimiento and Mákina, as well as pop/rock group Escape.

SONY—Sony Mexico MD Angel Carrasco says his label was able to ride out the rough economic storm last year and still stay on top of the market by putting emphasis on breaking new talent, such as female pop singers Fey, from Mexico, and Mónica Naranjo, who is from Spain.

"We concentrated on artist development," says Carrasco, "and we came up with three or four new acts in the toughest time of the crisis—Mónica Naranjo, Fey, [Colombian songstress] Shakira and [male pop group] Mercurio. We reorganized our priorities and went after the young, pop-oriented audience. And now we have established ourselves as the most youth-directed company."

Other young artists who rolled big numbers, according to Carrasco, were ranchero star Alejandro Fernández, who has sold nearly 500,000 units of his 1994 release ("It's over a year old and selling more now than when it came out," says Carrasco), and Puerto Rican pop singer/actor Ricky Martin, who has sold more than 250,000 units of "A Medio Vivir."

An additional testament to Carrasco's faith in the Mexican market is the hefty 200,000 unit ship-out of "Si El Norte Fuera El Sur," the latest album by singer/songwriter star

py situation is XHROK-FM (Rock 101), a stalwart among rock stations in the '80s, whose format reportedly is about to be changed. Ironically, just two months ago, Rock 101 began broadcasting MTV Radio. ■

Ricardo Arjona. In August, Sony put out the eponymously titled debut of La Dosis, a Guadalajara act that purveys another genre of which Carrasco thinks highly: pop/rock.

There is more hit product on the way from Sony. In September, the label is slated to drop albums by such familiar names as Ana Gabriel, Chayanne, José Luis Perales, Yuri and new signee Pablo Ruiz. Also due in September is the label premiere of another new signee, norteña act Renegados Del Norte. In October, Sony is scheduled to ship albums by Fernández, Fey and a 15-year-old ranchero named Jonathan. Naranjo's new album is set for release in January 1997.

WARNER—Warner Music

International's president of North American operations, Julio Sáenz, opines that Mexico's record business "is in a moment of great transition" that sorely depends on product that will excite the record-buying public.

He was expecting consumer reaction to the August release by superstar Luis Miguel to be an effective gauge of whether the market was ready to come back or not.

Sáenz says other key releases for Warner in the next few months are the September release of Italian star Laura Pausini and the October album by Mexican mestizo rockers Café



WEA's Cafe Tacuba

Tacuba.

Early this year, Warner acquired Monterrey-based MCM Records to bolster Warner's faint presence in the regional-Mexican arena. However, Sáenz was not expecting MCM to contribute to Warner's profit margins immediately.

Sáenz worries that Mexico's lack of retail outlets and scarcity of discretionary income will hinder future growth of the domestic market. The vital ingredient to future success, he notes, will be appropriate product for the market.

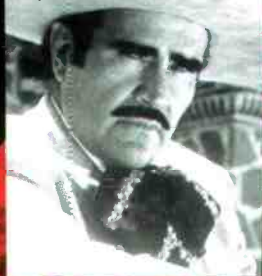
Furthermore, Sáenz, who is president of Mexico's recording trade outfit AMPROFÓN, says that AMPROFÓN is being restructured "to make it more dynamic, like the RIAA."

—J.L.

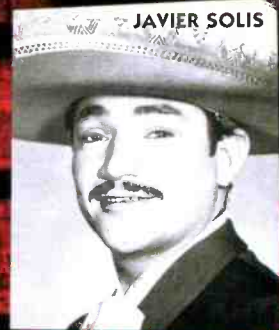
A Legacy Of Legends

Happy
50th
Anniversary
To Sony Music
Mexico

VICENTE FERNANDEZ



JAVIER SOLIS



SONORA SANTANERA



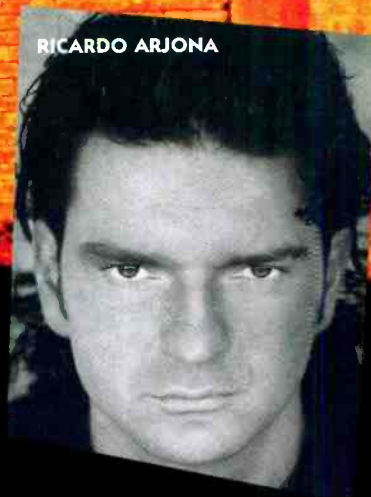
FEY

RICKY MARTIN



ALEJANDRO FERNANDEZ

RICARDO ARJONA



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THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	SoundScan®
			★ ★ NO. 1 ★ ★	
1	NEW		POINT OF GRACE WORD 9694	1 week at No. 1 LIFE, LOVE & OTHER MYSTERIES
2	1	2	STEVEN CURTIS CHAPMAN SPARROW 1554/CHORDANT	SIGNS OF LIFE
3	2	20	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
4	3	68	JARS OF CLAY ▲ ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
5	4	43	DC TALK ● FOREFRONT 5140/CHORDANT	JESUS FREAK
6	5	24	ANDY GRIFFITH SPARROW 1440/CHORDANT HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
7	6	12	4 HIM BENSON 4321 HS	THE MESSAGE
8	7	12	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS	GOD
9	9	30	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
10	12	122	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
11	8	8	PFR VIREO/SPARROW 1550/CHORDANT HS	THEM
12	10	56	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
13	11	28	THIRD DAY REUNION 0117/WORD HS	THIRD DAY
14	13	14	BOB CARLISLE DIADEM 9691/BENSON HS	SHADES OF GRACE
15	14	17	JACI VELASQUEZ MYRRH 6995/WORD HS	HEAVENLY PLACE
16	20	24	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
17	16	46	CARMAN ● SPARROW 1422/CHORDANT	R.I.O.T.
18	15	30	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
19	18	49	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
20	22	4	VARIOUS ARTISTS FOREFRONT 5156/CHORDANT	SELTZER
21	19	11	RICH MULLINS REUNION 0116/WORD HS	SONGS
22	17	45	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
23	21	2	PHIL KEAGGY SPARROW 1555/CHORDANT	220
24	25	59	RAY BOLTZ WORD 9641 HS	THE CONCERT OF A LIFETIME
25	23	80	POINT OF GRACE WORD 9445 HS	THE WHOLE TRUTH
26	26	17	COMMISSIONED BENSON 4184 HS	IRREPLACEABLE LOVE
27	28	27	VARIOUS ARTISTS MYRRH 7004/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
28	24	67	VARIOUS ARTISTS WORD 9620	MY UTMOST FOR HIS HIGHEST
29	NEW		VARIOUS ARTISTS HOSANNA 10032/INTEGRITY	WORSHIP IN THE HOUSE WITH KEITH STATEN
30	27	106	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE
31	32	77	ANOINTED WORD 1509 HS	THE CALL
32	33	9	SARAH MASEN RE-THINK/SPARROW 1594/CHORDANT	SARAH MASEN
33	30	50	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
34	34	152	MICHAEL W. SMITH ● REUNION 0086/WORD	THE FIRST DECADE 1983-1993
35	35	61	VARIOUS ARTISTS ● SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
36	31	13	BIG TENT REVIVAL FOREFRONT 5147/CHORDANT	OPEN ALL NITE
37	39	2	DENNIS JERNIGAN HEART CRY 9900/WORD	CELEBRATE LIVING
38	29	16	MICHAEL CARD & JOHN MICHAEL TALBOT MYRRH 4603/WORD HS	BROTHER TO BROTHER
39	RE-ENTRY		PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST
40	38	5	CHARLIE DANIELS SPARROW 1493/CHORDANT	STEEL WITNESS

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

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HIGHER GROUND



by Deborah Evans Price

BEAUTY AND THE BEAT: With the release of her Myrrh album "Beauty For Ashes," Crystal Lewis is probably the best-known Christian act to make a major-label debut. Lewis has been singing since she was a teenager and has released 14 albums—first as an artist on Frontline and most recently on Metro One, the Newport Beach, Calif.-based independent she started with her husband, Brian Ray.

After becoming one of the most respected vocalists in the industry and successfully launching a label, why did Lewis decide to sign with a major label?

"We have been talking with them for a couple of years," Lewis says. "We went to them among other distributors when we first started our company four years ago. At that point, we had just gotten out of a six-year relationship with another record company, and we really wanted to do something ourselves. [But we] kept talking, and last year we came to the conclusion that as a smaller record company, there was only so much we could do."

"We were really enjoying our freedom creatively, and we wanted to see if there was some way we could combine that with a bigger sales force and better marketing and promotions team. We'd been talking to Myrrh, and it just finally worked out. We feel we have the best of both worlds—maintaining our freedom and control over certain things but at the same time having great marketing and promotion people."

Lewis is excited about how her new project came together. "I'm really pleased," she says. "With every album we've done, we have gone in with about 70% of an idea of how we wanted it to be, and the other 30% comes from I don't know where. Just collaborating with different musicians and arrangers, things take turns that you hadn't anticipated—mostly for the better; sometimes

for the worst, and you throw them off the album. In this case, we had an idea, and then different arrangers or producers or songwriters collaborated with us and took it in their own direction, and we loved it. I'm pleased with who we got to work with and how it came out."

Lewis has a 2-year-old son and a 6-month-old daughter, who tour with her and her husband. The fact that she has been a performer since she was young seems to have given Lewis insight that serves her well as she juggles motherhood with her roles as a singer, songwriter, and record-company partner.

She says one of the most important things she has learned is the value of listening to others. "It's important to accept other people's input," Lewis says. "I started out as a 16-year-old with basically no opinion and became a 20-year-old with only one opinion. Now I'm going to be 27, and I think I can enjoy having my opinion . . . but at the same time, I really learned to have a healthy balance and to accept other people's ideas."

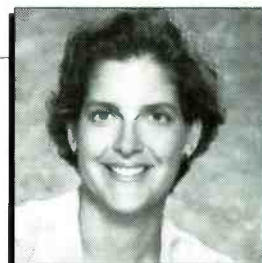
"I think it's part of growing up and maturing for anybody. I've learned that God has me exactly where he wants me, whether I agree with it or not . . . This is Christian music we are doing, and there is a difference—not just lyrically, but spiritually. We are doing it for a completely different purpose."

BIG CHANGES: Two of the industry's most high-profile executives have departed their posts within EMI Christian Music Group, the parent company to Sparrow Communications Group, Star Song Communications, EMI Christian Music Publishing, and Chordant Distribution.

Star Song founder and president Darrell Harris has resigned after 20 years with the label. Harris and his wife, Janet, who served as Star Song's executive VP of administration, exited Sept. 13. This comes on the heels of Chordant president Steve Griffin's departure Sept. 3. At press time, none of the vacated positions had been filled.

CONGRATULATIONS! Steven Curtis Chapman's "Signs Of Life" album debuted at No. 1 on Billboard's unpublished Top Contemporary Christian chart last week and at No. 20 on The Billboard 200, earning Hot Shot Debut honors, with combined Christian and mainstream sales of more than 37,000 units in the first week.

Classical KEEPING SCORE



by Heidi Waleson

NAB THAT NICHE: Delos, which scored hits with its two discs of Disney arrangements, "Heigh-Ho! Mozart" and "Bibbidi Bobbidi Bach," is going after the kid-nostalgia crowd once again with "An Awfully Big Adventure: The Best Of Peter Pan 1904-1996." The CD is due Thursday (26), with the audiocassette to follow in October.



This time, indefatigable composer Donald Fraser has arranged songs from various renditions of "Peter Pan" for chamber, vocal, and orchestral forces from the Delos stable. They are tracked in story order, and a British child narrator, Nicholas Klein, drops in the occasional bit of text or spoken lyric. The story is not completely narrated, in the fashion of "Peter And The Wolf"; it is merely suggested, with the music serving as "illustrations you would expect to find in a story book," as Fraser puts it.

"We're treating this like an original soundtrack," says

Rudi Simpson, Delos spokeswoman. "This is the future of the company."

Musical sources include the 1904 John Crook score ("The Arrival Of Wendy"), the 1950 Jean Arthur production with music by Leonard Bernstein ("Peter, Peter"), the 1953 Walt Disney film ("Second Star To The Right"), and the 1954 Mary Martin version ("Tender Shepherd," "I'm Flying," and "When I Went Home," a song that was withdrawn from that production). Fraser has also contributed original material ("The Mermaids' Lagoon," for oboe and piano).

Fraser does not riff on the styles of specific classical composers for his arrangements, as he did for the Disney projects, though "I'm Flying" has a Romantic piano concerto feel to it, and other tracks of this quite charming and tuneful tale may call up associations. Performers include the Los Angeles Chamber Orchestra conducted by Grant Gershon, pianist Carol Rosenberger, flutist Eugenia Zukerman, and Voices Of Ascension.

Promotion for the disc begins in October. It will concentrate heavily on radio, as radio host Rich Capparella, ("Classical Countdown," "Preview Hour") has created two features around it: "The Making of 'An Awfully Big Adventure,'" a six-minute behind-the-scenes piece, and "Peter Pan—Music And Words," a 30-minute children's program in which Capparella tells the story using tracks from the disc.

The Capparella features are being distributed on a CD produced especially for radio; the disc includes breaks for customized station identification as well as a collection of tracks from the record, all aimed at allowing stations to create their own features with a ready-made product.

(Continued on next page)



by Lisa Collins

COMING OUT: Promotions surrounding the Tuesday (24) release of Warner Alliance's **Andraé Crouch** tribute album, "The Songs Of Andraé Crouch," accounted for upward of 75,000 Christian Booksellers Assn. pre-orders alone. The project features remakes of 10 of Crouch's classic tunes by such artists as **Cece Winans**, **Take Six**, **the Winans**, **the Brooklyn Tabernacle Choir**, **Twila Paris**, and **Michael W. Smith**. Crouch sings lead on just one cut, "My Tribute," backed by an all-star chorus that includes **Patti Austin**, **Wayne Watson**, and **BeBe Winans**. Radio airplay kicked off Sept. 1 with the CeCe Winans cut, "Take Me Back."

Warner Alliance is also gearing up for the release of **Donnie McClurkin's** much anticipated and long-awaited self-titled solo debut. An in-store campaign will key in on three major markets: New York, Los Angeles, and Detroit. High-profile appearances on "The 700 Club" show and at Promise Keepers and T.D. Jake's Manpower summit will support the massive rollout campaign.

John P. Kee is helping to get people into the holiday spirit this year with the Sept. 17 release of his next project, "A Special Christmas Gift." The album will feature Kee's renditions of such time-honored classics as "Joy To The World," "Silent Night," and "O Holy Night."

TWELVE YEARS OF HITS: **BeBe & CeCe Winans** will pass along all the best to fans with the release of a "Greatest Hits" collection in late October. The project spans the duo's 12-year-long history in gospel, dating back to their inspiring rendition of "Up Where We Belong" (which has never been released on any of their previous albums).

The tune brought them national attention when they sang it back in 1985 on **Jim and Tammy Faye Bakker's** TV show. It was there that they came to the attention of Sparrow executives, and they were later signed to a contract. The lead single will be a new song, titled "Feels Like Heaven (With You)." Rounding out the album are some of the duo's most popular recordings, including "I.O.U. Me," "Heaven," and "Addictive Love." In the meantime, CeCe is still busy with appearances tied to the 1995 release of her first solo effort, "Alone In His Presence." Revlon has reportedly stepped in to sponsor 20 of the dates on her current tour and will be including her in an upcoming print campaign.

BeBe, who has been touring in the off-Broadway play "Your Arm's Too Short To Box With God," will make his own solo debut during the coming months. No word yet on when the duo will record their next joint release.

HAPPY ANNIVERSARY: Gospel Today magazine's seventh anniversary Gala Weekend got under way (Sept. 13-15) at the Opryland Hotel and Theme Park in Nashville. The three-day event, organized by Gospel Today publisher **Teresa Hairston**, featured some of gospel's biggest names, including **John P. Kee**, **Dottie Peoples**, **Donald Lawrence & the Tri-City Singers**, **Cece Winans**, **O'Landa Draper**, **Shirley Caesar**, **Hezekiah Walker**, **Ricky Dillard**, **Anointed**, and **Fred Hammond**. The festivities kicked off with a gala tribute to **Bishop T.D. Jakes** and culminated with an awards ceremony hosted by **Lee Brown** and **Gladys Knight**.

BRIEFLY: Intersound recording artist **Candi Staton** was honored at the world premiere of the Georgia Music Hall of Fame in Macon on Saturday (21). The gala reception, hosted by Georgia Gov. **Zell Miller**, honors top Georgia musicians and music industry leaders.

KEEPING SCORE

(Continued from preceding page)

Radio spots will air in all key markets, and Delos national sales director **Linda Callender** says the label is planning a massive advertising campaign that includes sale-pricing and endcap positioning in all major accounts. Several artists will do promotions.

"It's the most money we've ever spent," says Simpson, who says that advance orders have exceeded those for the Disney discs.

"Peter Pan" will get big exposure in

Korea, as it is being co-produced by Samsung Classics, a first for Delos. The Korean version, scheduled for release there in October, will feature narrator **Duk-Hee Choi**, who specializes in child vocalization. Samsung plans three months of intensive promotion, including back-page ads in Korea's leading music magazine, posters, listening stations in retail outlets, and 50 spots on subway train walls.

MUSICIANS WALK: The re-

nowned **Philadelphia Orchestra**, in the midst of contract talks, voted to strike beginning Sept. 16. The orchestra canceled its concerts through Tuesday (24), including its opening-night gala and the first concert of its Carnegie Hall series in New York.

A key issue in the orchestra's negotiations is its electronic media guarantee, which assures musicians of a minimum annual payment for recording sessions, regardless of whether such sessions take place. EMI did not renew the orchestra's recording contract this year, leaving the ensemble without a recording deal for the first time since 1944. Also, Philadelphia currently has no radio broadcast arrangement, so instead of the annual \$6,000 per player media guarantee, management offered \$2,000 for the first year of the three-year contract, to be renegotiated in subsequent years—a plan the players rejected. **Joseph Kluger**, the Philadelphia Orchestra's president, and a spokeswoman for the New York Philharmonic both said that none of the other Big Five orchestras have such media guarantees.

Management has suggested a scheme whereby the orchestra would self-record, with the musicians benefitting through royalties rather than up-front session costs.



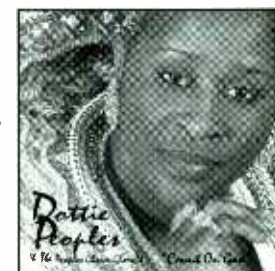
The Hits, Concert Style. Teldec/Atlantic Classics helped launch its new album "Symphonic Elvis" with a party at Graceland during Elvis Week '96, followed by an Elvis Reunion Concert featuring conductor **Ettore Stratta**, the Memphis Symphony Orchestra, and several of Presley's former sidemen. Shown, from left, are **Arthur Moorhead**, VP of marketing and operations at Atlantic Classics; **Niall O'Rourke**, international marketing director, Teldec International Classics; **Stratta**, who also co-produced the album; **Alan Balter**, music director and conductor of the Memphis Symphony; and **Reid McCoy**, who arranged the album's music.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★ ★ NO. 1 ★ ★	
1	1	21	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
2	2	167	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119	KIRK FRANKLIN AND THE FAMILY
3	3	16	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320	THE SPIRIT OF DAVID
4	4	49	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
5	5	11	YOLANDA ADAMS TRIBUTE 1000	YOLANDA LIVE IN WASHINGTON
6	7	16	MISSISSIPPI MASS CHOIR MALACO 6022	I'LL SEE YOU IN THE RAPTURE
7	6	17	COMMISSIONED BENSON 4184	IRREPLACEABLE LOVE
8	9	30	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014	STAND!
9	8	66	ANOINTED WORD 67051/EPIC	THE CALL
10	17	36	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
11	16	6	TWINKIE CLARK-TERRELL CRYSTAL ROSE 20127/STARSONG	TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR
12	14	20	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
13	13	9	SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67687/EPIC	JUST A WORD
14	11	85	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010	SHOW UP!
15	12	12	DARYL COLEY SPARROW 51523	BEYOND THE VEIL: LIVE AT THE BOBBY JONES GOSPEL EXPLOSION XII
16	15	14	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY AND FRIENDS IV
17	10	9	BRODERICK RICE BORN AGAIN 1010	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
18	22	36	THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
19	19	63	YOLANDA ADAMS TRIBUTE 3592	MORE THAN A MELODY
20	23	64	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR BENSON 4168	LIVE IN NEW YORK BY ANY MEANS...
21	21	65	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/STARSONG	BIBLE STORIES
22	24	23	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
23	29	104	HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE
24	RE-ENTRY		KENNETH MARTIN & VOICES IN PRAISE SOUND OF GOSPEL 218	HOLY IS HIS NAME
25	26	101	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
26	18	79	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
27	27	19	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10221	COUNT ON GOD
28	32	21	RADICAL FOR CHRIST INTEGRITY 08792	PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST
29	20	47	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
30	34	9	ALLEN & ALLEN CGI 161195	COME SUNDAY
31	25	20	WITNESS CGI 161185	A SONG IN THE NIGHT
32	28	59	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
33	35	12	VARIOUS ARTISTS INTERSOUND 9190	TOGETHER AS ONE
34	30	28	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131	A NEW THING... EXPERIENCE THE FULLNESS
35	33	47	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
36	31	11	BEN TANKARD TRIBUTE 9021	INSTRUMENTALLY YOURS
37	39	121	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
38	NEW		COLORADO MASS CHOIR BENSON 4365	WATCH GOD MOVE
39	RE-ENTRY		WALT WHITMAN AND THE SOUL CHILDREN OF CHICAGO CGI 161203	GROWING UP
40	38	62	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II

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

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Yuletide Releases Are Swinging In Early This Year

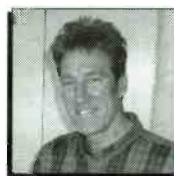
FOR THE HOLIDAYS: Used to be that discussion of holiday releases before Thanksgiving made one seem like a capitalist dog. But these days, if the subject isn't broached by Halloween, all chances of profits are kaput—and retailers sure do count on the seasonal greenbacks. A trio of odd and/or notable jazz discs is already getting a pre-release push.

Daring Records' "Christmas With The New Black Eagle Jazz Band" is for those who like their ho-ho-ing done with tinges of a New Orleans strut. The archival Dixieland ensemble feels right at home with "Tannenbaum" and such. In his liner notes, bandleader and cornet player Tony Pringle says he was surprised to find out just how

close the structures were between "Santa Claus Is Coming To Town" and a typical 1930s jazz tune.

Can't say how much backbeat and calypso is inherent in "Sleigh Ride" or "Jingle Bells," but on Boney James' "Funky Christmas" (Warner Bros.) there's plenty. James' "Seduction" is still hanging in the middle of the Top Contemporary Jazz Albums chart (No. 14), so the Christmas disc, due Oct. 1, should have a fair amount of help as far as continuity goes.

Perhaps the most unique affair is "A Brazilian Christmas," due Oct. 15 from Astor Place. It's a various-artists outing that combines the talents of Dori Caymmi, Ricardo Silveira, Leo Gandelman, Ivan Lins, and Oscar Castro-Neves. The set is



by Jim Macnie

one of the last productions by Miles Goodman, who passed away Aug. 19. His way with gentle beauty is evident all over the disc.

HEAR A TRIBUTE: T.J. Kirk, the San Francisco outfit that genuflects to Thelonious Monk, James Brown, and Rahsaan Roland Kirk by performing their tunes, adds Prince to the list of heroes for its second Warner Bros. disc. "If Four Was One," which hits the racks Tuesday (24), kicks the hell out of "Rockhard In A Funky Place" from the Purple One's "The Black Album."

The quartet blends it with Brown's "Get On The Good Foot." Like Medeski, Martin & Wood, T.J. Kirk puts mucho spin on the nuggets it chooses to update. Charlie Hunter proves the point by letting loose with some fluid guitar licks from Zairian pop to kick off the medley. Fusion seldom sounds so playful or unorthodox.

Trombonist Conrad Herwig's

"The Latin Side Of John Coltrane" is due Oct. 15 from Astor Place. It sounds lush, deep, and vital. "The music of the 1940s and 1950s has been looked at quite a bit lately," says the trombonist. "I knew there was a fertile ground if I looked into the 1960s."

Herwig has played with Mario Bauza, Eddie Palmieri, Tito Puente, and other heavy Latin bandleaders. "It's been great lesson, and I love the music," he says. "Afro-Caribbean music has got a lot of fire and soul, soul, soul. It's a religion to those who play it. In a way, that's why I thought Trane's music would match it well—the spiritual commitment of the sound is the same."

Participants include Palmieri and pianist Danilo Perez, as well as percussionists Richie Flores and Milton Cardona, trumpeter Brian Lynch, baritone saxist Ronnie Cuber, and bassist John Benitez.

SIGNINGS: New York pianist Myra Melford has inked a pact with Gramavision. Her "The Same River, Twice" streets Oct. 15. Saxophonist Antonio Hart—on his way to a breakthrough if his latest playing is a true indication—has joined the quickly growing Impulse! family. An early '97 release is planned for the yet-to-be-titled debut.

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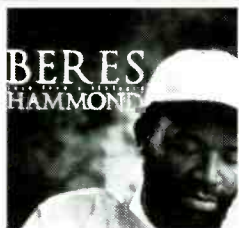
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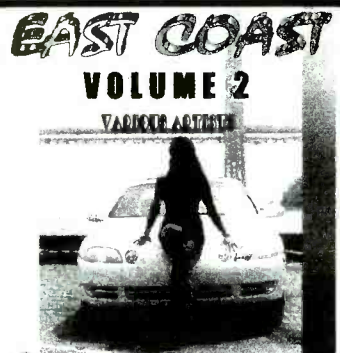
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NEW TIDE IN REGGAE MUSIC

E-40 IS BACK WITH THE 'GAME'

(Continued from page 25)

"They caught people's attention."

The clip, by director Eric Haywood of Atlanta-based Tribal Communications, is currently in the top 20 on the Box and is on the playlist of BET's "Rap City." It's also in rotation on MTV's "Yo! MTV Raps."

Merchandising materials, such as flats, stickers, and posters, were also ready early. They were shipped to retail in mid-September to be worked into coming-soon displays, Brown says.

As the release date of "The Hall Of Game" nears, Jive will place E-40 on "one of those old-fashioned promo tours," says Brown. "We're gonna put him on a bus and have him shake

hands, kiss babies, do walk-throughs, etc."

The promotion tour will be the artist's first. Brown says, "We're realizing that even though E-40 was kind of far-reaching on his own, we need to make him more visible. He's a big guy—real striking and ingratiating—and these are things people need to experience."

The artist, who is managed by Chaz Hayes management and booked by Dennis Ashley of Los Angeles-based Dash Entertainment, plans on going on tour in November. Ashley says, "We're looking at going through the Southwest, Midwest, and West coasts."

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	10	MAN WITH THE FUN VIRGIN 41612 10 weeks at No. 1	MAXI PRIEST
2	2	62	BOOMBASTIC ● VIRGIN 40158*	SHAGGY
3	3	16	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
4	4	19	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
5	5	69	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
6	6	17	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
7	7	6	LOVE FROM A DISTANCE VP 1480*	BERES HAMMOND
8	9	44	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
9	NEW►		MY XPERIENCE BLUNT 1461/TVT	BOUNTY KILLER
10	8	61	'TIL SHILOH LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
11	10	45	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
12	12	20	VALLEY OF DECISION GOTEE 4501	CHRISTAFARI
13	11	2	DR. BONES NOISE 230	THE SKELETONES
14	13	139	BAD BOYS▲ BIG BEAT 92261/AG	INNER CIRCLE
15	15	3	FREE TO MOVE RAS 3231	ISRAEL VIBRATION

TOP WORLD MUSIC ALBUMS™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	77	THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG 36 weeks at No. 1	GIPSY KINGS
2	2	6	SPIRITCHASER 4AD 46230/WARNER BROS.	DEAD CAN DANCE
3	3	27	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
4	4	96	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENITT
5	6	53	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
6	11	21	CELTIC TREASURE- THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS
7	8	68	GIPSY KINGS▲ ELEKTRA 60845/EEG	GIPSY KINGS
8	10	86	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
9	9	42	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
10	RE-ENTRY		GREEN LINNET RECORDS THE TWENTIETH ANNIV. COL. GREEN LINNET 106	VARIOUS ARTISTS
11	7	11	ONE WORLD PUTUMAYO 126	VARIOUS ARTISTS
12	15	24	THE CELTIC MINSTREL RCA VICTOR 68393	JAMES GALWAY
13	RE-ENTRY		RIVERDANCE CELTIC HEARTBEAT 82816/AG HS	BILL WHELAN
14	14	79	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
15	RE-ENTRY		NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK

TOP BLUES ALBUMS™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	6	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599 6 weeks at No. 1	VARIOUS ARTISTS
2	2	16	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
3	3	46	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	4	45	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. HS	KENNY WAYNE SHEPHERD
5	5	13	JUST LIKE YOU OKEH 67316/EPIC HS	KEB' MO'
6	9	9	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
7	6	57	FROM THE CRADLE▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
8	10	57	KEB' MO' OKEH 57863/EPIC	KEB' MO'
9	8	29	PHANTOM BLUES PRIVATE MUSIC 82139	TAJ MAHAL
10	7	22	LIVE! THE REAL DEAL SILVERTONE 41543/JIVE HS	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
11	11	24	THE ALLIGATOR RECORDS 25TH ANNIV. COL. ALLIGATOR 110/111	VARIOUS ARTISTS
12	12	57	BLUES ● MCA 11060	JIMI HENDRIX
13	RE-ENTRY		BLUE DROPS OF RAIN EUREKA 77053/DISCOVERY	COREY STEVENS
14	RE-ENTRY		LONG WAY HOME VERVE 529465	CLARENCE "GATEMOUTH" BROWN
15	NEW►		CHEATIN' HABIT MALACO 7482	LITTLE MILTON

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

Artists & Music

GREG KIHN'S 'HORROR SHOW'

(Continued from page 14)

we'd work together, because I'm not really into rock'n'roll at all."

Heyrman surmised that it would take a while for listeners to accept Kihn's artistic change in direction, but he was heartened by "Mutiny's" sales and favorable reviews. "People got to hear what a great voice Greg has," says Heyrman. "I don't think he was in an arena before where he got to show all his talent as a singer: It really comes out now."

Both Heyrman and Kihn stress the media's importance in increasing awareness of Kihn's latest recording. Indie publicist Barbara Shelley has been hired to facilitate media coverage. "When I knew the novel and the album were coming out 11 days apart, I started thinking, 'This is my life!'" says Kihn. "There are very few stations that are going to play 'Horror Show' on a regular basis, so we need other media to make people aware of the music and the novel."

Next to the press angle, Heyrman is getting help from an indie promotion company that will promote the Kihn disc to the triple-A and roots-music stations. Rounder's promotion department may realease a promotional CD focusing on either the title track or the lead track, "Kay Is The Month Of May."

Additionally, Tor Books will promote the album in book/record outlets like Borders Books & Music and Barnes & Noble. Kihn, who is managed by Berserkley co-founder Joel Turtle and booked by Paradise Artists, wants to do book signings that may include music performances, much in the manner of Kinky Friedman, his musician/author role model and friend.

"Kinky's a boon to mankind, and he has been hugely supportive," says Kihn. "His success made it possible for a guy like me to be taken seriously in the literary world."

Kihn will continue his usual handful of live dates per month, now geared to help support "Horror Show." He'll play either solo or with Matthews accompanying on guitar.

Additionally, Kihn still does dates with the Greg Kihn Band, which now features his son Ry on lead guitar. Ry also has his own band, Uncle. "He's the real 'next of Kihn,'" says Kihn, in a joking reference to the album title of his 1978 Bersekley debut. "The Greg Kihn Band has a long, proud history of great guitar players like Joe Satriani, so I get such a kick out of introducing my son on guitar. Nothing makes me happier than passing the baton to my son."

THE RUTLES DIG UP 'ARCHAEOLOGY'

(Continued from page 12)

decades ago.

"We didn't even remember where they were buried, to tell you the truth," says John Halsey (whose Rutle-speak alter-ego is Barry Wom). "One day, my dog Michael came in holding a tape in his mouth—he couldn't carry it in his paws, you see—and after we rinsed [it] off and listened to [it], we began thinking we could release it."

Readers with a propensity for suspending disbelief might be disappointed to hear that the bulk of "Archaeology" was actually recorded earlier this year; although two songs, "We've Arrived (And To Prove It, We're Here)" and "Now She's Left You," were culled from the 1977 sessions that produced the "All You Need Is Cash" album.

"In a way, those songs give this an 'Anthology'-like poignancy," says Neil Innes, the songwriting half of the team that created the Rutles in the late '70s. "They've got the vocals of Ollie Halsall, who sang with the Rutles but never appeared on film, and he passed away in 1992."

The Rutles grew out of a sketch created by Innes (a member of '60s dada-rock ensemble the Bonzo Dog Band) and Monty Python co-founder Idle for a short-lived British television show called "Rutland Weekend Television."

While Innes savored the opportunity to reprise the parody on "Saturday Night Live," he admits to having had doubts about proceeding with the made-for-TV film "All You Need Is Cash."

"First off, the suits and wigs were bloody uncomfortable," he says. "And secondly, I wasn't sure how it would go over with Beatles fans, who could have been gravely offended, but luckily, the majority absolutely loved it."

The film and its soundtrack, which was reissued by Rhino in 1991, proved to be the last anyone heard of the Rutles for more than 1½ decades. Innes cites two factors by way of explanation.

"First off, the people who owned the rights to the Beatles catalog [ATV]

decided that they should own 50% of our publishing, which they ultimately got," he says. "And of course, after the tragic events of 1980, it suddenly seemed inappropriate to make light of things."

In the intervening years, Innes has turned his attention away from music, or more accurately, the music industry, which he describes as "the most ludicrous waste of time on the planet."

Recently, Innes has divided his time between producing children's television programming and writing. Halsey and Ricky Fataar (who portrayed hairdresser-wannabe Stig O'Hara) have pursued session and touring work.

There is talk of the band mounting a six- to 10-date tour, which would be its first ever, save for Innes' jokey one-off performance as Ron Nasty & the New Rutles in 1994. But mainly, Virgin is hoping to focus on press and retail promotion in its first-wave campaign.

"The Rutles' fan base is dedicated and larger than a lot of people might think, so I'd say that anticipation about the new album is fairly high," says Eric Keil of the nine-store Compact Disc World, based in South Plainfield, N.J.

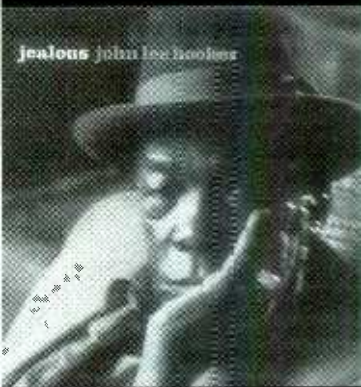
Virgin has hired Entertainment Marketing Group to go into the 20 largest markets and put together promotions at a variety of radio outlets, regardless of format.

"We're looking for high-visibility morning shows, especially ones that put an emphasis on comedy," says Fox. "We're looking at putting together gift packs and even mimicking those promos from the height of Beatlemania, where people would give away teacups or bed sheets said to be used by one of the band members."


Innes, who insists the reunion is "more a way to have a bit of fun than anything else," says he's up for that sort of wackiness—within reason.

"I'll give them my cup or saucer, but not a lock of hair," he says, running a hand over his scalp. "That's a bit too dear these days."

JOHN LEE HOOKER
JEALOUS
His last recording before his triumphant comeback in 1989 with **THE HEALER**, **JEALOUS** received a Grammy nomination and the W.C.Handy Award for Best Traditional Blues Album.



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Studio Action

ARTISTS & MUSIC

Apple, IBM Join Sonic Solutions Cos. To Jump-Start DVD-ROM Production

■ BY PAUL VERNA

NEW YORK—Apple Computer Inc. and IBM Interactive Media have joined Sonic Solutions' DVD Production Alliance, bolstering the Novato, Calif.-based company's effort to provide a software platform for the development of the high-density disc format.

Along with Apple and IBM, Foto-Kern, General TV Network, Intel Corp., and Sunset Post have joined the alliance, complementing a membership that already includes All Post, Crest National Video, Crush Digital Video, KAO Infosystems, Laser Pacific, Patapco Designs, the Post Group, Rainmaker Digital Pictures, the Richard Diercks Co., Thomson Electronics, Warner Advanced Media Operation, and Warner Bros.

Sonic Solutions president Bob Doris says, "Apple's and IBM's move to join the DVD Production Alliance will jump-start DVD-ROM title development and rapidly expand the market opportunity for game and entertainment developers."

Apple senior VP of worldwide corporate marketing Satjiv Chahil says, "We see DVD as the convergence device of the '90s. The computer industry and the entertainment industry are working toward a common goal: the easy distribution of high-quality video and audio... We think it's critical to use Sonic Solutions' DVD Creator to put our developers on the fast track to delivering DVD titles."

The members of the DVD Production Alliance have adopted Sonic's DVD Creator system, which consists of MPEG-2 video encoding, Dolby AC-3 and MPEG-2 surround-sound encoding, the MediaNet digital media network, and the Scenarist DVD authoring software, developed by Sonic Solutions partner Daikin Industries.

Touted by its developers as a next-generation medium for movies, computer games, music, and other forms of digital data, DVD offers between 4.7 and 18 gigabytes of storage capacity,

enabling full-motion video, surround-sound audio, multiple-language subtitles, and interactive programming to be placed on a single disc.

However, DVD's planned market introduction has been mired in technical and legal hurdles, and the audio standard for music DVD—expected to be a 20- or 24-bit format operating at a sampling rate of up to 96 kilohertz—has yet to be established.

In other news, Sonic Solutions plans to upgrade its SonicStudio premastering workstation to support Sony's magneto-optical PCM-9000 Digital Master Disc Recorder.

With the upgrade, a SonicStudio digital audio workstation will be able to load audio directly onto the MO drive. Furthermore, audio recorded on a

PCM-9000 can be directly transferred to a SonicStudio workstation at speeds faster than real time, facilitating advanced nonlinear editing and mixing.

"As more and more studios adopt the PCM-9000 as a high-end, two-track mastering recorder, moving PCM-9000 format material efficiently into the premastering stage has become increasingly important," says Courtney Spencer, VP of professional audio for the Sony Business and Professional Group.

Partners in developing new technologies since 1989, Sonic Solutions and Sony recently collaborated on implementing audio systems based on Sony's Direct Stream Digital process, which offers digital audio resolution well beyond the capabilities of the CD.

NEW PRODUCTS & SERVICES

ON THE EVE OF ANNOUNCING its full-scale entry into the world of digital mixing, Mackie Designs of Woodinville, Wash., introduces its first power amplifier; the M-1200 Fast Recovery (FR) unit. Rated at 1,200 watts into 4 ohms in the bridged mode—or 600 watts per channel into 2 ohms—and featuring sweepable horn compensation, sweepable low-cut filter, switchable subwoofer crossover, subsonic stabilizer, clipping eliminator, T-design constant-gradient cooling, and balanced and unbalanced inputs, the M-1200 FR carries a suggested list price of \$599.



Also new from Mackie are 40- and 56-input versions of its popular SR series of 8-bus analog consoles. The

SR40*8 carries a suggested list of \$9,995, while the SR56*8 retails for a suggested \$12,595. Additionally, Mackie has upgraded its UltraMix automation package by introducing version 1.11, which makes the software compatible with Macintosh and IBM platforms.

In other Mackie news, founder Greg Mackie received the 1996 Ernst & Young High Technology Entrepreneur of the Year Award. Also, Fostex veteran Richard Rosenzweig joins Mackie as VP of operations, NuReality and AST veteran Tami Pereira is named VP of international sales and marketing, and former JBL speaker designer Cal Perkins has been appointed head of the company's analog team.

FOSTEX introduces the D-15 DAT recorder, a time-code-equipped unit that supersedes the company's D-10 model. Among the new features of the D-15 are multiple cue levels (-20, -30, -40, and -55 decibels), multiple cue times (ranging from 300 to 1,500 milliseconds), and multiple reference levels (-12, -18, and -20 decibels). Other new features include an offset command, input/output trim pots, 18-bit/64-times input oversampling, 20-bit/8-times output oversampling, a reference play mode, onboard parallel ports, and a panel lockout switch. The D-15 also includes a 37-pin parallel remote port that replaces the infrared remote controller included in the D-10.



Although the D-15 does not generate time codes, it reads external codes and will record time-code data simultaneously as it records audio.

Fostex also rolls out its second-generation portable DAT recorder; the PD-4. A four-head model, the PD-4 carries a suggested list price of \$7,395.

BRITISH SIGNAL PROCESSING specialist Focusrite introduces three products in its "green" series: the Green 3 Voicebox, a full-function microphone processor module with EQ, compression, de-essing, and noise reduction; the Green 1 dual microphone preamp; and the Green 2 Focus EQ, a direct recording module.

CELEBRATING ITS 25TH ANNIVERSARY in the pro audio business, Lexicon of Waltham, Mass., has created an advisory board consisting of some of the industry's top professionals, including producer/engineer Eddie Kramer; guitarist/producer Bobby Owsinski, and songwriter/guitarist Dana West.

Lexicon also announces the David Rosenthal Music FX Card, the latest in the company's series of artist-oriented sound cards. The Rosenthal card, featuring 100 presets created by the renowned keyboardist/producer, plugs into the PC card slot of Lexicon's PCM 80 effects unit.



Room Tone. Mercury recording trio Tony Toni Toné worked on its self-produced label release at Record One in Los Angeles. Shown, from left, are group members Raphael Saadiq, Timothy Christian Riley, and Dwayne Wiggins.

newsline...

ATLANTA MIX FACTORY has added two rooms to its flagship studio, which now becomes Studio B. The new Studio A features a Studer A-80, vintage tube mikes, and state-of-the-art processing. Studio C, the other new room, is a MIDI suite. Studio B houses a 96-input board, 32-track recording capabilities, and a baby grand piano.

SPATIALIZER AUDIO LABORATORIES Inc. of Woodland Hills, Calif., has won a patent-infringement case brought against it by QSound Labs Inc. The decision was handed down by Judge William Keller in the 9th District Court of Los Angeles, who granted Spatializer's motion for summary judgment of noninfringement.

Spatializer chairman Steven Gershick says, "With the litigation behind us, we can again focus 100% of our efforts on meeting the demands of leading manufacturers to license and use our 3D audio technologies within their products."

Spatializer has licensed its stereo enhancement technology to Compaq, Hitachi, Digital Equipment Corp., and Texas Instruments—which just incorporated Spatializer into its TravelMate 6000 series of laptop computers.

PEARL JAM has just acquired three Soundelux U95 microphones for use in its Litho Studio in Seattle, where it and other notable bands, including Soundgarden and the Presidents Of The United States Of America, record. Pearl Jam has also taken delivery of a Focusrite ISA 215 Blue Range unit, a two-channel preamp/equalizer. The purchases were arranged through Jack Weaver of Seattle-based distributor Audio Systems.

BRIEFLY: ASCAP veteran Lew Carey Conetta has opened Dolphin Recording Studios on Hilton Head, S.C. Carey, who will oversee the state-of-the-art studio as well as its namesake publishing operation, has hired Norbert Putnam as consultant and Bob Alberti as music coordinator... NBA point guard Kenny Smith has opened Bassline to Baseline Recording Studio in Houston.



Haydn's NRG. Atlantic Records violinist/singer/songwriter Lili Haydn recorded her self-produced debut album at NRG Recording Services in North Hollywood, Calif. Shown standing, from left, are guitarist George Nakas, drummer Toss Tanos, engineer Tim Bolan, bassist Jeffrey Conner, and engineer Adam Kasper. In the front row, from left, are NRG assistant Steve Mixdorf, keyboardist/percussionist Harliegh Kibbee, and Haydn.



Country Upstart. Country rock singer/songwriter Jim Lauderdale, left, worked on his Upstart Records album "Persimmons" with co-producer/engineer Tim Coats at Moondog Studios in Nashville.

AUDIO TRACK

NEW YORK

AT BEARTRACKS in suburban Suffern, N.Y., **Chris Botti** tracked a self-produced Verve date with engineer **Kevin Killen** and assistant **Kristen Koerner**, and Jive artist **Joe** mixed with engineer **Earl Cohen** and assistants **Koerner** and **Rick Pohronezny**. At **Perry Margouleff's** Pie Studios in nearby Glen Cove, N.Y., producer **Richard Gottschler** tracked a **Giovanni** project for Elektra with engineer **Jeffrey Lesser**; Margouleff's band, **Jesse Taylor Is Dead**, tracked and mixed six songs with producer/engineer **Bill Wittman**; **Cyndi Lauper** mixed two tracks for her upcoming album, "Sisters Of Avalon," with engineer **Wittman**; and **Cheap Trick** stopped by during the band's recent New York tour swing.

At the Loft in Bronxville, N.Y., **Carl Sturken** and **Evan Rogers** wrote and produced nine songs for **Lorraine Cato's** upcoming MCA album. **Sturken** and **Rogers** have also been working with engineers **Al Hemberger** and **Scott Cresswell** on tracks by **Brand New Heavies** (London), **Rasheed Bell** (Universal), **Deborah Blando** (Lava/Atlantic), **Tasha** (MCA), **Joosé** (Elektra), **Kristine Blond** (EMI), and **Public Demand** (ZTT/Warner Bros.), among others.

LOS ANGELES

RAPPER **Hammer** mixed his upcoming Death Row Records release with co-producer **Kevyn Lewis** at Music Grinder Studios in Hollywood. Engineer **Conley Abrams** worked the console with assistant **Rudy Houser**. At Sound Image in Van Nuys, RCA act **Eleventeen** tracked and mixed with producer/engineer **Randy Pekich**

and assistant **Gus Agostinelli**; Producer **Paul Bradley**, engineer **Jim Crichton**, and assistant **Andre Komenco** worked with the **Chippendale** singers and dancers on a recording for London-based Telstar Records; and Japanese recording artist **Sala** shot a 16 mm video, produced by **Hiroshi Igaki** for Uptix Corp. and directed by **Brad Christian**.

NASHVILLE

AT LANTIC RECORDS artist **Jewel** worked with producer **Peter Collins**, engineer **Chris Shaw**, and assistant **Mel Jones** on the SSL 9000J at Sound Stage. At the Music Mill, Sparrow artist **Carman** tracked and overdubbed with producer **David Huntsinger** and engineers **Lynn Fuston** and **Glen Spinner**; **Sherrie Austin** overdubbed an Arista record with producers **Ed Seay** and **Will Rambeaux** and engineers **Seay** and **Dean Jamison**; **David Vincent Williams** overdubbed with producer/engineer **Seay** and engineer **Jamison** for a Sony set; and the **Kendalls** worked on a Lemon Square Productions project with producers **Bart Barton** and **Brian Fisher** and engineers **Marty Williams** and **Tony Castle**.

The Sound Emporium has been busy with several major-label projects, including a **CeCe Winans** session with producer/engineer **Rhett Lawrence** and engineer **Eric White** for Capitol Records, a self-produced **Radney Foster** project for Arista with co-producer **Mac McAnally** and engineer **Alan Schulman**, and a **Stephanie DelRay** record with producer **Foster** and engineer **Mike Poole** for Warner Bros.

OTHER LOCATIONS

MARTI JONES completed a studio

album for Sugar Hill Records with her husband/producer, **Don Dixon**. They recorded at the Spa Studios in Canton, Ohio, and the Washeteria in Clover, S.C., and overdubbed and mixed at Reflection Sound in Charlotte, N.C. **Mark Williams** engineered the project, which featured drummer/percussionist **Jim Brock** and guitarist **Hamie Hoover**, both longtime associates of Jones. The Sheffield remote truck has been busy with various projects around the country, including "Late Show With

David Letterman" in San Francisco, which **Michael Delugg** mixed; a **Jean Luc Ponty** date in Detroit for Atlantic Records and a live broadcast of a **Sponge** show, both engineered by **Bill Mueller**; and a VH1 special featuring the **Blues Brothers** from the House of Blues in Atlanta during the Summer Olympics.

Producer **Phil Nicolo** worked with PolyGram U.K. act **Bully Rag** at Studio 4 in Conshohocken, Pa. **Dirk Grobely** engineered. Nicolo also produced, engineered, and mixed Interscope

Records act **Pur's** label debut. The band was discovered by Studio 4 engineer/producer **Ian Cross** at a showcase in Austin, Texas, last spring. Houston-based folk singer/songwriter **Philip Rodriguez** tracked at Heights Sound Studio with co-producer **Ivan Kuper**; **Karl Caillouet** engineered.

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

PRODUCTION CREDITS

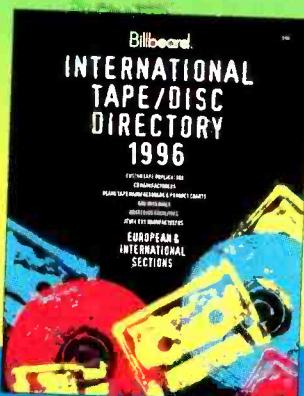
BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 21, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	CLUB-PLAY
TITLE Artist/Producer (Label)	MACARENA (Bayside Boys Mix) Los Del Rio/C. De Yarza, M. Triay (RCA)	TWISTED Keith Sweat/K. Sweat, E. McCaine (Elektra)	SO MUCH FOR PRETENDING Bryan White/B.J. Walker Jr., K. Lehning (Asylum)	LOUNGIN (WHO DO YA LUV) LL Cool J/Tone (Def Jam/Mercury)	KILLING ME SOFTLY WITH HIS SONG Roberta Flack/Bobby Guy, Ernie Lake, Jonathan Peters (Atlantic)
RECORDING STUDIO(S) Engineer(s)	ESTUDIO BOLA/BAYSIDE MUSIC (Seville, Spain/Miami) Jesus Bola/Mike Triay	THE SWEAT SHOP (Atlanta, GA) Karl Heilbron	WOODLAND (Nashville) Joe Bogan, Alan Schulman, Kevin Beamish	BATTERY/THE HIT FACTORY (New York) Mario Rodriguez/Rich Travali	REELTIME RECORDING (New York) Ernie Lake
RECORDING CONSOLE(S)	Sony MPX 3000/Tascam 3500	SSL 4000G	NEVE 8068	SSL 4064G with Ultimatum/SSL 4000G	Soundtrax Quartz
RECORDER(S)	Sony PCM 3324A/Spectral Digital Workstation	Otari MTR 90	Otari MTR 100A	Studer A800/Studer A827	Sony MCI JH24
MASTER TAPE	Sony/Hard Disc	Ampex 499	3M 996	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	BAYSIDE MUSIC (Miami) Mike Triay	THE SWEAT SHOP (Atlanta, GA) Alex Nesmith	SEVENTEEN GRAND (Nashville) Marshall Morgan, Jason Lehning	CHUNG KING (New York) Rich Travali	REELTIME RECORDING (New York) Ernie Lake
CONSOLE(S)	Tascam 3500	SSL 4000G	NEVE VR60 Legend	NEVE VR72	Soundtrax Quartz
RECORDER(S)	Spectral Digital Workstation	Otari MTR 90	Studer A827	Studer A827	SONY MCI JH24
MASTER TAPE	Hard Disc	Ampex DAT	Ampex 456	Ampex 499	Ampex 499
MASTERING Engineer	ABSOLUTE AUDIO Leon Zervos	HIT FACTORY Herb Powers	MASTERING LAB Doug Sax	STERLING SOUND Tom Coyne	FRANKFURT WAYNE Rick Essig
CD/CASSETTE MANUFACTURER	BMG	WEA	WEA	PDO/HTM	WEA

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Songwriters & Publishers

ARTISTS & MUSIC

Tara Profits From Klezmer Boom

Publisher's Songbooks, Perlman CD Show Big Sales

BY IRV LIGHTMAN

NEW YORK—Tara Publications, which specializes in creating music folios and distributing recorded product with Jewish themes, has been issuing klezmer music for 15 years, but it has never experienced the boom it has this year.

"Klezmer is going crazy," says Mayer Pasternak, VP of sales and marketing for Owens Mills, Md.-based Tara. "Songbooks [featuring klezmer] can do at least five or 10 times the sales volume of a few years ago, which means sales of up to 20,000 copies. For a niche market, that's really something."

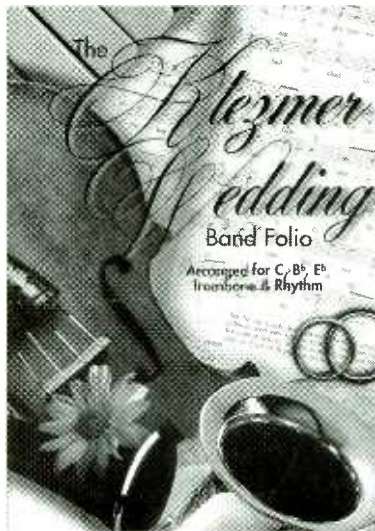
Klezmer is a distinctive, joyful music born mostly out of the Jewish cultural experience in Poland. The fact that it is being performed by, and reaching the ears of, a new generation has been documented in recent years. But a surge of interest in the music, especially as a result of classical violinist Itzhak Perlman's hit album "In The Fiddler's House" (Angel), has given klezmer a renewed energy, Pasternak says.

Perlman's klezmer performances at Radio City Music Hall and Wolf Trap, and a video documentary that has received extensive exposure on PBS and elsewhere, have helped raise the music's profile. Pasternak reports that for Tara, the Perlman album has sold five times the copies of any other CD of Jewish music in his catalog.

To Pasternak, Perlman's association with klezmer gave the genre "the final touch that legitimized the art form." In fact, Pasternak is attempting to interest Perlman in creating a matching folio for music from the album, as well as music from a follow-up album due soon.

"I called Perlman [to discuss the matter], but I haven't gotten an answer back yet," says Pasternak.

With a recently established World Wide Web site on the Internet—at <http://jewishmusic.com>—Tara is hearing from the far reaches of the globe. "We're getting responses from Germany, China, Japan, Australia, New-



foundland, Greenland, and Switzerland," says Pasternak. "I recently got a call from a guy in Texas who wanted klezmer folios. He's not Jewish, but has a Celtic band who wants [to incorporate] 'some of that Jewish music.'"

Also indicative of the klezmer explosion, Pasternak adds, is a recent discussion he had with supervisors of the U.S. Army Band that might lead to publication by Tara of the band's klezmer suite.

But attempts at integrating klezmer with contemporary and even avant-garde sounds can only go so far, says Pasternak. "Mixing genres won't work. The whole mentality of klezmer is to reconnect with the original ethnic source. The primary interest stems not from the cutting edge but, in effect, to hear stuff as if it's just been taken out of the attic. They don't want something they can hear on radio."

To that end, it is not surprising that Pasternak's folio books focus not on new klezmer material but on arrangements of older music from Yiddish or Hebrew sources.

Four new folio additions to the Tara catalog, which bring its total to 20, are "The Klezmer Wedding Band Folio" (\$21.95); "Jewish Wedding Music," arranged for string quartet (\$34.95); "Klezmer Play-Along," which includes a CD that allows the buyer to provide his or her own vocal or instrumentation (\$29.95); and "The Klezmer Band Folio In C Or B-Flat" (\$29.95).

Five previous folio releases are available in book-only form or with either a CD or cassette. A fourth, "The Complete Klezmer," has an edition with a cassette only.

Pasternak says he expects Tara to produce 6-10 new klezmer folios in the next year.



Welcome Aboard. Writer/producer Robert Palmer has signed an exclusive publishing deal with peermusic. Shown at the publisher's Los Angeles offices, from left, are attorney Bob Lieberman; Palmer; Frank Petrone, peermusic's creative director, West Coast; and Kathy Spanberger, peermusic COO.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"AIN'T NO SUNSHINE"
Written By Bill Withers
Published by Interior
Publishing (BMI)

Bill Withers took this song to No. 3 on the Hot 100 in August 1971, and it has become one of the most enduring pop/R&B classics. It was recently recorded in English and Spanish by the Miami-based trio *Nice & Wild* on the "Infatuation" album. The group consists of lead vocalist John Minnis, vocalist/percussionist Charlie Andrew, and vocalist/producer Luis Anthony. The song is being released as a single in the English and Latin markets.

"The president of our record company, Oscar Llord, had brought that to our attention. He thought [the song] would be a great idea," John Minnis says. "I had been listening to Bill Withers since I was a little one. It turned out great. I love Bill Withers. So it was fun."

"Then we went ahead and did a Spanish version," Charlie Andrew says. "I don't think it's been done in Spanish before."

Why does the tune translate so easily to different languages and different audiences? "It's the meaning—about a love that is lost to someone

and how they would feel," Minnis says. "I think it's the way he wrote it, too. The song is very simple and very easy to work with; a lot of DJs like that."



Andrew says the melody is another reason the song has become a classic. "It's very melodic, very hooky and catchy," he says. "Sometimes I hear the original on the radio, and it brings back memories... When I listen to the original and then listen to

what we did in the studio, we put harmonies and things that made it different. The same concept, but different."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
MACARENA (BAYSIDE BOYS MIX)	A Romero Monge, R. Ruiz	SGAE/ASCAP, Rightsongs/BMI
HOT COUNTRY SINGLES & TRACKS		
SO MUCH FOR PRETENDING	Bryan White, Derek George, John Tirro	Seventh Son/ASCAP, Glen Campbell/BMI, New Court/BMI, Hayes Street/ASCAP
HOT R&B SINGLES		
IF YOUR GIRL ONLY KNEW	Tim Mosley, Missy Elliott	Virginia Beach/ASCAP, Mass Confusion/ASCAP, WB/ASCAP
HOT RAP SINGLES		
HOW DO U WANT IT/CALIFORNIA LOVE	Tupac Shakur, J. Jackson, Dr. Dre, Roger Troutman, L. Troutman, N. Durham, W. Cunningham	Joshua's Dream/BMI, Interscope Pearl/BMI, Warner-Tamerlane/BMI, Black/Hispanic/ASCAP, Suge/ASCAP, Emoni's/ASCAP
HOT LATIN TRACKS		
QUE PENA ME DAS	Marco Antonio Solis	Crisma/SESAC

Hawknest Music Perched Online; Leonard Buys Houston Publications

ONLINE ONLY: Martin Eagle says his Durham, N.C.-based Hawknest Music (BMI) is "the world's first totally online resource" for the trade.

Why has Hawknest, which has a catalog of 200 copyrights in all fields of pop music, gone this route? "The music business," Eagle says, "has become even more closed to new material and new artists. It's almost impossible to break through without being on the ground in Los Angeles or New York to knock on doors. With our online services, we allow artists and music industry professionals an opportunity to bypass the limitations of the 'system' and get right to the music."

The current Hawknest catalog features three writers and four artists, all with new music. Hawknest's services also include RealAudio demos, downloadable lead sheets, and artist bios. The online address is <http://www.hawk-music.com>.

TRIO'S RIGHTS: Randy Poe of Leiber and Stoller's Trio Music has a clarification on a recent item concerning the acquisition of Jeff Barry and Ellie Greenwich copyrights.

Poe says that PolyGram and Trio co-own all of the Barry/Greenwich titles that are part of the purchase agreement. However, those titles Barry and Greenwich co-wrote with Phil Spector are now co-published by Mother Bertha, ABKCO, PolyGram, and Trio.

"Trio Music," says Poe, "never stopped co-owning any of the Barry/Greenwich copyrights, and Trio still co-owns such Barry, Greenwich, and Spector titles as 'Chapel Of Love,' 'Da Doo Ron Ron,' 'Be My Baby,' 'Baby I Love You,' 'River Deep—Mountain High,' and 'I Can Hear Music.'"

And, Poe notes, "I Can Hear Music" has been a recent entry on Billboard's Adult Contemporary chart as recorded by the *Beach Boys* and *Kathy Troccoli*, while "River Deep—Mountain High" is on *Celine Dion*'s triple-platinum album "Falling Into You."

HAL LEONARD BUY: Hal Leonard Corp. has acquired Houston Publications from founder and president **Jim Houston**, according to **Keith Mardak**, president of Hal Leonard. Houston Publications publishes jazz instruction books and educational publications, as well as other resources for educators. Among its publications are "The PEANUTS Piano Course," several instrumental method books, and Space Rite Manuscript Paper.

Houston has been made a consultant to Hal Leonard, which has distributed the Houston line since mid-1995. No purchase price was given.

Words & Music

by Irv Lichtman

MORE ON THE WEB: J.W. Pepper & Son, the Valley Forge, Pa.-based retailer of printed music, has added features to its World Wide Web site

on the Internet, including a database that can be searched online. Other new features are an online selection of new titles, a library of commercial software available for downloading, and a completely revised online-ordering process.

The Pepper database includes more than 300,000 listings of printed music of various publishers, including music for chorus, band, instruments, piano, and voice, as well as music software, study scores, and books on music. The Pepper Music Network's address is <http://www.jwpepper.com>.

CORRECTION: Last week's chart listing the top 25 biggest money earners published by **Paul McCartney's** MPL Communications Inc. failed to include the 25th song. It is "I Am What I Am" by **Jerry Herman**. Also, McCartney is the sole writer of "Ebony And Ivory."

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. **Gloria Estefan**, "Destiny."
2. **Smashing Pumpkins**, "Siamese Dream."
3. **A Charlie Brown Christmas**.
4. **Dolly Parton**, "Greatest Hits."
5. **The Doors**, "Guitar Anthology."

AUSTRALIA



THE BILLBOARD SPOTLIGHT



LEFT TO RIGHT : REGURGITATOR • TINA ARENA • PETER ANDRE • SILVERCHAIR

Trying To Take Over The World

Aussie Successes Pioneer A Gold Rush Of Global Talent

BY CHRISTIE ELIEZER

There was a time Australians were content to be a part of the world. Now they want to own it. This year, the second of Hollywood's seven studios came under partial Aussie ownership; Village Roadshow continued to build cinema megaplexes around the world; media magnate Kerry Packer and promoter Paul Dainty set up Dainty Consolidated Entertainment to eventually become a global touring company; and two radio networks and the BASS ticketing agency began expanding into the Asia-Pacific. And that's not even counting Rupert Murdoch's global designs.

Australia's profile, or at least its position, as gateway to the Asia-Pacific, is evident. The international divisions of Sony and Warner recently held their conferences here. Some records continue to break here before the rest of the world, and the local affiliates of Sony, Warner and MCA are showing some of the best per-capita performances within their multinational companies.

MUSICAL EVIDENCE

Most visible on the world stage have been the acts. Silverchair's "Frogstomp" spent three weeks in the U.S. top 10, sold 3 million globally and broke in Japan and the Philippines, while Sony labelmate Tina Arena's "Don't Ask" album attained world sales of 1.5 million (with local sales at 700,000). Mushroom's Frente sold a million copies in more than 20 territories with "Marvin The Album" (U.S. sales were 350,000, according to Mammoth/Atlantic) and seemed set to repeat that success with July's "Shape." Peter Andre's "Mysterious Girl" single stayed 10 weeks in the U.K. top 5, broke into the top 10 of five European territories and made further inroads into Asia. Deni Hines' "Imagination" sold 100,000 copies in Japan, where her pop appeal crossed over into club and fashion media.

The Mushroom label—and its acts, including the successful non-Aussie signings Garbage and Ash—enjoyed its greatest overseas profile



Max Sharam

in its 25-year history. CEO Michael Gudinski confirms joint-venture talks with U.S. labels. "The timing is right; I always knew I'd return to the States," says Gudinski, alluding to the short-lived Oz label endeavor in the mid-'70s.

The U.S. market remains the most sought-after. "The difference between a No. 7 in Australia and a No. 7 in the U.S. is you get to add three zeroes to the figure you make," says Warner A&R director Mark Pope. Warner affiliates signed You Am I, Regurgitator and Max Sharam, all of whom toured Stateside. So did Sony's The Poor and Ammonia (whose "Drugs" got 1,000 plays a week across 70 stations), while BMG's Merrill Bainbridge is a priority for Universal/MCA. In June, ABC/EMI country acts including Lee Kernaghan and Gina Jeffreys showcased in Nashville to what EMI managing director Paul Martinovich describes as "positive major-label interest."

As lines of communication are cleared, the U.S. has looked more closely Down Under. Warner Bros. U.S. and Warner Australia went in on a joint venture with Superjassus. Mercury in the U.S. signed the Ghostwriters from Mercury in Australia at a demo stage, and Epic in the U.S. did likewise with Jebediah from the Murrumbidgee label. EMI signed joint-venture deals for the Muttonbirds with Virgin U.K. and for Siva Pacifica with Virgin France.

More acts and companies pushed into Asia, and touring became more viable. Says Colleen Ironside, manager of Frontier Touring's Asian operations, "The big acts can make similar money to what they do in Australia," but she adds that acts of a club level still need label support. Japan has proven to be a strong market. Bodyjar and Swoop toured behind healthy record sales, while Human Nature's visit struck a loudly responsive chord in the mid-teen market. A jazz concert circuit is being established to target a market that registers jazz as 25% of its sales.

Brazil, too, opened up as a touring market for Men At Work, Gang Gajang, James Reyne and Hoodoo Gurus. The Gurus' March tour through the region includes Argentina and Venezuela, and they will play to an expected crowd of 100,000.

SOURCING TALENT

Denis Handlin, CEO and chairman of Sony Music Australia agrees that artist success gives a company clout with global affiliates. "It's been good for the whole industry," Handlin notes, "in the same way that INXS' success some years ago gave the local business a profile."

Adds James Glicker, managing director of BMG, "Australia's returned to the list, alongside Germany and Canada, as a good source of acts."

"Having a number of successes gives the industry a reputation for consistency," adds Handlin. "It's affected the other companies. There's been more A&R activity than I've seen for a long time. That sort of competition is only healthy."

But some fear that overly competitive offers from overheated A&R activity will lead to unrealistic expectations, and the need for hard slog and commitment is forgotten. "One young act got a publishing advance of a quarter-million dollars," observes Simon Killen, international product manager at MDS. "That

Continued on page 53



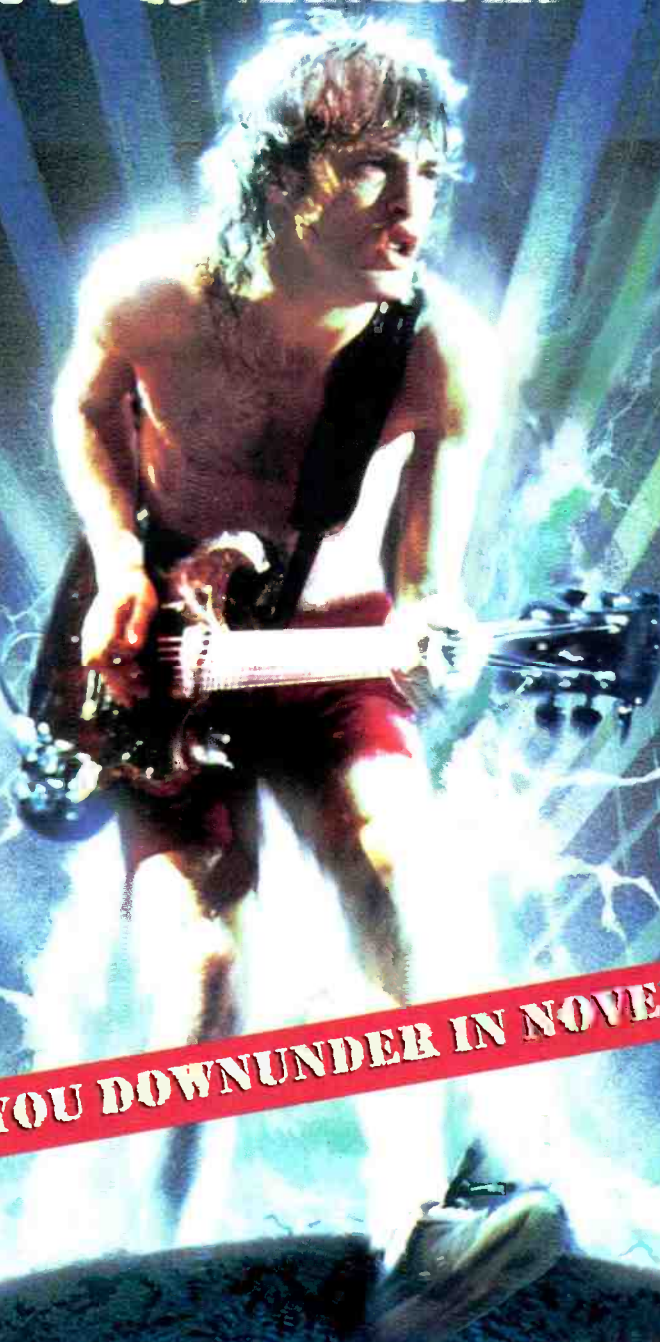
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AUSTRALIA

ARIA Nominations

The 10th annual ARIA Awards will be presented Sept. 21 by the Australian Record Industry Association. Here is a look at the nominees in key categories.

BEST ALBUM

Nick Cave And The Bad Seeds, "Murder Ballads" (Mute/Mushroom/Festival)
John Farnham, "Romeo's Heart" (Gotham/BMG)
Finn, "Finn" (EMI)
Regurgitator, "Tu Plang" (EastWest/Warner)
You Am I, "Hourly Daily" (rooArt)

BEST SINGLE

Ammonia, "Drugs" (Murmur/Sony)
Nick Cave & Kylie Minogue, "Where The Wild Roses Grow" (Mute/Mushroom/Festival)
Powderfinger, "Pick You Up" (Polydor)
You Am I, "Mr. Milk" (rooArt)

BEST GROUP

The Badloves (Mushroom/Festival)
Crowded House (EMI)
Regurgitator (EastWest/Warner)
silverchair (Murmur/Sony)
You Am I (rooArt)

BEST FEMALE ARTIST

Christine Anu (White/Mushroom/Festival)
Tina Arena (Sony)

Kate Ceberano (Mushroom/Festival)
Deni Hines (Mushroom/Festival)
Max Sharam (EastWest/Warner)

BEST MALE ARTIST

Diesel (Aurora/Mushroom/Festival)
John Farnham (BMG)
Dave Graney (Id/Mercury)
Paul Kelly (White/Mushroom/Festival)
Tex Perkins (Slack/Polydor)

BEST NEW TALENT

Monique Brumby (Sony)
Human Nature (Sony)
Fiona Kernaghan (ABC/EMI)
Rail (White/Mushroom/Festival)
Ute (Id/Mercury)

SONG OF THE YEAR

Tina Arena (co-writer), "Wasn't It Good," Tina Arena (Sony)
Josh Begley, "Apple Eyes," Swoop (Mushroom/Festival)
Nick Cave, "Where The Wild Roses Grow," Nick Cave & Kylie Minogue (Mute/Mushroom/Festival)
Tim Finn/Neil Finn, "Suffer Never," Finn (EMI)
Powderfinger, "Pick You Up," Powderfinger (Polydor)

BEST INDIGENEOUS RELEASE

Christine Anu, "Come On" (White/Mushroom/Festival)
Blek Bala Mujik, "Black Bala Mujik" (CAAMA)
Kev Carmody, "Images And Illusions" (Festival)
Various, "Our Home Our Land" (CAAMA)
Warumpi Band, "Too Much Humbug" (CAAMA)

Australian music has never been short on self-congratulation. When you're trying to compete globally with a small population base from the bottom of the planet, there's no harm in patting yourself on the back at regular intervals.

Since 1967, when the King of Pop title went to teen idol Normie Rowe, there have been annual music-award ceremonies in Australia, complete with glittering presentation nights, telecasts, press headlines and souvenir albums.

However, despite the introduction of industry-voted categories at the Countdown Awards in 1979, there had not been a credible and authoritative system of peer recognition of achievement and excellence. Fans and fads drove the award decisions, with the sales of consumer magazines and high television ratings always prime considerations in the structure and presentation of the award shows.

By the 1980s, when the Australian Recording Industry Association stepped into a very obvious vacuum and created the ARIAs, Oz rock and pop acts—such as Men At Work, INXS, AC/DC, Icehouse, Little River Band, Air Supply, Split Enz, Flash & The Pan, Real Life, Moving Pictures, Models, John Farnham, Mental As Anything and the Church—were a constant presence on international charts and earning big export dollars, though precious little official recognition for their achievements back home.

OVERDUE RECOGNITION

The stated ARIA Award aims were specific: to produce a prestigious event with authentic awards, to encourage the making of more Australian recording products, to raise interest in Australian music, to increase sales of Australian artists' recordings, and to improve the public's knowledge and understanding of Australian artists and the recording industry. It didn't happen all at once, as ARIA executive director Emmanuel Candi readily admits. But now, a decade since its launch, an ARIA award carries the same weight as a Grammy, Brit or Juno.

"The real sales spur didn't happen until about three years ago, but now an Album Of The Year gong or just a category win can add serious figures to an album," says Candi. "ARIA success is now incorporated into record company marketing and advertising, and the public responds to it. A high-lights package telecast in Asia, Europe and North America reinforces the winning artists already exposed in those markets."

The inaugural ceremony, before 600 invited guests at Sydney's Wentworth Hotel in 1986, was small but stylish, with Elton John hosting the presentation of 20 awards, most of which seemed to be accepted by John Farnham or Crowded House. There were four more "closed door" untelevised ceremonies—often over-long, irreverent and decidedly ragged around the edges, with hosts such as Bob Geldof and Cliff Richard, guests such as Quincy Jones and Bryan Ferry, Hall of Fame inductees such as Billy Thorpe, Sherbet and Vanda & Young, and winners such as Kylie Minogue, Midnight Oil, Kate Ceberano, the Church and Jenny Morris—before the ARIA Board of Governors decided to package the night for television.

In 1991 hosts Julian Lennon and MTV Australia's Richard Wilkins pre-

sented a national spectacular that saw Yothu Yindi take home four awards and Baby Animals three. The awards for the following year largely belonged to Wendy Matthews and Diesel, and to Cruel Sea and Badloves the next. The most recent ceremony saw silverchair sweep five statues and Tina Arena four.

Now a hot television property, with a 57% rating in the youth demographic, the program is owned outright by ARIA. "We have total control over the finished product by being the producers—we deliver it to television," explains Candi. "It started as an industry night on purpose. We've grown it at our own pace and through our own designs to maintain its quality and effectiveness."

ARIA board member and veteran artist manager and event stager Peter Rix, the awards' chairman and executive producer, has overseen each of the 10 ceremonies and insists, "It has always been about the music, and because of that the ARIA Awards are respected universally. It's not an embarrassment to have an ARIA."

"We maintain credible relationships with both alternative and mainstream areas of each musical genre," continues Rix. "And it's not just a rock 'n' roll thing; it is as important for a jazz, country, classical or children's

ARIAs Celebrate A Decade Of Award-Winning Excellence

A Look At The Ceremony's 10-Year Evolution

BY GLENN A. BAKER

act to win one as a pop act.

"What sets us apart from other times, when kids filled out coupons in TV magazines and voted for whoever was on the charts that week is that the winners aren't always those who have sold the most copies or have been heard most on the radio," says Rix. "We have extensive, informed voting panels and schools, and their choices reflect musical merit as well as commercial success or market impact. There is always a sense that the best record really has been chosen."

"I think it was Michael Hutchence who observed that it was really 'a grown-up night for us all' when we take it seriously and get it right. We're probably the only major awards ceremony that throws its own party afterwards—we don't break up into little cliques all over town. It's a proper all-industry celebration, and I don't think it's ever been boring. In fact, sometimes it's been very bizarre. I still remember the night at the Sydney Convention Centre, before TV, when it seemed to be the show with no end. Bob Geldof, with still more than an hour to go, grabbed me backstage during a performance and said with a look of terrible anguish, 'Can I please go home?'"

"We're not as conservative as the Grammys, and we're more parochial than the Junos; we really don't care what the best performing international recordings are," Rix continues. "We can probably learn a lot from the Brits now, but I think our early shows were better than theirs, which were terrible! Frankly, I'm addicted to putting it together and can't imagine stopping. Just think, somebody who is independent of the record companies in this country gets to play Matchbox cars with some of the best talent in the world with no interference from outside corporate interests. There are worse tasks!" ■

TAKE OVER THE WORLD

Continued from page 53

distorts reality; acts have unhealthy notions of how quick success will come."

To which Craig Camber, A&R manager at Polydor, adds, "It's great when Australia is viewed as a talent pool, but you still need runs on the board in Australia first. Obviously, not every act can be a silverchair or Frente, but you can work a niche."

Australian Recording Industry Association figures show that wholesale sales of Australian recorded music rose by 15.7%, to AUS \$225.6 million (US \$174 million) for the first half of 1996, while total volume sales (Australian and international) increased by 19.5%, to 20.7 million units. Wholesale sales for the second half of the year are expected to exceed AUS \$500 million (US \$390 million) for the first time and top more than AUS \$850 million (US \$663 million) at retail. Nine of the top 10 sellers in 1995 sold more than 200,000 units, compared to five titles reaching that sales level in 1994.

"The music is punter-driven, and the acts are willing to create their own opportunities," says Roger Grierson, managing director of PolyGram Music Publishing. "What's making it more healthy is that, as the market fragments, you move away from the situation of a half-dozen acts selling 200,000 records to 20 or 30 acts selling 30,000. More people get a go."

More opportunities were granted to new acts in the home market,



Deni Hines

and labels became more aggressive. Market leader Sony, which has a 25% share ("On one occasion it went up to 30%," reports Handlin), set up A&R centers in most of the major cities and launched an Ultimate Partnership policy with retail and marketing. BMG, EMI and PolyGram went through major restructuring, with BMG investing heavily in a new-technology division and EMI increasing its market share.

The influential act-breaking Triple J network widened its audience, major radio networks expanded formats, and the arrival of pay-TV brought three 24-hour music channels. As hardcore and dance received mainstream exposure, You Am I and Regurgitator albums debuted at No. 1. Onetime fringe player Shock Records scored 13 entries on the ARIA Hot 100, securing greater accessibility for itself and other indies to radio and retail. Dance music—estimated by Shock general manager Charles Caldas to have grown 200% in the last five years and 40% in the last 12 months—stretched into suburban and regional areas.

"Demand is exceeding supply," reports Anthony Colombi, spokesman for the three-year-old dance label Colossal, which doubled its staff and this month launches two more new labels.

PAVING THE YELLOW-BRICK ROAD TO OZ

"The next two or three years are going to be a gold-

en era for Australian music," says Polydor's Camber. "Silverchair proved there was more to Australian rock than INXS, Midnight Oil and Crowded House—all great bands, but of another time. With each new act getting recognition, the ones that follow get more chances. In a year or so, it's going to be quite awesome."

A second generation of acts is poised to follow through in '97 with release commitments from overseas labels. Powderfinger, Human Nature, Savage Garden, Spiderbait (whose next album is produced by Les Claypool of Primus), Superjesus, Mark Of Cain, Dave Graney 'N' The Coral Snakes, Frenzal Rhomb, Vika & Linda Bull, Magic Dirt, Deadstar, Custard, Fauves, Rebecca's Empire, CDB, Skunkhour, Tiddas, Tumbleweed, Bodyjar, Automatic and Screamfeeder all have international agendas.

"It hasn't become a Seattle situation," says John O'Donnell, general manager of Murmur, "which is good. You sign the act, not the movement."

Adds Warner's Pope, "Not all the bands are going to make it, but the most you can do is to ensure they get the best chance by getting your overseas affiliates aware and keen."

Just for good measure, a third wave is already bubbling from all parts of the continent, with well-received debuts from Monique Brumby (Sony), Something For Kate (Murmur), Even (Shock), Snout (Shock), Header (Bark/Mushroom), Beanflipper (Shock), Sandpit (Fellaheen), Gaslight Radio (MDS), Paradise Motel (Infectious/Mushroom) and One Inch

Continued on page 58



Bodyjar

AUSTRALIA

Top Acts From Down Under

DENI HINES

"Imagination" (Mushroom International)

It has taken almost five years—since her debut as a featured vocalist on the Rockmelon's startling top 5 version of "Ain't No Sunshine"—for Deni Hines to deliver her first album. Diversions included an aborted album project in America and a hugely successful run in Australia as Mary Magdalene in "Jesus Christ Superstar." The daughter of beloved '70s Australian megastar Marcia Hines, Deni gave notice of the power and potential of her own sassy, assertive R&B-toned rock-pop with a late-1995 single, "It's Alright," and the title hit of her album, "Imagination," in early 1996. Gold at home (35,000 units), the album has sold a swift 100,000 units in Japan, 70,000 of them on import. "The Japanese are taking Deni at face value, on the same level as Toni Braxton and Tevin Campbell" says manager Peter Rix. "They're so overwhelmed by her incredible visuality, that she's not only featured in every music magazine but also in *Elle*, *Vogue* and *Mademoiselle*." Hines tours Japan in October.

Publisher: Bitchin Music **Management:** Peter Rix Management
Booking Agency: Premier Artists/The Harbour Agency **Labelmates:** Swoop, Linda & Vika Bull, Nikka Costa

CHOCOLATE STARFISH

"Box" (Virgin/EMI)

Last October, the five-piece Melbourne hard-rock band Chocolate Starfish followed its platinum eponymous debut album with "Box." The new album's first single, "Accidentally Cool," entered the ARIA charts at No. 4. One of the most theatrical and dynamic of Aussie live acts (play-

ing 450 gigs in an 18-month period), Chocolate Starfish this year toured with an unplugged set that will yield a live album next year. "I'm a big Queen fan, and they taught that you need songs above theatre and experimentation," explains singer Adam Thompson. Chocolate Starfish has been signed by Virgin U.K. for Europe and will be based in Paris for five months in early '97 for the European release of "Box." The band is also receiving label interest from South America, where it intends to tour when a deal is finalized.

Publisher: EMI Music **Management:** Glen Haffenden Management **Booking Agency:** Premier Artists/The Harbour Agency **Labelmates:** the Muttonbirds, a co-signing with EMI New Zealand, and Siva Pacifica, a co-signing with Virgin France

MERRIL BAINBRIDGE

"The Garden" (Gotham/BMG)

With her 1995 debut album, "The Garden," Melbourne singer/songwriter Merrill Bainbridge became the first local female performer to top the Australian charts with a debut album of her own songs and also set a record for the longest run at the summit of the singles chart by a female Australian artist, with six weeks for "Mouth." Discovered by Sapphire Music and brought to a mass audience by the Gotham imprint operated by John Farnham and his longtime producer, Ross Fraser, the largely acoustic Bainbridge has taken her quite irresistible vocal vignettes to the world in 1996. She has promoted her RCA album across Europe (particularly in Germany and Scandinavia) for BMG and is gearing up to do the same in the U.S., where "The Garden" will be released by Universal Records in October. "What worked for her here," says Fraser, "was the freshness, the uniqueness, and her lyrics, which, if you let them, can take you to another plane. Given the right circumstances and the right effort, I can see all that connecting in America as well."

Publisher: Sapphire Music **Management:** 001 Productions **Booking Agency:** Premier Artists/The Harbour Agency **Labelmates:** the Lovers, Richard Pleasance

MAX SHARAM

"Million Year Girl" (EastWest)

The wonderfully left-of-center Max Sharam went straight into the top 10 with her 1995 platinum album, "Million Year Girl," an arresting work

well-stocked with infectious hooks, sweeping orchestrations, captivating electric tones, solid dance beats and bittersweet tunes of love and life. The album yielded a string of hit singles, and in 1995 and 1996, Sharam added a new dimension to her aura by entrancing concert audiences in Australia and Europe, as well as at Asia MIDEA in Hong Kong. With eight ARIA Award nominations last year, Sharam gained international attention and recently signed with Warner's Discovery imprint. After a European promo tour, she will be supporting the release of her album in the U.S., where she performed at a WEA conference in August, gaining priority commitment. "We really don't know how big her potential is because she's so unique," says Warner Music Australia A&R director Mark Pope. "For a country with a pub-rock foundation, she really is something different."

Publisher: EMI Music **Management:** Gary Grant, Management Only **Booking Agency:** Premier Artists/The Harbour Agency **Labelmates:** Regurgitator, Annie Crummer, Renegade Funktrain, Insurge

DEF FX

"Magick" (MCA)

MCA Australia's first signing, the band Def FX got its name by throwing a bunch of CDs into the air: a Def Jam record fell on a sound-effects compilation. It was an apt launch for an act whose music pioneered techno and metal fusion. Its debut album, "Magick," released in June, took its name from singer Fiona Horne's interest in witchcraft. This former street kid is midway through a book on the subject and has completed a degree in nutrition and remedial massage. The record was made in co-producer Robert Taylor's 48 Volt studios overlooking the Pacific Ocean, which, says Horne, "led to a more relaxed and productive vibe. The last album was made on the smell of an oily rag, scraping together our [social security] checks and using the crappiest equipment."

Publisher: Leosong/PolyGram **Management:** Apollo Artists Management **Booking Agency:** Trading Post

HUMAN NATURE

"Telling Everybody" (Epic/Sony)

Human Nature, touted as an antipodean version of Take That, enhanced that reputation when its first tour of Japan was met with riotous scenes. The group's brand of soft pop and exquisite harmonies has seen release commitments from Epic in Japan, Germany and the U.K. After the top 20 success of "Got It Goin' On," the debut album "Telling Everybody" was issued last month. Brothers Andrew and Mike Tierney met Toby Allen and Phil Burton at a Sydney high school, where they received training in classical singing. After rehearsing an a cappella "Earth Angel" for a school concert, they stayed together, scoring a

Continued on page 58

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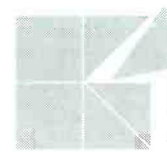
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AUSTRALIA

TOP ACTS

Continued from page 56

record deal by singing live in the office of Sony Music Australia CEO Denis Handlin. Says Tierney, "From that first appearance, what's kept us going is looking forward to that next show."

Publisher: Rondor **Management:** Outlaw Management **Booking Agency:** Premier Artists/The Harbour Agency **Labelmates:** Jon Stevens, Monique Brumby

GHOSTWRITERS

"Second Skin" (Mercury)

The Ghostwriters are a sideband formed by Midnight Oil drummer Rob Hirst and Hoodoo Gurus bassist Rick Grossman. When they released their first album in 1991 (through Virgin), they kept their identities secret. Friends for over 20 years, the two started writing songs during a vacation together. Their second album, "Second Skin," released last month, was made between commitments to their other bands. The pair often was forced to exchange tapes at airports. "I love being in the Gurus, and I know Rob loves being in the Oils," says Grossman. "But after you've been on the road for six months, it becomes a bit of a grind, and to collaborate with Ghostwriters is refreshing." The album has been picked up by Mercury in the U.S. and has sparked interest from PolyGram affiliates in Japan, Germany, France and Sweden.

Publisher: Warner Chappell **Management:** Publicity Australia **Booking Agency:** Premier Artists/The Harbour Agency **Labelmates:** Spiderbait, Tumbleweed, Powderfinger

FRENZAL RHOMB

"Not So Tough Now" (Shagpile/Shock)

"We are the punkest band in the world!" half-jokes Jay Whalley, the purple-dreadlocked singer with the Sydney skatecore band Frenzal Rhomb. A big live drawing card with two albums, "Coughing Up A Storm" (April 1995) and "Not So Tough Now" (June 1996), Frenzal Rhomb has seen its songs used in numerous skate/surf and ecology videos and compilations. An outlaw stance—manifesting itself in confrontational artwork, refusal to play shows with corporate sponsors and high-profile lyrical targets—got the second album picked up by Japan's Real Cool for October release, and the Epitaph label showing interest in a deal to include Europe and the U.K. A five-track sampler of the first album was

issued in the U.S. by Fat Wrecks Chord.

Publisher: None **Management:** Chris Moses **Booking Agency:** Trading Post **Labelmates:** Bodyjar, Pearly Gatecrashers

AUTOMATIC

Album title TBA (Murmur/Sony)

The members of Automatic met at high school and quickly developed a reputation with exciting live performances; a self-financed "Sister K" EP, which topped the alternative charts; a series of Murmur singles produced by Nick Launay; and a track on BMG's AC/DC tribute album, "Fuse Box." The three-year-old Melbourne band has a practical attitude to rising success. "If you get too caught up with how quickly things are moving," shrugs guitarist Alex Jarvis, "you spend too much time worrying rather than doing." Automatic's debut album will be released next month, with the creed "If it sounds good on a crappy car radio, it's great rock and roll." The band tours the U.S. in February/March to coincide with the CD's release through 550 Music.

Publisher: None **Management:** Smartartists **Booking Agency:** Smartartists **Labelmates:** Ammonia, Jebediah, Something For Kate

LOVE ME

"Love Me" (MDS)

Guitarist Tom Kristensen and vocalist Madeleine King were in bands together before forming Love Me in 1995. Says Kristensen, "We were sitting in our lounge playing songs together when a friend suggested we should get out and do them in public." The act's eponymously titled debut album has lovely country/blues textures, with each of the five members playing at least three instruments and swapping around. Nevertheless, it has a consistency due to Kristensen writing the bulk of the songs and production by You Am I guitarist Tim Rogers. "We didn't have time to stop and think about it, or redo or pull anything out, so it just sounds natural." The act has received positive reaction from indie labels in the U.S. and Germany.

Publisher: None **Management:** Love Me Management **Booking Agency:** Premier Artists/The Harbour Agency **Labelmates:** Blackeyed Susans, Gaslight Radio, Fireballs

Artist capsules were compiled and written by Christie Eliezer and Glenn A. Baker.

TAKE OVER THE WORLD

Continued from page 55

Punch (Shock).

After a year on the sidelines, the Divinyls, Hoodoo Gurus, Kate Ceberano, Midnight Oil and John Farnham returned with new albums, and upcoming releases are expected from INXS, Weddings Parties Anything, Things Of Stone And Wood and Jon Stevens.

"It's given us an astonishing diversity, which heightens our international appeal," says Tim Prescott, BMG's managing director of label groups.

ON THE OTHER HAND

But there also have been storm clouds for the industry. A new conservative government returned censorship as an issue and, claiming a \$10 billion budget deficit, slashed funds to Triple J and grassroots organization Ausmusic's many development programs. Commitments for tour support and community broadcasting were honored, but changes to copyright-protection procedures have been slow.

The government's threat to allow parallel importing as a means to reduce CD prices has become a hotly argued issue. At the same time, the government refuses to lower or abandon its 22% sales tax on records.

Sony's Handlin reflects the industry's anger when he says, "We're in a high-risk business, because only about 20 records per year sell over 200,000 units." If parallel importing were legalized, says Handlin, "The threat of piracy on our doorstep and importers going for the [big-sellers], would decimate the business. A lot of retailers are owner-operators, and they're aware how crazy price-discounting in the U.S. sent a lot of them to the wall. We'd have to cut A&R and marketing for a start, and we'd end up an outpost merely distributing overseas records."

BMG says plans to invest up to \$4 million in local acts over the next year would be compromised as prices are lowered by 15% to 20% in order to compete.

"Australian recordings are not our profit center," says Glicker. "We do it because it's the heart and soul of the industry."

There are other worrying issues. The growing popularity of merchandising outlets such as K-Tel and Target makes it difficult to break new acts. Some labels are dragging their heels in adopting the new scanner chart accumulation system: only 15% of retail outlets have made the switch even though 50% have the capacity. Local records make up only 20% of total sales; ARIA figures show that of last year's 46 multiplatinum releases, only two were Australian. Hit by import taxes and reduced work, recording studios continue to close. And the indie sector (which signed 847 local acts, to the multinationals' 102, according to Ausmusic) has failed to become a united front. ■

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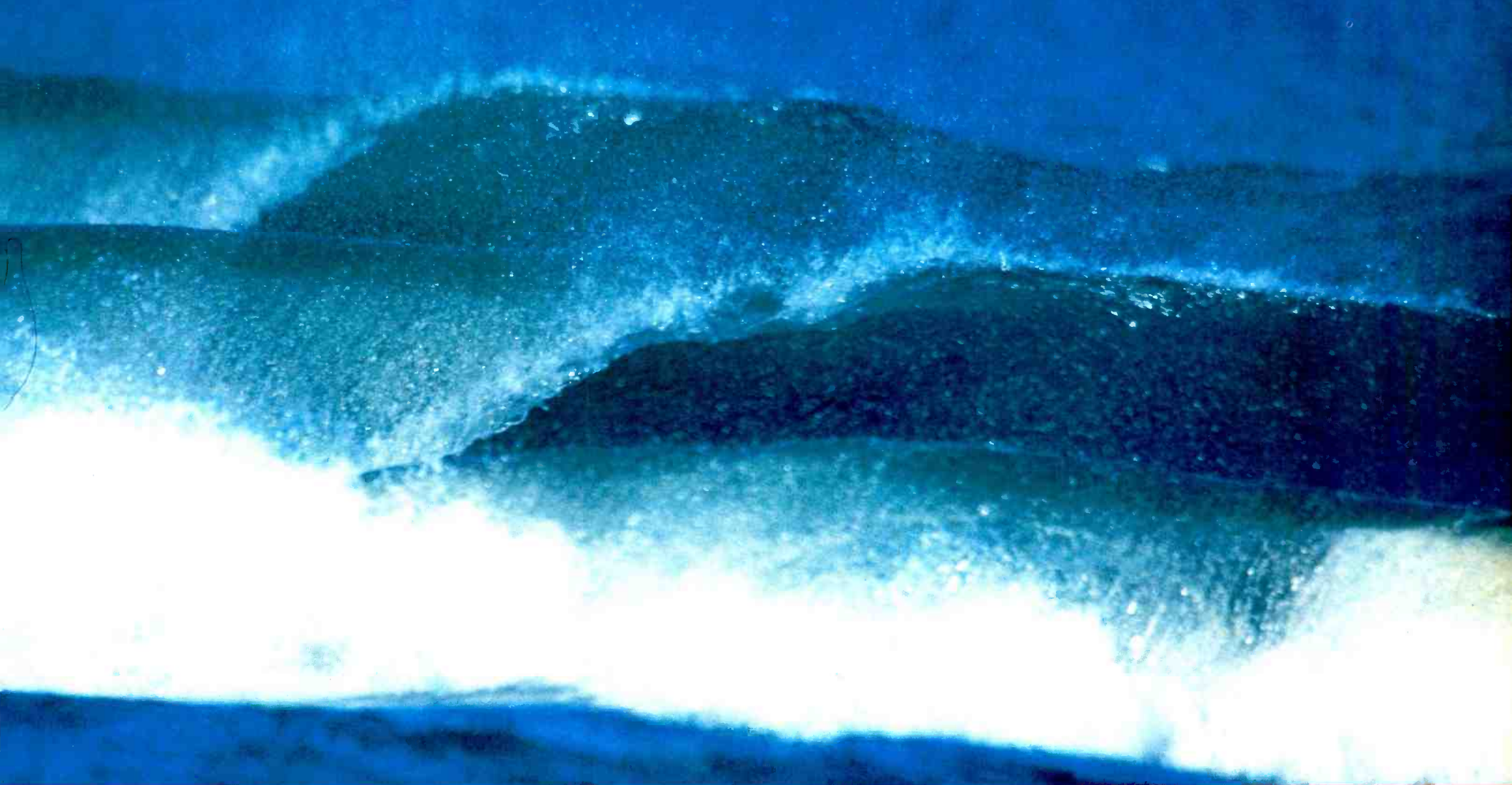
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Competing Radio Stations Open Up And Say "Oz"

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BY CHRISTIE ELIEZER

Australian radio is, in line with the industries in the United States and Europe, undergoing a renaissance. This year's turnover is expected to be close to AUS \$0.5 billion. (US \$0.39 billion) "We used to be considered something of a Cinderella," admits Nigel Milan, CEO of the Australian Radio Network (ARN), "but we've been discovered by the market—and, more importantly, advertisers."

It's not coincidental that the new breed of radio managers—including Milan, Austereo network CEO Peter Harvie and Southern Cross managing director Tony Bell—come from a marketing background. Audiences hadn't turned their backs on radio, they just needed to be reminded of its large role in their lives. The average Aussie tunes in for 22 hours 39 minutes a week; 73% of households own four radios, and 97% of cars have them.

An Australian Broadcasting Authority survey in June found that 72% of teenagers listen to radio every day and the average 10-to-17-year-old has it on 12 hours 15 minutes a week. Says ABA deputy chairman Bob Scott, "Apart from being cheap, easy to access and an ideal medium for the broadcast of new music, radio allows teenagers to connect with other teenagers."

Adds ANZ Bank media analyst Bob Peters, "Radio hasn't fragmented like print and TV, and its resilience and adaptability to new technology is the basis for its appeal."



Nigel Milan, Australian Radio Network

In 1994-95, advertisers spent more than AUS \$453 million (US \$350 million), mostly on music FM stations aimed at the 25-to-39 demographic. This year, Austereo recorded its highest ad revenues in a 16-year history and increased its audience by a quarter-million. Its second network, MMM, which struggled at fourth position last year, changed format and climbed to second spot in some markets. ARN's ad revenues gained almost 20% from last year. Share prices rose: Austereo up 38%, Southern Cross 67% and Sea FM 130%.

Survivors of Oz radio's crisis in 1991-92, when losses reached AUS \$120.9 million (US \$94.3 million), emerged wiser, more realistic and less prone to rivalries. Says Austereo's Harvie, "The coming of the super-networks means people are no longer working in the corner bakery, thinking only of their own selfish pursuits. They've realized working for the industry as a whole benefits them in the long run."

OUTSIDE INTERESTS

Low prices for stations during the crisis sparked U.S. and British interest, as did cultural similarity and a high confidence in the Australian economy. Nigel Milan suggests New Zealand's win of the America Cup and Sydney's hosting of the next Olympics raised the profile of the region and approval from wealthy foreign investors.

Outside money allowed the two supernetworks, Austereo and ARN, to continue expanding. Austereo purchased outlets in Adelaide and Newcastle and lobbied the government to rescind its "two stations per city" policy. "It's been proven in the States and Europe that two stations in a city don't constitute a monopoly, but complement each other," argues Harvie. "We're trying for three stations a city."

A joint venture with Malaysian broadcaster MEASAT saw Austereo set up a high-tech complex in Kuala Lumpur and consult on programming and engineering of MEASAT networks. Plans to set up business in South Africa were abandoned, but discussions continue in India and Vietnam.

ARN is a joint venture between Ireland-based Tony O'Reilly's Australian Provincial Newspapers Ltd and Texas-based Clear Channel. This year, it increased its tally of eight stations along the East Coast with two Adelaide stations (paying AUS \$29 million [US \$22.6 million]) and, expecting annual revenues of AUS \$13.2 million (US \$10.3 million), acquired the 40-outlet Radio New Zealand for AUS \$80 million (US \$62.4 million) and launched a satellite-based news service.

It is estimated that the industry's growth can accommodate three or four more medium-sized players. Two more overseas investors arrived this year. RGC is owned by Bahamas-based Reg Grundy, who sold his TV game show/sitcom production company Grundy Worldwide to British

Continued on page 64

ALLIGATOR * ALMIGHTY * ALMO SOUNDS * ARS * ATA * DAVID ATKINS ENTERPRISES * ATT

BEN * BENTON * BENTON * BENTON * BENTON * BENTON * BENTON * BENTON * BENTON * BENTON

CON * CON * CON * CON * CON * CON * CON * CON * CON * CON

MAN * MAN * MAN * MAN * MAN * MAN * MAN * MAN * MAN * MAN

ELI * ELI * ELI * ELI * ELI * ELI * ELI * ELI * ELI * ELI

* FLYING NUN * FONOMUSIC (Scepter) * FRITZ TURNER (Peter, Paul & Mary) * GALAXY

* GNP CRESCENDO * GNP CRESCENDO * GNP CRESCENDO * GNP CRESCENDO * GNP CRESCENDO

GRATEFUL DEAD * GRATEFUL DEAD * GRATEFUL DEAD * GRATEFUL DEAD * GRATEFUL DEAD

LABEL * LABEL * LABEL * LABEL * LABEL * LABEL * LABEL * LABEL * LABEL * LABEL

HORATIO NELSON * HORATIO NELSON * HORATIO NELSON * HORATIO NELSON * HORATIO NELSON

GO * GO * GO * GO * GO * GO * GO * GO * GO * GO

MI * MI * MI * MI * MI * MI * MI * MI * MI * MI

NE * NE * NE * NE * NE * NE * NE * NE * NE * NE

CL * CL * CL * CL * CL * CL * CL * CL * CL * CL

PITNEY * PITNEY * PITNEY * PITNEY * PITNEY * PITNEY * PITNEY * PITNEY * PITNEY * PITNEY

RAGE * RAGE * RAGE * RAGE * RAGE * RAGE * RAGE * RAGE * RAGE * RAGE

* REGULAR * REGULAR * REGULAR * REGULAR * REGULAR * REGULAR * REGULAR * REGULAR * REGULAR

Hour * Hour * Hour * Hour * Hour * Hour * Hour * Hour * Hour * Hour

SCREEN * SCREEN * SCREEN * SCREEN * SCREEN * SCREEN * SCREEN * SCREEN * SCREEN * SCREEN

PRODUCTIONS (1 & 2) * PRODUCTIONS (1 & 2) * PRODUCTIONS (1 & 2) * PRODUCTIONS (1 & 2)

(The Dubliners) * (The Dubliners) * (The Dubliners) * (The Dubliners) * (The Dubliners)

TURNER * TURNER * TURNER * TURNER * TURNER * TURNER * TURNER * TURNER * TURNER

* WHITE LABEL * WHITE LABEL * WHITE LABEL * WHITE LABEL * WHITE LABEL * WHITE LABEL

RECORDS * RECORDS * RECORDS * RECORDS * RECORDS * RECORDS * RECORDS * RECORDS

CONTINENTAL GARDEN * CONTINENTAL GARDEN * CONTINENTAL GARDEN * CONTINENTAL GARDEN

KOCH/SCHWAAN/Discovery * KOCH/SCHWAAN/Discovery * KOCH/SCHWAAN/Discovery * KOCH/SCHWAAN/Discovery

TERARC * TERARC * TERARC * TERARC * TERARC * TERARC * TERARC * TERARC * TERARC

MASTERS * JADE * APPASSIONATA/DEVOX * COLLINGWOOD * COLLINGWOOD * COLLINGWOOD

NIMBUS/PRIMA VOCE * OPEPA RARA * VIRGIN SOUNDTRACKS * VIRGIN SOUNDTRACKS * VIRGIN SOUNDTRACKS

* FRONTLINE REGGAE * FRONTLINE REGGAE * FRONTLINE REGGAE * FRONTLINE REGGAE * FRONTLINE REGGAE

* HEARTBLAT * PHIL/DARING * FLYING RISE * FLYING RISE * FLYING RISE * FLYING RISE

CLUB/EMPORIO * GREENTRAX * GREENTRAX * GREENTRAX * GREENTRAX * GREENTRAX

EPM/BUDA/JAZZ APCHIN * EPM/BUDA/JAZZ APCHIN * EPM/BUDA/JAZZ APCHIN * EPM/BUDA/JAZZ APCHIN

NARASHA * BLACK TON * BLACK TON * BLACK TON * BLACK TON * BLACK TON

OUT * ASV LIVING BRA * ASV LIVING BRA * ASV LIVING BRA * ASV LIVING BRA * ASV LIVING BRA

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OFFICE * OFFICE * OFFICE * OFFICE * OFFICE * OFFICE * OFFICE * OFFICE * OFFICE * OFFICE

CONTINU * CONTINU * CONTINU * CONTINU * CONTINU * CONTINU * CONTINU * CONTINU * CONTINU

DAVIES * DAVIES * DAVIES * DAVIES * DAVIES * DAVIES * DAVIES * DAVIES * DAVIES * DAVIES

* ELIS * ELIS * ELIS * ELIS * ELIS * ELIS * ELIS * ELIS * ELIS * ELIS

NIGHT * NIGHT * NIGHT * NIGHT * NIGHT * NIGHT * NIGHT * NIGHT * NIGHT * NIGHT

GALAXY * GALAXY * GALAXY * GALAXY * GALAXY * GALAXY * GALAXY * GALAXY * GALAXY * GALAXY

GRAMAVISION * GRATEFUL DEAD PRODUCTIONS * GRATEFUL DEAD PRODUCTIONS * GRATEFUL DEAD PRODUCTIONS

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* MILESTONE * MOONSTONE * MILESTONE * MOONSTONE * MILESTONE * MOONSTONE * MILESTONE * MOONSTONE

NETTWERK * OMNI * ONJ PRODUCTIONS * ORIGINAL ELVES CLASSICS * ORIGINAL JAZZ CLASSICS

* OUTLAW * PABLO * PABLO * PABLO * PABLO * PABLO * PABLO * PABLO * PABLO * PABLO

PITNEY * PLANET 3 * PRESTIGE 10 * PRESTIGE 10 * PRESTIGE 10 * PRESTIGE 10 * PRESTIGE 10 * PRESTIGE 10

RAGE * RAINBOW COLLECTION * RAGE * RAINBOW COLLECTION * RAGE * RAINBOW COLLECTION * RAGE * RAINBOW COLLECTION

* REGULAR * RODEO (Tex Morton) * RODEO (Tex Morton) * RODEO (Tex Morton) * RODEO (Tex Morton)

Hour * RYKODISC * SEPIA * SHERBET PRODUCTIONS * SHERBET PRODUCTIONS * SHERBET PRODUCTIONS

SCREEN * SLAM * SMITHSONIAN/POLEWAYS (Linda Williams only) * SNOWY RIVER

PRODUCTIONS (1 & 2) * PRODUCTIONS (1 & 2) * PRODUCTIONS (1 & 2) * PRODUCTIONS (1 & 2)

(The Dubliners) * (The Dubliners) * (The Dubliners) * (The Dubliners) * (The Dubliners)

TURNER * VANGUARD * WATERFRONT (Hard-Ons, Baby Hate Me Notes) * WELLS * WHITE

RECORDS * ROUND RECORDS * CR * CR * CR * CR * CR * CR * CR * CR

CONTINENTAL GARDEN * FIFTH * FIFTH * FIFTH * FIFTH * FIFTH * FIFTH * FIFTH * FIFTH * FIFTH

KO * KO * KO * KO * KO * KO * KO * KO * KO * KO

TE * TE * TE * TE * TE * TE * TE * TE * TE * TE

MA * MA * MA * MA * MA * MA * MA * MA * MA * MA

NI * NI * NI * NI * NI * NI * NI * NI * NI * NI

* FRONTLINE REGGAE * VIRGIN VENTURE * EDITIONS EG. * VIRGIN AMBIENT * ROUNDER

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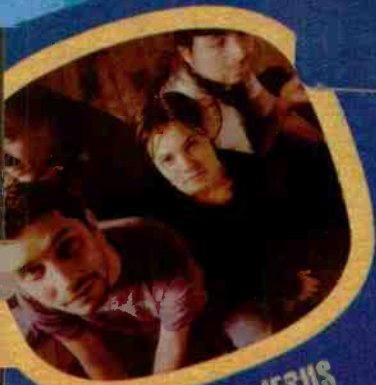
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2000 Olympics Bring Major-Act-Sized Venues To Meet the Country's Need

BY CHRISTIE ELIEZER

In the buildup to the 2000 Olympics in Sydney, the lessons learned from Atlanta have been taken to heart by Australia's concert promoters. Only two express eagerness to stage concerts during the worldwide gathering four years hence.

"What will I be doing around the Olympics?" asks Melbourne's Michael Coppel rhetorically. "I want to be watching them! Atlanta showed that people are so focused on the games that they're not interested in coming home and getting ready for a concert. And with traffic and accommodation problems, it will definitely not be a time to bring a major act [into Sydney]."

Adelaide-based Adrian Bohm agrees: "The Olympics are about sports, not music."

But Michael Chugg, general manager of Frontier Touring, begs to differ. "A Madonna or REM or Elton John & Billy Joel show would definitely work."

And Kevin Jacobsen certainly wants in. His Sydney-based company specializes in outdoor spectacles for events such as the Brisbane Expo, the opening of the Sydney Football Stadium and the "Aida" production (which involved 2,000 people on a 250 x 150-foot stage). "No other organization in this country could cope with something like that," he says.

Paul Dainty, who held a series of concerts at the Fox Theatre in Atlanta for the Australian Olympics Association, says he's thinking of doing

"something unique" for the Sydney meet, depending on availability of venues. "Accommodations and traffic won't be as big a problem as imagined," Dainty says. "While the Games will obviously be the big show, the trick for any entertainment event is to get totally international corporate sponsorship beforehand and market the [event] to its core audience."

OLYMPIC-SIZE VENUES

What is agreed is that the new Olympic Stadium, built at a cost of AUS \$605.7 million (US \$472.4 million), with a capacity of 110,000, and the 20,000-seater Coliseum, both to be completed by September 1999, will solve Sydney's venue dilemma for major acts. Existing major venues face noise restrictions or are too far out of the city. There is still a need for another 2,000-to-5,000-capacity theater in Sydney, as existing halls tend to be block-booked by stage productions.

But as venues develop across the country, catering to a wide range of acts, Michael Chugg predicts a trend. "Major acts will play a couple of different venues in the same city, like they do overseas," he says.

The touring circuit in Australia has been particularly recession-free. "More tours probably went through in the first three months of this year than the entire last decade," says Stuart Coupe, Australian correspondent for *Rolling Stone* magazine. In April, Neil Diamond played 20 shows to 334,500 fans, and Dainty Consolidated Entertainment grossed AUS \$21 million (US \$16.4 million) in ticket sales. Michael Coppel Presents sold 65,000 Celine Dion tickets for nine shows and grossed AUS \$3.4 million (US \$2.65 million), while Smashing Pumpkins moved 71,000 tickets and grossed AUS \$3 million (US \$2.34 million). The Red Hot Chili Peppers, brought out by Frontier in May, sold out 70,000 tickets in 48 hours. Strong sales registered for a wide range of acts, including Wet Wet Wet, Cranberries, k.d. lang, Sandra Bernhard, Page & Plant, Jeff Buckley and Chris Isaak.

BUILDING A FOLLOWING

"The amount of successful first tours has been unparalleled," says Coppel, citing his success with Alanis Morissette, Presidents Of The United States Of America and the Corrs. Coppel snared Morissette last year, when her album had sold only 40,000 copies locally. That figure had risen tenfold by the time she arrived in March and is now over 600,000. The tour grossed AUS \$1.5 million (US \$1.17 million). Her return in December for three shows shipped 35,000 tickets in 20 minutes. Coppel maintains she could have done three times the business if time permitted.

Most tours were medium to small acts, selling between 12,000 and 20,000 tickets and grossing between AUS \$300,000 and \$500,000 (US \$234,000-\$390,000). The year's biggest surprise was Ben Harper, for Golden Sounds, who sold out club shows and will return to play theaters next year.

Continued on page 64

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labels like Hi Gloss, Rapido, New & Groovy, Phantom, Infectious Australia, have offered up acts like The Blackeyed Susans, Gaslight Radio, Paradise Motel, Mo'ar, The Fireballs, Love Me, Pollen, Nitocris, The Whitlams, Downtime, The Porkers, Def Fx and more...

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labels like Cargo, Alias, Mute, TVT, Mo Wax, Warp, All Saints, Dead Reckoning, Instinct, Flying Nuth have offered up acts like:
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SOUNDTRAC
labels like Rhino, TVT, Edel, Picture This, Edouard Douek, Mute have offered up soundtracks like Romper Stomper, The Double Life Of Veronique, Fargo, Valley Girl, The Films Of Hal Hartley, Television's Greatest Hits, Highland, Wings Of Desire, Gas Food Lodging, The Wedding Banquet, Flirt...

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AUSTRALIA

RADIO STATIONS

Continued from page 60

media group Pearson for AUS \$384 million (US \$299.5 million). RGC's early attempts to buy into big businesses like Sunshine Broadcasting and the Seven TV network failed, but it did acquire regional groups in Queensland and New South Wales and bought 40% of Sydney's Kick Media. England's Daily Mirror Group launched DMG Radio, helmed by former Austereo CEO Paul Thompson, promising a national network in five years.

Growing competition means the major players are strictly music-research driven, ignoring the government's calls for more airplay for young local acts and such niche music as jazz and blues. Duncan Campbell, programming head at ARC Music-TV and former national program director at MMM explains, "In America, 4% of an audience in Los Angeles can be a No. 1 station; 4% here basically means you're dead."

FOREIGN INFLUENCE

Influx of foreign money has also brought foreign ideas, mostly in marketing and programming. ARN's shrewd use of direct (non-agency) sales, for instance, has expanded the approach from talk-back formats to music. One of its Sydney outlets, 2WS, is 45% direct sales, a remarkable figure in this country.

It has led to fears in some sectors that foreign ownership will adversely influence programming policy. Denis Handlin, chairman and CEO of Sony Music Australia, doubts it. "Stations here are aware that listeners clearly want a reflection of local culture with their own music rather than someone else's culture," he says.

Criticisms remain, though, that major stations are not supportive enough of new Australian music. "Mainstream radio seems to have problems coming to grips with the growth of hardcore and dance music," observes Charles Calder, general manager of Shock Music. "One major network has changed format three times in one year."

It's a criticism that will grow, as government budget cuts to the Triple J network last month affects its crucial role in exposing new acts and helping them build a national tour base. "It's primarily because of Triple J that bands like the Fauves, Custard and Pollyanna can play 20 gigs a month along the East Coast," observes Polydor A&R executive Craig

Kamber. "This in turn helps them cut it as live acts. When Spiderbait played MusicWest in Canada this year, they made an impact because people couldn't get over how an unknown act could play so well."

Limited service by Triple J would revert responsibility for exposing little-known artists to a network of small self-funded community radio outlets through the country. The problem will not be addressed when new licenses become available in late 1997. Brisbane, for instance, will get four. But a successful application does not depend on who will cater for market needs but rather who can pay the most.

Australia's position as gateway to Asia is another reason for foreign investors' interest in the radio industry here. "They eventually will [go into Asia], but not at the moment," says Austereo's Harvie. "Radio operators in Asia are very smart, but you need a lot of patience and understanding of the culture to make inroads there. We began our move into the region as far back as November 1994."

Adds Nigel Milan, "The potential in Asia is big, of course, and we do have plans for the region. But the risks are just as big." ■

LIVE PERFORMANCES

Continued from page 62

Audiences' willingness to listen to new acts gives promoters greater flexibility. "Australians are very interested in new things," says Quan Yeomans, guitarist with Warner Music act Regurgitator. "We once played a show in Melbourne with a Greek orchestra and a Chinese ensemble, which was bizarre, but the crowd was really encouraging."

Adds Charles Caldas, general manager of Shock Records, "There's been an explosion in the last two years in the hardcore/alternative and the dance touring scenes. When bands like Belly and the Breeders proved they could make money for promoters and have an impact on retail and media, acts had a change of heart."

"The list on my desk of small bands wanting to come here is extraordinary," reports Vivian Lees of Lees & West, adding that economics will preclude many of them.

"The profit margin is getting smaller," admits Bohm. "Costs are rising, and acts are driving harder bargains."



Ben Harper

FINDING THE AUDIENCE

Australian promoters have traditionally been proactive, closely watching overseas charts or label priorities to target acts on the rise. Some, like Lees—who argues "if you're looking at the charts, then you're looking at the same place as everybody else"—go overseas four or five times a year to check out clubs.

"There's a strong network of [college] radio stations and fanzines that support these acts," explains Steve Pavlovic of Golden Sounds. "If an act has sold a thousand records here, that's a thousand people who want to see them. They'll come again next time and play larger venues."

Smashing Pumpkins, Nirvana, Sepultura, Soundgarden and Lemonheads first toured Australia as unknowns. Indiefests, such as Big Day Out and Brisbane's Livid Festival, are viewed as important launching pads. For instance, Sony's marketing for the next silver-chair album begins with Big Day Out in January, while BMG is pushing for the inclusion of Sleeper and 60 Foot Dolls on its bill. Big Day Out '97 is the last (for some time, at least), as the promoters say they are tired of mounting the event. Those behind rival festivals, Golden Sound's Summersault and Frontier Touring's Alternative Nation, insist these will continue and fill the vacuum.

BIG-TICKET CONCERTS

The next few months will see a battle between AC/DC, Oasis and Michael Jackson. AC/DC's first tour in five years has sold 160,000 tickets for 13 shows, grossing AUS \$12.5 million (US \$9.75 million), according to Gary Van Egmond. Two shows in 20,000-capacity football stadiums in Cairns and Darwin were added when Darwin radio station Hot 100 collected a petition with 22,000 signatures.

Oasis has sold 75,000 tickets and grossed almost AUS \$3.4 million (US \$2.65 million). Originally booked by Lees & West for last year's Big Day Out (the band cancelled due to ill-health), Oasis was then still a minor band Down Under. "(What's The Story) Morning Glory" has since sold more than 350,000 units and charted four singles. The band's global policy of limiting itself to two shows per city to avoid burnout leads Ken West to quip, "I have a license to print money, and someone takes away the key."

Jackson's December visit is to be announced this month. At the suggestion of the singer's representatives, the tour will be divided up between Van Egmond (for New Zealand), Dainty (Melbourne and Perth) and Jacobsen (Sydney and Brisbane).

Among those expected before the year ends are Sting, Tracy Chapman, Cowboy Junkies, Bush, Cypress Hill, No Doubt, Skunk Anasise, Jesus Lizard, Garbage, Ash, Weezer, Sex Pistols, Meat Loaf and Marianne Faithfull. March '97 brings the Three Tenors to Melbourne for a gross of AUS \$18 million, says Jacobsen, while Paul Dainty predicts that the two-month arena tour of Ireland's River Dancers will be "one of the biggest ever seen in this country." Also expected in that period are certified drawing cards Soundgarden, Aerosmith, Pearl Jam and Celine Dion. ■

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Tournier Signals French Talent Boom SACEM Head Praises Quotas, Pledges License Fight

■ BY EMMANUEL LEGRAND

PARIS—Jean-Loup Tournier, president of French performing right society SACEM, contends that the introduction of French-content regulations to the country's radio stations has produced a "quota generation" of recording artists.

In separate remarks, Tournier declares himself to be fighting "a legal war" against PolyGram's record and publishing arms and Britain's Mechanical Copyright Protection Society (MCPS) over the central licensing deal that effectively cuts continental European collecting societies out of the royalties loop (Billboard, July 27).

Of quotas, Tournier says that the five major record companies in France

produced more than 60 debut albums by local artists during the first nine months of this year, compared to less than 40 annually between 1992 and 1995. "We can," he says, "even talk about a 'boom' [in new talent] in 1996."

The SACEM executive cites Daran, Miossee, Dominique A, Axelle Renoir, Lilicub, Hugo, Marka, Mathieu Bogaerts, and Melaz as examples of acts that have emerged over the two years since quotas became a major issue in the French music and broadcasting industries. He adds that rap acts have been at the forefront of this development, citing as examples NTM, Menelik, Reciprok, and Alliance Ethnik. "The explosion of the rap wave has been heaven for programmers targeting the youth [audi-

ence]."

SACEM was a major force behind the introduction of airplay quotas in France, which have been on the statute books for the past two years but took effect in January. All radio stations, except ethnic outlets, are required by law to program no less than 40% French-originated music between the hours of 6 a.m. and 10 p.m.

Previously, Tournier had gone on record as saying that, before quotas, there was a "drift that was taking place in our country for the benefit of Anglo-Saxon productions." He also criticized commercial broadcasters "who lack any cultural [concern] and are interested only in their profits."

Now, according to Tournier, there is a direct correlation between the increased airplay of domestic repertoire and the surge of new local artists. He says that French songs now account for 58% of music played on the radio, the highest level since 1989. He adds that the market share of domestic repertoire passed the 52% mark during the first half of this year, compared to 44% in 1992, when domestic product was at its lowest ebb.

"This growth cannot be separated from the implementation of quotas two years ago," says Tournier, "which everyone agrees has stimulated the production of music." Furthermore, he argues that French broadcasters' most recent ratings prove that quotas have not negatively affected the audiences of the main FM networks. He

(Continued on page 67)

New Norway Sales Chart To Compete Against VG Listing

This story was prepared by Machgiel Bakker, editor in chief of Music & Media.

OSLO—A new sales chart is due to be launched in Norway that will compete with the established Verdens Gang (VG) listings. Owned and compiled by music trade publisher Faro Musikk & Media and the Norwegian affiliate of Gallup, the new chart aims to mirror the Billboard Hot 100 Singles chart with a mixture of sales and airplay information.

Contrary to the existing VG charts for the top 20 singles and top 40 albums, which are broadcast on the nation's public radio and TV channel NRK, the new chart will be backed by the commercial media—TV2 and national radio station P4. Norway's second-largest daily newspaper, Dagbladet, will own the printing rights to the chart.

According to Faro managing director Nikolai Fasting, the new chart was born out of necessity. "If the [existing]

(Continued on next page)



Smiles All Around. EMI Music Publishing U.K. recently renewed a long-standing publishing deal with U.K. songwriters Mick Leeson and Peter Vale. The two, who penned Charles & Eddie's "Would I Lie To You," have had their songs recorded by a range of artists, including Ray Charles and the Eagles. Celebrating the signing, from left, are Vale; Sally Perryman, creative director at EMI Music Publishing; Brian Freshwater, manager of Leeson and Vale; Allen Jacobs, A&R manager at EMI Music Publishing; and Leeson.

Country Music Campaign 1st Of Kind For U.K. Retail

This story was prepared by John Ferguson, retail editor of Music Monitor in London.

LONDON—A little bit of Nashville glitz is coming to U.K. music retail in a trailblazing promotion.

To coincide with the 30th Country Music Assn. (CMA) Awards in Nashville, the association's U.K. arm is launching its first-ever generic retail campaign, to run from Monday (23) to Oct. 7. The promotion, which will focus on a wide selection of country artists, is being mounted with the cooperation of the British Assn.

of Record Dealers and the British Phonographic Industry's marketing committee.

The CMA wants the promotion to serve as a blueprint for future retail activity. "We are really hoping that this will encourage the more mainstream retailers and their customers to look again at country," says Tony Rounce, the CMA's U.K. and Ireland representative. "We also want to break down certain negative images that unfortunately attach themselves to country music. Finally, it will help us draw attention to the awards."

The CMA Awards will be held Oct. 2 and are scheduled to be screened in the U.K. Oct. 5 on national BBC 2. In the past, the public broadcaster has waited until Christmas to show the annual event, but in 1995—when the ceremony was broadcast just three days after it was held—TV viewing figures doubled. This year's show will also be the longest yet, running for 90 minutes, as

opposed to 70 minutes last year.

The CMA will provide retailers with double-sided posters and flats (placeholders) that will highlight the forthcoming awards; inlay cards of the albums being promoted during the campaign will also be made available. Rounce says the featured releases highlight "a broad cross section of what contemporary country music is all about" and will include works from such awards nominees as George Strait, Patty Loveless, and Brooks & Dunn, plus "new country" luminaries such as Lyle Lovett and Emmylou Harris.

Rounce says that so far, there has been a very encouraging response from key retailers, including HMV, Virgin Our Price, and Tower Records. Since the promotion is designed as a generic initiative, individual retailers will be able to add their own elements to it, he adds.

Rounce hopes the concept can be expanded on in future years. "We're still novices when it comes to coordination of a retail campaign in the U.K., and we have already learned much about what and what not to do as this one has come together. We hope we will see a rise in general country sales, not to mention the viewing figures for the 1996 awards."

The campaign has been welcomed by retailers, many of whom will incorporate the CMA point-of-sale material into their own country music promotions. Gary Rolfe, specialty product buyer at HMV, says: "It's a good opportunity to show people the range of music that is available and falls under

(Continued on page 67)

newsline...

SACEM PRESIDENT Jean-Loup Tournier says a three-month extension (to Dec. 31) of the current European mechanical royalties pact between publishers' body BIEM and record labels' group IFPI has been agreed upon, while the two sides arrange to negotiate on new rates. The current deal was due to expire Sept. 30. "We will set up a shopping list, and so will the record industry," says Tournier, "and we'll talk."

BMG ENTERTAINMENT INTERNATIONAL Germany/Switzerland/Austria reports that its revenues for 1995-96 increased to \$517 million from \$503 million the previous year. President Thomas Stein cites an expansion of national repertoire sources as a key component of the financial results, which cover the year ended June 30. More than 55% of BMG's G/S/A sales came from domestic product, he says, which is ahead of the industrywide share of 40%. Stein anticipates a strong 1996-97, with forthcoming releases from Snap!, Jule Neigel, Rainhard Fendrich, and Die Prinzen.

SUPERTRAMP has reformed under founder Rick Davies and has signed to EMI France for the world excluding North America. The band has started work on a new album, for release on the Chrysalis imprint in the U.K. and on EMI elsewhere. "Supertramp's roots run deep in Europe," says EMI France president Gilbert Ohayon, who adds that all international marketing and promotion for the new album will be coordinated from Paris.

GRAMMY ENTERTAINMENT, Thailand's leading producer of Thai-language pop music, is negotiating with the Chinese government and an unnamed Thai joint-venture firm to set up a new company in China. The firm, with representation in Taiwan and Hong Kong as well as the mainland, will have registered capital of approximately \$8 million, according to Grammy president Paiboon Damrongchaitam.

A POPULAR DANISH parody of Los Del Rio's "Macarena" by Diskofil has been withdrawn by Scandinavian Records, following the imposition of an airplay ban by Danish performing right society KODA. The society took action on behalf of the song's publisher, Warner/Chappell, because the lyrics of the parody, titled "Margarine," had not been approved. Diskofil has rerecorded the song with amended lyrics.

THE IRISH GOVERNMENT is extending its Business Expansion Scheme (BES) to cover the music industry. To qualify for tax relief, a record must be produced in a studio in the Republic of Ireland and be made by a new artist, although it may cover any music style. In this context, a new artist means a soloist or group whose total sales in all markets have not exceeded 5,000 units. A BES certificate allows an individual to claim a tax credit on an investment of the equivalent of \$39,000.



Rare Herb Returns To U.K. Herb Alpert meets Imogen Heap, one of the latest British signings to his Almo Sounds label, backstage at London's Jazz Cafe. The meeting followed Alpert's first U.K. appearance in some 22 years. Pictured, from left, are Ralph Simon, president, Almo Sounds U.K. and European operations; Micky Modern, Heap co-manager; Alpert; Heap; and Mark Wood, Heap co-manager.

MTV Asia's Taiwan Shift Proceeds

■ BY GEOFF BURPEE

HONG KONG—MTV Asia is proceeding with the move of key functions of its Mandarin service from Singapore to Taipei, Taiwan, but the latest developments—specifically, job losses—have caught the attention of the media in MTV's Singapore headquarters.

The decision to relocate, announced in May, centered on a further localization of production and marketing facilities, according to Frank Brown, executive VP of MTV Networks Asia. He says that the first 18 months after MTV Asia re-entered the market were spent concentrating on expanding the channel's distribution base.

"Now, we are localizing the production and marketing of the channel. That means hiring lots of locals—specifically in Taiwan and India—wherever we expect to do localized

blocks of programming. We've started with this in Indonesia and Thailand; soon, we'll be doing it in the Philippines and Malaysia. We've already hired more people in Taiwan."

Sixteen Mandarin unit directors, producers, and production assistants based in Singapore will be affected by the move. The channel has a total staff in Singapore of 130. Some of the Mandarin staff members have been transferred to Taiwan, "especially if they are Taiwanese," Brown says.

MTV sources suggest that as many as seven displaced staffers will relocate to Taiwan. Brown says the channel offered relocation to many staffers, and others have been refitted into roles in Singapore. However, insiders say that approximately half a dozen people will leave or will not renew their contracts.

Brown contends that MTV repre-

SWAT, Zomba Link In Asia-Pacific

Marketing Co. To Help Label Group's Licensee Business

■ BY ADAM WHITE

LONDON—As the Zomba group of labels puts the finishing touches to a new web of international licensees, it has formed an unusual alliance with the company that helped create that network.

SWAT Enterprises, the London-based international marketing firm founded and operated by former MCA senior VP Stuart Watson, is opening a new unit in Singapore, SWAT Marketing. It will serve as an Asia-Pacific regional office for Zomba, coordinating the marketing and promotion activities for label releases in conjunction with various licensees.

"Once you've made the decision to

license for companies and to be responsible for introducing them to suitable licensees," explains Watson, "you can't just leave them and hope it all works out."

Barry Weiss, president of Zomba's Jive and Silvertone labels in New York, adds, "Southeast Asia is hugely important for Zomba's future, especially as our reputation and repertoire base starts to broaden internationally. With this deal with Stuart, we wanted to do something different."

SWAT Marketing is serving a similar function for Telstar Records, the 14-year-old U.K. independent that has recently branched out from TV merchandising of compilation albums to marketing front-line artists and repertoire. Like Zomba, it used Watson's services for its Asia-Pacific license deals.

The new SWAT operation officially opens for business Oct. 1, headed by Julius Ng, former international manager at PolyGram Singapore. "It'll operate as a 'satellite' regional office in a similar way to the majors' Hong Kong offices," says Watson. Instead of servicing affiliated companies, it will link together the individual networks of licensees that SWAT has organized for clients.

"During the first six months of the office, we'll be devoting our energies to Zomba and Telstar," Watson continues. "We're going to be concentrating on their main acts." To help achieve this, SWAT's London operations manager, Kathryn Greaves, will be relocating to Singapore for three months. She will be working with Ng and overseeing the liaison between the firm's London and Asian wings.

Among those initial projects will be Zomba's Backstreet Boys, whose current album has sold more than 1 million copies in Europe, according to Weiss, and Telstar's PJ & Duncan. The Backstreet Boys' release becomes available in most Asian markets in October, and the group is already in the region on a promotional tour.

Neither Zomba nor Telstar has equity positions in SWAT Marketing, according to Watson. He declines to say whether the firm will share in revenue gains from the labels' increased

sales in Asia. "Without being specific, if this is successful, it'll be successful for all of us. We're all trying to increase sales," he says.

Says Weiss, "Let's say that Stuart's not just being paid a consultancy fee."

Zomba is putting its own marketing manager into SWAT's Singapore site; the appointee is reported to be



NG



WATSON

Paul Paoliello, formerly with BMG South Africa, but no official announcement has been made. The manager, Ng, and Greaves will work together.

Weiss says the worldwide Zomba network is still having the finishing touches applied and declines to specify the Asian lineup. However, industry sources say the following companies are involved: Avex (Japan), Samsung (South Korea), Rock (Taiwan, Hong Kong, Thailand), PT. Indo Semar Sakti (Indonesia), Universal

(Philippines), and Form (Singapore, Malaysia). These are thought to be three-year deals. An arrangement for India has not yet been concluded.

Outside SWAT's jurisdiction is Australia, where Mushroom Records now has the Zomba license. "[Zomba founder] Clive Calder has a long-term relationship with [Mushroom chairman] Michael Gudinski," says Weiss.

Zomba is switching its international arrangements from BMG Entertainment International, but Weiss praises the major's past contributions, and in the Asia-Pacific area, he singles out its Japanese affiliate in particular. "BMG Victor did a very good job for us there," he says.

As for the location for SWAT's Asian unit, Watson says he chose Singapore over Hong Kong for specific reasons.

"I just feel the real growth in this part of the world, as opposed to the 'China dream,' will come from markets like Indonesia, with a 300-million-cassette market that's going to switch to CD, and Thailand, with projections of 550% growth by the year 2000," he says. "I want to be where everyone else isn't and be within two hours' reach of markets like that. Zomba and Telstar have pledged tremendous support [for operations] in this part of the world. Strategically, Singapore is the place."

NEW NORWAY SALES CHART

(Continued from preceding page)

chart deals weren't exclusive, we probably wouldn't need another list. The [commercial] media need a hit list for their programming," he says. Pilot listings are being produced, and Fasting expects to launch by fall.

Although the exact ratio of sales to airplay has not yet been determined, Fasting expects the sales element to be slightly more prominent. Sales data will be electronically delivered through the use of bar codes and will be transmitted by modem every Sunday to Faro's online system. Fasting would not reveal the number of participating record stores but says, "The major music retailer chains are cooperating. They dominate the market, and therefore, it is possible to collect data from a relatively small number of shops and still cover a large part of the market."

Airplay information will come from 73 radio stations, which supply weekly data based either on music scheduling systems (like Selector) or the transfer of computer playlists. Output will be weighted according to the size of the station's audience.

Faro, which has been compiling and publishing a radio airplay chart for the last five years (based on playlist

reports), is in negotiations with airplay monitoring organization Music Control for the provision of more exact and reliable data.

The Norwegian record industry is cautiously watching developments. The VG charts are compiled by VG and distributors' trade body GGF, which represents all the major and independent labels. A change is not necessarily for the better, says Sony Music Norway marketing manager Ditlef M. Jacobsen. "We are quite concerned that a new chart will create confusion for the consumer. Launching new charts are not always in the best interest of the [record] industry. I am also not yet convinced whether the two charts will be any different from each other."

BMG Norway marketing director Elly Joys welcomes the increased role of airplay in the new charts but cautions, "I am not sure whether the retailers will give away their data to a new body; they have existing agreements with VG. There are still a lot of problems to be solved. But I do believe it is important that airplay is counted. The airplay charts are crucial to our business, and I welcome mixing it with sales data."

sentatives were "badly misquoted" in a Sept. 14 article in the Singapore broadsheet New Straits Times, which attributed the move to downsizing at a financially troubled service. "We have built up a distribution system of 40 million viewers in 18 months," says Brown, "and carry 100 advertisers. Anybody who would expect a regional music channel to be profitable in 18 months would be fooling themselves. But we are on target with our business plan."

Brown cites such sponsors as Levi's jeans (for the channel's "Alternative Nation" show) and U.K. condom-maker Durex ("MTV Most Wanted") and mentions a new deal with global electronics giant Philips to back a general-interest feature titled "Out Of The Box."

The move to base production and marketing of MTV Mandarin in Taipei brings the channel's operation there firmly under GM Ni Chung-Hwa. "Our original plan was to have 24 people by the end of this year," Ni says. "We have 30 already. Not including freelancers, we now expect to have 45 by the end of the year."

Ni is upbeat about putting this expanded presence to work to gain presence in the Chinese pop market. "Taipei is a Mandarin music-production center. No matter what we do, we have to follow the Mandarin music pace in Taipei."

MTV Asia claims distribution to 3.2 million households in Taiwan and 30,000 in Singapore. The channel says that Singapore will remain the site of its headquarters.

1995 Earnings For U.K.'s PRS Up 7%

■ BY NIGEL HUNTER

LONDON—The U.K. Performing Right Society (PRS) posted a 7% increase in its earnings for the year ending Dec. 31, 1995. Total earnings were 178.53 million pounds (\$276.72 million), achieved, as PRS chairman Andrew Potter pointed out at the society's annual general meeting Sept. 12, despite losing 3.3 million pounds (\$5.11 million) in sales from Ireland following the independence of the Irish Music Rights Organization.

Potter revealed that PRS adminis-

tration costs fell to 28.66 million pounds (\$44.42 million) from 28.77 million pounds (\$44.59 million) in 1994. The largest cost element was 19 million pounds (\$29.45 million) for staff pay. Distribution to members increased by just less than 11 million pounds (\$17.05 million)—representing 8%—to 149.15 million pounds net (\$231.18 million).

Overseas income climbed to 58.3 million pounds (\$90.36 million); the leading sources were the U.S. (12.5 million pounds/\$19.37 million), Germany (8 million pounds/\$12.4 million), and

France (7.2 million pounds/\$11.16 million). Potter observed that western Europe accounted for 35 million pounds (\$54.25 million)—2½ times more than that received from North America.

U.K. earnings also increased, with public performance licensing rising by 7.2% to 54 million pounds (\$83.7 million). Broadcasting earnings grew by 9.1% to 60 million pounds (\$93 million).

Potter referred to last year's report on the PRS by the U.K. government's Monopolies & Mergers Commission

(Continued on next page)



Welcome Aboard. Klas Lunding, left, founder of Telegram Publishing Sweden, celebrates a deal with MCA Music Publishing Sweden that sees MCA acquire 51% of Lunding's company. Telegram's catalog includes titles by Papa Dee and Magnus Frykberg. With Lunding is MCA Music Publishing's creative manager, Fredrik Ekander, center, and managing director Martin Ingeström.

1995 EARNINGS FOR U.K.'S PRS UP 7%

(Continued from preceding page)

(MMC), emphasizing that it is not "a cure for all ills" and that great effort and understanding will be needed to implement the spirit of many of the recommendations.

"For instance, there is a strong requirement [in the report] to make fairer and more accurate distributions," he said. "The path to this is via a massive review of the samples that we take and use as a basis for distributions. However much time and money we put into this—and there has to be a limit—it will not make the distribution cake grow bigger. It will just be sliced differently, and if, in the interests of accuracy, some get more, others are bound to get less."

Results of a survey among PRS members on the MMC report were revealed at the open forum session of the meeting. On the airplay-sampling topic, 64% of the respondents voted for

wider identification of works performed, even if this results in a reduced royalty per performance. Thirty-four percent voted for a sampling method that would identify a representative number of performances and allow a higher royalty per performance.

Potter commented on improved licensing arrangements with national TV network Channel 4 and the country's commercial radio stations during 1995. However, there is "a continuing struggle" with U.K.-based BSkyB TV satellite service. "BSkyB's dramatic rise to great prosperity needed, we felt, to be shared by those music creators who were an obvious part of its success," Potter stated to warm applause from the delegates.

The exchange rate used in this story was \$1.55 per pound.

TOURNIER SIGNALS FRENCH TALENT BOOM

(Continued from page 65)

says that national commercial pop network NRJ has increased its audience despite—or because of—more than 40% French content. "In general, radio stations respect the 40% quota—and let's hope it will continue this way."

Of PolyGram's new licensing deal with MCPS, Tournier declares that he will take all legal steps necessary to fight it and to ensure that income due to the Continental performing right

societies is guaranteed. "I will attack them each time I notice that they have not distributed to us the sums that are due to us." He adds that SACEM has already refused a royalty-advance arrangement proposed by the U.K. society. "Our intention is to block the machine from the start."

Tournier continues, "Globally, this deal is not accepted by the European performing right societies." He claims to have the support of Dutch mechanical royalty society STEMRA and EMI Music Publishing, which has a central licensing deal with French mechanical rights body SDRM. "The economic implications of the deal are not that important. What is at stake is the principle and the future of collecting societies."

For Tournier, the U.K. is usually "the Trojan horse of American interests, but this time everything happened in London, and the British are fully responsible for this situation."

The SACEM president stresses that he will not reject "any original solution" to the dispute that can accelerate royalty disbursements and reduce collecting costs. "We have created the Bureau of European Licenses to address these problems." He expects to discuss the range of issues with leading music publishers during a meeting Oct. 29 in New York.

COUNTRY MUSIC

(Continued from page 65)

the country banner. We saw a good uplift in sales of albums of artists who appeared on last year's CMA Awards, and we want to build on that."

As well as using the CMA-produced in-store material, HMV has lined up advertising on Country Music Television and is also talking to London-based radio station RTL Country 1035 about buying time. In addition, HMV is joining forces with Transatlantic Records for an exclusive sampler, which will sell for around \$3.50 and feature such artists as Steve Earle, Joe Ely, and Kris Kristofferson. "The CMA has been very supportive in the past, and now we're putting a little bit back," says Rolfe.

Godwin Turns Fandom Into Business

Label Founder/Publisher Specializes In U.K. Acts

■ BY LARRY LeBLANC

TORONTO—If Robert Godwin hadn't been a passionate fan of Led Zeppelin, he might never have founded his own distribution company, Griffin Music Inc.

"Basically, I've turned all my hobbies into businesses," says Godwin, who put together the first edition of "The Illustrated Collector's Guide To Led Zeppelin" in 1984.

Headquartered in Burlington, Ontario, near Toronto, and with offices in Chicago and London, 6-year-old Griffin Music—owned by Godwin, his brother Richard, Neil Parker, Tony Holloway, and Vince Newman—has a staff of 20 and a catalog of 432 albums, 25 books on music subjects, and 20 longform music videos.

On Sept. 13, Collector's Guide Publishing Inc.—a sideline company owned by the Godwins and Parker and distributed via Griffin—released seven 72-page books on the making of various albums. Robert Godwin wrote the book "The Making Of Led Zeppelin's 'Four Symbols.'" Other books in the series, which are packaged in jewel boxes and priced at \$7.95, cover the Beatles' "Sergeant Pepper's Lonely Hearts Club Band," by Belmo; U2's "The Joshua Tree" and the Cure's "Disintegration," by Dave Thompson; Metallica's "Metallica," by Mick Wall and Malcolm Dome; Soundgarden's "Superunknown," by Mary Elizabeth Hargrove; and Nine Inch Nails' "The Downward Spiral," by Alan Cross.

Explaining the reasoning behind the book series, Godwin says, "Joe Average doesn't know as much about these albums as do most rock historians. The criterion I sent to the authors was that I wanted the books to be definitive. I put a pile of information in the Led Zeppelin book that's never been printed before, including the explanation of the four symbols."

Griffin's extraordinarily eclectic audio catalog is dominated by rare or obscure albums by such enduring British niche acts as Hawkwind, Uriah Heep, Nazareth, Roy Harper, Fish, Steve Marriott, Motorhead, and Rick Wakeman.

"In a very short time, we've ended up with a lot of [vintage] British music," says Godwin. "Everybody on the British scene quickly got to know who we were, and if they had an obscure piece of back catalog, we were the guys to go to to distribute it."

Griffin's Cyclops imprint offers contemporary progressive rock acts, including Fruitcake, Grey Lady Down, Primitive Instinct, Steve Hillman, Geoff Mann, and Vulgar Unicorn. Its Lake Shore Records budget catalog roster features nonoriginal performances from such musicals as "Showboat," "The Rocky Horror Picture Show," "Miss Saigon," and "Grease."

Additionally, Griffin has North American distribution rights to 15 BBC Radio One recordings, including performances by Jethro Tull, Be Bop

Deluxe, Dexy's Midnight Runners, Stiff Little Fingers, and Thin Lizzy.

When Godwin put together the first edition of "The Illustrated Collector's Guide To Led Zeppelin," it was released by Blue Flake Productions here, which also publishes the infamous record bootleggers' bible "Hot Wacks." Subsequent printings of the Led Zeppelin book—including the fifth printing, which is available on CD-ROM—have been published through Collector's Guide Publishing Inc.

"I was a big fan of Led Zeppelin and had accumulated this ridiculous collection of records, enough to fill a 180-page book with roughly one album per page," says Godwin. "I'm not interested anymore. My enthusiasm has diminished in proportion to the amount of [Led Zeppelin] music that became available due to the gaping loophole in the European copyright laws in the past decade. Many albums came out that were

[rerecordings] of other tapes." Before 1990, when copyright laws were reformed, unauthorized live concert recordings were sold legally in Italy and Germany and imported to other countries.

Born in Little Horton, England (near Leeds), the son of a Royal Air Force mechanic, Godwin was raised at English bases in Derby, Bedford, Southampton, Manchester, and London.

"As a teenager, I religiously got NME and Melody Maker every week," Godwin says. "I was one of those guys who spent time listening to music on the headphones in Richard Branson's [Virgin] shops. When a new Focus album came out, 10 of us would get together and sit in a circle and share headphones, because there was only one headphone socket."

"I also listened to radio at night, with a blanket over my head. I got inducted into the underground aspect of British music by listening to [pirate stations] Radio Caroline, Radio Sea Gull, and Radio North Sea."

Godwin relocated to Canada in 1978. He founded Griffin Music in 1990 with the release of Michael White's album "The White."

Godwin met White in 1981 after booking the singer's Led Zeppelin tribute band, the White, into his Burlington club the Orient Express. When White parted ways with Atlantic Records following the release of his album "Michael White" in 1987, Godwin kept in touch with the singer.

In 1990, while teaching hotel management at the George Brown Community College in Toronto, Godwin offered to finance and co-produce White's second album. It became Griffin Music's first release. According to Godwin, the album has sold 5,000 units worldwide.

"We recorded the album with a small budget of \$20,000 [Canadian] borrowed from my family and friends," says Godwin. "It was mostly sold at Michael's shows. [UK metal fanzine] Kerrang! did a great three-page article on Michael, and The Chicago Tribune glowingly reviewed the album, but I

couldn't even get a review of the album in Canada. [Canadian critics] wouldn't even say, 'This is crap.'"

After the White release, Godwin didn't think of issuing other albums. A meeting with the members of Hawkwind changed that. Godwin, a big fan of the British band, was frustrated that its albums were unavailable in North America and sought to take on distribution of the albums for the continent.

"It turned out they didn't have anyone releasing their albums here, so I asked them to give me a chance," says Godwin. "I knew I could get them out into stores, because I had enough contacts."

Hawkwind's manager, Doug Smith, initially offered Godwin two Hawkwind albums for North American distribution: the 1979 Flicknife Records compilation "Out & Intake" and the previously unreleased 1978 live album "Hawklords Live." According to Godwin, both albums have sold 5,000 units in North America.

"Neither were new studio albums, and there was really nothing important about them," Godwin says. "However, with the little bit of leverage Hawkwind's name gave us, we managed to gradually muscle our way through the door." Today, Griffin has 26 Hawkwind albums in its catalog.

Smith also introduced Godwin to the managers of Nazareth, who were then seeking North American distribution for the band's 1991 album "No Jive," which was released on Mausoleum Records in the U.K. Griffin was able to secure U.S. rights for the album.

"'No Jive' did very well for us," Godwin says. "It sold 15,000 [units] and put us on the map."

By 1992, Richard Godwin and Parker had become partners in Griffin. Both were based in Chicago, and Griffin opened an office there that year.

"For a year, we struggled, because nobody wanted to talk with us when we had only three titles," says Robert Godwin. "Finally, we became associated with a couple of indie distributors [Bassins Distributors, CD One Stop, Abbey Road Distributors, Feed Back, and Music Books Services], which we are still with."

If distribution for Griffin was a problem in the U.S., it has been even more difficult in Canada, says Godwin. With the exception of a one-year distribution pact with Sony Music Entertainment (Canada) that ended earlier this year, Griffin Music has sold directly to Canadian retail.

"When we were starting up, I couldn't get into any of the one-stops in Canada," Godwin says. "When I told them we were based in Burlington, [the response] was, 'If you're from Burlington, who the hell are you?' They wouldn't even talk to me, which is why we set up in the U.S."

"We buy bits and pieces from them," says Praveer Bajjal, sales manager of Record Peddler Distribution in Toronto. "There are titles in their catalog that are of interest [to us], but it's a big catalog. It's very eclectic and specialized."

Agreeing that his company services a niche market, Godwin claims that Griffin grossed \$2.4 million in 1995. "We're doing well this year, but in truth, we're now having the same troubles everybody else is having with returns."

TO OUR READERS

Home & Abroad will return in the issue of Oct. 12.

HITS OF THE WORLD

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JAPAN

(Dempa Publications Inc.) 09/23/96

THIS WEEK

LAST WEEK

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NEW

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SINGLES

NAGISA SPITZ POLYDOR

ANOTHER ORION FUMIYA FUJII PONY CANYON

DENEN KOJI TAMAKI SONY

SWALLOWTAIL BUTTERFLY YEN TOWN BAND EPIC

IS THIS LOVE GLOBE AVEX TRAX

BELOVED GLAY PLATINUM

BODY & SOUL SPEED TOY'S FACTORY

SWEET 19 BLUES NAMIE AMURO AVEX TRAX

SQUALL KYOSUKE HIMURO POLYDOR

NOW YOU'RE NOT HERE SWING OUT SISTER MERCURY MUSIC

ALBUMS

HITOMI BY MYSELF AVEX TRAX

LINDBERG LINDBERG IX TMC

DEEN I WISH B GRAM

KOJI TAMAKI CAFE JAPAN SONY

T-BOLAN SINGLES ZAIN

JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC

NAMIE AMURO SWEET 19 BLUES AVEX TRAX

SWING OUT SISTER THE BEST OF SWING OUT SISTER MERCURY MUSIC

HIDE PSYENCE MCA VICTOR

SOUTHERN ALL STARS YOUNG LOVE VICTOR

CANADA

(The Record) 09/23/96

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NEW

ALBUMS

PEARL JAM NO CODE EPIC

TRACY CHAPMAN NEW BEGINNING ELEKTRA

VARIOUS ARTISTS TRAINSPOTTING O.S.T. PREMIER

ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK

CELINE DION FALLING INTO YOU COLUMBIA

VARIOUS ARTISTS DANCE MIX '96 QUALITY

FUGEES THE SCORE COLUMBIA

TONI BRAXTON SECRETS ARISTA

TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA

SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN

NO DOUBT TRAGIC KINGDOM INTERSCOPE

VARIOUS ARTISTS THE CROW: CITY OF ANGELS O.S.T. HOLLYWOOD

OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC

CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND

GARBAGE GARBAGE GEFFEN

ROBERT MILES DREAMLAND ARISTA

METALLICA LOAD ELEKTRA

BECK ODEALY DGC

WHITE ZOMBIE SUPERSEXY SWINGIN' SOUNDS GEFFEN

NAS IT WAS WRITTEN COLUMBIA

AUSTRALIA

(Australian Record Industry Assn.) 09/22/96

THIS WEEK

LAST WEEK

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NEW

19

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15

SINGLES

MACARENA LOS DEL RIO BMG

MACARENA LOS DEL MAR FESTIVAL

YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG

I WANT YOU SAVAGE GARDEN ROA

RETURN OF THE MACK MARK MORRISON WEA

I'LL BE THERE FOR YOU REMBRANDTS EASTWEST

THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN

BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC

MOTHER MOTHER TRACY BONHAM ISLAND

JUST A GIRL NO DOUBT INTERSCOPE/MCA

CHANGE THE WORLD ERIC CLAPTON WEA

KILLING ME SOFTLY FUGEES COLUMBIA

CLOSER TO FREE BODEANS LONDON

SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI

SPINNING THE WHEEL GEORGE MICHAEL VIRGIN

THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOL/SONY

WOMAN NENEH CHERRY VIRGIN

HIT ME OFF NEW EDITION MCA

I LOVE TO LOVE LA BOUCHE BMG

BLUE LEANN RIMES SONY/CURB

ALBUMS

R.E.M. NEW ADVENTURES IN HI-FI WEA

CORRS FORGIVEN, NOT FORGOTTEN EASTWEST

PEARL JAM NO CODE EPIC

ALANIS MORISSETTE JAGGED LITTLE PILL WEA

CELINE DION FALLING INTO YOU EPIC

POWDERFINGER DOUBLE ALLERGIC POLYDOR

BILL WHELAN RIVERDANCE EASTWEST

PET SHOP BOYS BILINGUAL EMI

CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI

NENEH CHERRY MAN VIRGIN

ENZSO ENZSO EPIC

BUSH SIXTEEN STONE INTERSCOPE/MCA

LEANN RIMES BLUE SONY CURB

NEW EDITION HOME AGAIN MCA

PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA

ROBERT MILES DREAMLAND BMG

GEORGE MICHAEL OLDER VIRGIN

JOHN FARNHAM ROMEO'S HEART BMG

OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION

TONI CHILDS THE BEST OF TONI CHILDS A&M

EUROCHART HOT 100

09/11/96

MUSIC & MEDIA

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NEW

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NEW

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SINGLES

WANNABE SPICE GIRLS VIRGIN

KILLING ME SOFTLY FUGEES COLUMBIA

MACARENA LOS DEL RIO SONY DISCO

WHERE DO YOU GO NO MERCY MCI

READY OR NOT FUGEES COLUMBIA

I CAN'T HELP MYSELF KELLY FAMILY EMI

INSOMNIA FAITHLESS CHEEKY

SPINNING THE WHEEL GEORGE MICHAEL VIRGIN

FOREVER LOVE GARY BARLOW RCA

SEVEN DAYS & ONE WEEK B.B.E TRIANGLE

COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA

MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM

TIC, TIC, TAC CARRAPICHO RCA

THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR

JE TE DONNE WORLDS APART ARISTA

I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRR/LONDON

WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC

FLAVA PETER ANDRE MUSHROOM

IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA

VIRTUAL INSANITY JAMIROQUAI SONY S2

ALBUMS

ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE

FUGEES THE SCORE COLUMBIA

PEARL JAM NO CODE EPIC

EROS RAMAZZOTTI DOVE C'E MUSICA DDD

GEORGE MICHAEL OLDER VIRGIN

CELINE DION FALLING INTO YOU EPIC/COLUMBIA

SUEDE COMING UP NUDE

ROBERT MILES DREAMLAND DBX

R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS. WEA

MIKE OLDFIELD VOYAGER WEA

METALLICA LOAD VERTIGO/MERCURY

PET SHOP BOYS BILINGUAL PARLOPHONE

BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE

PUR LIVE—DIE ZWEITE INTERCORD

OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION

TYPE O NEGATIVE OCTOBER RUST ROADRUNNER

BRYAN ADAMS 18 TIL I DIE A&M

BAP AMERIKA ELECTROLA

NENEH CHERRY MAN HUT/VIRGIN

CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND

GERMANY

(Media Control) 09/17/96

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NEW

SINGLES

WANNABE SPICE GIRLS VIRGIN

I CAN'T HELP MYSELF KELLY FAMILY EMI

SEVEN DAYS & ONE WEEK B.B.E MOTOR MUSIC

KILLING ME SOFTLY FUGEES COLUMBIA

INSOMNIA FAITHLESS INTERCORD

IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA

WHERE DO YOU GO NO MERCY ARIOLA

SALVA MEA FAITHLESS INTERCORD

I GIVE YOU MY HEART MR. PRESIDENT WEA

VAMONOS GARCIA WEA

MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX RCA

THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR

PRAY D.J. BOBO EASTWEST

HOW BIZARRE OMC POLYDOR

REVOLUTION IN PARADISE HEATH HUNTER & THE PLEAS METRONOME

READY OR NOT FUGEES COLUMBIA

MILLION MILES FROM HOME DUNE VIRGIN

ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST

SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS EMI

FADE TO GREY MARK 'OH (THAT'S THE WAY LIFE IS) MOTOR MUSIC

ALBUMS

PUR LIVE—DIE ZWEITE INTERCORD

R.E.M. NEW ADVENTURES IN HI-FI WEA

WOLFGANG PETRY ALLES ARIOLA

ALANIS MORISSETTE JAGGED LITTLE PILL WEA

FUGEES THE SCORE COLUMBIA

EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA

DIE SCHLUMPF ALLES BANANE! VOL. 3 EMI

BAP AMERIKA EMI

ZZ TOP RHYTHMEEN RCA

PET SHOP BOYS BILINGUAL EMI

PEARL JAM NO CODE EPIC

SOUNDTRACK TRAINSPOTTING EMI

BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE

CELINE DION FALLING INTO YOU COLUMBIA

SNAP! SNAP! ATTACK—THE BEST OF SNAP! ARIOLA

MIKE OLDFIELD VOYAGER WEA

NAS IT WAS WRITTEN COLUMBIA

METALLICA LOAD MERCURY

TYPE O NEGATIVE OCTOBER RUST INTERCORD

JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC

HITS OF THE U.K.

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NEW

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AIRPLAY

VIRTUAL INSANITY JAMIROQUAI SONY S2

GOOD ENOUGH DODGY A&M

SPINNING THE WHEEL GEORGE MICHAEL VIRGIN

GOODBYE HEARTBREAK LIGHTHOUSE FAMILY

WILD CARD/POLYDOR

I AM, I FEEL ALISHA'S ATTIC MERCURY

HOW BIZARRE OMC POLYDOR

I LOVE YOU ALWAYS FOREVER DONNA LEWIS

ATLANTIC/EASTWEST

SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE

FLAVA PETER ANDRE MUSHROOM

WHY 3T FEATURING MICHAEL JACKSON MJJ/EPIC

UNDIVIDED LOVE LOUISE 1ST AVENUE/EMI

WANNABE SPICE GIRLS VIRGIN

LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M

READY OR NOT FUGEES COLUMBIA

ESCAPING DINA CARROLL 1ST AVENUE/MERCURY

ONE TO ANOTHER CHARLATANS BEGGARS BANQUET

ME AND YOU VERSUS THE WORLD SPACE GUT

HEAD OVER FEET ALANIS MORISSETTE

MAVERICK/REPRISE

THE CIRCLE OCEAN COLOUR SCENE MCA

I'M ALIVE STRETCH & VERN PRESENT "MADDOG" FFRR/LONDON

FOR YOU ELECTRONIC PARLOPHONE

MARBLEHEAD JOHNSON BLUETONES SUPERIOR

QUALITY RECORDINGS/A&M

DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA

DANCE INTO THE LIGHT PHIL COLLINS FACE

VALUE/EASTWEST

HEY DUDE KULA SHAKER COLUMBIA

BREAKFAST AT TIFFANY'S DEEP BLUE SOME-THING INTERSCOPE/MCA

WOMAN NENEH CHERRY HUT/VIRGIN

THE GIFT WAY OUT WEST FEATURING MISS JOAN-NA LAW DECONSTRUCTION

LIFE, LOVE & HAPPINESS BRIAN KENNEDY RCA

IF IT MAKES YOU HAPPY SHERYL CROW A&M

WE'VE GOT IT GOIN' ON BACKSTREET BOYS

ZOMBA/JIVE

ALWAYS BE MY BABY MARIAH CAREY COLUMBIA

ON STANDBY SHED SEVEN POLYDOR

UNDERGROUND BEN FOLDS FIVE CAROLINE

WATCHING THE WORLD GO BY MAXI PRIEST VIRGIN

MACARENA LOS DEL RIO RCA

ROTTERDAM BEAUTIFUL SOUTH GO! DISCS

DON'T LOOK BACK IN ANGER OASIS CREATION

STRIPPER VICAR MANSUN PARLOPHONE

WE LOVE YOU MENSWEAR LAUREL/LONDON

FRANCE

(SNEP/IFOP/Tite-Live) 09/14/96

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SINGLES

KILLING ME SOFTLY FUGEES SONY

AICHA KHALED BARCLAY

WANNABE SPICE GIRLS VIRGIN

MACARENA LOS DEL RIO ARIOLA

TIC, TIC, TAC CARRAPICHO RCA

MA CARAVANE FESTIVAL ROBLES VERSAILLES

WHERE DO YOU GO NO MERCY BMG

JE TE DONNE WORLDS APART EMI

SAMBOLERA MAYI SON KHADJA NIN VOGUE

TERRE INDIGO PHILIPPE CANDELON & BARBARA SCAFF UNE MUSIQUE

LES POEMES DE MICHELLE TERI MOISE SOURCE/VIRGIN

SEVEN DAYS & ONE WEEK B.B.E VIRGIN

WHY 3T FEATURING MICHAEL JACKSON EPIC

WOMAN NENEH CHERRY VIRGIN

PIU BELLA COSA EROS RAMAZZOTTI ARIOLA

MACARENA LOS DEL MAR BAX DANCE

FABLE ROBERT MILES SONY

STRANGER IN MOSCOW MICHAEL JACKSON EPIC

RETURN OF THE MACK MARK MORRISON WEA

IRONIC ALANIS MORISSETTE WEA

ALBUMS

FUGEES THE SCORE SONY

JAMIROQUAI TRAVELLING WITHOUT MOVING SONY

EDDY MITCHELL MR. EDDY POLYDOR

NENEH CHERRY MAN VIRGIN

WORLDS APART EVERYBODY EMI

R.E.M. NEW ADVENTURES IN HI-FI WEA

ROBERT MILES DREAMLAND SONY

CELINE DION FALLING INTO YOU COLUMBIA

ZUCCHERO SPIRITO DIVINO POLYDOR

ALANIS MORISSETTE JAGGED LITTLE PILL WEA

MAXIME LE FORESTIER CHIENNE DE ROUTE POLYDOR

GENERATION DISCO GENERATION DISCO BMG

KHADJA NIN SAMBOLERA VOGUE

ZZ TOP RHYTHMEEN RCA

GEORGE MICHAEL OLDER VIRGIN

NAS IT WAS WRITTEN COLUMBIA

CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND

EELS BEAUTIFUL FREAK RCA

JOHNNY HALLYDAY LORADA TOUR MERCURY

GARBAGE GARBAGE RCA

ITALY

(Musica e Dischi/FIMI) 09/16/96

THIS WEEK

LAST WEEK

1

1

2

2

3

4

4

7

5

5

6

NEW

7

3

8

NEW

9

NEW

10

NEW

1

NEW

2

1

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7

NEW

8

6

9

8

10

NEW

SINGLES

KILLING ME SOFTLY REGINA DO IT YOURSELF NITELITE

WHAT GOES AROUND COMES AROUND BOB MARLEY DANCE FACTORY/EMI

KILLING ME SOFTLY FUGEES COLUMBIA

PROFESSIONAL WIDOW TORI AMOS ATLANTIC/EAST-WEST

VIRTUAL INSANITY JAMIROQUAI SONY S2

WANT LOVE HYSTERIC EGO WEA

FREED FROM DESIRE GALA DO IT YOURSELF NITELITE

INTO THE NIGHT ONDINA SPACE

SEVEN DAYS & ONE WEEK B.B.E TRIANGLE/DANCE FACTORY

READY OR NOT FUGEES COLUMBIA

ALBUMS

FRANCESCO DE GREGORI PRENDERE E LASCIARE COLUMBIA

EROS RAMAZZOTTI DOVE C'E MUSICA BMG

ALANIS MORISSETTE JAGGED LITTLE PILL WARNER

PEARL JAM NO CODE EPIC

ARTICOLO 31 COSI' COM'E' RICORDI

FUGEES THE SCORE COLUMBIA

FABIO CONCATO BLU MERCURY

GEORGE MICHAEL OLDER VIRGIN

LIGABUE BUON COMPLEANNO ELVIS WARNER

GIANNA NANNINI BOMBOLONI POLYDOR

SPAIN

(TVE/AFYVE) 09/07/96

THIS WEEK

LAST WEEK

1

1

2

2

3

5

4

4

5

6

6

3

7

NEW

8

7

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NEW

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NEW

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8

10

10

SINGLES

SEVEN DAYS & ONE WEEK B.B.E MAX MUSIC

CIBERDREAM IMPERIO GINGER

DURO DE PELAR REBECA MAX MUSIC

HAPPY DAYS FRAKTAL 3 MAX MUSIC

TO THE HOUSE BEAT SIZEMA 3 MAX MUSIC

SOLO SE VIVE UNA VEZ AZUCAR MORENO EPIC

FLYING BUSKER BAND MAX MUSIC

BACK OF THE OVNI SOUND KOLMENERO MAX MUSIC

ALCHEMY FRANK T.R.A.X BLANCO Y NEGRO

WELCOME TO CYB NANDO DIXKONTROL BLANCO Y NEGRO

ALBUMS

MIKE OLDFIELD VOYAGER WARNER

ROSANA LUNAS ROTAS MCA

ALANIS MORISSETTE JAGGED LITTLE PILL WARNER

LUIS MIGUEL NADA ES IGUAL WARNER

REBECA REBECA MAX MUSIC

AZUCAR MORENO ESCLAVA DE TU PIEL EPIC

JOAQUIN SABINA YO, MI, ME, CONTIGO ARIOLA

ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX

EROS RAMAZZOTTI DOVE C'E MUSICA RCA

GLORIA ESTEFAN DESTINY EPIC

'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD TM									
CONTINUED									
NETHERLANDS (Stichting Mega Top 50) 09/11/96					IRELAND (IFPI Ireland/Chart-Track) 09/12/96				
THIS WEEK	LAST WEEK	SINGLES			THIS WEEK	LAST WEEK	SINGLES		
1	2	WANNABE	SPICE GIRLS	VIRGIN	1	1	THE HURLING SONGS	WILD SWANS	CARRIG
2	5	BANGER HART	ROB DE NIJS	EMI	2	2	WANNABE	SPICE GIRLS	VIRGIN
3	3	COCO JAMBOO	MR. PRESIDENT	CLUB CULTURE/A&A	3	3	HOW BIZARRE	OMC	POLYDOR
4	1	AQUARIUS	PARTY ANIMALS	EDEL/ROADRUNNER	4	4	LEMON TREE	FOOL'S GARDEN	ENCORE/EMI
5	7	I'M A RAVER	LIPSTICK	VAN	5	5	BORN SLIPPY	UNDERWORLD	JUNIOR BOY'S OWN
6	6	MYSTERIOUS GIRL	PETER ANDRE FEATURING		6	6	BREAKFAST AT TIFFANY'S	DEEP BLUE	SOME-THING INTERSCOPE/MCA
7	4	KILLING ME SOFTLY	FUGEES	COLUMBIA	7	9	VIRTUAL INSANITY	JAMIROQUAI	SONY S2
8	9	MACARENA	LOS DEL RIO	BMG	8	NEW	WHEN YOU SAY NOTHING AT ALL	FRANCES	BLACK DARA
9	NEW	HIJ MAAKTE ME GEK MET Z'N VINGERS	DE FOET-SIES	BUNNY	9	NEW	THA CROSSROADS	BONE THUGS-N-HARMONY	EPIC
10	NEW	DE ZEE (ARENA HYMNE)	TRIJNTJE OOSTERHUIS	BMG	10	NEW	READY OR NOT	FUGEES	COLUMBIA
ALBUMS					ALBUMS				
1	6	RENE FROGER	ILLEGAL ROMEO PART 1	DINO	1	NEW	R.E.M.	NEW ADVENTURES IN HI-FI	WARNER BROS
2	1	FRANS BAUER	VOOR JOU	TIPTOP	2	1	ALANIS MORISSETTE	JAGGED LITTLE PILL	MAVER-ICK/REPRISE
3	2	ANDREA BOCELLI	BOCELLI	POLYDOR	3	3	VARIOUS ARTISTS	FRESH HITS 96	WARNER/ESP/GLOBAL TELEVISION/SONY TV
4	3	ALANIS MORISSETTE	JAGGED LITTLE PILL	WARNER	4	4	CHRISTY MOORE	GRAFFITI TONGUE	COLUMBIA
5	NEW	PEARL JAM	NO CODE	EPIC	5	2	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL MUSIC!	34 EMI/VIRGIN/POLYGRAM
6	5	CELINE DION	FALLING INTO YOU	COLUMBIA	6	9	SOUNDTRACK	TRAINSPOTTING	EMI
7	4	PARTY ANIMALS	GOOD VIBRATIONS	EDEL/ROADRUNNER	7	5	OASIS (WHAT'S THE STORY)	MORNING GLORY?	CREATION
8	8	MARCO BORSATO	ALS GEEN ANDER	POLYDOR	8	8	CORRS	FORGIVEN, NOT FORGOTTEN	LAVA/ATLANTIC
9	9	FUGEES	THE SCORE	COLUMBIA	9	NEW	JAMIROQUAI	TRAVELLING WITHOUT MOVING	SONY S2
10	7	CAPTAIN JACK	THE MISSION	EMI	10	7	VARIOUS ARTISTS	MOVIE KILLERS	TELSTAR
BELGIUM (Promuvi) 09/20/96					AUSTRIA (Austrian IFPI/Austrian Top 30) 09/10/96				
THIS WEEK	LAST WEEK	SINGLES			THIS WEEK	LAST WEEK	SINGLES		
1	1	KILLING ME SOFTLY	FUGEES	COLUMBIA	1	2	KILLING ME SOFTLY	FUGEES	COLUMBIA
2	2	WANNABE	SPICE GIRLS	VIRGIN	2	1	BREAK MY STRIDE	UNIQUE 2	SONY
3	3	BAILANDO	PARADISIO	DANCE DEVELOPMENT	3	4	WANNABE	SPICE GIRLS	VIRGIN
4	4	MACARENA	LOS DEL RIO	RCA	4	3	I CAN'T HELP MYSELF	KELLY FAMILY	EMI
5	7	BANGER HART	ROB DE NIJS	EMI	5	6	WHERE DO YOU GO	NO MERCY	BMG
6	5	TIC, TIC TAC	CARRAPICHO	RCA	6	7	NAKED	FALCO	FEATURING TMB EMI
7	6	FOREVER LOVE	GARY BARLOW	RCA	7	5	THEME FROM MISSION: IMPOSSIBLE	ADAM	CLAYTON & LARRY MULLEN POLYDOR
8	NEW	MYSTERIOUS GIRL	PETER ANDRE FEATURING		8	9	INSOMNIA	FAITHLESS	EMI
9	NEW	SI TU TE VAS	ENRIQUE IGLESIAS	MCA	9	8	MYSTERIOUS GIRL	PETER ANDRE FEATURING	
10	8	NORBELPRIJS	CLOUSEAU	EMI	10	NEW	THINK TWICE	ALANA DANTE	SONY
ALBUMS					ALBUMS				
1	1	ALANIS MORISSETTE	JAGGED LITTLE PILL	MAVER-ICK/WARNER BROS.	1	1	FUGEES	THE SCORE	COLUMBIA
2	2	FUGEES	THE SCORE	COLUMBIA	2	4	EROS RAMAZZOTTI	DOVE C'E MUSICA	BMG
3	4	JEAN JACQUES GOLDMAN	SINGULIER	COLUMBIA	3	3	ALANIS MORISSETTE	JAGGED LITTLE PILL	WARNER
4	5	CELINE DION	FALLING INTO YOU	COLUMBIA	4	5	HANSI HINTERSEER	TRAUM MIT MIR	BMG
5	3	ANDREA BOCELLI	BOCELLI	POLYDOR	5	2	DIE SCHLUMPF	ALLES BANANE! VOL. 3	EMI
6	NEW	WENDY VAN WANTED	KOM DICHTER	JRP	6	NEW	METALLICA	LOAD	MERCURY
7	6	PEARL JAM	NO CODE	EPIC	7	9	BACKSTREET BOYS	BACKSTREET BOYS	ZOMBA/JIVE
8	NEW	R.E.M.	NEW ADVENTURES IN HI-FI	WARNER BROS.	8	8	TYPE O NEGATIVE	OCTOBER RUST	SONY
9	8	ROB DE NIJS	DE BANO, DE ZANGER EN HET HEISJE	EMI	9	7	SOUNDTRACK	MISSION: IMPOSSIBLE	POLYDOR
10	7	EROS RAMAZZOTTI	DOVE C'E MUSICA	ARIOLA	10	NEW	NENEH CHERRY	MAN	VIRGIN
DENMARK (IFPI/Nielsen Marketing Research) 09/11/96					NORWAY (Verdens Gang Norway) 09/11/96				
THIS WEEK	LAST WEEK	SINGLES			THIS WEEK	LAST WEEK	SINGLES		
1	1	WANNABE	SPICE GIRLS	VIRGIN	1	1	WANNABE	SPICE GIRLS	VIRGIN
2	2	MARGARINE	DISKOFIL	SCANDINAVIAN	2	4	INSOMNIA	FAITHLESS	SCANDINAVIAN
3	3	KILLING ME SOFTLY	FUGEES	PLADECOMPAGNIET	3	2	COCO JAMBOO	MR. PRESIDENT	WARNER
4	4	COCO JAMBOO	MR. PRESIDENT	WARNER	4	3	GUDI HVOR DU ER DEILIG	BJELLEKLANG	BMG
5	5	MYSTERIOUS GIRL	PETER ANDRE FEATURING		5	8	THEME FROM MISSION: IMPOSSIBLE	ADAM	CLAYTON & LARRY MULLEN POLYDOR
6	NEW	I WON'T LET THE SUN GO DOWN	ROBIN COOK	POLYGRAM	6	7	CAPTAIN JACK	CAPTAIN JACK	EMI
7	10	SPINNING THE WHEEL	GEORGE MICHAEL	VIRGIN	7	5	MACARENA	LOS DEL RIO	BMG
8	NEW	THEME FROM MISSION: IMPOSSIBLE	ADAM	CLAYTON & LARRY MULLEN MOTHER/POLYDOR	8	6	E-BOW THE LETTER	R.E.M.	WARNER
9	NEW	SE A VIDA E (THAT'S THE WAY LIFE IS)	PET SHOP BOYS	EMI	9	10	HEAVEN	U96	POLYGRAM
10	7	MACARENA	LOS DEL RIO	BMG	10	9	KILLING ME SOFTLY	FUGEES	COLUMBIA
ALBUMS					ALBUMS				
1	NEW	SUEDE	COMING UP	PLADECOMPAGNIET	1	NEW	R.E.M.	NEW ADVENTURES IN HI-FI	WARNER
2	2	TOTO	GREATEST HITS	PLADECOMPAGNIET	2	1	SMURFENE	SMURFEHITS 1	ARCADE
3	3	ALANIS MORISSETTE	JAGGED LITTLE PILL	WARNER	3	NEW	SUEDE	COMING UP	SONY
4	1	PEARL JAM	NO CODE	PLADECOMPAGNIET	4	2	BJELLEKLANG	KORT VED ORA	BMG
5	7	JACOB HAUGAARD	SA'N ER LIVET	REPLAY	5	5	CROWDED HOUSE	RECURRING DREAM—THE VERY BEST OF	EMI
6	4	GEORGE MICHAEL	OLDER	VIRGIN	6	4	D.D.E.	DET GAR LIKAR NO	NORSKE GRAM
7	6	FUGEES	THE SCORE	PLADECOMPAGNIET	7	7	FAITHLESS	REVERENCE	SCANDINAVIAN
8	5	BACKSTREET BOYS	BACKSTREET BOYS	BMG	8	3	PEARL JAM	NO CODE	EPIC
9	NEW	KIM LARSEN	KIM LARSEN & KJUKKEN	EMI	9	8	POSTGIROBYGGET	MELIS	NORSKE GRAM
10	10	CELINE DION	FALLING INTO YOU	PLADECOMPAGNIET	10	NEW	CAPTAIN JACK	THE MISSION	EMI
PORTUGAL (Portugal/AFP) 09/17/96					HONG KONG (IFPI Hong Kong Group) 09/08/96				
THIS WEEK	LAST WEEK	ALBUMS			THIS WEEK	LAST WEEK	ALBUMS		
1	9	ALANIS MORISSETTE	JAGGED LITTLE PILL	WARNER	1	2	ANDY LAU	BECAUSE I CARE	BMG/MUSIC IMPACT
2	NEW	R.E.M.	NEW ADVENTURES IN HI-FI	WARNER	2	1	AMANDA LEE	QI SHI	GOLDEN PONY
3	5	EROS RAMAZZOTTI	DOVE C'E MUSICA	DDD	3	7	LEO KOO	SECOND FAVORITE	BMG/MUSIC IMPACT
4	2	METALLICA	LOAD	VERTIGO/MERCURY	4	NEW	SAMMI CHENG	WORTH IT	WARNER
5	1	PEARL JAM	NO CODE	EPIC	5	3	VARIOUS ARTISTS	TOUCHING WOMEN'S HEARTS	VOL. 3 ROCK
6	NEW	SCORPIONS	PURE INSTINCT	EASTWEST	6	4	EKIN CHENG	IF THE SKY RAIN	BMG
7	3	DELFINO	O CAMINHO DA FELICIDADE	ARIOLA	7	5	SOUNDTRACK	WHO'S THE WOMAN, WHO'S THE MAN 2	ROCK
8	10	PET SHOP BOYS	BILINGUAL	PARLOPHONE	8	NEW	SALLY YEH	TRUE	WARNER
9	6	ROBERT MILES	DREAMLAND	DECONSTRUCTION	9	NEW	AMY CHAN	NU REN BEI HOU	POLYGRAM
10	7	MAMONAS ASSASSINAS	MAMONAS ASSASSINAS	EMV/GLOBO	10	NEW	NORMAN TAM	NORMAN 25	BMG

GLOBAL[®] MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SPAIN: As a country with its musical roots firmly set in Hispanic, Latin American, and North African/Arabic culture, Spain would seem an unlikely place to embrace reggae music or the Rastafarian ethos. Yet more than 5,000 fans from all over the nation attended a 10-hour, open-air festival, dubbed Reggae on the River 96, at Móstoles near Madrid. Even more surprising, five of the 10 bands on the bill were Spanish. The bands—**Jah Macetas** and **the Naturals** from Valencia, **Ke No Falte** from Bilbao, **Malarians** from Madrid, and **Ital Roots** from Malaga—all played impressive reggae and ska. The stars of the event were Jamaica's **Twin-kle Brothers** and **Freddie McGregor**, while other acts from the island home of reggae included **Tippa Irie**, **Sister Aisha**, and **Urban Breeze**. The festival was organized by reggae-mad promoter **Julio Velasco**, who runs two reggae bars in Madrid. He frequently visits Jamaica and London to add to his collection of 3,000 reggae records. "It's quite exceptional to gather together so many performers like these in Europe," Velasco says of the festival. He adds that he was "very pleased" with the turnout.



HOWELL LEWELLYN

SWEDEN/U.K.: Sweden continues to mine a rich seam of modern rock talent, with an increasing number of the country's local acts progressing to the international stage. Several markets, particularly the U.K., have welcomed such acts as **the Wannadies** and **the Cardigans**, and now EMI's Food label has selected a Swedish act as its first non-British signing. **Grass-Show**, a melodic guitar group formed in the town of Falun by **Peter Agren** (vocals/keyboards) and **Eric Kinell** (vocals/guitar/bass), was snapped up by Food managing director **Andy Ross** to join a roster that includes **Blur**, **Shampoo**, and such emerging British signings as **Octopus** and **the Supernaturals**. Now a five-piece band, Grass-Show came to the attention of the U.K. company via its colorfully titled Swedish album release "Something Smells Good In Stinkville," a version of which will be released in Britain in 1997. Meanwhile, the band played its first U.K. dates in August, and Food/EMI has a Sept. 30 U.K. release planned for the single "Out Of The Void," an infectious track that's already had airplay on Radio One and BBC Greater London Radio. According to the band's manager, **Gene Kraut**, "The Food connection is a prime example of record [industry] networking. Our publisher, **Pelle Lidell** of Air Chrysalis Sweden, met **Michael Stack** of ASCAP at last year's In the City conference. Michael introduced the single to [U.K. industry commentator and publisher of the Tip Sheet] **Jonathan King**, and the next thing you know Andy Ross is flying to Sweden to see Grass-Show perform a showcase. Andy Ross is very emphatic on the importance of the band's development in the U.K., so we intend to spend a lot of time there." The band returns to the U.K. in October for another six weeks of club dates.

PAUL SEXTON

IRELAND: Dervish, the staunchly traditional sextet from County Sligo, has released its new album, "At The End Of The Day (Whirling Discs)." The cover artwork depicts the band in its element, performing at the Shoot the Crows public house in Sligo. Dervish's sound and image belie its rapidly rising international profile. Within the last year, the group has toured extensively throughout Europe and in the U.S., while future plans include visits to Hong Kong, Kuala Lumpur, Australia, and Japan. Also, "At The End Of The Day" is the group's first album to be released in the U.S. (on the Kells Music label, which also plans to release Dervish's previous two albums, 1995's "Playing With Fire" and 1993's "Harmony Hill"). Among the selections on the new album featuring singer **Cathy Jordan** are "Eileen McMahon," a song regularly performed by Jordan's father, **Pat Joe**, who died last January; "For Ireland I Won't Tell Her Name," a rarely heard song about a poor man's love for a wealthy man's daughter; and "Lone Shanakyle." The latter, written by **Thomas Madigan** (1797-1881), is a song that archivists say was lost for many years. Elsewhere on the album, Dervish is joined by the Swedish band **Vasen** (Spirit) on a recording of "Josefin's Waltz," a song composed by Vasen's guitarist **Roger Tallroth** to celebrate his niece's christening. The paths of the two bands had crossed several times during their travels, and Dervish invited Vasen to visit Ireland after a meeting earlier this year at a concert in Stockholm.

KEN STEWART

SWITZERLAND/GERMANY: Hip-hop group **Sens Unik** (One Way Street) from Lausanne, Switzerland, is the first signing to the recently launched Four Music label in Stuttgart, Germany. Four Music is owned by the massively successful German rap group **Die Fantastischen Vier** and distributed by Columbia/Sony Music. Founded in 1990, Sens Unik consists of **DJ Just One** (DJ-producer), **Carlos Leal** (vocals/lyricist), **Rade** (human beat box), **Bio** (drums), and **Déborah** (vocals). The group, whose members' average age is 27, has released three albums in Switzerland, achieving gold status in Austria (25,000 copies sold) and platinum in Switzerland (50,000 sold). Its current album, "Tribulation"—just released in Germany, but already gold in Switzerland (25,000 sold)—was recorded in New York with sound engineer **Tim Lathan** (**A Tribe Called Quest**, **the Pharcyde**) and features guest U.S. rappers **Pretty Boy Floyd**, **Snake Eyes**, and **Rockin' Squat** of the group **Assassin**. The set boasts 17 tracks of laid-back hip-hop grooves seasoned with elements of jazz and melodic harmonies; the mostly French-language rapping of the men is elegantly counterpointed by Déborah's smooth, Sade-style vocals. The street-oriented lyrics are firmly rooted in urban hip-hop culture. Typical is the single "Paquito," sung in French and Spanish by Leal; it concerns a drug dealer in New York and his lack of moral values. Although in Switzerland the band is in the superstar league and regularly appears before huge crowds both at home and at various European festivals, Sens Unik is just launching its career in Germany, where it is currently performing at small venues.

ELLIE WEINERT

GOOD WORKS

WOMEN SING FOR AWARENESS: Hammer & Lace/Mercury Records have released a second album in support of breast health awareness, "Women For Women 2." Proceeds will go to the National Alliance of Breast Cancer Organizations, a New York-based nonprofit information resource. Featured on the album are songs performed by Celine Dion, Jann Arden, Sheryl Crow, Amy Grant, Indigo Girls, Joan Osborne, Terri Clark, Leah Andreone, Joy Askew, Vanessa Williams, Lauren Christy, Oleta Adams, Carole King, and Tina Turner. The album's liner notes list vital resources and breast cancer facts. Contact: **Ginger Greager** at 212-333-8256 or **Lellie Pittman** at 310-996-7284.

PLEDGING THEIR HELP: LL Cool J, Coolio, Quad City DJ's, Republica, Groove Theory, Donna Lewis, and the Presidents Of The United States Of America will be among the music acts joining Nickelodeon's Big Help-a-thon live at the newly opened Pacific Park on the Santa Monica (Calif.) Pier Sept. 29. The nationally televised event will encourage youngsters to pledge time to volunteer in their communities. In 1995, the eight-hour event stimulated 5 million calls nationwide, from

which more than 54 million hours of time were pledged. For the first time, the event, which is in its third year, will accept pledges via video phones provided by MCI. The video phones will be located at several sites across the country, including Nickelodeon Studios in Orlando, Fla. Contact: **Tory Johnson** or **Maria Sinopoli** at 212-258-8708 or **Heather Morgan** at 818-505-7884.

AIDING THE ENVIRONMENT: Kitaro and his label, Domo Records, are donating proceeds from the instrumentalist's new Christmas album, "Peace On Earth," to the Earth Communications Office (ECO), a nonprofit group that seeks to improve the global environment. During the last six years, ECO has produced a series of public service announcements said to have been seen by more than 500 million people worldwide, in movie theaters, on TV, in airplanes, and at college campuses and retail stores. Contact: **Steve Levesque** at 213-651-9300.

ASCAP BENEFIT CONCERT: ASCAP will host a benefit concert at the Palace in Los Angeles Oct. 3 to benefit the substance-abuse program of MusiCares, the music-industry charity sponsored by the

National Academy of Recording Arts and Sciences. Performing will be **House Of Pain**, **Unwritten Law**, **22 Jacks**, and **Save Ferris**. The event coincides with the premiere evening of F Musicfest, a Los Angeles convention sponsored by Concrete Marketing. Contact: **Carol Burnham** at 213-939-0022 or **Eileen Grobe** at 213-882-1406.

TOURNEY HELPS KIDS: Rogers Video, a Canadian specialty chain with more than 160 stores, recently presented a check for \$10,000 Canadian to **Ernest Kopecky** of the Hospital for Sick Children in Toronto. The check represents money raised during the Rogers Video Charity Golf Classic. Contact: **Jennifer Hanley** at 604-270-9200.

LIFELINES

BIRTHS

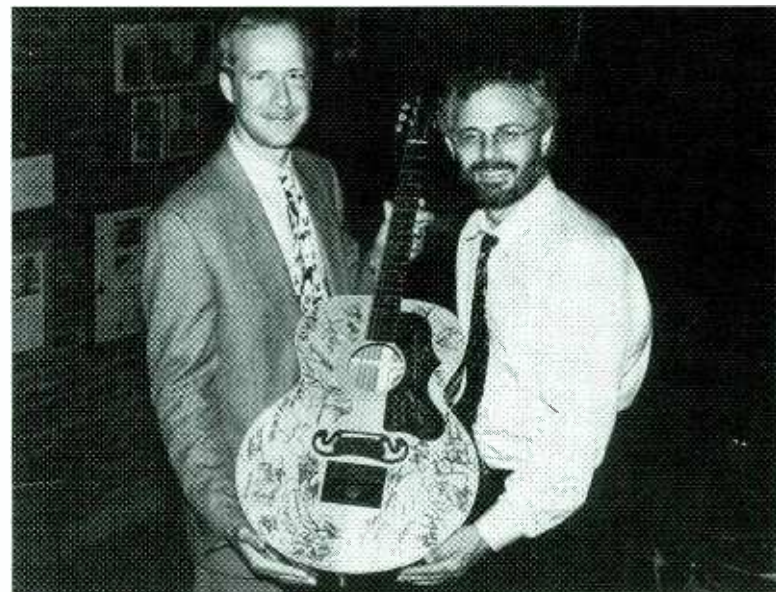
Boy, **Aidan Joseph**, to **Tim and Leona Devin**, Aug. 19 in New York. Father is a GM of Tower Records in Greenwich Village.

Boy, **Vincent Lennon Carter**, to **R. David and Kelly Harris**, Sept. 4 in Nashville. Father is credit and collections coordinator for BMI Nashville.

DEATHS

George Magdaleno, 42, of liver complications, Aug. 30 in Fall River, Mass. Magdaleno was a booking agent at 20th Century Promotions, where he booked acts that included Joan Jett & the Blackhearts, Ben E. King, Chuck Berry, and Tiny Tim. He was also talent coordinator for the annual summer concert series on the U.S.S. Intrepid in New York. He is survived by his mother, Maria; sister Maria Cutis; brother Julian Magdaleno; niece Joanna; and nephew Joe.

Tupac Amaru Shakur, 25, of respiratory failure and cardiopulmonary arrest, Sept. 13 in Las Vegas. A California-based rapper, Shakur gained public attention as a member of rap group Digital Underground, rapping on the group's single "Same Song." He went on to record four solo albums under the moniker 2Pac: "2Pacalypse Now," "Strictly 4 My N.I.G.G.A.Z.," "Me Against The World," and his current project, "All Eyez On Me," which is No. 6 on the Top R&B Albums chart. He also recorded "Vol. 1" with rap group Thug Life. Shakur was a founding board member of the Rap Coalition, a New York-based rapper's advocacy group, and starred in the films "Juice," "Above The Rim," and "Poetic Justice." Shakur had been hospitalized since Sept. 7 after being shot several times by an unknown assailant. He is survived by his mother, Afeni Shakur; half-sister Sekiywah Shakur; half-brother Maurice Harding; and aunt Yaasmyn Fula. The Rap Coalition is establishing a scholarship fund in Shakur's name. For information, contact Wendy Day at 718-622-1964.



Gibson Cares. Henry Juskiewicz, president/CEO of Gibson Musical Instruments, left, presents an autographed Gibson J-100 XTRA to Rob Senn, senior VP/GM of the National Academy of Recording Arts and Sciences (NARAS), who accepted it on behalf of the organization's MusiCares charity. The guitar, signed by a diverse group of musicians, including Annie Lennox, Smokey Robinson, and Flaco Jimenez, will be auctioned at NARAS' annual pre-Grammy MusiCares fund-raising dinner.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 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, **Sixth Annual Legal & Business Issues In The Music Industry Seminar**, sponsored by Maryland Lawyers for the Arts, University of Baltimore, Baltimore, Md. 410-752-1633.

Sept. 28, **"Music Biz 101: How It Works And How To Make It Work For You,"** Holiday Inn, Brookline, Mass. 508-526-7983.

OCTOBER

Oct. 1, **Tribute To Oscar Peterson**, to benefit the Jackie Robinson Foundation, Town Hall, New York. 212-222-9400.

Oct. 1-3, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 203-256-4700.

Oct. 1-4, **Eighth Annual Digital Audio & Video Workshop**, Holiday Inn Select, Philadelphia. 703-907-7660.

Oct. 2, **30th Annual Country Music Association Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 3, **SESAC Country Music Awards**, SESAC Headquarters, Nashville. 615-320-0055.

Oct. 5, **"How To Get A Record Deal From A To Z"/"How To Start Your Own Record Company,"** First Class Learning Center, Washington, D.C. 202-797-5102.

Oct. 6, **Gay/Lesbian American Music Awards**, Webster Hall, New York. 212-592-4455.

Oct. 9, **Not-For-Profit Incorporation & Tax Exemption Seminar**, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Oct. 9-12, **National Association Of Broadcasters Radio Show And World Media Show**, Los Angeles Convention Center, Los Angeles.

202-775-4970.

Oct. 10-14, **"How Can I Be Down?" Fourth Annual Hip-Hop New Jack Power Summit**, Shore Club Hotel, Miami. 212-229-5279.

Oct. 11-16, **NARM Fall Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 12, **"The Beat Goes On,"** LIFEbeat benefit concert, Warner Theater, Washington, D.C. 212-431-5227.

Oct. 15, **Copyright Basics Seminar**, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.

Oct. 16, **City Of Hope "Spirit Of Life" Award Presentation Gala**, to honor John Sykes, Universal CityWalk, Universal City, Calif. 213-626-4611.

Oct. 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. 24-26, **REPLiTech Asia 1996**, Singapore International Exhibition and Convention Center, Singapore. 914-328-9157.

Oct. 30-Nov. 2, **Philadelphia Music Conference**, Doubletree Hotel and assorted venues, Philadelphia. 215-426-4109.

Oct. 30-Nov. 3, **16th Annual Black Entertainment And Sports Lawyers Association Conference**, Marriott CasaMagna Resort, Puerto Vallarta, Mexico. 609-753-1221.

Oct. 31-Nov. 1, **Magnetic & Optical Media Seminar**, Mark Hopkins Hotel, San Francisco. 609-279-1700.

NOVEMBER

Nov. 7-9, **Billboard Music Video Conference**, Crowne Plaza, San Francisco. 212-536-5002.

Nov. 8, **12th Annual Technical Excellence & Creativity Awards**, honoring Brian Wilson and Willi Studer, Biltmore Hotel, Los Angeles. 510-939-6149.

Nov. 7-9, **Mickey Mantle Foundation/Del Webb Sun Cities Celebrity Golf Invitational**, Highland Falls Golf Course, Las Vegas. 619-771-1262.

Nov. 12-13, **Show Market 96: Live Entertainment Trade Fair**, Sant Jordi Palace, Barcelona, Spain. 34-3-443-01 34.

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Music Retail Strategies Criticized

Manufacturers Fault Use Of Co-Op Funds, Other Practices

■ BY ED CHRISTMAN
and DON JEFFREY

NEW YORK—Music manufacturers worry that some of the strategies initiated by retailers to deal with their financial problems are further eroding music sales and retarding any chance of a turnaround.

In particular, they say that retailers are displaying a growing tendency to pad their bottom lines with cooperative advertising dollars instead of using the funds to drive traffic into stores, create excitement, and boost sales.

"Because of the price war, there is no margin in selling music anymore, so the retailers are trying to get their margin through price and positioning programs instead of using that money to get the consumer into the store to buy product," says the head of sales at an East Coast-based major label. "Everybody has their hands out, but they had better learn that they need to draw the consumer back into the store if they want a healthy business."

A West Coast distribution executive asks, "What are we as an industry doing to drive the customer into the stores?" That distributor claims that too many accounts have switched almost completely to in-store advertising, which is less expensive and allows greater leeway in directing advertising funds directly to the bottom line on financial statements.

On the other hand, he notes that accounts like Borders, Circuit City, Best Buy, Tower Records, HMV, and Virgin Retail that still advertise in newspapers seem to have healthier businesses than those that have switched to mainly in-store circulars.

The head of distribution at one of the majors says that retail's growing tendency to pocket cooperative funds may force his company to rethink how it allocates those dollars. "How can we break that paradigm?" he asks. "We can tell them that we will still spend the same amount of money with them, but we will make sure to spend it driving people into stores."

The problem with that approach, according to the executive, is that some accounts are so weak that depriving them of the opportunity to convert advertising dollars straight into profit could push them over the edge financially.

In addition to the pocketing of co-op funds, label executives complain that the price of advertising programs has skyrocketed. Merchants generally charge labels more money to participate in advertising programs during the holiday selling season. This year, however, participation in all retail programs adds up to \$1.2 million, according to one label executive. "Everybody is closing stores, and yet the price of their programs keeps going up," he

*'People are
charging a fortune
for their endcaps'*

complains. "People are charging a fortune for their endcaps."

But the president of a major chain points out that the labels have only themselves to blame when it comes to merchants' use of advertising dollars.

"There is an intrinsic problem impacting retail that the record companies have never fixed," he says. "When the music manufacturers introduced the CD, they only gave merchants a 35% gross margin. They said that was necessary because of the high cost of developing and manufacturing the CD."

Now, CDs are about 70% of album sales, he adds. "So previously, retailers were making about 41% gross profit on albums," plus deals on new releases, which tended to be in the 5% range.

Today, retailers are still making only 35% on albums, and deals on big releases are becoming scarce. For example, the merchant notes that the recent Pearl Jam album is being issued without a buy-in discount. "Less the 6% margin overall, and then losing the 5% buy-in deal, is a serious amount of mar-

gin to do without," he says.

Because of the price wars and lower overall margins as CD sales increase, the "difference between profit and loss often comes down to cooperative advertising funds nowadays," he explains. Labels should get used to it as a fact of life, he adds. "Slotting money is an important ingredient in many sectors of retail, including grocery stores, drugstores, and the mass merchandisers."

But on top of complaints about the use of co-op funds to pad the bottom line, label executives charge that retailers' search for advertising dollars is so intensive, they are passing up opportunities to support potential hit records and create excitement at the store level.

Says one label executive, "Retailers don't react to radio airplay anymore. If a record hits radio and gets top 10 airplay, you would think that retailers would want to create some excitement about the record, calling attention to its hit single and positioning it in front of the store."

But most retailers won't get behind a record unless the label buys price and positioning programs, he says. "Instead of supporting a hit, most retailers would rather take money and give position to albums that are over and/or developing artists that are not happening."

The label executives conclude that in order for retailers to return to health, "they have to instill excitement back into the store. They have to react to what's happening at radio, MTV, and the press, not just to dead records that have advertising dollars behind them."

Moreover, label and distribution executives say they are concerned about the industry's failure to break developing artists this past summer. (The exception being LeAnn Rimes.) "Everybody knows that developing new artists is the lifeblood of the industry, but currently, new artists seem to be on the back burner," says one distribution executive.

"It is very difficult to break new acts because no one is taking shots anymore," says an East Coast-based head

(Continued on page 73)

Record Den, Music Box Undercut Ohio Competition

■ BY STEVE TRAIMAN

MAYFIELD VILLAGE, Ohio—With a \$5,000 loan from his dad and a credit line from rackjobber Mainline Records, Dennis Koury opened his first leased record department in a McCrory general-merchandise store on Cleveland's Euclid Avenue in November 1968. Now, he has a chain of a dozen Record Den and Music Box stores, mostly mall outlets, from Cleveland to Pittsburgh.

His success with the first location led to a dozen more leased operations over 20 years. "One [general merchandiser] Newberry's location was doing \$1,000 per square foot on an annual basis, and we typically did \$500,000 a year at that 500-square-foot location," Koury recalls. "We bought cutout records and 8-tracks from Motown and Scorpio, among others, and always had the best prices."

Declining an offer to extend the leased departments to other chain outlets, he kept his options open. With a degree in restaurant management and a longtime love of music, he went to the biggest local operation at the time, Record Rendezvous, and hired away Sharon Lane to be the manager of his first

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store, DeeJay Records, which opened in 1970.

"We started big with 45s," Koury notes, "with Marvin Gaye's 'I Heard It Through The Grapevine,' No. 1 on Billboard's [singles] chart at the time. We were selling them as fast as I could take them out of the box."

The first free-standing Record Den opened in downtown Cleveland in 1973, and the 12th debuted at Penn Hills mall outside of Pittsburgh earlier this year. The largest location, about 5,000 square feet, is at the Eastwood Mall in Niles, Ohio; most are in the 2,500- to 3,500-square-foot range.

"On an annual basis, we'll do close to \$400 per square foot," he says, declining to reveal his annual sales. "We meet any competitor's advertised price, including Best Buy, Circuit City, and Camelot. Most of our front-line, mid-line, and budget items are typically \$3 off suggested list. Our dump bins for budget product and cutouts are usually the lowest prices in the mall, and our goal is to undercut our competition in every location."

Koury observes that the chain is fortunate not to have direct competition in some key areas, and he has been able to raise prices selectively for better margins. "When Camelot closed its big store at Severance Center in Cleveland Heights recently, we were able to increase our prices across all lines," he

(Continued on page 73)



Dennis Koury is president of Record Den, an Ohio music retail chain. (Photo: Steve Traidman)



George Frank, left, manager of the Record Den store in Niles, Ohio, stands next to Brady Anderson, merchandise buyer, in the children's section. (Photo: Steve Traidman)

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KES Adds L.A. Date And Brain Camp; Cowboy Singers Go Looney For Tunes

THAT'S ENTERTAINMENT: The 4-year-old Kids' Entertainment Seminar (KES), the children's industry's only annual conference, is expanding. Traditionally held in New York (as it was this June at the Marriott Marquis), KES is breaking into three separate events, with seminars held on both coasts, as well as a new event called Brain Camp.

K-EaSt and K-wEST are scheduled for, respectively, June 13 in New York and June 27 in Los Angeles, with Brain Camp—a conference on marketing kids' entertainment product—set for June 5-6 in New York.

KES founder **Howard Leib**, the New York-based attorney who also organized the trade group Children's Entertainment Assn., says that KES went bicoastal after he and co-organizer **Lina Maini** of Mainiac Productions noticed how few West Coast-based companies were attending KES. Plus, he says, "West Coast people have been asking for this for a long time."

Adding a coast means cutting a day: The seminar, normally two days long, will be reduced to one, "with almost the same amount of material packed in, including a social event and possibly a lunch-speaker program." The cost, in the \$150-\$275 range, will remain unchanged. The two-day Brain Camp, however, will be "a conference in the traditional sense," says Leib, and will carry an entry fee of approximately \$1,300. Brain Camp will feature multiple presentations rather than a series of panels, though Leib notes that he would like to include a single panel on the subject of ethics in children's marketing. Ideally, proceeds from Brain Camp would subsidize the two KES events.

Leib is also looking for sponsors for the expanded KES. This year, Hanna-Barbera was the conclave's major sponsor, "and we're hoping to have a few more in '97."

COWBOYS 'N' LOONEY TUNES:



by Moira McCormick

Bugs Bunny, Daffy Duck, Sylvester, Tweety Bird, Yosemite Sam, and other Looney Tunes characters perform with real western artists like **Michael Martin Murphey**, **Herb Jeffries**, and **Sons Of The San Joaquin** on "The Looney West," the first children's release on Warner Bros.' Warner Western imprint.

Suzy Bogguss and **Jeff Foxworthy** are also among the celebs taking part in the album, which streeted Aug. 6. Accompanied by an illustrated songbook, "The Looney West" includes "Yellow Rose Of Texas," performed by Murphey and Parisian skunk **Pepe LePew**; "You Might Be A Cowboy," performed by Foxworthy and **Foghorn Leghorn**; "Back In The Saddle Again," performed by **Herb Jeffries** and **Bugs Bunny**; and "Home On The Range," performed by Murphey, cowboy poet **Waddie Mitchell**, **Daffy Duck**, **Porky Pig**, **Bugs**, **Sylvester**, **Tweety**, and **Pepe LePew**.

Murphey is co-founder of Nashville-based Warner Western, which, as its name suggests, focuses on the traditional, cowboy-centered end of the country music continuum. Murphey claims "The Looney West" came about as a natural extension of the family-centered element of the West Fests he has been producing for 10 years. "These festivals have grown to attendances of 65,000 by addressing the family audiences, kids in particular," says Murphey. Cowboy music and the blues, he continues, are the only authentic forms of American folkloric music, and it's been a particular project of his to get kids interested in traditional Western songs.

And what better way to accomplish this aim than to link the music with children's favorite characters?

"When we started Warner Western in 1994, I'd wanted Yosemite Sam as a mascot," says Murphey. Licensing difficulties prevented that from happening at the time, but Warner/Reprise Records president **Jim Ed Norman** later approached Murphey with the idea for a collaboration between Looney Tunes characters and country artists.

"I said, 'It would accomplish my goals better than anything I could think of,'" says Murphey. "It gives kids a chance to plug into this music in a fun way."

Murphey says the most challenging aspect of recording "The Looney West"—which also features living legend **Roy Rogers** and **Cowboy Hall of Famers Don Edwards** and **Rex Allen Sr.**—was training the Looney Tunes' voice actors to sing as their characters. Murphey notes that **Bugs Bunny**—a costumed human, actually—will appear live with him when he performs shows on horseback.

With "The Looney West," Murphey says, "I hope to get another generation singing great American songs like 'Yellow Rose Of Texas.' I only wish the album could've been longer." Did someone say "The Looney West II"?

KIDBITS: Kid Rhino's latest Storytime Adventure audiocassette, "Jonny Quest: Return of Anasazi" comes with a coupon book offering \$40 in savings on merchandise related to Hanna-Barbera's new animated series, a spinoff of the original '60s television show "Jonny Quest." Included is a rebate on the cassette. . . Capitol Records' entry into the children's market is the **Bananas In Pajamas** release, "It's Singing Time: A Collection of Nursery Rhymes." Based on the popular Australian preschool program "Bananas In Pajamas," the album contains 50-plus nursery rhymes ("Humpty Dumpty," "Mary Had A Little Lamb," etc.). A shopping mall tour featuring the pj-clad, 6-foot Bananas will be launched this season.

Alvin, Simon, and Theodore, aka **Los Del Chipmunks**, are claiming to have originated the "Macarena," which can be heard on their new Sony Wonder set, "Club Chipmunk: The Dance Mixes."

With such tracks as "I'm Too Sexy," "Play That Funky Music (Chipmunk)," and "Love Shack," the album streets Oct. 8. A Chipmunks—make that **Los Del Chipmunks**—single of "Macarena," in both English and Spanish, is being released to radio, with a 12-inch vinyl version being sent to dance clubs.

About the authorship dispute: **Alvin** says that during a family pilgrimage to the Spanish town of Seville (as in David), the club-hopping rodents caught the dynamite dance act of a squirrel named **Magdalena**, and wrote the song about her; "Macarena" popularizers **Los Del Rio** stole the song, but because the group, like most everyone else,

(Continued on page 76)

newsline...

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) announces that it has appointed **David Mount**, chairman/CEO of **WEA Inc.**, and **Paul Culberg**, executive VP/COO of **Columbia TriStar Home Video**, to its board of directors for terms running through March 2000. This reflects NARM's recent move to expand board membership to distribution companies. Mount began his career as a Musicland store manager; Culberg worked for Wherehouse Entertainment.

In other news, **PolyGram Group Distribution** has agreed to bring back its popular **PGD Zone**, a nightclub showcase for live music, at NARM's 39th annual convention March 8-11 in Orlando, Fla., and **Peaches Entertainment** will host the annual **Store Managers Bash** March 11.

THE RECORDING INDUSTRY ASSN. OF AMERICA (RIAA) has agreed to broaden its substance-abuse campaign by establishing a three-year, \$2 million grant to fund outreach programs through the **Musicians' Assistance Program (MAP)**. The first part of the campaign is designed to "better communicate the wide range of internal record-label services and support programs that currently exist for employees in need." These include rehabilitation services and confidential counseling. The program extends to artists signed to labels. The second part of the campaign involves the efforts of MAP, which will use the \$2 million grant for expanded programs. In addition, the RIAA board says that **MusiCares** has created the **Substance Abuse Intervention and Referral Program** from nearly \$1.5 million in contributions over five years.

SONY LEGACY has committed "substantial" cooperative advertising dollars to an ongoing campaign for its **This Is Jazz** series. The second batch of 11 titles was released in late September and includes compilations by **Count Basie**, **Stan Getz**, **Billie Holiday**, **Gerry Mulligan**, and others; the first set of 10 came out in April. **Seth Rothstein**, director of jazz marketing for Legacy, says the retail marketing plan includes header cards that depict the artists in the series and brochures provided free of charge to consumers. At certain retail locations, special bins that hold up to 60 units have been installed.

And for buyers in selected markets, Legacy has provided electronic press kits, tote bags, and T-shirts. One of the titles in the series is a sampler that Sony is selling at \$2.50 wholesale so that retailers will offer it at a low price to consumers, in order to stimulate interest in the series.



TIME WARNER has joined long-distance telephone company **MCI** to launch "Road Runner," a high-speed online cable service that will provide Internet access over cable TV with a cable modem. The launch has been in northeast Ohio. New York-based Time Warner also announces that the **Federal Trade Commission** has granted initial approval of the acquisition of **Turner Broadcasting System**. Shareholder meetings will be held Oct. 10 to approve the merger.

VALLEY RECORD DISTRIBUTORS has formed a venture with Miami-based **JFL Distributors** that is expected to increase Valley's market share in the Southeast. JFL has a catalog of 20,000 vinyl titles, with a focus on dance, hip-hop, R&B, and regional product. **Woodland, Calif.-based Valley** states, "JFL's catalog of vinyl will enhance our product mix and give our accounts a wider selection." One-stop Valley carries 153,000 titles.

NIMBUS CD INTERNATIONAL has produced its first DVD at its plant in Charlottesville, Va. The company is providing a full range of in-house DVD production, including disc mastering, manufacturing, and packaging. Nimbus' annual capacity is 3.5 million DVDs. The proposed rollout of the new digital format for movies has been stalled because of movie companies' concerns about copyright protection.

UNAPIX ENTERTAINMENT, a home video supplier, has agreed to acquire **Miramar Images**, a producer of audio recordings, longform video, and children's products. **Miramar Recordings** is distributed by **BMG**. **Miramar** will operate as a wholly owned subsidiary of Unapix.



ATLANTIC RECORDS says that two Denver concerts by label act **Hootie & the Blowfish** earlier this month were broadcast live over the Internet using Intel's new Internet phone technology, and there was a live call-in session with the band. Fans provided questions several days prior to the concerts at three World Wide Web sites, and band members selected 10 questions from 10 fans and called them using the Internet phone.

RECOTON announces a new three-year contract with **Local 184 of the Glass, Molders, Pottery, Plastics & Allied Workers Union**. The terms of the agreement, negotiated with federal mediators, were not disclosed. Workers had called a strike against the **Lake Mary, Fla., plant** of the consumer-electronics accessories company.

EXECUTIVE TURNTABLE

DISTRIBUTION. **Scott Richman** is named director of special marketing for **BMG Distribution** in New York. He was project manager and marketing consultant.

Linda Klosterman is promoted to VP of marketing for **Word Distribution** in Nashville. She was executive director of marketing.

Navarre Corp. names **Ed Maxin** Midwest sales manager in Minneapolis, **Michael Cornette** Southeast sales manager in Miami, and **Mark Heyert** Northeast sales manager in New York. They were, respectively, Los Angeles sales manager for **EMI Music Distribution**; national music/CD-ROM account executive, computer products division, for Navarre; and Southwest regional sales and marketing manager for **TVT**.

HOME VIDEO. **Roy Millonzi** is named director of national accounts



RICHMAN



MILLONZI

for **New Line Home Video** in Los Angeles. He was video account executive, national accounts, for **WEA**.

Robert L. Denton is promoted to senior VP of finance at **LIVE Entertainment** in Los Angeles. He was VP and retains his chief accounting officer title.

Elliot Fischhoff is named senior VP of public relations for **Jim Henson Productions** in Los Angeles. He was senior managing director, entertainment group, for **Hill & Knowlton**.

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®		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ NO. 1 ★ ★		
1	1	BOB MARLEY AND THE WAILERS ▲ ⁸ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND 60 weeks at No. 1	266
2	4	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/16.98)	GREASE	96
3	5	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	27
4	3	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	197
5	2	JIMMY BUFFETT ▲ ⁷ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	273
6	6	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	280
7	16	THE BEATLES ▲ ⁹ CAPITOL 46446* (10.98/16.98)	ABBNEY ROAD	123
8	12	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	272
9	10	THE SMASHING PUMPKINS ▲ ⁴ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	43
10	7	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	277
11	8	JOURNEY ▲ ⁸ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	275
12	9	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	260
13	—	2PAC ▲ DEATH ROW/INTERSCOPE 50604*/PRIORITY (10.98/16.98)	STRICTLY 4 MY N.I.G.G.A.Z...	1
14	—	2PAC ● DEATH ROW/INTERSCOPE 50603*/PRIORITY (10.98/16.98)	2PACALYPSE NOW	1
15	17	THE BEATLES ▲ ⁶ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	154
16	23	TRACY CHAPMAN ▲ ⁴ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	25
17	30	THE BEATLES ▲ ⁵ CAPITOL 97039* (15.98/30.98)	1967-1970	78
18	11	GLORIA ESTEFAN ▲ ³ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	32
19	14	JIMI HENDRIX ▲ ² MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	69
20	19	METALLICA ▲ ³ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	248
21	13	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	65
22	18	METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	244
23	15	ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	252
24	37	THE BEATLES ▲ ⁷ CAPITOL 46443* (14.98/26.98)	THE BEATLES	56
25	21	NINE INCH NAILS ▲ ² TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	154
26	32	311 CAPRICORN 942008/MERCURY (9.98 EQ/16.98) HS	MUSIC	3
27	24	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	224
28	31	311 CAPRICORN 942026/MERCURY (9.98 EQ/16.98) HS	GRASSROOTS	3
29	22	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	269
30	25	SARAH McLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	8
31	20	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	260
32	26	ERIC CLAPTON ▲ ¹⁰ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	20
33	33	THE BEATLES ▲ ⁵ CAPITOL 97036* (15.98/30.98)	1962-1966	60
34	28	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	269
35	27	THE CRANBERRIES ▲ ⁴ ISLAND 514156 (10.98/17.98) HS	EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE?	7
36	36	AC/DC ▲ ¹² ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	167
37	38	ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	262
38	29	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	179
39	34	ADAM SANDLER ▲ WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	8
40	35	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	109
41	45	ENIGMA ▲ ² CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	22
42	48	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	92
43	—	THE BEATLES ▲ ⁴ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	27
44	41	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	227
45	47	EAGLES ▲ ²² ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	273
46	43	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	22
47	46	GUNS N' ROSES ▲ ¹³ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	171
48	49	BARNEY ▲ ² BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	4
49	50	ALICE IN CHAINS ▲ ³ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	27
50	39	CELINE DION ▲ ² EPIC 52473 (10.98 EQ/16.98)	CELINE DION	2

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

MUSIC RETAIL STRATEGIES CRITICIZED

(Continued from page 71)

of sales at a major label. "It's tough getting [new acts] into stores, period. Everyone has an excuse why not to buy a record. Very few accounts are saying, 'I'd love to break this record for you.'"

David Fitch, VP of sales at RCA Records, says, "They say, 'Sure, I'll work your record. Give us \$32,000.'" But that's what a label would be willing to spend for a hit artist, not a developing artist, he says. As a result, developing artists are losing out at retail to more established artists that may have the money behind them but not the

sales to substantiate that spending, complains the head of sales at a West Coast-based label.

David Mount, president of WEA, (distributor of Warner Bros., Elektra, and Atlantic), acknowledges that retailers have tighter buying budgets and that labels need to be more creative in marketing developing artists.

"We need different price points and different programs," says Mount. "We have to do a lot more micromarketing. It's up to us to follow through when the record starts happening in the market and go back to the retailers in that market and spread it."

Fitch agrees. "You have to give retailers a reason to buy your record. Now if you say, 'We don't have a single now,' they say, 'Come back when you have a story, and I'll buy 30 pieces.'"

He says it is getting harder to provide that crucial story to accounts and

puts some of the blame on radio. "Radio's not adopting artists. It only plays tracks," he says.

Fitch, describing how selective accounts have become in buying new artists, says, "Before, we could put out 10,000 at \$13.98 or \$15.98 with no story. Now it's 2,000 to 4,000."

Overall, music retail's problems are forcing the labels to become more practical, says Jim Caparro, president of PolyGram Group Distribution.

"By practical, I mean that they have to understand that on almost every level they are now dealing with less than what the industry is normally used to, and that is a difficult concept for many to accept," he says. "I am talking about there being less catalog spread, less depth of new-release coverage, smaller shipments for new releases, and more selectivity with regards to what developing artists should be purchased."

RECORD DEN

(Continued from page 71)

says. "We keep on top of all our competitors' prices weekly and can change our tags literally overnight."

The tags are giving way to a computer system that will make the Mayfield Village warehouse operation, which may have 75,000 units on hand at any time, even more efficient at filling orders and rotating stock. The chain will install the Record Track point-of-sale program, which will provide the basis for an expanded customer database.

Initial customer information has been collected from members of the Record Den/Music Box Sound Investment Club. The club offers a free \$16.98 list album for 20 card "punches," which are received with purchases of \$10 or more. Koury plans to make his club more like one at New Jersey-based Compact Disc World, which charges \$12 per year for \$1 off every CD.

From the 8-tracks and old 45s to enhanced CDs, the chain's product line has constantly changed. "We used to



Pictured is the Record Den store in the Eastwood Mall in Niles, Ohio. (Photo: Steve Tremain)

carry the little PlayTapes and kiddie units," he says, "and were one of the first to get into cassettes, selling the first Sony Walkman units. The theft problem eliminated the players, and now cassettes are down to 20%-25% of total business."

Through the years, the chain's success has come from adding whatever was hot, just before it got hot. This includes import CDs, 12-inch vinyl, rock-group and funky T-shirts (the Akira Japanimation and Coastal Concepts lines were recently added), Zippo lighters with band logos, incense, and most recently, black-light units and posters.

George Frank, manager of the Eastwood Mall store, came up with the idea to extend the Applause line of Disney, Looney Tunes, and Sesame Street merchandise into a special section. Frank joined Record Den from National Record Mart about nine months ago

(Continued on page 76)



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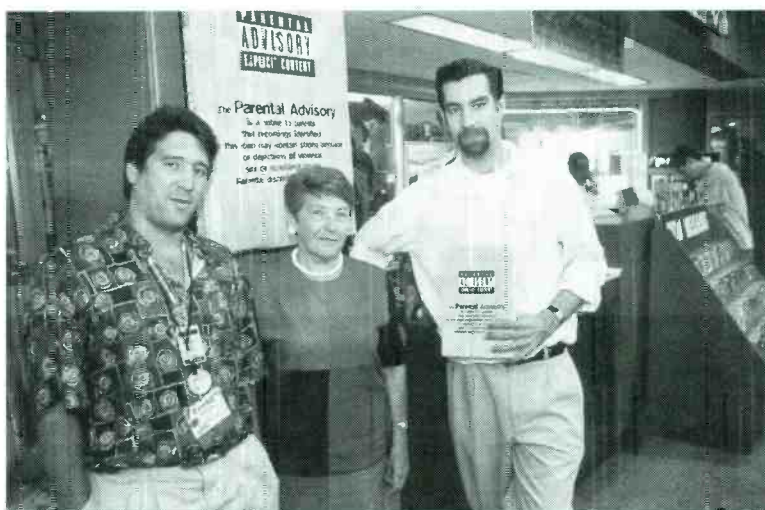
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Kristine's In-store. RCA Records artist Kristine W. performed for 700 people at the Virgin Megastore in New York's Times Square on the eve of the release of her album "Land Of The Living." Pictured at the autograph-signing session, from left, are Geary Tanner, VP of promotion, RCA; Shari Segalini, director of national single sales, RCA; David Fitch, VP of sales, RCA; Kristine W.; Elise Kolesky, VP of field markets, RCA; Bob Anderson, senior director of sales, RCA; and Jon Wheat, marketing coordinator, Virgin Megastore.



Advisory Campaign. U.S. retailers have access to a variety of merchandising materials that explain the Parental Advisory Program, the black-and-white label on recordings that warns parents about explicit content. The Recording Industry Assn. of America (RIAA) funded the program, and the National Assn. of Recording Merchandisers (NARM) has distributed the materials. Pictured, from left, are Freddy Szilagi, GM of Tower Records, Washington, D.C.; Mickey Granberg, NARM director of government relations and public affairs; and Paul Russinoff, RIAA director of state relations.



Ichiban With Koch. Koch International recently signed a deal to exclusively distribute product from Ichiban Records in the U.S. Pictured, from left, are John Underwood, VP of independent sales, Ichiban; Ken Maters, VP of sales and marketing, Ichiban; John Abbey, president, Ichiban; Michael Koch, president, Koch International; Michael Rosenberg, VP of sales and marketing, Koch International; Robert Koch, VP, Koch Europe; and Frank Volpe, president, Eden Records.

TO OUR READERS

The Retail Track column will return next week.

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New Zealand's Flying Nun Label Lands In U.S.; X-Related Releases Hit The Spot

NO NUN-SENSE: When you say "Flying Nun" to some people, they think of Sally Field in a habit. People more in touch with what's going on know Flying Nun as New Zealand's hippest record label. In the best news in recent memory, the company has finally set up an American operation.

The 15-year-old label, which has established the reputations of such noteworthy Kiwi acts as **the Chills**, **the Bats**, **the Clean**, **the Verlaines**, **Tall Dwarfs**, and **Chris Knox**, has set up its U.S. shop in Chapel Hill, N.C. **Mike Wolf**, who worked for Amphetamine Reptile in Minneapolis for five years, is the American label manager.

The label will kick off its stateside activities Oct. 8 with the release of "Sunburnt," a new album by **Martin Phillipps & the Chills** (the new billing reflects the ongoing importance of leader/vocalist/guitarist/songsmith Phillipps). The record will be followed on Nov. 5 by a new set by the Clean, "Unknown Country."

Wolf explains that the establishment of a U.S. outpost has long been on the mind of founder **Roger Shepherd**, who personally set up Flying Nun's U.K. office in London several years ago.

"A lot of records have been licensed in the U.S.," Wolf says. "In 1989, it occurred to them . . . that the biggest audience was in the U.S., where they had a cult following."

While some Flying Nun releases are still tied up in licensing deals (the Chills have issued albums on Slash, while the Bats have released records on Mammoth), much of the company's catalog will be available at domestic prices through Flying Nun U.S.

The label will utilize two indie distribution streams. "We're sending releases through [Alternative Distribution Alliance] that are going to respond to marketing—[work by] bands that can tour the U.S.," Wolf says. Martin Phillipps & the Chills, for instance, will be touring in November, and "Sunburnt" is going exclusively through ADA.

What Wolf refers to as "developing bands," as well as available catalog product, will be handled by a consortium of boutique indie-rock distributors, including Revolver, Cargo, Surefire, Matador, Ajax, Darla, and the Northwest Alliance of Independent Labels.

Wolf says, "We're looking at a pretty heavy winter of ADA releases" and points to forthcoming albums from the 3Ds and a new Tall Dwarfs set. Happy landings.

X FILES: Regular readers of this column know that Declarations of Independents is a major fan of the great Los Angeles punk band X. That group regrettably called it quits earlier this year, but fellow enthusiasts will be happy to learn that a couple of new indie releases—one an all-new session, one a reissue—may slake their thirst for X-related material.

"One More Midnight," on L.A.-based Dionysus Records, is a fresh, all-instrumental set by the **D.J. Bonebrake/Skip Heller Quartet**. Bonebrake was, of course, X's talented skins man. Heller is the producer who was behind Dionysus' fine **Les Baxter** and



by Chris Morris

Robert Drasnin lounge reissues; he's also a fine guitarist with nifty **Jim Hall**-style chops. Filling out the quartet are keyboardist **Red Young** and bassist **Joey Altruda** (who released a tasty lounge album on Will Records). It's a very smooth collection that emphasizes the jazzier side of Bonebrake's multifaceted percussion talents.

Garage Records in L.A. has excavated "Pre-X Zoom," which, as its title suggests, pulls together primordial recordings by X's original guitarist, **Billy Zoom**, whose rockabilly-styled axework propelled the band from its formation in the late '70s through his departure in 1985. The Garage album compiles rock'n'roll sessions by Zoom's early-'70s combo **the Alligators**. While this collection is more for the die-hard fan than the casual listener, it features enough snapping Zoom solo work to float an X fan's boat.

FLAG WAVING: We like our rock bands young, loud, and snotty, and Monterey, Calif.-based **Dura-Delinquent** certainly fits the bill.

The quartet's self-titled debut album—a joint venture between Echo-

static in Seattle and Space Baby in L.A.—is a suitably attitude-filled slab of rock'n'roll raunch, brewed up by a band that plays with a punch that belies its members' youth. Lead singer **Hans Murnau** just passed his 21st birthday.

Many an influence can be heard coming around in such appropriately titled Dura-Delinquent originals as "Sick On You," "Amphetamine Queen," "Teenage Jerks," and "I Could Kick Your Habit." Glam proto-punk à la the **New York Dolls** and the pummeling noise of '60s garage-punk are audible in the foursome's abrasive sound.

"We're record collectors, so we have a good sense of musical history," says Murnau, who also identifies gospel, Chess blues, and rockabilly as an important part of the group's style. "We're in a way a celebration of the beautiful aspects of rock music, the larger-than-life aspects . . . the power of rock—I know that sounds cheesy—and its ability to affect people."

He adds, "We have a sense of history and a love for music. I think that's evident in our music. We're rootsy, but we take it somewhere."

Among the bands' peers, Murnau mentions the gutsy New York quartet **the Chrome Cranks** (whose **William Weber** and **Jerry Teel** recorded and mixed the Dura-Delinquent album in their group's New York studio) and Washington, D.C.'s anarchic **the Make-Up** as like-minded outfits.

However, while not denying the punk elements in his group's sound, Murnau resists having his group pigeonholed as

(Continued on next page)

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Merchants & Marketing

RECORD DEN, MUSIC BOX UNDERCUT OHIO COMPETITION

(Continued from page 71)

and plays bass with his Boogie Man Smash band in Youngstown, Ohio, which records for New York-based Shimmy-Disc Records.

Record Den has always supported local bands, says small label and merchandise buyer Brady Anderson, who also came aboard from National Record Mart. "There's a local-music section in each store, and each manager can take consignments from promising groups, as they know their local area best. We helped break Slackjaw out of Youngstown, now opening for major acts; Mushroomhead from Cleveland, close to a deal; and the Clarks out of Pittsburgh."

The "Kids Corner" has a Sesame Street school bus packed with plush characters, as well as an extensive selection of Disney and Looney Tunes merchandise. This includes mugs, straws, apparel, and key chains, with an adjacent children's audiotape and video section doing very well. The Applause section is being extended to all the stores, limited only by available space.

The chain still does very well with 45s, mostly priced at \$2.99; sheet music and music books; CD and cassette singles, mostly \$3.49; and boxed sets, which have a good upturn during the holidays. Music video has been a bit disappointing.

Frank loves the idea of working for a small record chain. "If I had an idea before, there were just too many layers to go through," he explains. "There's no substitute for picking up the phone and talking to the boss for an OK on a better way to do something or on a new act. Dennis gives all of us a little leeway to try out new things. When something hot hits the streets, we can have it here in a few days."

Koury gives his store managers and headquarters staff credit for making—

and keeping—the operation successful. In addition to Anderson, there is Renee Hodges, the main buyer, who has been with the chain eight years, initially as warehouse manager. Harvey Hudson handles that job now, with a four-person staff. Tom Cooper, with the chain for about 10 years, is district supervisor, responsible for all store openings and day-to-day operations. Rose Vinciguerra is in charge of the increasingly important computer department. Jennifer Stewart is accounts-payable manager, and Kitty Martin is office manager.

Koury believes that technology is key to the future. Each store has a Unison Command Performance listening station for environmental music and budget classics, as well as a Telescan Lis-


tening Post with a 10-CD changer. He's already seeing some interest in enhanced CDs and is looking ahead to DVD.

"We try to stay up on what's happening and want our customers to come in for anything related to music," he emphasizes. "Stockholders at Best Buy and Circuit City are very unhappy at what lowball prices are doing to the bottom line, and it's only a matter of time before both have to raise prices. Customers will come back to record stores like ours, where they know they always get that personal service. The shakeout in our business will continue, and the ones that survive will show they can make it through the hard times. We intend to be a survivor."

Billboard®

SEPTEMBER 28, 1996

Top Kid Audio™

THIS WEEK			LAST WEEK			WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by 	
ARTIST/SERIES							TITLE	
LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)								
★ ★ ★ No. 1 ★ ★ ★								
1	1	16	READ-ALONG		THE HUNCHBACK OF NOTRE DAME			
			WALT DISNEY 60268 (6.98 Cassette)					
2	2	11	VARIOUS ARTISTS		CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC			
			WALT DISNEY 60907 (10.98/16.98)					
3	10	2	VARIOUS ARTISTS		FOR OUR CHILDREN, TOO			
			KID RHINO 72494/RHINO (9.98/15.98)					
4	5	34	SING-ALONG		WINNIE THE POOH			
			WALT DISNEY 60889 (10.98 Cassette)					
5	3	13	LINDA RONSTADT		DEDICATED TO THE ONE I LOVE			
			ELEKTRA 61916/EEG (10.98/16.98)					
6	4	56	VARIOUS ARTISTS ●		CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC			
			WALT DISNEY 60865 (10.98/16.98)					
7	6	56	BARNEY ▲ ²		BARNEY'S FAVORITES VOL. 1			
			BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)					
8	7	56	VARIOUS ARTISTS ●		CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC			
			WALT DISNEY 60866 (10.98/16.98)					
9	8	23	VARIOUS ARTISTS		DISNEY'S PRINCESS COLLECTION			
			WALT DISNEY 60897 (8.98/11.98)					
10	9	38	VARIOUS ARTISTS ▲ ³		DISNEY CHILDREN'S FAVORITES VOLUME 1			
			WALT DISNEY 60605 (6.98/13.98)					
11	11	16	SING-ALONG ●		THE HUNCHBACK OF NOTRE DAME			
			WALT DISNEY 60894 (10.98/16.98)					
12	13	45	READ-ALONG ▲		TOY STORY			
			WALT DISNEY 60265 (6.98 Cassette)					
13	12	55	KENNY LOGGINS ●		RETURN TO POOH CORNER			
			SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)					
14	14	49	BARNEY ●		BARNEY'S FAVORITES VOL. 2			
			BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)					
15	19	51	CEDARMONT KIDS CLASSICS		ACTION BIBLE SONGS			
			BENSON 217 (3.98/6.98)					
16	17	21	SING-ALONG		MICKEY'S FAVORITES			
			WALT DISNEY 60891 (10.98 Cassette)					
17	15	48	VARIOUS ARTISTS		WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD			
			WALT DISNEY 60863 (9.98/16.98)					
18	16	47	CEDARMONT KIDS CLASSICS		SUNDAY SCHOOL SONGS			
			BENSON 218 (3.98/6.98)					
19	23	22	VARIOUS ARTISTS ▲ ²		DISNEY CHILDREN'S FAVORITES VOLUME 2			
			WALT DISNEY 60606 (9.98/13.98)					
20	18	22	READ-ALONG		THE ARISTOCATS			
			WALT DISNEY 60219 (6.98 Cassette)					
21	21	42	BARNEY		BARNEY'S SLEEPYTIME SONGS			
			BARNEY MUSIC/SBK 35101/EMI (9.98/16.98)					
22	24	27	READ-ALONG		OLIVER & COMPANY			
			WALT DISNEY 60221 (6.98 Cassette)					
23	20	43	READ-ALONG ▲ ²		THE LION KING			
			WALT DISNEY 60254 (6.98 Cassette)					
24	RE-ENTRY		CEDARMONT KIDS CLASSICS		SILLY SONGS			
			BENSON 220 (3.98/6.98)					
25	22	19	SING-ALONG		DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 1			
			WALT DISNEY 60898 (10.98 Cassette)					

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and Soundscan, Inc.

Home Video

MERCHANTS & MARKETING



Hitting The Yellow Brick Road. Forget tornadoes. Dorothy prefers the bus. MGM/UA Home Entertainment, Planet Hollywood, and Greyhound have joined forces in a three-month tour to celebrate the last release of "The Wizard Of Oz" in this century. Kicking off the event, from left, are the Tin Man; the Cowardly Lion; Kate Mulgrew of "Star Trek Voyager"; Dorothy; the Scarecrow; Corrie Tappin, MGM/UA marketing director; and Stuart Robinson, Greyhound marketing VP.

For The Debt Collectors, It May Still Be SIVA By Any Other Name

LOOKING FOR TROUBLE: The demise of the Special Interest Video Assn. (SIVA) may be of more interest to creditors than its survival.

In hock to various parties for about \$60,000, SIVA formally went out of business May 17. The Marriott Marquis, a New York hotel that hosted the 1995 annual meeting, had been stuck with the biggest bill. Now the hotel and others may have a chance to reinstate claims that had been buried with the association.

A Fort Lauderdale, Fla.-based producer and distributor of educational programs, **Reto Lingenhag**, has decided to breathe new life into SIVA, using the mailing list he received as a member to contact everyone else who belonged. But unless he changes his approach, Lingenhag is looking for trouble, according to several observers, including former SIVA head **Paul Caravatt**.

The reason can be found in Lingenhag's Aug. 30 press release, which announced that S.I.V.A. International "has been reorganized and relocated, with new headquarters in Fort Lauderdale." The minute differences—periods between the letters, the word "International"—will draw rather than deter debt collectors, Caravatt reasons.

A lawyer familiar with the old SIVA agrees: "It's ridiculous, it's dumb. You shouldn't do it when you've got a few debts hanging around. It gives the wrong impression to everybody that it's a successor when it's not." Lingenhag maintains that Caravatt's attorney, **Charles Fredericks**, told him that adding "International" was "sufficient" to separate the new from the old SIVA. Fredericks won't comment other than to say that the name was available.

Lingenhag, whose company, Education 2000, markets 400 titles, including 150 public domain movies unrelated to special interest, despairs that "nothing was done" for SIVA's members because the former association catered to its biggest contributors, the duplicators. He's planning a monthly publication, awards, and representation at the Video Software Dealers Assn. convention. "But first we have to establish our good name," he says.

Can it be done in Florida, away from hot spots like New York and L.A.? Consultant and SIVA activist **Jim Lyle** thinks not: "It's like having your bathroom down the hall."

Lingenhag has already appointed a VP/secretary, **J.R. Beasley**, a distributor of skiing instructionals. Beasley's also an actor—**Ronald James**—who's 6 feet, 3 inches, weighs 200 pounds, and wears a 42 large suit. The stats are courtesy of a publicity photo attached to the S.I.V.A. release.

MERGERS & ACQUISITIONS: Eric Parkinson as

CEO and **Tom Schon** as president have been reunited under the Plaza Entertainment banner. The pair worked hand in glove during the salad days of now-defunct Hemdale Home Video. Schon, most recently of F.M. Home Video, will oversee the November release of Plaza's first title, "Legend Of The Northwind" (\$14.95), which was acquired from animator Nelvana. Counting on orders from key retail accounts, Parkinson says he'll ship "substantially" more than 100,000 units. Coming next year is "Bugsville."

Unapix is acquiring Seattle-based Miramar, which hit it big with sell-through with its three Mind's Eye titles. Sales are in excess of 1 million tapes, says Miramar president **Paul Sullivan**, who thinks the Unapix deal "will accelerate our growth." Unapix in New York has focused on rental.

Don't look for Britain's Carlton Communications to unload Technicolor Video Services anytime

soon, says London analyst **Louise Barton**. "There are lots of rumors, but they're not very strong." Adding strength, however, are continuing defections from the executive suite (Picture This, Billboard, Sept. 7). Now reported to be leaving is longtime senior VP of engineering **Wyman Dunford**. "He's a heavyweight," says a source. Technicolor Inc., the U.S. parent company, wasn't available for comment. Barton agrees that Carlton wants to expand in British broadcasting, but the regulatory environment limits opportunities and could convince the company to refocus on dubbing.

Healing Arts has changed its name to Living Arts and struck a deal with Rodale Press to produce and distribute a series of videos for Prevention and Men's Health magazines. . . . IntelliVentures in Los Angeles has bought 10-year-old Bennett Marine Video, which distributes outdoor how-to tapes. . . . Wellspring Media has licensed video rights to the next two seasons of the Emmy-nominated outdoor series New Media's Trailside: Make Your Own Adventure.

HANDICAPPER: Here's one distributor's reading of the studios' fourth-quarter expectations: Disney hopes to deliver 30 million copies of "Toy Story"; Fox, 18 million-22 million of "Independence Day"; MCA/Universal, 10 million-12 million of "The Nutty Professor"; Paramount, 10 million-12 million of "Mission: Impossible"; and Warner, 10 million of "Twister." He thinks they'll all hit their numbers because of the biggest change in distribution over the past year—direct shipments to mass merchant accounts—but Fox has the best chance of making them stick. Warner, meanwhile, reportedly plans a six-title rental package for December that includes "Tin Cup," "A Time To Kill," and "Joe's Apartment."

Three Major Titles Get Web Push

'Fair Lady,' 'E.T.,' 'Mission: Impossible' Promoted On Net

■ BY STEVE TRAIMAN

NEW YORK—Provided it doesn't get entangled in cyberspace protocol, Hollywood figures to reap significant benefits from the Internet's World Wide Web.

For the first time, studios' home video arms have begun to tie specific title promotions to Web activity (Billboard, Sept. 21). Among those titles are three from 20th Century Fox Home Entertainment, MCA/Universal, and Paramount.

Fox is entrusting one of its most valued properties, "My Fair Lady," to the new technology. The 30th-anniversary

edition of "My Fair Lady" is getting the "immersive treatment" experience on the studio's Web site, says marketing VP Ruby Randall.

Available for the first time on a single cassette, with THX digital remastering, the title arrived in stores Tuesday (24) at its lowest price ever: a \$12.99 minimum advertised price. "To drive volume in some of the fastest-growing channels, like mass merchants and grocery and drug chains, we hooked up with L'eggs Hosiery," Randall says.

AIM Promotions in Astoria, N.Y., played a major role in getting the companies together and helped set up the Web-driven joint sales and marketing effort, says Mimi Slavin, Fox's executive director of promotions. The site will feature Fox's first use of audio-streaming technology as a musical accompaniment to downloading; it also will include a "name that tune" contest and a trivia contest involving Audrey Hepburn, who played the fair lady of the title.

L'eggs director of promotions Rick Sebastian says the deal was inked after a mid-May presentation. The hosiery maker had shied away from video ties until now, but Sebastian was convinced that the cross-rebate fit was perfect. There's a \$2 off video coupon in each L'eggs package and a corresponding \$1-off-L'eggs offer in each cassette package.

While most locations will have side-by-side displays, AIM is helping create a massive joint display for Kmart that will feature 48 videos and 240 pairs of pantyhose. "We're making the offer available through next May," Sebastian



MCA/Universal lets kids help good buddy E.T. phone home on the World Wide Web site dedicated to the newly reprinted movie, tied to Pillsbury.

says. "This is not seen as a one-shot deal. We'll have opportunities through the holidays, as well as for Easter/Passover and Mother's Day next spring."

(Continued on page 82)

PICTURE
THIS



by Seth Goldstein

PRETTY WOMEN.



Lots and lots of 'em. *Playboy's Hard Bodies*, *Wet & Wild: Bottoms Up* and *Rising Stars & Sexy Starlets*. Best of all, they'll bring you sales that are simply beautiful!



PLAYBOY HOME VIDEO

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Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	6	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
2	3	4	FROM DUSK TILL DAWN (R)	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino
3	2	10	12 MONKEYS ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
4	5	7	CITY HALL (R)	Columbia TriStar Home Video 77333	Al Pacino John Cusack
5	8	8	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
6	7	12	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
7	19	2	MULHOLLAND FALLS (R)	MGM/UA Home Video M905534	Nick Nolte Melanie Griffith
8	11	3	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
9	4	10	MR. HOLLAND'S OPIUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
10	6	10	BROKEN ARROW (R)	FoxVideo 0896385	John Travolta Christian Slater
11	9	9	THE JUROR (R)	Columbia TriStar Home Video 11603	Demi Moore Alec Baldwin
12	10	12	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
13	23	2	MARY REILLY (R)	Columbia TriStar Home Video 11053	Julia Roberts John Malkovich
14	13	6	DIABOLIQUE (R)	Warner Home Video 14204	Sharon Stone Chazz Palminteri
15	14	4	WHITE SQUALL (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 6698	Jeff Bridges
16	20	3	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
17	16	5	DOWN PERISCOPE (PG-13)	FoxVideo 8979	Kelsey Grammer Lauren Holly
18	12	8	RUMBLE IN THE BRONX (R)	New Line Home Video Turner Home Entertainment N4428	Jackie Chan
19	21	15	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
20	22	3	MR. WRONG (PG-13)	Touchstone Home Video Buena Vista Home Video 7077	Ellen DeGeneres Bill Pullman
21	25	8	EYE FOR AN EYE (R)	Paramount Home Video 33091	Sally Field Kiefer Sutherland
22	15	5	BLACK SHEEP (PG-13)	Paramount Home Video 33242-3	Chris Farley David Spade
23	24	4	RESTORATION (R)	Miramax Home Entertainment Buena Vista Home Video 5964	Robert Downey, Jr. Sam Neill
24	26	12	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
25	17	3	BARB WIRE (NR)	PolyGram Video 8006399273	Pamela Anderson Lee
26	27	15	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
27	29	8	FOUR ROOMS (R)	Miramax Home Entertainment Buena Vista Home Video 7956	Antonio Banderas Madonna
28	28	16	CASINO ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
29	33	2	FAITHFUL (R)	New Line Home Video Turner Home Entertainment 4437	Cher Chazz Palminteri
30	18	4	ALADDIN AND THE KING OF THIEVES (NR)	Walt Disney Home Video Buena Vista Home Video 4609	Animated
31	31	11	SENSE AND SENSIBLITY (PG)	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant
32	30	7	COPS: TOO HOT FOR TV! (NR)	MVP Home Entertainment 1001	Various Artists
33	38	16	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
34	32	6	HOMEWARD BOUND II: LOST IN SAN FRANCISCO (G)	Walt Disney Home Video Buena Vista Home Video 7893	Michael J. Fox Sally Field
35	34	13	FATHER OF THE BRIDE PART II (PG)	Touchstone Home Video Buena Vista Home Video 6695	Steve Martin Diane Keaton
36	36	13	SABRINA (PG)	Paramount Home Video 15294	Harrison Ford Julia Ormond
37	35	2	BLOODSPORT II: THE NEXT KUMITE (R)	FM Entertainment 1000	Daniel Bernhardt Noriyuki "Pat" Morita
38	37	2	GULLIVER'S TRAVELS (PG)	Hallmark Home Entertainment 40083	Ted Danson Mary Steenburgen
39	NEW▶		SOMETIMES THEY COME BACK...AGAIN (R)	Vidmark Entertainment VM6108	Alexis Arquette
40		7	UNFORGETTABLE (R)	MGM/UA Home Video 905530	Ray Liotta Linda Fiorentino

◆ 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 Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.			Year of Release	Rating	Suggested List Price
			TITLE	Label Distributing Label, Catalog Number	Principal Performers			
			★ ★ ★ No. 1 ★ ★ ★					
1	1	5	ALADDIN AND THE KING OF THIEVES	Walt Disney Home Video Buena Vista Home Video 4609	Animated	1996	NR	24.99
2	4	3	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
3	NEW▶		THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	159.95
4		8	COPS: TOO HOT FOR TV!	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
5	3	19	NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment 6398	Woody Harrelson Juliette Lewis	1994	R	29.99
6	7	290	THE SOUND OF MUSIC ◆	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
7	5	15	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
8	11	3	PLAYBOY: WET & WILD-BOTTOMS UP	Playboy Home Video Uni Dist. Corp. PBV0794	Various Artists	1996	NR	19.98
9	6	6	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
10	17	3	ALL DOGS GO TO HEAVEN 2	MGM/UA Home Video Warner Home Video M505541	Animated	1996	G	22.98
11	13	2	COPS: CAUGHT IN THE ACT	MVP Home Entertainment 1004	Various Artists	1996	NR	19.98
12	10	15	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
13	9	12	GHOST IN THE SHELL	Manga Entertainment PolyGram Video 8006355293	Animated	1996	NR	19.95
14	8	15	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
15	RE-ENTRY		HIGHLANDER: THE DIRECTOR'S CUT	Republic Pictures Home Video 5895	Christopher Lambert Sean Connery	1986	R	19.98
16		21	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
17	22	6	THE ABYSS	FoxVideo 1561	Ed Harris Mary Mastrantonio	1989	PG-13	19.98
18	12	5	A TRIBUTE TO STEVIE RAY VAUGHAN	Epic Music Video Sony Music Video 50144	Various Artists	1996	NR	19.95
19	21	18	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
20	18	13	PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
21	15	8	PLAYBOY'S HARD BODIES	Playboy Home Video Uni Dist. Corp. PBV0793	Various Artists	1996	NR	19.98
22	14	26	BABE ◇	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
23	16	28	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
24	19	17	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
25	NEW▶		MUPPET TREASURE ISLAND	Jim Henson Video Buena Vista Home Video 7076	The Muppets Tim Curry	1996	G	22.99
26		2	GULLIVER'S TRAVELS	Hallmark Home Entertainment 40083	Ted Danson Mary Steenburgen	1996	PG	24.98
27	24	5	UNDER SEIGE 2: DARK VICTORY	Warner Home Video 13665	Steven Seagal	1995	R	19.98
28	28	17	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
29	27	6	CLERKS	Miramax Home Entertainment Buena Vista Home Video 3678	Brian O'Halloran Jeff Anderson	1994	R	19.99
30	23	7	HOW THE WEST WAS FUN	Warner Home Video 13925	Mary-Kate & Ashley Olsen	1995	NR	14.95
31	26	5	DANGEROUS MINDS	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer	1995	R	19.99
32	34	5	OINGO BOINGO: FAREWELL	A&M Video PolyGram Video 9639	Oingo Boingo	1996	NR	19.95
33	33	18	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
34	NEW▶		GOOSEBUMPS: STAY OUT OF THE BASEMENT	FoxVideo 4464	Various Artists	1996	NR	14.98
35		42	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
36	40	64	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
37	38	2	POLITICALLY INCORRECT: POLITICAL SEPARATION	Rhino Home Video R32285	Bill Maher	1996	NR	12.95
38	NEW▶		ASSASSINS	Warner Home Video 13987	Sylvester Stallone Antonio Banderas	1995	R	19.98
39			GOOSEBUMPS: A NIGHT IN TERROR TOWER	FoxVideo 4463	Various Artists	1996	NR	14.98
40	37	13	SABRINA	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

'Operations' Video Under The Knife

■ BY PETER DEAN

LONDON—British home video is on the cutting edge—literally.

The use of footage of the general public allegedly obtained without permission and then sold for commercial purposes has drawn complaints in the U.K., following the attempted release of a cassette showing some of the bloodier excerpts of various surgical procedures.

Titled "Everyday Operations," the program shows details of doctors at work in the brain, heart, eye, shoulder, abdomen, gall bladder, appendix, hip, and knee. Gynecological operations are also featured, as are a vasectomy, plastic surgery, and a penile implant.

"Everyday Operations," produced by video distributor IMC, was due to go on sale earlier this month. Instead, it was banned by the government. Health Minister Gerald Malone obtained an interim injunction to halt the cassette's release.

Censorship from on high is nothing new to IMC, which was forced to pull "Caught In The Act," a compilation of closed-circuit television footage including scenes of a couple making love in an elevator. The company also courted controversy with "Executions," which shows officially sanctioned deaths. Like these earlier videos, "Everyday Operations" has turned sell-through into a media circus, with the story of its ban making headlines.

IMC has countered that the video is educational, a card it played to protect "Executions." According to IMC executive David Donoghue, the tape was the idea of a team of medically qualified people who film operations for training purposes. Donoghue says that IMC has a restrictive "18" video certificate, so it is legally entitled to go ahead with the release. "We have a certificate from the [British Board of Film Censorship] that says that we can release the film—and that is a government agency," says Donoghue. "So what is the government talking about?"

He says that IMC is viewing the issue as one of censorship and might be prepared to release the video over the Internet. "Let's see what the government does then," Donoghue adds. "I think Malone is breaching the spirit of freedom of speech and freedom of sight and is acting as a second censor, and the video industry should act against it."

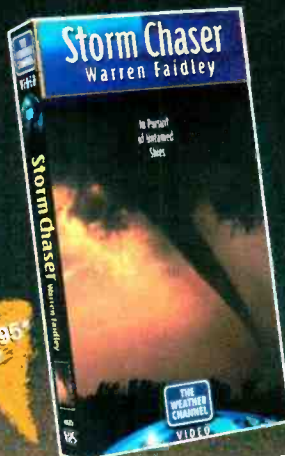
But it is not so much the nature of the material that is being questioned as the way in which it was obtained and whether the patients depicted actually gave consent for its use.

IMC alleges that staff members of the National Health Service came up with the idea and sold the footage. Malone has said that if that is the case, such behavior is in "direct conflict" to health-department guidelines issued in March. It is also possible that the makers of the tape could be in breach of rules laid out by the General Medical Council (GMC).

Saying it is aware of the need for confidentiality, IMC maintains that none of the patients in the film could be recognized and that, in fact, they signed general release forms.

(Continued on page 82)

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Catalog Number: 46009
ISBN: 1-56949-334-0
UPC: 7-60894-6009-3-8
Approximately running time: 55 minutes



Catalog Number: 46011
ISBN: 1-56949-386-7
UPC: 7-60894-6011-3-3
Approximately running time: 45 minutes



Catalog Number: 46010
ISBN: 1-56949-385-9
UPC: 7-60894-6010-3-4
Approximately running time: 22 minutes



Catalog Number: 46012
ISBN: 1-56949-337-5
UPC: 7-60894-6012-3-2
Approximately running time: 45 minutes

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- Tornado Radio! National video giveaway promotion!
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Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	2	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95
2	24	5	THE GIRL FROM NUTBUSH Strand Home Video 8122	Tina Turner	LF	19.99
3	3	7	WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
4	2	6	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
5	4	15	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
6	5	142	OUR FIRST VIDEO ▲ ⁴ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
7	6	31	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
8	10	66	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
9	8	51	THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	9.95
10	9	46	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
11	7	29	R.I.O.T. Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
12	11	132	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
13	16	83	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
14	12	65	VIDEO GREATEST HITS-HISTORY ▲ ² Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
15	17	24	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
16	15	99	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
17	19	7	R.I.O.T. PART 2 Sparrow Video Chordant Dist. Group 43196	Carman	LF	19.98
18	13	24	REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF	21.95
19	20	43	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
20	14	27	UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
21	18	89	X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.95
22	21	95	HELL FREEZES OVER ▲ ² Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
23	22	39	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
24	23	142	LIVE SHIT: BINGE & PURGE ▲ ¹⁰ Elektra Entertainment 5194	Metallica	LF	89.98
25	26	7	COCKTAILS Jive/Zomba Video BMG Video 41559	Too Short	LF	19.98
26	31	4	LIVE IN AUSTRALIA J2 Communications 06699	Elton John	LF	29.95
27	25	98	BARBRA-THE CONCERT ▲ ³ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
28	30	50	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
29	RE-ENTRY		VIEUPHORIA Virgin Music Video 77788	The Smashing Pumpkins	LF	19.98
30	RE-ENTRY		EVERLASTING GLORIA Columbia Music Video Sony Music Video 50128	Gloria Estefan	LF	19.98
31	33	96	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
32	35	78	YOU MIGHT BE A REDNECK IF... △ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
33	28	4	ROCKIN' DOWN THE HIGHWAY: THE WILDLIFE CONCERT Sony Music Video 50143	The Doobie Brothers	LF	19.98
34	38	28	REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98
35	RE-ENTRY		VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF	19.95
36	29	45	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
37	RE-ENTRY		DESIGN OF A DECADE 1986/1996 ● A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
38	32	39	VOODOO LOUNGE ● PolyGram Video 8006374833	Rolling Stones	LF	19.95
39	37	116	LIVE AT THE EL MOCAMBO ▲ Epic Music Video Sony Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98
40	36	6	I WANT MY MTV MTV Music Television Sony Music Video 49687	Various Artists	LF	12.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Big Predictions For East Coast Video Show

■ BY SETH GOLDSTEIN

NEW YORK—Exhibitors at the East Coast Video Show (ECVS), to be held Oct. 1-3 in Atlantic City, N.J., expect to double their pleasure from last year's edition.

Diane Stone, who directs ECVS for Expocon Management Associates in Fairfield, Conn., rattles off names of program vendors taking twice the booth space they had in 1995, including such majors as 20th Century Fox Home Entertainment and Warner Home Video and such key independents as Orion, Republic, LIVE Entertainment, Cabin Fever, and BMG.

ECVS will also sport newcomers, including A&E Home Video and distributor Baker & Taylor, underscoring the show's heightened stature. "This is a major event," says Stone. "Everyone in the industry is throwing some muscle behind it."

Most know the business firsthand. A few, like Marvel Comics and Hershey Chocolates, are taking space to

get acquainted with the more than 7,000 retailers who are expected to attend. In fact, new and veteran exhibitors will be getting the feel of a different venue. After several years at the Trump Taj Mahal, ECVS has



moved to the Atlantic City Convention Center, which offers twice the room for displays.

At press time, two weeks before the show, Stone had signed nearly 300 exhibitors, compared with 210 last year. "We have a little space left, and the funny thing is it's still selling." In the old days, ECVS didn't require much preparation, "but I can't imagine anyone coming in with a card table any more," Stone adds. "This is the real stuff now."

Possibly the only vendor guaranteed not to call to reserve a booth is Columbia TriStar Home Video, which habitually spurns ECVS' entreaties. Stone claims it's the only studio no-show.

Hollywood's presence will make possible what's billed as the "ECVS Multiplex," which will screen eight movies at the nearby Bally's Park Place hotel. "It's an absolute all-time record," Stone relates proudly. Among the titles are Fox's sell-through blockbuster "Independence Day," Paramount's "The Phantom," Disney's "The Rock," Warner's "A Time To Kill," New Line Cinema's "Last Man Standing," and three independent productions, Anim-Eigo's "Lonewolf And Cub—Sword Of Vengeance," Rocket's "The Lovemaster," and Spectrum Entertainment's "Fun."

ECVS is making a big pitch to protect these and other features from black-box piracy. Show managers will distribute an anti-piracy kit to retailers with a button that reads, "Cable theft isn't cool, it's a crime."

(Continued on page 83)

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
			★ ★ NO. 1 ★ ★		
1	1	19	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360		14.98
2	2	5	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345		19.98
3	10	91	LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153		19.95
4	7	15	KEN GRIFFEY JR.: ADVENTURES IN BASEBALL ABC Video 44112		19.95
5	3	15	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325		14.98
6	4	13	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343		14.98
7	6	338	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173		19.98
8	13	9	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116		19.98
9	9	19	100 YEARS OF OLYMPIC GLORY Turner Home Entertainment 3294		29.98
10	8	169	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770		19.98
11	RE-ENTRY		100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793		14.95
12	5	245	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858		19.98
13	RE-ENTRY		DORF GOES FISHING◇ Victory		19.95
14	17	27	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633		19.95
15	16	69	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733		14.95
16	11	141	BAD GOLF MADE EASIER ABC Video 45003		19.98
17	RE-ENTRY		NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158		14.98
18	14	33	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271		12.99
19	18	23	WWF: RAW HITS WarnerVision Entertainment 52106-3		12.95
20	15	161	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189		19.98

THIS WEEK			2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
TITLE Program Supplier, Catalog Number							
HEALTH AND FITNESS™							
★ ★ NO. 1 ★ ★							
1	1	37	THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796				12.98
2	2	123	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088				14.98
3	6	109	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100				19.99
4	10	3	TOTAL YOGA Healing Arts 535				9.98
5	3	49	THE FIRM: 5 DAY ABS BMG Video 80116-3				14.98
6	4	21	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122				14.98
7	9	25	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043				19.95
8	7	33	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3				19.98
9	5	65	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659				12.98
10	15	47	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3				19.98
11	8	33	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240				14.98
12	12	39	THE FIRM: UPPER BODY BMG Video 80118-3				14.98
13	18	209	ABS OF STEEL WITH TAMILLEE WEBB WarnerVision Entertainment 132				9.95
14	19	89	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826				19.98
15	11	87	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851				19.99
16	13	159	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT◇ GoodTimes Home Video 7032				19.99
17	16	15	SLIDE REEBOK: BASIC TRAINING WORKOUT PolyGram Video 4400834873				19.95
18	14	9	RICHARD SIMMONS: DISCO SWEAT GoodTimes Home Video				9.99
19	17	29	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242				14.98
20	20	17	CRUNCH: TURBO SCULPT Anchor Bay Entertainment				9.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

Out-Of-This-World Sales Predicted For 'Independence Day' Video

HIGH SCORES: Judging by the results of the consumer research for "Independence Day" ("ID4"), the title could be one of those rare videos that sells itself.

Touting scores that rank the purchase intent for "ID4" four times higher than that of "Mission: Impossible" and 2½ times higher than that of "Twister," 20th Century Fox Home Entertainment has made it clear that it's out to set a new mark for sales in the fourth quarter.

"We want to break a record," says Fox Home Entertainment president **Bob DeLellis**, "but a record that's real." As previously reported, "ID4" hits stores Nov. 22, priced at \$22.98.

Two months ago, the studio appeared set to withhold the movie from retail until the first quarter. The temptation, however, was too great. "This title has the highest purchase intent of any Fox title and of all the titles available this fall," says DeLellis. "We're bringing it in as late as possible for theatrical, but we wanted to get it in before Thanksgiving."

DeLellis says Fox didn't want to miss out on the holiday selling season and that the title wouldn't have had the same sales velocity as a first-quarter sell-through title. "This was a timely decision, and the video gain will more than offset any loss to theatrical," he adds. "ID4" has grossed \$286 million at the box office.

Although the title doesn't have a promotional partner ("It doesn't need one," says DeLellis), Fox will shrink-wrap a 3-D collectible picture re-enacting the scene in which aliens blow up the White House. The keepsake will be included only on cassettes shipped through Dec. 31.

"ID4" also comes with a free-poster offer and a \$5 rebate when consumers purchase it and "The Sound Of Music," which is being repromoted during the fourth quarter.

Fox's attempt to break a "real record" refers to the industry practice of supplying the media with inflated sales figures that usually go unchallenged due to the lack of an accurate retail tracking system.

A few years ago, when nearly every hit video released to sell-through was predicted to break sales records, some suppliers waged a heated battle of one-upmanship—if "Jurassic Park" was going to do 20 million units, then "Snow White" would hit 25 million. Often, returns were accompanied by egg on their faces.

To its credit, Fox has rarely played the numbers game. When "Speed," "Mrs. Doubtfire," and "Star Wars" took off, you heard it from retailers, not from a Fox press release.

At this point, most studios have suffered enough fallout from overly optimistic projections that few release pre-book or first-day sales numbers. Instead, suppliers appear to be focusing on telling everyone how much money they're spending on the marketing campaign.

Although it seems a bit out of character, DeLellis predicts that "ID4" will ship more than 20 million units. "We're touting the numbers we see on paper, based on the research," he says. "We're not a company saying it will break a record just because we want to beat someone else's record."

With a \$30 million marketing campaign, Fox will spend more money pro-

the holiday season.

Fox has developed 10 spots for the title, aimed at everyone from tots to World War II veterans. "We want to create the same kind of anticipation for the video that was there for the release of the movie," says senior VP of marketing **Brad Kirk**.

According to Kirk, the studio has bought enough media time to reach its target consumer 25 times during the course of the campaign.

Clearly, the only title that will give

"ID4" any real retail competition is Buena Vista Home Video's "Toy Story," in stores Oct. 30. Buena Vista and its six promotional partners will spend approximately \$145 million marketing the title.

Kirk says the results of the intent-to-purchase studies put "ID4" ahead of "Toy Story," but not by much. Retailers are confident that "Toy Story" can easily move close to 30 million units, and with a longer selling period, it could edge out "ID4." In addition, de-

spite Fox's insistence that "ID4" is for all ages, "Toy Story" is more little-kid-friendly.

Whatever the outcome, the match-up will be a hot topic of conversation come January, especially since DVD won't be around this fall.

BOO, BOO, BE, BOOP: Republic Pictures is putting out what it calls the "definitive" Betty Boop collection. The eight-volume deluxe set includes 115 (Continued on page 83)

SHELF TALK

by Eileen Fitzpatrick



moting the video than it did for the theatrical debut (thought to have cost \$15 million). Most of the money will be spent on six weeks of television advertising, from street date until the end of

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National Consumer Awareness Campaign/January 1997

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INDYCAR FULL THROTTLE FULL VOLUME
They're loud! They're fast! And they're moving to the beat of hard-driving music.
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Approximate running time: 45 minutes

\$14.95
SRP

INDYCAR SCRAPBOOK
Guts meet glory in this collection of the most memorable moments in racing history.
Catalog number: 44141 UPC: 7-60894-4141-3-9 ISBN: 1-56949-376-6
Approximate running time: 45 minutes

\$14.95
SRP

ROAD & TRACK: FASTEST CARS IN AMERICA
Catch these cars if you can! Join Road & Track's experts as they put ten All-American muscle cars through their paces at dizzying speeds.
Catalog number: 44111 UPC: 7-60894-411-3-9 ISBN: 1-56949-359-6
Approximate running time: 30 minutes

\$9.95
SRP

- **Eye-catching displays that are sure to stop customers in their tracks!** 12-piece counter, 24- and 48-count floor displays with a sensational Motorsports video header card.
- **Heart-pounding television spots that are sure to rev up sales!** 30 second spots will air in the month of October on ESPN and ESPN2.
- **Hot racing reel that will have your customers zooming down the aisles!**
The trailer for IndyCar and Road & Track will run on the October in-store reel from Video Pipeline.
- **Revved-up radio promotion!** A nationwide promotional give-away with ABC Radio Network.

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TITLES GET PUSH

(Continued from page 77)

L'eggs is also using its Clio Award-winning Web site to promote the title and rebate, while placing teasers on 4 million packages, timed for the movie's release. The Fox and L'eggs sites will be cross-linked.

Another tie-in, with Mattel Toys, involves a \$10 rebate with the purchase of the video and one of five collectible "My Fair Lady" Barbies, four in Hepburn outfits. Her boyfriend, Ken, is dressed as Professor Henry Higgins. A sweepstakes gives consumers the chance to win one of 20 collectibles, retailing for \$75-\$80. Entries can be E-mailed to the Web site, or contestants can enter the old-fashioned way.

For "E.T.-The Extra Terrestrial," MCA/Universal Home Video has created a Web site within its "Ultimate



Fox Home Entertainment's site for "My Fair Lady" is cross-linked to the Internet location of promotional partner L'eggs Hosiery, which offers a rebate.

Screening Room" on the Web, says marketing VP Craig Relyea. The Oct. 1 release comes to retail in a clamshell package with 10 extra minutes, at \$14.98 suggested list. The \$19.98 letterbox edition has a half-hour bonus.

A cross-promotion with Pillsbury offers a \$5 mail-in rebate with the video purchase and involves a variety of products, including pizza, pancakes, waffles, and salsa.

In cyberspace, parents and the film's fans can play an "E.T." trivia game on the making and history of the movie. The kids' area will include an interactive exercise where they can help build a communicator for E.T. to "phone home," Relyea says. "As they click and drag toys and tools to the correct spot on the model, they will get vocal approval from E.T."

Meanwhile, on the Web site for "Flipper," MCA's direct-to-sell-through feature, children can preview the Interplay CD-ROM game that shipped the same day as the video release. The site also highlights a consumer sweepstakes co-sponsored by the Bahamas tourist commission. E-mail entries are eligible for the grand prize, a trip for (Continued on next page)

'OPERATIONS'

(Continued from page 79)

Permission is vital, according to a GMC spokesman: "In relation to the use of video material for training purposes, patients' consent must be obtained beforehand. If the material is to be used for any purpose other than that for which consent was obtained, patients' consent must be obtained a second time."

VIDEO SHOW

(Continued from page 80)

In support is an industry panel that will include Michael Karaffa of New Line Home Video, David Kosse of PolyGram Video, Matt Brown of Disney, and Marisa Pickar of the Motion Picture Assn. of America (MPAA); they will solicit suggestions on combating piracy from the audience. MPAA will also focus on cable theft at its first-time booth.

After the seminars will come the parties, ending with Turner Home Entertainment's Beatlemania bash on Wednesday. It's scheduled to be held in the Adrian Phillips Ballroom of the Convention Center, where the Beatles performed in 1965.

Turner, busy promoting its "Beatles Anthology," is expected to have on hand 31-year-old candid photos of the Fab Four taken by a security guard who gave them room, board, and a place to hide when their Atlantic City hotel decided it couldn't withstand the 10,000 adoring teenagers who had camped outside, says Stone.

The only sour note: Warner Home Video reportedly is absorbing Turner, in the wake of the Time-Warner acquisition of Turner Broadcasting, and may alter its plans for the show.

TITLES GET PUSH

(Continued from preceding page)

four to the islands.

Paramount Home Video's Web site, already the most retail-friendly of any studio, is being completely reworked to play a key role in promoting "Mission: Impossible," starring Tom Cruise, when it hits stores Nov. 12. Sales and marketing executive VP Jack Kanne says "Mission" represents Paramount's biggest marketing campaign, which is tied to three earlier Cruise hits—"Top Gun," "The Firm," and "Days Of Thunder"—at \$5.99 suggested list.

Specific aspects of the "Mission" Web site are still in final development, including the possibility of an interactive trivia game. Kanne says the Store Search feature, which directs consumers to their nearest video retailer, will highlight both promotions.

With well over 5,000 stores now listed, Paramount is counting on a weekly increase in the number of Web site visits. Moreover, an expanding list of retailers with their own Web sites will be encouraged to "hot-link" to the studio location, giving their customers a taste of the excitement.

Among the chains participating are Moovies in Greenville, S.C., closing in on 200 locations; Florida-based Spec's Music; and New Jersey-based Easy Video. Tower Records in Sacramento, Calif., is expected to add video to its Web site shortly.

SHELF TALK

(Continued from page 81)


shorts featuring the cartoon vamp, plus a bonus booklet, the "Betty Boop Boopliography."

Each tape also includes an introduction from director **Richard Fleischer**, the son of **Max Fleischer**, who created the series 65 years ago. The set will be priced at \$69.98, individual tapes at \$9.98. "Betty Boop: The Definitive Collection" arrives in stores Oct. 1.

The Adventures of Pinocchio

AMERICA'S #1 FAMILY VIDEO IN THE FOURTH QUARTER.*

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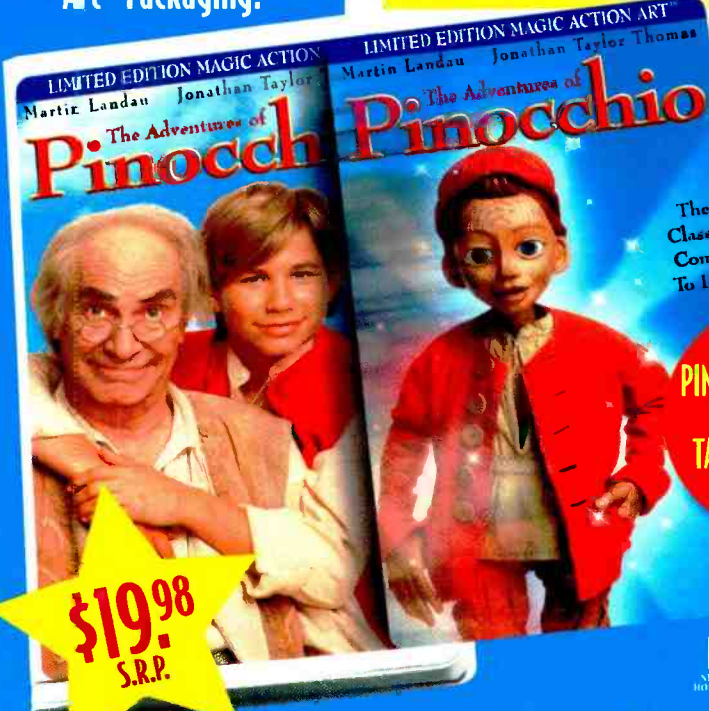
PARENTS AND GRANDPARENTS

Title	Stars	Percentage
THE ADVENTURES OF PINOCCHIO	★★★★★★★★★★★★★★★★	26%
The Jungle Book (Live-Action)	★★★★★★★★★★★★	19%
All Dogs Go To Heaven 2	★★★★★★★★★★★★	18%
Flipper	★★★★★★★★	14%
Tom and Huck	★★★★★★★★	14%
James and the Giant Peach	★★★★★★	10%

KIDS

Title	Stars	Percentage
THE ADVENTURES OF PINOCCHIO	★★★★★★★★★★★★★★★★	27%
The Jungle Book (Live-Action)	★★★★★★★★★★★★	22%
All Dogs Go To Heaven 2	★★★★★★★★	13%
Flipper	★★★★★★★★	13%
Tom and Huck	★★★★★★	12%
James and the Giant Peach	★★★★★★	12%

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The Enter*Active File

MERCHANTS & MARKETING

Higher-Quality RealAudio 3.0 Debuts

■ BY BRETT ATWOOD

LOS ANGELES—Internet audio pioneer Progressive Networks has unveiled a new version of its popular RealAudio software, which increases the quality of webcast audio from FM-radio mono to FM-radio stereo over 28.8-kbps modems. A beta version of the new RealAudio 3.0 software debuted Sept. 17 on the Internet at <http://www.realaudio.com>.

RealAudio 3.0 brings near-CD-quality audio to users with Integrated Services Digital Network (ISDN) or T1 connections. However, less than 1 million users are equipped to receive Internet audio at such high-speed connections.

Several music and radio World Wide Web sites are already using the

higher-quality Internet audio technology, including Sony Music, Warner Music Group, PolyGram, BMG, MCA, AudioNet, SonicNet, CBS Radio, NBC, ABC, and radio networks Evergreen and Infinity.

A&M Records' Web site (<http://www.amrecords.com>) features an Internet-only live performance of Sheryl Crow's new single "Hard To Take A Stand," while the SonicNet-developed Web site for the Cure (<http://www.the-cure.com>) demonstrated the high-quality live capabilities of RealAudio 3.0 during a Sept. 17 netcast of a performance by the modern rock act. That event was accessible only to users who had upgraded to RealAudio 3.0.

While most labels are using the new technology, some music execu-

tives have said that they are nervous about how high-quality Internet audio will eventually affect their sales (Billboard, Aug. 24).



The advancement in RealAudio's quality is partly due to its use of audio codecs created in

collaboration with Dolby Laboratories; these allow users to choose from several tuning options, such as "pop," "instrumental," and "voice." Although RealAudio 3.0 is the first Internet audio software to be released with the Dolby technology, another company, Liquid Audio, announced in August that it has licensed Dolby technology for its own proprietary Internet audio soft-

ware, due in November.

RealAudio is widely viewed as the pioneer in the booming Internet audio field and has secured more than 90% of the market, with an installed base of more than 10 million users, according to Progressive Networks CEO/chairman Rob Glaser.

However, that success may be threatened, as Progressive Networks faces increasing competition from a number of small- to medium-sized companies, including Xing Technologies (StreamWorks) and Macromedia (Shockwave Audio).

An even greater threat to Progressive Networks looms as large corporations, such as AT&T, Microsoft, and Netscape, prepare audio-on-demand technologies.

On Sept. 16, Microsoft unveiled NetShow, an audio- and video-streaming technology that is aimed at Intranet use on networked computers. Although NetShow does not go head-to-head with RealAudio in the Internet audio market, industry insiders say that Microsoft's first entry into audio streaming may not be its last.

In addition, Netscape is reportedly readying an audio-streaming player, code-named Trout, and an audio server, known internally as Salmon.

The debut of RealAudio 3.0 comes only weeks after Progressive Networks introduced RealAudio Player Plus, a premium version of the RealAudio 2.0 software, which adds radio-like options, such as preset buttons and a "scan" feature. Users who have purchased that product at retail or through the Internet will be able to upgrade their software free of charge, according to Glaser.

Apple Computer Is Facing The Music

Audio Technology, Web Site, Venue Deals Expand Reach

LOS ANGELES—Apple Computer is expanding its reach into the music industry through several new alliances, including deals with a company that has an audio-streaming technology that rivals leader RealAudio, a new netcast World Wide Web site, and several top U.S. music venues.

Apple is partnering with Cleveland-based Telos Systems for its new Internet audio technology, known as Audioactive (<http://www.audioactive.com>). The technology is comparable to other second-generation Internet audio technologies and brings FM-quality or better audio to Pentium PC and Power Macintosh-equipped computers that have 28.8-baud modems or faster speed connections.

Audioactive's live audio-streaming technology will be used in all forthcoming Apple music events at its performance site (<http://www.live.apple.com>).

Apple will also continue to use RealAudio in its future netcasting efforts, according to Duncan Kennedy, manager of Apple Music Group.

To promote the Internet concert, Island Records and Apple are turning, ironically, to radio. The two companies are teaming for a series of 30-second radio spots, which began airing in mid-September in the top 30 radio markets, according to Kennedy.

In addition, 500 college campuses are expected to participate in the cybercast with public computers that will display the event. Among the participating campuses are Northern California's Golden Gate and Stanford universities.

Apple has also permanently wired five top music venues for its webcasts, including the Shoreline; the Fillmore and Warfield in San Francisco; the Fox in Boulder, Colo.; and the Strand in Providence, R.I.

"It's a new model for webcasting," says Kennedy. "In the past, we would take a team of people and bring along the equipment for each event. But now, we are permanently wired at these venues, which makes it easier to do regularly scheduled music events."

The venues will bring new Internet

audiences to the performances of several established and developing rock acts. Among scheduled netcasts are performances by the Black Crowes (Sept. 29), the Samples (Sept. 30), Ugly Americans (Oct. 2), and Porno For Pyros.

Apple is upping its stake in the webcast wars by becoming a founding sponsor of LiveCast, a new Web site that will serve as a comprehensive guide to live netcast events. The site, which will debut Oct. 4 at <http://www.livecast.com>, also contains netcast news, con-



tests, and reviews of past events by members of the Internet audience.

LiveCast's site is developed by San Francisco-based InterCast Inc. (which is not affiliated with Intel or its InterCast brand).

"Even though there are many live events happening on the Internet, a lot of them have been hard to find," says Kennedy. "LiveCast is like the TV Guide of webcasting... It lowers the barrier for entry to these events."

LiveCast competes with other Web event guides, such as Progressive Networks' Timecast (<http://www.timecast.com>) and Yahoo's Net Events site (<http://www.yahoo.com/picks/events>).

BRETT ATWOOD

Promotional Deluge Pushes Games

LOS ANGELES—Sony, Nintendo, and Sega are pulling out all the stops to market their set-top game systems and software, as each battles to strengthen its stake in the video-game market this holiday season.

Nintendo of America will launch its long-delayed Nintendo 64 game system in the U.S. Sept. 29. The system will retail for \$199 without a "pack-in" game. Only two titles, "Super Mario 64" and "PilotWings 64," will be available when the system debuts.

Nintendo expects to ship 500,000-600,000 units in the U.S. by the end of the year and another half-million units in the first quarter of 1997.

To ensure that U.S. awareness is high for the Nintendo 64, the company has committed more than \$20 million in TV ad buys that will urge game players to "change the system" by upgrading their old video-game units to the new 64-bit system.

Nintendo is teaming with cereal-maker Kellogg Co. for a multimillion-dollar instant-win sweepstakes promotion. It has also made an unusual and expensive marketing push by using direct mail to game-playing consumers. The company is mailing a videotape

that promotes the new system to about a half-million game enthusiasts.

In addition, Nintendo is teaming with Blockbuster Video and cable channel Nickelodeon for a cross-promotional sweepstakes (Billboard, Aug. 17) that pushes both the rental and purchase of the Nintendo 64 system.

Not to be outdone, Sony Computer Entertainment America is backing its year-old PlayStation game system with a multimillion-dollar ad campaign that centers on the Sept. 9 release of Universal Interactive's 32-bit game "Crash Bandicoot," which is published and distributed by Sony.

Sony is supporting "Crash Bandicoot" with three TV spots and numerous consumer print ads and is sponsoring promotional events that place gaming kiosks through the end of the year in public venues, including stores, comic-book conventions, and sports events.

In addition, Sony is giving away an 11-track CD music sampler to consumers who call a toll-free number to reserve a copy of the game from participating retailers. The untitled sampler contains tracks from several Sony Music label acts, including Primitive

Radio Gods, Sponge, and Imperial Drag.

Sony has shipped more than 2 million units of the PlayStation, which retails for \$199. Yet many game industry insiders say that, despite its strong sales, Sony's system has suffered in the past few months from a dearth of releases. However, that is likely to change, as software companies roll out their biggest titles in time for the holiday shopping season.

The high-profile release of "Crash Bandicoot" comes at a crucial time for Sony, which faces new competition from Nintendo and Sega, which is building sales momentum for its Saturn system after a slower-than-anticipated start last year.

Sega is hoping to boost Saturn sales with a multimillion-dollar marketing blitz for the 3D adventure game "NIGHTS" (Billboard, Aug. 31). Sega is spending \$10 million to promote the title, which was released Aug. 20, through TV ads, print ads, and elaborate in-store promotional displays.

In addition, Sega has developed a 30-second commercial for the game that is being played at movie theaters throughout the U.S.

BRETT ATWOOD

Iggy, Pumpkins Among Acts On Virgin Web Site

INTERNET VIRGIN: Virgin Records' World Wide Web site is offering exclusive audio tracks, including a live version of Iggy Pop's "Raw Power" and an acoustic version of Smashing Pumpkins' "Cherub Rock," at its new Web site (<http://www.virginrecords.com>). The site also contains complete audio-on-demand tracks from many Virgin artists, including Lenny Kravitz, Cracker, and the Geto Boys.

In addition, Virgin's site contains slide-show documentaries for many of its acts, including the Sex Pistols and John Lee Hooker.

BITS 'N' BYTES: Computer retailer Egghead Software has reported a 31% drop in August sales, compared with a year ago. The retail chain, which is restructuring some of its operations, reported sales of \$24.1 million from July 28 to Aug. 24. Egghead's finance, store operations, and distribution departments will now report directly to chairman George Orban... Warner Bros. Records recently debuted a new RealAudio jukebox that plays complete songs on demand at <http://www.wbr.com>. Among the artists featured at launch are R.E.M., Tom Petty, and Porno For Pyros... BMG Interactive has signed a multititle publishing agreement with U.K. game developer Delphine Software International. Forthcoming titles in the deal include "Dragon Blade" and "Enduro Rider." BMG has also formed a publishing alliance with Israel-based developer Pixel Multimedia for its forthcoming game titles, which are not due until 1998.

3WB Corp. (World Wide Web Broadcasting) is netcasting the music countdown show "The Weekly Web 50," which is hosted by John Mielke, at <http://www.web50.com>... The Beach Boys' 1989 chart-topping hit "Kokomo" is featured on a CD-ROM touting singer Mike Love's restaurant/nightclub chain Club Kokomo. The promotional CD-ROM was produced by Bailiwick Interactive Financial Communications... The information service PointCast, which gathers and repackages Web information for offline viewing in a TV-like presentation, has doubled its advertiser base for the fourth quarter of 1996. Thirty companies have purchased 30-second spots on the service, which is expanding its software to include new "channels" of information provided by The New York Times and several Knight-Ridder publications.

Funkmaster Flex is the guest DJ for the latest edition of Loud Records' Loud Radio netcast at <http://www.loud.com>... Two key high-speed Internet services that use cable modems have started service in new and significant markets. Time Warner Cable's Road Runner service recently debuted in Akron and Canton, Ohio, and Tele-Communications Inc.'s @Home service is now operational in Fremont, Calif. Both services are expected to expand to other cities in the coming months... Jazz artist Joshua Redman will have his two Wednesday (25) Los Angeles shows at the House of Blues netcast live at <http://www.wb.jazz.com> and <http://www.LiveConcerts.com>.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► BR5-49

PRODUCERS: Jozef Nuyens & Mike Janas
Arista 18818

♪ Featured in *Music To My Ears*, July 27.

► NATALIE COLE

Stardust

PRODUCERS: David Foster, George Duke, Phil Ramone
Elektra 61946

Like her Grammy-winning "Unforgettable" set, Natalie Cole's latest project is a collection of time-tested standards, sung and performed impeccably and produced with startling clarity by three of the top studio pros in the industry. Also in keeping with the theme of "Unforgettable," "Stardust" brings back the voice of Cole's late father, Nat King Cole, for a posthumous duet ("When I Fall In Love," which is reprised in Spanish). Further, the Coles collaborate on the peppy "Let's Face The Music And Dance," with Dad's Hammond organ solo picking up where his daughter's voice leaves off. The effect of these "duets" is chilling—almost eerie—but irresistible. A fine work with ample holiday appeal.

BETTY BUCKLEY

An Evening At Carnegie Hall

PRODUCER: Tom Shepard

Sterling 1012

The prodigious singing and stage talent appeared in New York last June to benefit Broadway Cares/Equity Fights AIDS. Her good works continue with this album, her fourth for the label, and the charity will get a portion of the proceeds. What fans of Betty Buckley will get is pretty much what her audience got at Carnegie Hall—a voice that can just as easily make a triumphant statement, as in "Almost Like Being In Love," or touch the heart, as in Billy Joel's haunting "And So It Goes," which is coupled with another poignant song, "Everything Must Change" by Bob Ighner. And hats off, too, to Paul Gemignani's direction of the American Theatre Orchestra. With her stint as the lead in Broadway's "Sunset Boulevard" ended, Buckley moves on to a national tour. Her latest album deserves to move briskly out of retail bins. Contact: 212-472-1953.

R & B

WAYMAN TISDALE

In The Zone

PRODUCERS: Various
MoJazz 31453

Bassist's second set demonstrates dedication and seriousness about recording, even as Tisdale enjoys his career in the National Basketball Assn. Album's youthful grooves are tight, and arrangements are well-constructed. Music is light and airy, yielding a happy, good-time feeling. Lead guitar lines float as saxophone play weaves smooth vibrations throughout. Artist delivers an intimate presentation during cover of "Summer Breeze." "Watch Me Play" and "These Feelings" offer skippy-hop

SPOTLIGHT



SUZANNE VEGA

Nine Objects Of Desire

PRODUCER: Mitchell Froom

A&M 31454 05832

Every bit as edgy and adventurous as her groundbreaking "99.9%" album but tempered by a sultry, exotic vibe, Suzanne Vega's "Nine Objects Of Desire" is her most fully realized record album to date. Artfully produced by Vega's husband, Mitchell Froom—and distinguished by fine performances by Pete Thomas, Jerry Marotta, Bruce Thomas, Soul Coughing's Sebastian Steinberg, and others—the album shines on such tracks as "Caramel," released earlier this year as a soundtrack single; the playful "No Cheap Thrill," a fast rocker with a power-pop chorus; the sparse, funky "Casual Match" and "Lolita"; and the hypnotic "Honeymoon Suite." An artist with boundless writing gifts and a talent for creating a unique and perfect musical setting for each song.

beats deeply melded with contemporary jazz flavor. Set's title track flows to the pop of artist's crisp bass licks, while "Don't Take Your Love Away" renders feel-good bliss that's paced by the deliberate yet airy sonics of soprano sax play.

COUNTRY

► DOLLY PARTON

Treasures

PRODUCER: Steve Buckingham

Rising Tide 53041

Leave it to prolific songwriter to make her major re-entry to country with an album of all cover songs. And, typically, they're not all country songs. And, it's sort of a duet album, but not entirely, with other country artists. Dolly singing a Cat Stevens song with Ladysmith

SPOTLIGHT

PET SHOP BOYS

PET SHOP BOYS

Bilingual

PRODUCERS: Pet Shop Boys, Chris Porter, Danny Tenaglia, K-Klass

Atlantic 82915

Neil Tennant and Chris Lowe begin their second musical decade together with a typically precious and often clever collection of pop mini-dramas. This time, however, the synth-anchored tales are sewn together in a loosely unified concept in which Tennant narrates the evolution of a young man on the road to self-discovery. He has rarely sounded as relaxed and playful as he does on disco-leaning cuts like "Single" and "Discoteca," or as downright romantic and seductive as he does on the samba-soaked "It Always Comes As A Surprise." Another pleasant jolt of "Bilingual" is how tightly linked its rhythms are to current dance trends. It adds up to a fresher and far more commercially accessible album than the act has offered in years.

Black Mambazo? Why not? Dolly with Blues Traveler's John Popper? Sure. Dolly with Los Lobos' David Hidalgo? Sure. The point is, Parton takes all these dissimilar elements and puts them through the Dolly machine and makes it all her own distinctive work. She can take Neil Young's "After The Goldrush" and make it seem a country song about the second coming of Christ. She makes such country classics as "Satin Sheets," "Behind Closed Doors," and "For The Good Times" sound fresh again. Parton's in fine voice, and it's good to hear her again.

► JOHN MICHAEL MONTGOMERY

What I Do The Best

PRODUCER: Csaba Petocz

Atlantic 82947

John Michael Montgomery's fourth

classics himself. This two-disc set covers Seeger's post-Weavers, Columbia Records years—from the early '60s to the early '70s—during which he cut the above tracks plus such seminal sides as "Turn! Turn! Turn! (To Everything There Is A Season)" and "Where Have All The Flowers Gone?" Working alongside such luminary producers as John Hammond, Goddard Lieberson, Mike Berniker, and Tom Wilson, Seeger cemented his reputation during those years as the pre-eminent figure in a vital musical genre. A compilation worthy of a living legend.

SPOTLIGHT



NEW EDITION

Home Again

PRODUCERS: Various

MCA 11480

Mid-'80s superstars come together all grown up for reunion that features original personnel, plus new member Johnny Gill. Executive producer Louil Silas Jr., who was A&R executive on all previous N.E. albums, masterminds a musicscape that—judging from its No. 1 debut on The Billboard 200—has struck a chord with the act's fan base and with new listeners. Opener "Oh Yeah, It Feels So Good" trumpets group's return with a faux-live presentation that evokes nostalgia. First single "Hit Me Off" is a funky-cool track that consumers have already welcomed. Other highlights include ballad "Hear Me Out" and midtempo cut "Something About You." Set concludes with the rousing, fully orchestrated title track, which includes a rap by Michael Bivins.

album is his strongest yet. He's writing again, for the first time since signing with Atlantic in 1991, and he and producer Csaba Petocz reach back to Montgomery's club and dancehall roots for a traditional country feel. The first single, "Ain't Got Nothin' On Us," is a true Western swing song in the tradition of Bob Wills passed down through George Strait. The Montgomery composition "A Few Cents Short" is true bedrock country, as is the dancehall-ballad title cut. He doesn't forget his power ballads and throws in the requisite clever honky-tonk song ("Paint The Town Redneck"). In all, Montgomery offers a well-balanced portrait of the possibilities available to the contemporary country artist who retains an affection and respect for the music that has sustained the genre for decades.

NEW AGE

★ STEVE JOLLIFFE

Zanzi

PRODUCER: Steve Jolliffe

Horizon Music 1001

Steve Jolliffe is another former Tangerine Dreamer who has been laboring at the fringes of the electronic/space music scene for years. In the past, much of Jolliffe's music has been suspect, with often ill-conceived concepts seemingly calculated to latch onto the latest instrumental trend. On "Zanzi," however, he has broken through the creative black ice, creating a cyberspace fugue that taps into ambient/techno sensibilities but stands apart from them in the rigorous design of his constructions.

Jolliffe layers sequences against one another in subtly changing but highly energized cycles that grab you from the start. Contact: 914-246-1014.

GOSPEL

► GOLD CITY

Preparing The Way

PRODUCERS: Mark Trammell & Steve W. Mauldin
Riversong 84418-4374

A mainstay of southern gospel music for more than 16 years, Gold City seems to improve with time. Credit founder and leader Tim Riley with deftly guiding the quartet through the personnel changes that have come between its debut and this, its 16th—and perhaps finest—album. Gold City newcomer Jonathan Wilburn, long of gospel greats the Wilburn Family, is one of the genre's most dynamic singers and brightest talents. Add his soaring tenor to a sound that perfectly merges bedrock gospel harmony with contemporary, often sophisticated musical arrangement and production and you have another standard-in-the-making from one of the genre's most enduring ensembles.

★ CHOSEN

Abakhethwa

PRODUCERS: Scott Smith; Mitchell Jones; Ali Page & Montrell Darrett

Verity 50016

Raised in the poverty of the South African township of Soweto under the iron fist of Apartheid, the four men of Chosen not only survived but flourished, both musically and spiritually. The group's range runs from world music grooves, which unschooled ears might more closely associate with reggae, to pop and R&B influences from the Temptations to Boyz II Men. But comparisons do not do justice to Chosen. As Paul Simon and many others have discovered, dramatic singing, rich harmony, and bone-deep rhythms are the medicine that helped a nation survive centuries of oppression, and Chosen's indigenous influence coupled with a delightful knack for soulful Western pop creates a hybrid that's truly fresh and totally accessible. Top 40, pop, and urban radio possibilities abound.

LATIN

► LOS MISMOS

Juntos Para Siempre

PRODUCER: Los Mismos

EMI Latin 53581

With five members of this polished, Mexican-flavored pop band formerly from Mexican supergrupo Los Bukis, it comes as no surprise that Los Mismos' label debut emulates that act, from its musical sound right down to its logo design. And like Los Bukis, this band has a hit single ("Me Esta Doliendo Dejarte"), which should help spark robust activity at retail.

★ VÍCTOR VÍCTOR & LA VELLONERA

Cajita De Música

PRODUCER: Victor Victor

Ariola/BMG 39297

Ace singer/songwriter from the Dominican Republic, now backed by a crack quartet, fashions perhaps his finest album ever as he melds his soulful light baritone to an inviting assortment of love-drenched testimonials set to a diverse tableau of Latino tropical grooves. Gently percussive entries, such as "Marcado," "Recordarte," and "Mujer Herida," offer best across-the-board acceptance at Latino radio.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to **J.R. Reynolds**, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Havelock Nelson** (rap/N.Y.); **Irv Lichtman** (Broadway/cabaret/N.Y.); **Heidi Waleson** (classical/N.Y.); **Drew Wheeler** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

Reviews & Previews



POP

► **JOURNEY When You Love A Woman** (3:56)
PRODUCER: Kevin Shirley
WRITERS: S. Perry, J. Cain, N. Schon
PUBLISHERS: Love Batch/Yagoo/Fingers of Joy, ASCAP
Columbia 8688 (c/o Sony) (cassette single)
They're baaaack! The hotly touted Journey reunion disc "Trial By Fire" is pre-viewed by a rock-edged power hallad that should have loyalists fondly reminiscing over such golden hits as "Open Arms." Steve Perry's voice is as acrobatic as ever, and Neil Schon's grand guitar riffing carries the song to an expectedly bombastic climax. If there's any quibble, it's that the band has largely ignored changes in musical trends. But the familiarity of this record has a warm, comforting feel that older audiences should find quite enticing.

► **JANN ARDEN Good Mother** (4:11)
PRODUCER: Ed Cherney
WRITERS: J.A. Richards, R. Foster
PUBLISHERS: PolyGram Songs/Girl on the Moon, BMI; Pannal Ash, SOCAN
A&M 00274 (c/o PGD) (cassette single)
"Insensitive" is followed by a similarly pensive pop shuffler. Arden has a wonderful way with words, painting vivid scenarios that a wide variety of listeners can easily connect with emotionally. And for those who don't want to think too hard, she provides a hummable melody that producer Ed Cherney fleshes out into a richly textured instrumental setting that inspires frequent repeat visits. Refreshingly different from the glut of singles vying for airtime. One of many fine moments on Arden current album, "Living Under June."

► **DC TALK Just Between You And Me** (3:42)
PRODUCERS: Toby McKeethan, Mark Heimermann
WRITERS: T. McKeethan, M. Heimermann
PUBLISHERS: Up in the Mix/Forefront Communications, BMI; Fun Attic, ASCAP
Virgin 11564 (cassette single)
Who says Christian pop has to be heavy-handed or steeping power-ballad syrup? De Talk continues to shatter these and other myths about the genre with tunes like this, which is carefully in line with current pop and AC radio trends but doesn't sacrifice spiritual energy. The track opens with a mellow rush of acoustic strumming that blossoms into a light funk toe-tapper. By the time you get to the song's infectious chorus, a boyish lead vocal gives way to sweet harmonies and whirling organs. At all times, the lyrics remain subtle but forthright in the song's positive message. With so much darkness on the airwaves, why not make room for something bright and uplifting?

★ **EVERYTHING BUT THE GIRL Single** (3:58)
PRODUCER: Ben Watt
WRITERS: B. Watt, T. Thorn
PUBLISHER: Sony, ASCAP
REMIXER: Brad Wood
Atlantic 6890 (cassette single)
"Wrong" failed to match the success of its gold-selling predecessor, "Missing," but this melancholy slice of electro-funk could reignite the act's visibility on pop radio. Tracey Thorn is at her torchy best here, performing with dark intensity over a spare and sullen arrangement of organs and skitting, jungle-spiced beats. Brad Wood takes a light hand to the track in his remixes, opting to build up to a commercially tangible quasi-hip-hop groove. A gem from the act's must-hear "Walking Wounded" collection.

★ **CHAMELEON The Way It Is** (3:44)
PRODUCERS: Brothers in Rhythm
WRITER: B. Hornsby
PUBLISHERS: WB/Zepko, ASCAP
REMIXERS: Brothers in Rhythm
Robbins 72006 (c/o BMG) (cassette single)
You might not imagine that a cover of

Bruce Hornsby's first hit would work as an uptempo club jam, but it does. In fact, in a field of far more remakes than is absolutely necessary, this lively interpretation feels like a lifeline into quality dance music. Full credit goes to production by Brothers in Rhythm that is as musically sharp as it is bouncy and infectious. Radio will go for the snug edit, though the epic 12-minute version is particularly pleasant with its sweeping string flourishes, insinuating rhythm patterns, and subtle vocals by Hornsby sound-alike Tom Blaize.

R & B

► **D'ANGELO Me And Those Dreamin' Eyes Of Mine** (4:17)
PRODUCER: not listed
WRITER: D'Angelo
PUBLISHERS: Ah-choo/12:00AM, ASCAP
REMIXERS: Del Squad, DJ Premier
EMI 11626 (cassette single)
The reigning king of contemporary soul music teams up with Erick Sermon, Redman, and Primo—some of the best in hip-hop—to create the funkier remixes for one of the best tracks on his album "Brown Sugar." D's instrumental performance figures prominently in each remix. Sermon chooses to pluck the track's funk potential, and Primo excels with his use of D's acoustics.

THE BRAIDS Bohemian Rhapsody (3:56)
PRODUCERS: Stephen Jenkins, Eric Valentine
WRITER: F. Mercury
PUBLISHERS: B. Feldman and Company/Trident/Glenwood, ASCAP
Big Beat 6884 (c/o Atlantic) (cassette single)
The latest offering from the soundtrack to "High School High" is a surprisingly potent jeep-funk rendition of the Queen classic. If you let go of everything connected to the original recording and give yourself to this interpretation, you will discover an often poignant street commentary as told from the viewpoint of a young woman. The problem is that many may have a difficult time digesting the new concepts tied to this well-worn rocker.

COUNTRY

► **MARY CHAPIN CARPENTER Let Me Into Your Heart** (2:52)
PRODUCERS: John Jennings, Mary Chapin Carpenter
WRITER: M.C. Carpenter
PUBLISHER: Why Walk, ASCAP
Columbia 78417 (c/o Columbia) (cassette single)
This first single from Carpenter's highly anticipated new album, "Place In This World," is a solid uptempo effort that has already been getting attention because of its inclusion in "Tin Cup," the new Kevin Costner movie. As always, Carpenter turns in an engaging vocal performance, and the lively production should cement the song's acceptance at country radio.

► **REBA McENTIRE The Fear Of Being Alone** (3:03)
PRODUCERS: Reba McEntire, John Guess
WRITERS: W. Aldridge, B. Miller
PUBLISHERS: Rick Hall/Watertown, ASCAP; Fame, BMI
MCA 55249 (c/o Uni) (7-inch single)
McEntire's last album of cover tunes spawned only one top 10 single, but this first single from her new disc signals a return to original form. The lyric paints a picture of two disillusioned people tentatively approaching a new relationship, and McEntire's vocal performance infuses the song with a mixture of hope and caution. Penned by Walt Aldridge and Bruce Miller, it's a strong song, and McEntire's vibrant performance should serve her well at country radio.

► **MARK CHESNUTT It's A Little Too Late** (3:41)
PRODUCER: Tony Brown
WRITERS: M. Chesnutt, S. Morrisette, R. Springer
PUBLISHERS: EMI-Blackwood/Songs of Jasper, BMI; The Fat Rat/EMI-April, ASCAP
Decca 55231 (7-inch single)
Chesnutt has to be one of country music's more underappreciated stylists. The timbre in that Texas-bred voice always delivers the goods, whether it is on a ballad or

on an energetic number like this strong release. The initial single from Chesnutt's upcoming greatest-hits package, this tune once again demonstrates that he can deliver the driving tempo records country radio seems to favor these days without sacrificing any of the traditional country flavor of the music.

► **CLAY WALKER Bury The Shovel** (2:54)
PRODUCER: James Stroud
WRITERS: C. Jones, C. Arms
PUBLISHERS: Great Cumberland/Fugue, BMI; Window-cheese/Arms Songs, ASCAP
Giant 8397 (7-inch single)
The tasty intro of the tune hooks the listener and immediately demands attention. Then Walker's vocal kicks in and reels in the audience with this catchy little number. There is almost a swampy moodiness to the melody, yet the tempo is brisk and the production taut. A sure bet to perk up programmers' ears.

JAMES T. HORN If Dreams Have Wings (3:17)
PRODUCER: Chuck Howard
WRITERS: J.T. Horn, G. Heyde
PUBLISHERS: Sony/ATV Songs/Tree/Mike Curb/Diamond Storm, BMI
Curb/Universal 3000 (7-inch single)
Newcomer Horn makes his debut on the new Curb Universal label with this solid country tune boasting a positive lyric about the power of love. Horn has a very traditional voice, and his catch-in-the-throat delivery perfectly suits the heartfelt lyric. The fade at the end doesn't bring the song to a satisfying close, but that's the only complaint about an otherwise fine debut.

DANCE

★ **EMMANUEL TOP Sherique** (no timing listed)
PRODUCER: Emmanuel Top
WRITER: E. Top
PUBLISHER: Emmanuel Top Editions, ASCAP
NovaMute 3035 (CD single)
Over the past three years, French producer/composer Top has been building a loyal underground following here for his often unsettling but always compelling brand of electro-pop. On his first domestic release, he employs a broad combination of sounds that are designed to soothe the brain one minute and rattle it the next. It would be deceptive to simply brand this long and winding instrumental as either techno or trance, though both are certainly part of the equation—as are elements of industrial, house, hi-NRG, and ambient-dub. An essential recording for the punter of adventurous spirit and intelligent mind. Use this as a preamble to the forthcoming album, "Asteroid."

NEW & NOTEWORTHY

CHINA FORBES Ordinary Girl (2:32)
PRODUCER: Phil Nicolo
WRITERS: C. Caffey, A. Waronker
PUBLISHER: Addax, ASCAP; Bruin, BMI
Columbia 8702 (c/o Sony) (cassette single)
Anyone who was a kid during the '70s or '80s, when it was essential to own musical souvenirs from your favorite TV shows, will appreciate this candy-sweet ditty that doubles as the theme to ABC's new youth-aimed sitcom "Clueless." (How many of you still have your copy of "Making Our Dreams Come True" by Cyndi Grecco from "Laverne And Shirley"?) Everything about this single screams playful kitsch; from its Go-Go's-styled pogo-rock sound (note that Charlotte Caffey from that band co-wrote this tune) to its cutie-pie and carefree lyrics and girl-group vocals. If the show is a hit, look for this fun single to become one of the bigger novelty items of the fall. If not, file it next to your Lenny and Squiggy album.

AC

► **FINN BROTHERS Only Talking Sense** (2:58)
PRODUCERS: Tchad Blake, Neil Finn, Tim Finn
WRITERS: N. Finn, T. Finn
PUBLISHER: not listed
Discovery 74535 (CD single)
Former Crowded House and Split Enz members are well on the road to exposing this melodic and easygoing rocker to a wide pop audience. Triple-A programmers took this to heart as an album cut, paving the way for a transition to AC and possibly even rock formats. Neil and Tim Finn's knack for constructing concise and contagious ditties is as sharp as ever, as the simple guitar/bongo instrumentation and seamless harmonies make evident. Once you've embraced this tune, dip into the act's sterling self-titled collection.

THE HAZIES Skin And Bones (3:44)
PRODUCER: Frank Aversa
WRITERS: G. Zink, K. Logan, M.D. Ehmg
PUBLISHERS: Gordon Edgren/The Largest Man in the World/Dinger and Ollie, BMI
EMI 11641 (cassette single)
The influence of Hootie & the Blowfish continues to begat a string of similarly styled rock. Although the Hazies work hard to mine a few new guitar licks and lyrical twists, the swirl of Wes Eubanks' organs and the soulful rasp of Ken Logan's voice are destined to trigger comparisons. The CD single offers several interesting and programmable mixes of the song, including an energetic electric mix and a stripped-down and decidedly more sedate acoustic mix. Triple-A programmers should give 'em both a fair listen.

ROCK TRACKS

► **NIRVANA Aneurysm** (4:30)
PRODUCER: not listed
WRITER: K. Cobain
PUBLISHER: EMI-Virgin Songs/The End of Music, BMI
DGC 1033 (c/o Uni) (CD promo)
It has been nearly two years since the death of Kurt Cobain, and the pained growl of his voice still evokes chills. This 1991 Westwood One recording is among the live nuggets on the forthcoming "From The Banks Of The Wishkah" compilation. Andy Wallace's mix-down of the track perfectly captures the animalistic attack of the band onstage while also giving listeners a relatively unfettered view into the song's brain-sticking melody and lyrics. There is no need speculate on the potential success of a song that is destined to saturate airwaves well into the season. It will be far more interesting to watch the volley of arguments about whether this entire project further canonizes the band's creative impact or simply cashes in on it.

► **THE HEADS Damage I've Done** (4:45)
PRODUCERS: The Heads
WRITERS: J. Napolitano, C. Frantz, J. Harrison, T. Murray, T. Weymouth
PUBLISHER: not listed
Radioactive 3786 (c/o Uni) (CD promo)
Members of the Talking Heads return to the studio sans David Byrne and with a string of guest singers. This first peek into the resulting album, "No Talking Just Head," puts Johnette Napolitano in front of the mike for a murky, oddly appealing rocker. The band has clearly been listening to alterna-rock radio, given the way the track flows from sullen verses into screaming, distorted choruses that are somewhat reminiscent of recent hits by Tracy Bonham, Alanis Morissette, and Hole. Derivative but undoubtedly hit-bound.

★ **THE BLUE NILE Body And Soul** (3:55)
PRODUCERS: The Blue Nile
WRITER: P. Buchanan
PUBLISHERS: Buchanan/WB, ASCAP
Warner Bros. 8433 (CD promo)
Now this is the track that should have ushered in the Blue Nile's current album, "Peace At Last," at rock radio. It has all of the brooding lyrical imagery and textured production that has become the band's signature, but it also has a howling hook

that pops from the speakers and instantly grabs the ear. Modern rock programmers need to find room for this gem ASAP and use it as an introduction to one of the more satisfying if underappreciated sets to come down the pike in recent months.

JOHNNY BRAVO Sons And Daughters (3:51)
PRODUCER: Ric Ocasek
WRITERS: A. Lancourt, B. Lancourt
PUBLISHERS: Bransley/Wild Rider, BMI
Arista 3238 (c/o BMG) (CD promo)
The second single from "Then Again Maybe I Won't" continues to nicely showcase siblings Ansley and Bran Lancourt's penchant for soaking classic pop flavors into a vat of buzzing guitars and toe-tap-pin beats. Producer Ric Ocasek takes a Phil Spector-esque approach to the track, keeping the sound thick and linear, while its primary motion comes from the way Ansley's vocals rise from grumbling low points into full-out shrieks. Deep in the pocket of what's flying on modern rock radio right now.

★ **MORAN I Don't Want To Live That Lonely Way** (5:06)
PRODUCERS: Moran, Richie Rescigno
WRITER: M. Moran
PUBLISHER: Lincoln Chain Songs, ASCAP
Islestorm 70170 (CD cut)
Out-gay singer/songwriter Mike Moran leads his six-piece band through an articulate and heartfelt rocker about the freedom to love without political or emotional intervention. At a time when the validity of legal gay marriages is a front-burner topic of debate, this track rings like a battle cry for a community fighting for equality. Moran has wisely constructed the song so that it can easily be consumed on a totally superficial level, with its smooth Steely Dan-like instrumentation and memorable, light-handed chorus. Contact: 212-807-8853.

WARRANT Feels Good (no timing listed)
PRODUCERS: Jerry Dixon, Erik Turner, Jani Lane, Rick Steier
WRITERS: Warrant
PUBLISHERS: Laney Jane/Enk Turner/Jerry Dixon/Hugh Mongus, BMI; Mister, ASCAP
CMC International 86200 (c/o BMG) (CD cut)
While many of the head-banging bands of the '80s dissolve into hairspray-coated memories, Warrant continues to hang tough and work hard to adjust the melodic metal sound of past hits like "Cherry Pie" into viable rock radio fodder. This track from the new album, "Belly To Belly," keeps the guitars cranked up high while also exploring a mildly funky beat and vocals that show the influence of Alice In Chains. In terms of gaining the approval of programmers, this is a crap shoot—but ya gotta give the band credit for effort and for staying in the game.

RAP

► **WESTSIDE CONNECTION Bow Down** (3:37)
PRODUCER: Bud'da
WRITER: not listed
PUBLISHERS: Gangsta Boogie/WB/Base Pipe/Real An Ruff/Golden Fingas, ASCAP
Lench Mob/Priority 30061 (maxi-cassette single)
A West Coast collaboration featuring Ice Cube, Mack 10, and WC of the Maad Circle that boasts the coast's greatness. Cube recalls the original flow that won the hearts of hip-hop heads when he first went solo. Bud'da's production is key on this track; the synthesizers leave a stain on listeners' brains even if they don't agree with the gangsta lyrics.

THE LOST TRYBE OF HIP-HOP Masta Plan (3:55)
PRODUCERS: David Lawrence, Jean Mocombe
WRITERS: D. Lawrence, J. Voroba, B. Goldis, S. Wilkinson, J. Mocombe
PUBLISHERS: Precise Productions/KETIA, BMI
Raging Bull 9014 (c/o AEC) (CD single)
Production is tight for these newcomers, but the lyrical premise misses the mark by pushing Lexus and Cristal lifestyles. Two-thirds of the group's members and the dancehall DJ show promise in their vocal flow, but there's a notable weak link in the Lost Trybe's "Masta Plan."

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.).



MUSIC

PERRY COMO'S CHRISTMAS CLASSICS

Haber Video

96 minutes, \$24.98 for boxed set

Christmas brings to mind an assortment of celebratory visions: chestnuts roasting, fires crackling, and for some, Perry Como crooning. This days-gone-by gift pack, which comprises "Christmas In The Holy Land" and "Early American Christmas," is the perfect substitution for another crewneck sweater for dad. Chock-full of holiday music, it addresses both the spiritual and spirited. "Holy Land" features miniseries maven Richard Chamberlain delivering a stirring sermon and a chorus of such classics as "Ave Maria," "Bless This House," and even "Hava Nagila." Filmed in Colonial Williamsburg, Va., "Early American" boasts one of the last television performances by John Wayne and traditional carols, including "The Little Drummer Boy," "Deck The Halls," and "O Come All Ye Faithful." Contact: 201-224-8000.

CHILDREN'S

MIKHAIL BARYSHNIKOV'S STORIES FROM MY CHILDHOOD

Family Home Entertainment

41 minutes, \$12.98

Hand-picked from the cherished collection of the world-renowned dancer, the first three animated volumes of "Stories From My Childhood" stray a bit from tried-and-true children's fare and succeed marvelously in opening eyes to new worlds of fantasy. "Beauty And The Beast: A Tale Of The Crimson Flower," "Alice & The Mystery Of The Third Planet," and "The Twelve Months" are powered by the voices of such contemporary film stars as Jessica Lange, Joe Pesci, Jim Belushi, Lolita Davidovitch, and Rob Lowe. Coming soon are the more mainstream "The Nutcracker," "Cinderella," and "The Jungle Book."

CHUCKLEWOOD CRITTERS: THE CHRISTMAS TREE TRAIN

Unipax Consumer Products

25 minutes, \$9.98

This unique animated holiday yarn finds forest-dwelling bear and fox cub pals Buttons and Rusty accidentally stowed away on a train delivering evergreens to the big city. Although they at first are fearful of a skyline of office buildings rather than trees, the two learn to appreciate the different culture and even become popular displays in a crowded toy-store window before being "rescued" by none other than Santa. The new nine-tape "Chucklewood" series also features videos based on Thanksgiving, Valentine's Day, Easter, Mother's Day, and other celebrations.

SPORTS

AMERICA'S GAMES

NBC Sports Inc.

85 minutes, \$19.95

Already a runaway hit in the direct-sales market with 50,000 units sold, this U.S.-centric "official" Olympics highlights tape makes its way to retail just in time for the fourth-quarter rush. Beginning with the dramatic opening ceremonies, the Bob Costas-hosted program is edited down from more than 170 hours of NBC footage. And unlike the original broadcast, it includes only one recap of U.S. gymnast Kerri Strug's dramatic vault, thankfully leaving lots

of room for other golden moments. Among those are Michael Johnson's record-breaking run, Jackie Joyner Kersee's touching retirement, Carl Lewis' pre-controversy victories, and lots more.

DOCUMENTARY

HOUDINI

Unipax Consumer Products

61 minutes, \$19.98

Timed to coincide with the 70th anniversary of the Halloween death of escape artist Harry Houdini, this documentary is at once fascinating and haunting. Like an accident on the freeway, Houdini's daredevil artistry mesmerized vaudeville initially and spread to audiences the world over. Never-seen archival footage peppered with interviews with historians, authors, and colleagues of Houdini paint a vivid portrait of the demons that drove the artist to seek such acclaim and, ultimately, drove him to his death.

NATURE

ALMOST HOME FOR THE HOLIDAYS

Moving Pictures Inc.

45 minutes, \$14.95

This is the brainchild of a native Minnesotan who aims to re-create a down-home white Christmas for those who may have migrated to warmer climates. And although the video is filled with cold-weather scenes, it succeeds in emanating a truly warm sentiment. Lovely outdoor footage filmed around the state is accented by instrumental versions of traditional holiday songs. Frozen landscapes, ice-encased foliage, and other Ansel Adams-like scenes abound. In the words of one Christmas classic, let it snow, let it snow, let it snow. (612-373-0848.)

THE MAGIC OF CHRISTMAS

Good Times Home Video

60 minutes, \$9.95

More snowy scenes—these spliced with footage of city sidewalks and black-and-white newsreel footage of Christmases past—ring in the holidays in this home-spun tape. From flakes falling on the majestic peaks of the Sierra Nevada Mountains to the lighting of the national Christmas tree at New York's Rockefeller Center, narrationless scenes ebb and flow to the music of familiar Christmas choruses. It's doubtful the whole family will sit still in front of the TV long enough to experience this video together, but those who catch at least a portion will likely catch the spirit. (Contact: 212-951-3082.)



DAVID BOWIE

Telling Lies

Virgin Records (Internet single)

http://www.davidbowie.com

David Bowie has always been a music pioneer, and his latest single is no exception. However, in this case, the medium is most definitely the message. The singer's latest work, "Telling Lies," is available only on the Internet, which will likely disappoint diehard fans who have yet to buy a computer. Bowie continues the techno-edged musical path that began with his underappreciated "Outside" album. The new track, which is from his forthcoming album "Earthlings," is heavy on jungle bass beats and light on lyrics. Bowie's voice is looped and dubbed over a pounding dance beat in this dance-flavored mix, which was

remixed by A Guy Called Gerald. Could this be the beginning of the future or a future nightmare for the music industry? Worth a look and a listen.

CASTLE INFINITY

Starwave

Windows 95 CD-ROM

This multiplayer adventure links kids from around the world in a Mario-like jumping game that has to be seen to be believed. Multiple kids collectively team to defeat monsters and pass the various levels contained within the Castle. Participants can converse in text chat as they play. Bandwidth-heavy graphics and full-motion video are stored on the CD-ROM, while the Internet adds a new element of interactivity. The graphics are not groundbreaking, but the gameplay is. The game encourages cooperation, rather than competition, to win. A companion World Wide Web site (<http://www.castleinfinity.com>) adds up-to-date information on the game and its players. A strong and unique effort.



HOUSE OF ECHOES

By Barbara Erskine

Read by Sharon Williams

Nova Audiobooks (an imprint of Brilliance Corp.)

3 hours (abridged), \$16.95

Family secrets, mysterious deaths, ghosts, and a towering old English mansion—all the required elements are here in this familiar but enjoyable Gothic potboiler. Adopted as a baby, now grown up and married with a child of her own,

Joss Grant decides to seek out her birth parents. It turns out they're dead . . . but surprise! Joss has inherited Belheddon Hall, a majestic ancestral home rumored to be haunted. Joss and family move in, and soon there are ghostly voices, shadowy figures, invisible caresses, and white roses that appear from nowhere. Meanwhile, Joss' little boy keeps waking up screaming about a scary "tin man." Joss' husband naturally dismisses all this as "imagination" and refuses to allow the family to move. But as Joss uncovers more of her family history, she learns that all sons in the family died mysterious deaths. And not only does she have a boy of her own, but she's pregnant with another one. Although reader Sharon Williams is American, she does a good job with the characters' English accents. She differentiates character types well (children, men, women, the elderly), but when two characters are in the same category—for example, Joss' husband and a male friend of similar age—her voices tend to sound alike. Overall, this is an enjoyable but not essential listen.

THE LAST DON

By Mario Puzo

Read by Joe Mantegna

Random House Audiobooks

4 hours (abridged), \$24.00

The famed author of "The Godfather" shows he hasn't lost his touch on this, his first Mafia novel in 27 years. The saga of the Clericuzio family unfolds like a Greek tragedy, in which hidden crimes from two generations have myriad repercussions and demand vengeance in the present. The story moves from the Bronx to Las Vegas to Hollywood, and the colorful cast includes Cross De Lena, the Don's grandson, who wants to go into the film industry; Rosemarie, the Don's daughter, driven insane by a doomed "Romeo And Juliet" love affair with the son of a rival crime family; and Athena, a beautiful movie star being stalked by her ex-husband. Overseeing it all is the Don himself, who stands behind the scenes, pulling strings and manipulating the other characters without their knowledge. Nothing appears to be missing in this tight, seamless abridgement. Reader/actor Joe Mantegna, famed for his own gangster roles, gives just the right tough, "You talkin' to me?" atmosphere to the proceedings.

EVERYTHING

By Henry Rollins

Read by the author

2.13.61 Records

3 hours (unabridged), no price given.

In an industry dominated by audios of hardcover bestsellers, it's always refreshing to be reminded of the potential variety and sheer power of the medium. In the case of 2.13.61, spoken word means one person's unique artistic vision, undiluted by mainstream tastes or market factors. This unabridged chapter from Rollins' full-length program is a gritty poem about urban decay and the bleak end of the millennium: "You want evolution while you wait? You got it right here. A man can go to Vietnam and end up on the street looking through garbage for a meal, while a man with soft hands who never saw anything more intense than a college prank sails by in a limousine . . . The woman with the paper-bag face calls me over. She's lying in the doorway next to a man who's passed out. The area around them stinks of urine. She wants me to give her money. Keep civilization going for another day." Rollins reads in an urgent, angry tone, accompanied by city sounds of rain and cars and a discordant jazz soundtrack. It's a strong, effective performance.

IN PRINT

There But For Fortune—The Life Of Phil Ochs

By Michael Schumacher

Hyperion, 386 pages, \$24.95

Gifted singer/songwriter, icon of the most turbulent period of modern American history, tireless political activist, and fast-living rebel who died by his own hand at 35, folk troubadour Phil Ochs is an irresistible biographical study—an American dream that ends like a Greek tragedy.

While such a story offers enough dramatic potential for a lurid miniseries, author Michael Schumacher takes a tastefully restrained, journalistic approach toward the Ochs saga, building a compelling narrative through extensive research, ample access to the family archives, and in-depth interviews with relatives, friends, and associates of the late artist.

Schumacher—author of acclaimed biographies of Eric Clapton and Allen Ginsberg—is as meticulous in narrating the early, less eventful years in Ochs' life as he is in describing the protagonist's Jekyll-and-Hyde transformation from the sharp-witted folk troubadour who sold out Carnegie Hall to the abusive, self-destructive alter ego he would adopt toward the end of his life.

The author is equally effective in placing Ochs' career in historical context, from the artist's surge to fame in the fertile Greenwich Village folk scene in the early '60s to his career-making performances at the Newport Folk Festival and Carnegie Hall, and from Ochs' politically motivated trips to South America and Africa to his associations with such other luminaries as Robert Kennedy, Bob Dylan, and John Lennon.

Furthermore, Schumacher builds suspense by illuminating

early foreshadowings of Ochs' self-destructive tendencies—which culminated in his unceremonious suicide by hanging in his sister's bathroom in 1976. He points out, for instance, that Ochs was so frustrated with his inability to achieve a commercial breakthrough, so increasingly suspicious of the government, and so distraught by the failure of the peace movement, he contemplated and even joked about suicide long before the day he died.

For all its insight into Ochs' life, however, "There But For Fortune" does not venture far beyond Marc Eliot's 1979 Ochs biography, "Death Of A Rebel, Starring Phil Ochs And A Small Circle Of Friends." Both volumes rely on extensive personal testimony from those nearest to Ochs and seemingly unlimited access to the estate's collection of photography and memorabilia.

Still, the timing of "There But For Fortune"—the book is published this month to commemorate the 20th anniversary of Ochs' death—and the academic thoroughness with which Schumacher embraces his task are justification enough for a new study into the life of a fascinating and enduring artist.

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(Continued on page 90)

KRBE'S FLYAWAY PROMOTION TAKES OFF

(Continued from page 91)

deal with Houston-based Aviex Jet. The station was left with only the jet fuel tab and also had to make sure the plane's two pilots received concert tickets.

The trip includes limousine rides to Houston's Hobby Airport and the concert, as well as dinner in the destination city, depending on time constraints.

KRBE promotions director Mark Shecterle says the idea seemed so extravagant to the station's audi-

ence that listeners were not fully buying the pitch when "Flight 104" promos began running.

"Word on the street with clients and listeners was that this was some kind of 'theater of the mind' promotion, where we were really just going to put them on a Southwest flight," Shecterle says. "It took a while for it to sink in that the station had this jet at its beck and call."

The promotion also caused a stir

among competing programmers. Shecterle says several labels received calls from upset stations who assumed the labels were favoring KRBE by funding "Flight 104."

All misunderstandings aside, the promotion has worked extremely well with listeners and has helped KRBE come up with a week's worth of excitement during slow periods, Shecterle says. Listeners qualify for the trip during contests on the station's morning program,

"Sam Malone And The Morning Show." The station supports the weeklong promotions with multiple daily liners and promo spots.

While Shecterle says that KRBE will continue "Flight 104" as long as it maintains a healthy relationship with Aviex, he emphasizes the importance of focusing the promotion around concerts by core KRBE artists, preferably those who have sold-out upcoming shows in the Houston market.

"We want to keep the momentum going without burning out too soon, so we're making sure that each time we use the promotion, it's at a time that will have the most direct impact on the station," Shecterle says.

While KRBE and Aviex Jet seem to be a match made in the heavens, some might question whether the station's listeners are likely customers for Aviex's elite services.

"I always joke that [Aviex] is involved because the teenage daughter of our contact there likes to go see concerts," says Shecterle. "But our demographics are far-ranging enough that, yeah, there are people out there who need to rent a jet."

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WEB SITES

(Continued from page 94)

simulcast online what is happening on the air.

"It can visualize what's happening in a theater-of-mind medium and maybe increase time spent listening," Swanson says. "It brings a tangible feel to something usually untouchable."

Swanson admits that KISW isn't making money off the Web yet. However, he has used it as added value for some clients and is working on selling packages to get clients on the Web.

"It can be more than added value," he says. "Seagrams Coolers approached us about this really cumbersome promotion where they wanted us to talk on the air about the product. It was a very long tag that they wanted, and I just couldn't justify doing it. So we mentioned it and then sent people to the Internet to enter to win a grand-prize trip for two to Universal Studios in Hollywood. [Seagram] paid us \$300 for this opportunity, which isn't a lot of money, but it's nontraditional revenue."

STRONG PREDICTIONS

However, according to SIMBA Information analyst Elizabeth Estroff, online advertising brought in by radio stations will not necessarily cut into traditional on-air advertising. Most lost dollars, she says, will be at the expense of direct marketing and research/development budgets. Revenues on the Web will jump from \$200 million this year to nearly \$2 billion by the year 2000, she says.

Swanson says he spends five to 10 hours per week on KISW Online. He won't say how much HotLink charged to put the station on the Web, but it can cost more than \$10,000. Money spent on the Web can come out of the budgets of both the marketing and programming departments, as it does at KISW.

"Something the radio market should know is that aside from all the other benefits, if you do it right and you take the time to get the word out, you can get [a lot of national press and attention]," says Moss, who spent 16 years in radio programming at such stations as WPYX Albany, N.Y., and WLZR Milwaukee. "It gives you an opportunity to show off and spread the word about your station."

Being stuck in a tour van for half a year can drive one to strange entertainment. Road warriors Geggy Tah have come to rely on K-tel's "Twenty Great Truck Driving Songs" to get through the miles.

Defining a timeless driving tune as "a song that keeps you awake," Geggy Tah vocalist/multi-instrumentalist Tommy Jordan cites such fave numbers as "Convoy" and "Phantom 309." But the band has not only developed an encyclopedic knowledge of classic road songs, it has written its own white-line treatise: "Whoever You Are," from its second Luaka Bop/Warner Bros. album, "Sacred Cow."

No. 23 on Modern Rock Tracks this week, "Whoever You Are" began as a ditty Jordan sang to himself as an 8-year-old in the backseat, "watching my

dad frustrated, trying to change lanes," he says. "It was me wanting somebody to be nice to my pop. Now the song has taken on larger meanings, and those can change from day to day. Today, it's about the metamorphosis of America, as effected by the automobile."



"If we're lucky, maybe 'Whoever You Are' will wind up on a K-tel driving-songs album of the future."
—Tommy Jordan of Geggy Tah

Being from California, Jordan and his bandmates, multi-instrumentalist Greg Kurstin and drummer Daren Hahn, are used to "living in their cars," as

Kurstin puts it. And, as an L.A. native, Kurstin knows that nice drivers can be few and far between. So "Whoever You Are" serves as a peppy paean to a good roadside manner. "People should definitely drive friendly," Kurstin says, "though I'm often guilty of not driving that way. I wake up late and then spend the day trying to make up the lost time on the road."

Kurstin has a couple of theories about the dearth of contemporary driving songs: the eclipse of the classic roadster, perhaps, or the lost pastime of cruising due to thoroughfares being blocked off from crime or excess traffic. And although Jordan doesn't expect the band's call for calm behind the wheel to be balm for every bedeviled driver, he does have one hope for "Whoever You Are": "If we're lucky, maybe it'll wind up on a K-tel driving-songs album of the future."

Billboard®

SEPTEMBER 28, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
1	1	1	16	***No. 1*** BURDEN IN MY HAND DOWN ON THE UPSIDE	5 weeks at No. 1 ♦ SOUNDGARDEN A&M
2	2	2	4	TEST FOR ECHO TEST FOR ECHO	RUSH ATLANTIC
3	3	4	12	OPEN UP YOUR EYES LEMON PARADE	♦ TONIC POLYDOR/A&M
4	4	5	9	OVER NOW UNPLUGGED	♦ ALICE IN CHAINS COLUMBIA
5	5	3	21	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
6	11	27	3	WHAT'S UP WITH THAT RHYTHMEEN	ZZ TOP RCA
7	10	11	8	KING OF NEW ORLEANS FRICTION, BABY	♦ BETTER THAN EZRA SWELL/ELEKTRA/EEG
8	7	6	18	UNTIL IT SLEEPS LOAD	♦ METALLICA ELEKTRA/EEG
9	6	7	10	WALLS MUSIC FROM "SHE'S THE ONE"	♦ TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
10	9	10	13	ALL I KNOW DUST	♦ SCREAMING TREES EPIC
11	12	14	11	SHAME WITHER BLISTER BURN + PEEL	♦ STABBING WESTWARD COLUMBIA
12	15	12	7	KEY WEST INTERMEZZO (I SAW YOU FIRST) MR. HAPPY GO LUCKY	♦ JOHN MELLENCAMP MERCURY
13	14	13	15	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	♦ THE WALLFLOWERS INTERSCOPE
14	27	—	2	***AIRPOWER*** HERO OF THE DAY LOAD	♦ METALLICA ELEKTRA/EEG
15	8	8	12	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
16	16	16	28	COUNTING BLUE CARS PET YOUR FRIENDS	♦ DISHWALLA A&M
17	18	15	5	E-BOW THE LETTER NEW ADVENTURES IN HI-FI	♦ R.E.M. WARNER BROS.
18	13	9	8	WHO YOU ARE NO CODE	PEARL JAM EPIC
19	20	21	8	MY MY AMERICAN STANDARD	SEVEN MARY THREE MAIMOTH/ATLANTIC
20	17	17	20	VANISHING CREAM DEVIL THUMBS A RIDE	♦ THE HUNGER UNIVERSAL
21	22	24	6	DOWN 311	♦ 311 CAPRICORN/MERCURY
22	19	18	13	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/EEG
23	21	19	9	ONE MORE ASTRONAUT SCENERY AND FISH	♦ I MOTHER EARTH CAPITOL
24	28	32	3	HAIL HAIL NO CODE	PEARL JAM EPIC
25	NEW	1	1	BLACKBERRY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
26	29	—	2	LIE ON LIE NOTWITHSTANDING	CHALK FARM COLUMBIA
27	33	—	2	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	♦ SOCIAL DISTORTION 550 MUSIC
28	31	35	3	DOWNLOAD HEAD TO THE GROUND	EXPANDING MAN Q DIVISION/WORK/COLUMBIA
29	23	20	9	SO MUCH TO SAY CRASH	♦ DAVE MATTHEWS BAND RCA
30	25	26	21	AGAIN ALICE IN CHAINS	♦ ALICE IN CHAINS COLUMBIA
31	32	33	5	JERK NEUROTIC OUTSIDERS	♦ NEUROTIC OUTSIDERS MAVERICK/WARNER BROS.
32	26	23	16	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
33	24	22	22	PRETTY NOOSE DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
34	NEW	1	1	STINKFIST AENIMA	♦ TOOL ZOO
35	36	34	4	PAVILION VENUS ISLE	ERIC JOHNSON CAPITOL
36	NEW	1	1	ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH	♦ NIRVANA DGC/GEFFEN
37	37	37	3	RED MOSQUITO NO CODE	PEARL JAM EPIC
38	30	25	11	BUT ANYWAY LIVE FROM THE FALL	♦ BLUES TRAVELER A&M
39	39	—	2	CUP OF TEA VILLAINS	♦ THE VERVE PIPE RCA
40	NEW	1	1	BOUND FOR THE FLOOR AS GOOD AS DEAD	♦ LOCAL H ISLAND

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 Mainstream rock stations and 79 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®

SEPTEMBER 28, 1996

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
1	1	1	13	***No. 1*** DOWN 311	3 weeks at No. 1 ♦ 311 CAPRICORN/MERCURY
2	2	3	14	BURDEN IN MY HAND DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
3	3	2	5	E-BOW THE LETTER NEW ADVENTURES IN HI-FI	♦ R.E.M. WARNER BROS.
4	5	8	7	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	♦ EELS DREAMWORKS/GEFFEN
5	6	9	9	KING OF NEW ORLEANS FRICTION, BABY	♦ BETTER THAN EZRA SWELL/ELEKTRA/EEG
6	4	4	8	WHO YOU ARE NO CODE	PEARL JAM EPIC
7	10	12	11	ANGRY JOHNNY HELLO	♦ POE MODERN/ATLANTIC
8	18	22	6	WHAT I GOT SUBLINE	♦ SUBLINE GASOLINE ALLEY/MCA
9	15	25	3	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	♦ SOCIAL DISTORTION 550 MUSIC
10	7	7	20	PEPPER ELECTRIC LARRYLAND	♦ BUTTHOLE SURFERS CAPITOL
11	16	18	5	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M
12	13	14	9	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	♦ THE WALLFLOWERS INTERSCOPE
13	8	6	17	STUPID GIRL GARBAGE	♦ GARBAGE ALMO SOUNDS/GEFFEN
14	9	5	17	STANDING OUTSIDE A BROKEN ... ROCKET	♦ PRIMITIVE RADIO GODS ERGO/COLUMBIA
15	17	15	10	READY TO GO REPUBLICA	♦ REPUBLICA DECONSTRUCTION/RCA
16	11	11	23	SPIDERWEBS TRAGIC KINGDOM	♦ NO DOUBT TRAUMA/INTERSCOPE
17	14	13	20	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
18	12	10	16	WHERE IT'S AT ODELAY	♦ BECK DGC/GEFFEN
19	19	19	9	SHAME WITHER BLISTER BURN + PEEL	♦ STABBING WESTWARD COLUMBIA
20	20	16	26	COUNTING BLUE CARS PET YOUR FRIENDS	♦ DISHWALLA A&M
21	22	20	11	SO MUCH TO SAY CRASH	♦ DAVE MATTHEWS BAND RCA
22	32	39	3	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
23	26	31	5	WHOEVER YOU ARE SACRED COW	♦ GEGGY TAH LUAKA BOP/WARNER BROS.
24	24	32	4	OCEAN HARMACY	♦ SEBADOH SUB POP
25	23	26	7	THE ONE THE BURDENS OF BEING UPRIGHT	♦ TRACY BONHAM ISLAND
26	21	17	12	BUT ANYWAY LIVE FROM THE FALL	♦ BLUES TRAVELER A&M
27	28	27	6	OVER NOW UNPLUGGED	♦ ALICE IN CHAINS COLUMBIA
28	25	21	18	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
29	29	34	4	SCOOBY SNACKS COME FIND YOURSELF	♦ FUN LOVIN' CRIMINALS EMI
30	NEW	1	1	ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH	NIRVANA DGC/GEFFEN
31	39	—	2	EL SCORCHO PINKERTON	WEEZER DGC/GEFFEN
32	30	24	13	FREE TO DECIDE TO THE FAITHFUL DEPARTED	♦ THE CRANBERRIES ISLAND
33	31	28	9	BIG CHAIR WHO'S TOMMY COOPER?	♦ REACHAROUND CARPORT/TRAUMA/INTERSCOPE
34	27	23	13	POPULAR HIGH/LOW	♦ NADA SURF ELEKTRA/EEG
35	NEW	1	1	BOUND FOR THE FLOOR AS GOOD AS DEAD	♦ LOCAL H ISLAND
36	NEW	1	1	HEAD OVER FEET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
37	38	40	3	SOUNDTRACK TO MARY IRRESISTIBLE BLISS	♦ SOUL COUGHING SLASH/WARNER BROS.
38	NEW	1	1	DOWN TOGETHER FIZZY FUZZY BIG & BUZZY	♦ THE REFRESHMENTS MERCURY
39	NEW	1	1	DEVIL'S HAIRCUT ODELAY	♦ BECK DGC/GEFFEN
40	36	35	19	TAHITI MOON GOOD GOD'S URGE	♦ PORNO FOR PYROS WARNER BROS.

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- Macarena (Bayside Boys Mix) / Los Del Rio
- Now You're Not Here / Swing Out Sister
- It's Alright / Deni Hines
- Change The World / Eric Clapton
- Children / Robert Miles
- You're Makin' Me High / Toni Braxton
- Virtual Insanity / Jamiroquai
- Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- Agua Dulce, Agua Salada / Julio Iglesias
- Last Night / C.J. Lewis
- Swallowtail Butterfly-Aino Uta- / Yen Town Band
- So Many Ways / The Braxtons
- Taiyouwa Tsumina Yatsu / Southern All Stars
- U - Say / Carrol Thompson
- In Paradise / Janet Kay
- Grateful When You're Dead - Jerry Was There / Kula Shaker
- Rainbow / Meja
- Hit Me Off / New Edition
- Taking The Easy Way Out / The Trampolines
- Dedicated To You / Sadie
- Ease Your Mind / Galliano
- I Love Girls / Inner Circle
- In Walked Love / Louise
- Girl Talk - Never Fall In Love Again- / Cosa Nostra
- Who You Are / Pearl Jam
- Se A Vida E (That's The Way Life Is) / Pet Shop Boys
- You Got To Have Freedom / Boogaloo
- Someday / All 4 One
- Who Do You Think You Are? / Lindy Layton
- Now You're Gone / Angie Giles
- Ince Again / A Tribe Called Quest
- Lemon Tree / Fool's Garden
- Jounetsu / UA
- Beach Baby / Baha Men
- Little J No Nageki / Great 3
- Asiano Junshin / Puffy
- I Love You Always Forever / Donna Lewis
- Blackberry Molasses / Mista
- It's All Good / Rob 'N' Raz Circus
- Reach / Gloria Estefan
- If Your Girl Only Knew / Aaliyah
- Aoi Inazuma / Smap
- Desafinado / Nina Persson
- Forever Love / Gary Barlow
- Back To The World / Tevin Campbell
- Killing Me Softly / Fugees
- Freedom / Robbie Williams
- Dinner With Delores / ♪
- Machinegunwo Buppanase / Mr. Children

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- 1 Outkast, Elevators (Me & You)
- 2 LL Cool J, Loungin
- 3 Nas, If I Ruled The World
- 4 Lost Boyz, Music Makes Me High
- 5 Crucial Conflict, Ride The Rodeo
- 6 A Tribe Called Quest, Ince Again
- 7 Immature, Lover's Groove
- 8 Ghost Town DJ's, My Boo
- 9 Blackstreet, No Diggity
- 10 SWV, Use Your Heart
- 11 R. Kelly, I Can't Sleep Baby (If I)
- 12 Keith Sweat, Twisted
- 13 Az Yet, Last Night
- 14 Maxwell, Ascension (Don't Ever Wonder)
- 15 Total, Kissin' You
- 16 Bone Thugs-N-Harmony, Tha Crossroads
- 17 Aaliyah, If Your Girl Only Knew
- 18 Mista, Blackberry Molasses
- 19 Digital Underground, Oregano Flow
- 20 Gina Thompson, The Things That You Do
- 21 New Edition, Hit Me Off
- 22 Salt-N-Pepa, Champagne
- 23 3T Feat. Michael Jackson, Why
- 24 Monica, Ain't Nobody
- 25 Mariah Carey, Always Be My Baby
- 26 Nonchalant, 5 O'Clock
- 27 Horace Brown, One For The Money
- 28 SWV, You're The One
- 29 D'Angelo, Me And Those Dreamin' Eyes Of Mine
- 30 Johnny Gill, Let's Get The Mood Right

† Indicates Hot Shots

NEW ONS

Toni Braxton, Un-Break My Heart
Terri & Monica, Sexuality
Curtis Mayfield, New World Order
Good Feelaz, Sugar Honey Ice Tea
Stevie Wonder, Kiss Lonely Goodbye
Johnny Gill, Let's Get The Mood Right
Keith Sweat, Nobody
Natalie Cole w/Nat King Cole, When I Fall In Love
Tina Turner, Missing You
Renaissance, Intimate Thoughts
The Temptations, Time After Time
Donnell Jones, Knocks Me Off My Feet
702, Steelo



Continuous programming
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Nashville, TN 37214

- 1 Faith Hill, You Can't Lose Me
- 2 Billy Ray Cyrus, Trail Of Tears
- 3 David Lee Murphy, The Road You Leave Behind
- 4 Paul Brandt, I Do
- 5 Trisha Yearwood, Believe Me Baby (I Lied)

- 6 Mindy McCready, Guys Do It All The Time
- 7 Sammy Kershaw, Vidalia
- 8 Cledus T. Judd, If Shania Was Mine
- 9 Suzy Bogguss, No Way Out
- 10 Tracy Lawrence, Stars Over Texas
- 11 Rick Trevino, Learning As You Go
- 12 Mark Chesnutt, It's A Little Too Late
- 13 Vince Gill, Worlds Apart
- 14 John Berry, Change My Mind
- 15 Pam Tillis, Betty's Got A Bass Boat
- 16 Kenny Chesney, Me And You
- 17 K.T. Oslin, Silver Tongue And Goldplated Lies
- 18 Texas Tornados, Little Bit Is Better Than Nada
- 19 Frazier River, Last Request
- 20 Rhett Akins, Love You Back
- 21 Emilio, Have I Told You Lately
- 22 Tracy Byrd, Big Love
- 23 Kevin Sharp, Nobody Knows
- 24 Bryan White, So Much For Pretending
- 25 John Michael Montgomery, Ain't Got Nothing On Us
- 26 Bum! Daylight, Love Worth Fighting For
- 27 Deryl Dodd, Friends Don't Drive Friends
- 28 Wade Hayes, Where Do I Go To Start All Over
- 29 Patty Loveless, Lonely Too Long
- 30 Brady Seals, Another You, Another Me
- 31 Cox Family, Runaway
- 32 Diamond Rio, It's All In Your Head
- 33 Shania Twain, Home Ain't Where His Heart Is...
- 34 Ronna Reeves, Rodeo Man
- 35 LeAnn Rimes, Blue
- 36 Randy Travis, Are We In Trouble Now
- 37 Ty Herndon, Living In A Moment
- 38 David Kersh, Goodnight Sweetheart
- 39 Travis Tritt, More Than You'll Ever Know
- 40 David Ball, Hangin' In And Hangin' On
- 41 Deana Carter, Strawberry Wine
- 42 Great Plains, Healin' Hands
- 43 Gary Allan, Her Man
- 44 Mita Mason, That's Enough Of That
- 45 Marty Haggard, In The Afterlife
- 46 George Jones, Honky Tonk Song
- 47 Ricochet, Love Is Stronger Than Pride
- 48 Trace Adkins, Every Light In The House
- 49 Jamie Warren, One Step Back
- 50 Paul Jefferson, I Might Just Make It

NEW ONS

BR5-49, Cherokee Boogie
Brooks & Dunn, Mamma Don't Get Dressed Up For Nothing
LeAnn Rimes, One Way Ticket
Lonestar, When Cowboys Didn't Dance



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Metallica, Hero Of The Day
- 2 311, Down
- 3 Nas, If I Ruled The World
- 4 Sublime, What I Got
- 5 Soundgarden, Burden In My Hand
- 6 Fugees, Ready Or Not
- 7 The Wallflowers, 6th Avenue Heartache
- 8 Rage Against The Machine, People Of The Sun
- 9 LL Cool J, Loungin
- 10 Salt-N-Pepa, Champagne
- 11 R.E.M., E-Bow The Letter
- 12 Keith Sweat, Twisted

- 13 John Mellencamp, Key West Intermezzo...
- 14 Maxwell, Ascension (Don't Ever Wonder)
- 15 Alice In Chains, Over Now
- 16 Beck, Where It's At
- 17 Eric Clapton, Change The World
- 18 Blackstreet, No Diggity
- 19 Oasis, Don't Look Back In Anger
- 20 Filter, Jurassitol
- 21 Dave Matthews Band, So Much To Say
- 22 Republica, Ready To Go
- 23 Eels, Novocaine For The Soul
- 24 Stabbing Westward, Shame
- 25 Tom Petty And The Heartbreakers, Walls
- 26 New Edition, Hit Me Off
- 27 Group Therapy, East Coast/West Coast Killas
- 28 Donna Lewis, I Love You Always Forever
- 29 Tracy Bonham, The One
- 30 Alanis Morissette, Ironic
- 31 Poe, Angry Johnny
- 32 Warren G Feat. Adina Howard, What's Love...
- 33 Toni Amos, Hey Jupiter
- 34 Outkast, Elevators (Me & You)
- 35 Ghost Town DJ's, My Boo
- 36 The Refreshments, Down Together
- 37 Butthole Surfers, Pepper
- 38 Geggy Tah, Whoever You Are
- 39 Social Distortion, I Was Wrong
- 40 Better Than Ezra, King Of New Orleans
- 41 A Tribe Called Quest, Ince Again
- 42 Aaliyah, If Your Girl Only Knew
- 43 Bush, Machinehead
- 44 Everclear, You Make Me Feel Like A Whore
- 45 Iggy Pop, Lust For Life
- 46 Gravity Kills, Blame
- 47 Crucial Conflict, Ride The Rodeo
- 48 Reacharound, Big Chair
- 49 No Doubt, Just A Girl
- 50 Deftones, 7 Words

** Indicates MTV Exclusive

NEW ONS

Sheryl Crow, If It Makes You Happy
Marilyn Manson, The Beautiful People
New Edition, I'm Still In Love With You
112 Feat. The Notorious B.I.G., Only You
Az Yet, Last Night
Chino XL, Kreep
Screaming Trees, Sworn And Broken
Weezer, El Scorcho



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 K.T. Oslin, Silver Tongue And Goldplated Lies
- 2 Bryan White, So Much For Pretending
- 3 Trisha Yearwood, Believe Me Baby (I Lied)
- 4 Vince Gill, Worlds Apart
- 5 David Lee Murphy, The Road You Leave Behind
- 6 Travis Tritt, More Than You'll Ever Know
- 7 Billy Ray Cyrus, Trail Of Tears
- 8 Kenny Chesney, Me And You
- 9 Paul Brandt, I Do
- 10 Mindy McCready, Guys Do It All The Time
- 11 Sammy Kershaw, Vidalia
- 12 Junior Brown, Venom Wearin' Denim
- 13 Willie Nelson, She Is Gone

- 14 Ty Herndon, Living In A Moment
- 15 Tracy Lawrence, Stars Over Texas
- 16 Randy Travis, Are We In Trouble Now
- 17 Faith Hill, You Can't Lose Me
- 18 John Berry, Change My Mind
- 19 Marty Stuart, Thanks To You
- 20 Rhett Akins, Love You Back
- 21 George Jones, Honky Tonk Song
- 22 Texas Tornados, Little Bit Is Better Than Nada
- 23 Deryl Dodd, Friends Don't Drive Friends...
- 24 Brady Seals, Another You, Another Me
- 25 Tracy Byrd, Big Love
- 26 Shania Twain, Home Ain't Where His Heart Is...
- 27 Frazier River, Last Request
- 28 Ricochet, Love Is Stronger Than Pride
- 29 Trace Adkins, Every Light In The House
- 30 Wade Hayes, Where Do I Go To Start All Over

NEW ONS

Brooks & Dunn, Mamma Don't Get Dressed Up For Nothing
Lonestar, When Cowboys Didn't Dance
Dolly Parton, Just When I Needed You Most



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Toni Braxton, You're Makin' Me High
- 2 Eric Clapton, Change The World
- 3 Jewel, Who Will Save Your Soul
- 4 Celine Dion, It's All Coming Back To Me Now
- 5 John Mellencamp, Key West Intermezzo...
- 6 Alanis Morissette, You Learn
- 7 Tracy Chapman, Give Me One Reason
- 8 Hootie & The Blowfish, Tucker's Town
- 9 Melissa Etheridge, Nowhere To Go
- 10 Primitive Radio Gods, Standing Outside A...
- 11 Natalie Merchant, Jealousy
- 12 The Wallflowers, 6th Avenue Heartache
- 13 Tom Petty And The Heartbreakers, Walls
- 14 Donna Lewis, I Love You Always Forever
- 15 Bryan Adams, Let's Make A Night To Remember
- 16 Dishwalla, Counting Blue Cars
- 17 Cher, One By One
- 18 Alanis Morissette, Ironic
- 19 Amanda Marshall, Birmingham
- 20 Blues Traveler, Run-Around
- 21 Tina Turner, Missing You
- 22 The Cranberries, Free To Decide
- 23 Garbage, Stupid Girl
- 24 Collective Soul, The World I Know
- 25 Maxwell, Ascension (Don't Ever Wonder)
- 26 Gloria Estefan, You'll Be Mine (Party Time)
- 27 Elton John, You Can Make History...
- 28 Los Del Rio, Macarena (Bayside Boys Mix)
- 29 Melissa Etheridge, I'm The Only One
- 30 Joan Osborne, One Of Us

NEW ONS

Johnny Gill, Let's Get The Mood Right
Mint Condition, What Kind Of Man Would I Be
Keb Mo, More Than One Way Home
Me'shell Ndegéocello, Who Is He And What Is He To You
RuPaul, Snapshot
Brian Setzer, Rumble In Brighton
Suzanne Vega, No Cheap Thrill

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY
NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR
THE WEEK ENDING SEPTEMBER 28, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Alfonzo Hunter, Just The Way

BOX TOPS

Do Or Die, Do You Wanna Ride
RZA, Wu-Wear: The Garment
No Mercy, Where Do You Go
Blackstreet, No Diggity
Crucial Conflict, Ride The Rodeo
Jason Weaver, Stay With Me
Group Therapy /RBX, East Coast/West Coast Killas
Az Yet, Last Night
3T Featuring Michael Jackson, Why
D'Angelo, Me And Those Dreamin' Eyes...
SWV, Use Your Heart
Changing Faces, I Got Somebody Else
Ghost Town DJ's, My Boo
R. Kelly, I Can't Sleep Baby
For Real, Like I Do
Dru Down, Can You Feel Me
Shades, Tell Me (I'll Be Around)
E-40, Rappers Ball

NEW

Alanis Morissette, Head Over Feet
Bone Thugs-N-Harmony, The Days Of Our Lives
Duncan Sheik, Barely Breathing
Metallica, Hero Of The Day
Organized Noise, Set It Off
RuPaul, Snapshot
Queers, Punk Rock Girls
The Urge, Brainless
Toni Braxton, Un-Break My Heart
Tonic, Open Up Your Eyes
Too Short, Never Talk Down
Chuck D, No
Drawz, U Da 1
Heltah Skeltah, Therapy
Keith Murray, The Rhyme
O.G.C., No Fear
Passion, Where I'm From (Remix)
Roxanne Shante, Thin Line
The Roots, Concerto Of The Desparado



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

Celine Dion, It's All Coming Back To Me Now
Donna Lewis, I Love You Always Forever
3T Featuring Michael Jackson, Why
Avenue Blue, Naked City
Blues Traveler, But Anyway
Mariah Carey, Forever
Harry Connick Jr., Hear Me In The Harmony
Deborah Cox, Where Do We Go From Here
Dave Matthews Band, So Much To Say
Def Leppard, Work It Out
Gloria Estefan, You'll Be Mine
Melissa Etheridge, Nowhere To Go
Whitney Houston, Why Does It Hurt So Bad
Oasis, Don't Look Back In Anger
Tom Petty And The Heartbreakers, Walls
Tony Rich Project, Nobody Knows
Lionel Richie, Ordinary Girl
The Smashing Pumpkins, Tonight, Tonight
Sting, You Still Touch Me
Pete Townsend, Let My Love Open The Door



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Sloan, Everything You've Done Wrong (new)
The Pursuit Of Happiness, She's The Devil (new)
Big Sugar, Diggin' A Hole (new)
Social Distortion, I Was Wrong (new)
The Watchmen, Zoom (new)
Pluto, When She Was Happy (new)
Jacksoil, Eastbound (new)
Alanis Morissette, Head Over Feet (Alt. Ver/NEW)
Beck, Where It's At
The Tragically Hip, Gift Shop
Donna Lewis, I Love You Always Forever
Maxi Priest Featuring Shaggy, That Girl
LL Cool J, Loungin' (Remix)
Iggy Pop, Lust For Life
Sloan, The Good In Everyone

No Doubt, Spiderwebs
Soundgarden, Burden In My Hands
Toni Braxton, You're Makin' Me High



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Fugees, Killing Me Softly
Alejandra Guzman, Toda La Mitad
Everything But The Girl, Wrong
Jaguars, Detras De Los Cerros
Eros Ramazzotti, Estrella Gemela
Luis Miguel, Dame
Garbage, Stupid Girl
Robert Miles, Children
La Dosis, Nada
La Ley, Cielo Market
Fobia, Veneno Vil
Beck, Where It's At
Jars Of Clay, Flood
Primitive Radio Gods, Standing Outside A...
Eric Clapton, Change The World
Cure, Mint Car
Bryan Adams, Let's Make A Night To Remember
Republica, Ready To Go
Los Lagartos, Metro Busco Amor
Metallica, Hero Of The Day



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

Petra, Beyond Belief
Blackball, Doesn't Matter
Starflyer, A Housewife Love Song
DC Talk, Free At Last
Margaret Becker, Keep My Mind
M.W. Smith, Give It Away
Degarmo & Key, I Believe
DC Talk, Heavenbound



Five hours weekly
223-225 Washington St
Newark, NJ 07102

Schlepprock, Suburbia
Radiohead, Street Spirit
Donna Lewis, I Love You Always Forever
Holly Palmer, Scandinavian
Eels, Novocaine For The Soul
Lifter, Head Shot
Screaming Trees, All I Know
Cake, The Distance
Super Deluxe, Famous
Fiona Apple, Shadowboxer
Howlin' Maggie, I'm A Slut
Gin Blossoms, As Long As It Matters
Tina Turner, Missing You
Case, I Gotcha
Local H, Bound For The Floor
Semisonic, If I Run
Metallica, Until It Sleeps
SWV, Use Your Heart
Reel Big Fish, Everything Sucks
Deborah Cox, Where Do We Go From Here



15 hours weekly
10227 E 14th St
Oakland, CA 94603

Blackstreet, No Diggity
Outkast, Elevators
Dru Down, Can You Feel Me
E-40, Rappers Ball
112 Featuring The Notorious B.I.G., Only You (Remix)
Immature, Lover's Groove
Aaliyah, If Your Girl Only Knew
Nas, If I Ruled The World
Keith Sweat/Kut Klose, Twisted
Fugees, Ready Or Not

Music Video

PROGRAMMING

Film Festival Assembles Digital Video Productions

BY BRETT ATWOOD

LOS ANGELES—New digital production tools and computer programs are lowering the cost barrier for the creation of music videos and short films. The Low Res Digital Film Festival, which takes place Oct. 4-5 in San Francisco, assembles desktop video productions that use low-cost computer technologies for maximum visual impact.

"There are productions that can now be created or completed on a desktop computer that were out of reach for a lot of people only a few years ago," says

Jonathan Wells, who produces the festival with Bart Cheever. "We have now progressed to where you can create

and edit a full-screen music video at home, and it is broadcast-quality... You don't necessarily have to go to a post-production house, which is a significant change for this industry. It gives access to high-end, high-power creation tools that in the past haven't been available to everyone."

Wells, who produces the San Francisco-based electronic dance video show "FLUX Television," compares the digital production breakthrough to the desktop publishing revolution, which has permanently changed the machination of the publishing industry.

The festival began loosely in '94, after the success of a low-key Christmas party at which friends in the music video and multimedia industries gathered to show digitally created films.

"It was just a small gathering, but it went so well that the next year, we decided to open it up to a public audience," says Wells.

A 1995 festival in San Francisco sold out, as did subsequent events in New York, Los Angeles, and Rotterdam, the Netherlands. This year, the festival travels to San Francisco (Oct. 4-5); Berkeley, Calif. (Oct. 9); New York (Oct. 16-19); and London (Nov. 22-23); it is expected to hit Boston, Chicago, and Seattle in 1997. Apple, Wired magazine, and Columbia Records sponsor the event. The Oct. 5 gathering will focus exclusively on

music-themed video content, as part of the "Feel Surreal" program.

Among the music video productions that have been shown at the festival are Meat Beat Manifesto's "Lead Asbestos" clip, which was created by H-Gun on a Macintosh and mastered with Data Translations' Media 100; MTV animator Eric Rosner's "The Adventures of Water Bong," which was created with After Effects and SoundEdit 16; Emergency Broadcast Network's "Electronic Behaviour Control System," which melds music with news soundbytes and TV broad-

casts using Adobe Premiere and After Effects; music video director Roman Coppola's 1994 short film

"Hi-Octane," which was shot on Hi-8 and edited on the AVID; award-winning music video director Spike Jonze's short film "The Woods," which was created with After Effects and Media 100; a new longform project by ambient/techno act the Future Sound Of London; and digital works from the London-based design and production collective Tomato (including a new video by U.K. act Underworld).

Although many of these productions were enhanced by computer tools, some festival filmmakers are creating high-quality productions using tools that are considerably more lo-tech.

For example, Fisher-Price's PXL 200 toy video camera, which was introduced in 1987 to young filmmakers, has become a highly sought-after tool for underground filmmakers. The product was discontinued shortly after its introduction and has been known to turn up at local garage sales. Another rare garage-sale find is the Super-8 camera, which can be found for as little as \$5. However, for about \$1,000 more, most burgeoning low-budget video directors prefer to use the Hi-8.

Wells says that "FLUX Television" will continue to air weekly in San Francisco on Viacom cable channel 53 and in New York on Manhattan Cable channel 17. The regional music video program has gained an unusual amount of national attention lately, including a recent story in Wired.

PRODUCTION NOTES

LOS ANGELES

Marcus Nispel directed the Fugees' "Ready Or Not" clip for Portfolio/Black Dog Films. Vincent Oster produced, while Daniel Pearl directed photography.

Jason Harmon is the eye behind Rawseed's "If There's A Cure" clip. Michael Divic produced, while Matthew Libatique directed photography. Peter Cohen and Ralph Laucella executive-produced for Wonder-Boy Productions.

Bonfire Films directors Dante Ariola and Jay Parke directed 311's "All Mixed Up" video.

Colour Club's "Pearls" was directed by Pam Robinson. Ken Papis produced.

David Cameron directed Suzanne Vega's "No Cheap Thrills" video.

Brian Kilcullen produced, while Tim Ives directed photography.

Terry Heller and Chuck Ozeas directed Soul For Real's "Never Felt This Way" video. Michael Nadeau produced.

NEW YORK

Hype Williams and Dr. Dre directed Group Therapy's "East Coast West Coast Killas."

TVT act Catherine's "Four Leaf Clover" was directed by Floria Sigismondi.

Capretta's "Stormy Weather" video was directed by Jeff Barklage, while Max Rodrigues produced for XIIC-Ecstasy Records.

Director Christopher Ciccone lensed Me'Shell Ndegéocello's "Who Is He And What Is He To You" video.

Pure, Mercury Link Indie Gets Major Distribution

■ BY LARRY FLICK

NEW YORK—Mercury Records has inked a distribution deal with independent label Pure Records.

The agreement calls for Pure, a 1-year-old label owned and operated by industry veterans Arma Andon, Steve Fagnoli, and Gordon Anderson, to sign and develop acts that Mercury will have the option to funnel through its marketing and promotion departments. All of the label's releases will be distributed via PolyGram Group Distribution.

"We can create mass-appeal releases and get them started on the street. Mercury is the locomotive than can take our artists the full distance," says Anderson, indicating that Mercury's promotion and marketing role in Pure's releases will be decided on a case-by-case basis.

The multigenre label will issue 15-20 releases over the next year from

PURE

a roster that includes British pop act Frazier Chorus, singer/songwriter Scott Thomas, dance music veteran Cerrone, and R&B singer Dalia.

"We are discovering a tremendous number of talented artists who, for one reason or another, have been overlooked by the majors," says Andon. "We found ourselves with a large volume of records in all genres and knew we had to establish a relationship with a major distributor. We are thrilled to be in business with [Mercury president] Danny Goldberg."

Goldberg shares Andon's enthusiasm for the deal, adding that he has "the highest expectation for its success."

Pure will maintain its current staff of 12, with an eye toward possibly expanding over the course of the year.

The deal is only the latest link between Mercury and independent talent. The label recently inked a joint-venture pact with Chicago-based Scratchie Records (Billboard, Aug. 31).

DOLE BLASTS INDUSTRY FOR DRUG IMAGERY

(Continued from page 6)

with the Smashing Pumpkins when he died in New York.

"When a member of one rock band died recently, demand for his brand of heroin rose dramatically after his death," Dole said, echoing published reports that youthful drug users knew that Melvoin was using a certain variety of the drug. Dole did not mention by name Melvoin, the band, or its label, Virgin Records.

Hilary Rosen, president of the Recording Industry Assn. of America, responded to Dole's comment by saying, "Shame on a politician, any politician, for trying to use a tragedy to further a political image."

Rosen spoke Sept. 19 at a congressional hearing on the re-emerging threat of heroin. Earlier this month, she announced plans by the industry to broaden its substance-abuse initiatives for employees and artists, including a three-year, \$2

million grant to the Musicians' Assistance Program to fund further outreach efforts (Billboard, Sept. 21).

In his speech, Dole called for the movie, television, and music industries to embrace a "no-use, zero-tolerance message."

The Republican candidate also picked out "Pulp Fiction," with its heroin-overdose scene, and the recent British film "Trainspotting," a stark look at heroin use among Scottish teenagers, as movies that "feature the romance of heroin."

Dole criticized President Clinton for doing little to combat illegal drug use, saying he has "sent up a white flag of surrender" in the fight against drug use among American youth. He also unveiled a new anti-drug-use slogan, "Just Don't Do It," an update of Nancy Reagan's "Just Say No" campaign of the '80s.



Tori's Pet. Celebrating the release of its self-titled album, Igloo recording act Pet performed at New York's CBGB. The trio is the first act signed to Tori Amos' Igloo Records, a joint venture with Amos' manager, Arthur Spivak. Shown, from left, are Pet members Lisa Papineau and Tyler Bates, Igloo Records chairman Amos, and Pet's Alex LoCascio.

SHONEN KNIFE: JAPAN'S CUTTING EDGE

(Continued from page 10)

Shonen Knife remains one of Japan's most successful musical exports—a fact that the various mainstream Japanese acts that have tried and failed to sell their music overseas find a bit galling. The trio has helped pave the way for other indie-style acts wanting to take their music beyond Japan's shores by showing how to patiently build up grass-roots-level contacts in the overseas indie community.

Now that such Japanese bands as the Boredoms, Pizzicato Five, Hi-Stan-

dard, Cibo Matto, and Super Junky Monkey—to name just a few—have enjoyed a measure of success outside of Japan, Shonen Knife no longer occupies the unique position it enjoyed when it was discovered by U.S. music fans in the late '80s. Being Japanese and a little bit off the wall is no longer enough.

MCA Victor says that "Rock Animals" sold about 50,000 units in Japan and 100,000 units in the rest of the world. Despite the band's overseas pop-

ularity, promoting Shonen Knife's music in its home country is an uphill struggle.

"'Brand New Knife' hasn't been selling well," says Ayano Tomizawa, manager of the Japanese pop section at HMV's Ikebukuro, Tokyo, store. "I understand that it's doing better in western Japan, where the band is much more popular, than in the eastern part of the country," she adds.

Tokyo's J-WAVE FM station says that no tracks from "Brand New Knife" have entered the station's Pioneer Tokio Hot 100 chart so far. No special push for the new album is planned. "If we get requests, maybe we'll play something from the new album," says a J-WAVE staffer.

"Brand New Knife" has been or will soon be released by local MCA affiliates in the U.K., Germany, the Netherlands, Australia, New Zealand, and various Southeast Asian territories—but not, at least so far, in the U.S.

"We're talking to both major and indie American labels right now," says Norio Yamamoto, A&R representative in Los Angeles for MCA Victor, which holds the worldwide master rights to "Brand New Knife." "The indie labels are familiar with Shonen Knife from before. We're looking for a good home for Shonen Knife. We want to promote this album as a new stage in Shonen Knife's development."

Yamamoto adds, "MCA, strong in genres such as country and R&B, isn't necessarily the best choice for the American release of 'Brand New Knife.' Anybody can release 'Brand New Knife,' but not everyone has the right sense of devotion to the band."

U.K.'S RAY COLEMAN DIES

(Continued from page 10)

the paper's weekly circulation exceeded 200,000 during his editorship.

Chris Charlesworth, editor in chief of the Omnibus Press division of Music Sales, worked with Coleman at Melody Maker for seven years. "Ray brought his reporter's background into music journalism. That professionalism was one of the reasons the paper was so successful under his leadership. He always insisted on a dramatic front page and a banner headline about a top act, and as news editor, it was generally my job to come up with the goods."

The advent of punk gave birth to a grittier underground style of expletive journalism that many of the younger generation preferred to read elsewhere rather than in the pages of Coleman's long-established journal. After a spell as a management executive, Coleman embarked on the second phase of his career with a book about singer Gary Numan.

This was followed by his monumental two-volume biography of Lennon, "John Winston Lennon" and "John Ono Lennon"; "Survivor," his life story of Eric Clapton; "The Man Who Made The Beatles," about the life of Beatles manager Brian Epstein; "Stone Alone" with Rolling Stone Bill Wyman; and "I'll Never Walk Alone" with Gerry Marsden of Gerry & the Pacemakers. Coleman's most recent works were on the Carpenters, "The Carpenters: The Authorised Biography," brought to fruition after much patient persuasion to overcome Richard Carpenter's misgivings; "Sinatra: A Celebration"; and

"McCartney: Yesterday And Today."

Beatles historian Mark Lewisohn worked as a researcher for Coleman for 13 years. He comments, "His mission in life was to get things right, to be fair to people, and not to dwell unduly on the darker side of their lives."

Brian Mulligan, managing director of U.K. trade magazine Video Home Entertainment, was an early colleague of Coleman at the Leicester Evening Mail. "He was a man of very considerable integrity," Mulligan remarks, "and an outstanding editor of Melody Maker in its great days."

Tony Barrow, press officer of Epstein's Nems Enterprises company, which managed the Beatles, remembers Coleman as a very meticulous man. He rates the books on Lennon and Epstein as the definitive works on their subjects.

Coleman is survived by his wife, Pamela, and two sons, Miles and Mark.

GLEN BALLARD BRINGS TALENT TO JAVA

(Continued from page 6)

but at the end of the day, you have to make a decision," says Ballard. "Capitol is a great place to be. I felt a great passion, intelligence, and energy from Gary, and he seemed to be in sync with what I wanted to do."

Although no acts have yet been signed to Java, Ballard is in final negotiations with two developing acts, which he declined to name.

"One is more on the urban pop side, and the other is alternative pop," he says. "My whole approach to the label is not to have a particular genre or orientation of music but to sign real talent in all musical areas."

The first release on the label is not expected to hit stores until the second quarter of 1997, according to Ballard. He says the label will issue two or three titles next year.

Ballard says that he is still free to

work on projects for other labels and that he will reteam with Morissette for her next Maverick album. Ballard also worked on tracks for an upcoming Aerosmith album on Columbia and Van Halen's forthcoming greatest-hits set on Warner Bros. Records.

"I am still free to select things, but my real focus is on this label," he says. "I am devoting all of my energies to this."

In another venture, Ballard is partnered with record producer John Foster and financier John McCaw Jr. in the film production company Intrepid Entertainment, which plans to begin its first feature film, "Clubland," next year. Ballard says that he would like the soundtrack to that film to be on Java but that no deal has been made.

MEMPHIS HORNS SUIT

(Continued from page 10)

makers as Sam & Dave, Otis Redding, Rufus Thomas, Elvis Presley, Aretha Franklin, and Wilson Pickett. They began using the name the Memphis Horns in the late '60s and have since recorded six albums under that name and backed many other stars, including Rod Stewart, Robert Cray, U2, B.B. King, and Sting.

Some of those artists—notably Cray and Sting—have presented affidavits supporting Jackson and Love in their complaint.

Jackson and Love have worked extensively with Green since the early '70s, backing him on his No. 1 hit "Let's Stay Together" and on all of his other Hi Records sides in the '70s, which included 18 consecutive chart hits, according to the suit.

The last time the Memphis Horns recorded with Green was on the artist's 1995 album "Your Heart's In Good Hands," and their last performance together was last year in Cleveland, according to the document.

Neither Green nor his attorneys had returned calls seeking comment by press time.

TVT, DON FURY BOW BUILDING

(Continued from page 6)

to take advantage of that?"

Fury says that he and Robertson floated the idea of a label to various companies, including some majors, but that TVT's grass-roots orientation and energy won them over. "It's a real hustle-and-bustle little place," Fury says. "It's like the Daily Planet building in Superman comics."

Fury describes Building as "a specialty label, something to occupy that midrange moment in a band's career," when it is selling 20,000-100,000 units of an album. The signings will be in the hardcore, avant-harcore, and punk veins—"heavy guitar bands, with some twists."

Gottlieb says that the company will release "music that's much more geared toward the live scene than to the institution known as modern rock... Some of the independent spirit has gotten massaged out. We wanted to give a new label and a new personality to that scene."

Fury will be involved in the production of Building's releases. The company will employ a dedicated A&R staffer, Sean Roberts, who will operate out of TVT's offices, and possibly a couple of interns. TVT, which has regional sales offices and field sales staff, will handle all manufacturing, promotion, marketing, and distribution for Building.

BUMPER CD CROP EARNS SMILES AT RETAIL, RADIO

(Continued from page 1)

phy—there's room for everyone. In a medium once dominated by stand-up comics, the broad spectrum of comedy now includes pranksters, parodists, comedians who combine stand-up with music, classic stand-up acts, ethnic humorists, Christian comics, and more.

The key to a comedian's success on record, however, is breaking out of a niche to appeal to an audience beyond his or her specific core. "People who buy a lot of music records usually don't buy a lot of comedy records. Comedy collectors are a pretty rare breed, so you have to have acts that have broad appeal," says Jeff Gold, executive VP/GM (U.S.) for Warner Bros. Records.

Few current comedians have appeal as far-reaching as that of Foxworthy, who successfully combines music with comedy. Foxworthy's three Warner Bros. albums have sold more than 5 million units. (His two previous albums on Laughing Hyena also continue to sell well.)

His Warner Bros. debut, 1993's "You Might Be A Redneck If . . ." sold at a respectable pace after its launch, bolstered by Foxworthy's television appearances (before he landed his own series), touring schedule, and diligent courting of radio. However, it wasn't until executives at Warner Bros.' Nashville division took comedy bits from that album, set them to music, and produced a single and video (directed by Yankovic) that the album took off, selling 2 million copies in six months.

Similarly, former "Saturday Night Live" regular Sandler has found success on his two albums by interspersing often racy skits with funny, broad-based songs, such as "The Chanukah Song" and "The Thanksgiving Song." His first Warner Bros. album, "They're All Gonna Laugh At You," has been certified platinum, while its follow-up, "What The Hell Happened To Me," has been certified gold and has been on The Billboard 200 for eight months.

Sandler, who has a background in stand-up, decided not to go that route when it came time to make records. "I didn't want to shell out all my material so that I couldn't tour," he says, echoing the feeling of many stand-up comics, who don't make albums for that very reason. "Also, I was writing a lot of skits. I remember being in high school and how much I liked Cheech and Chong and earlier teams like Dudley Moore and Peter Cook, and I wanted the album to be fun like that."

Sandler has received considerable airplay for his holiday songs, which Warner Bros. packaged together and serviced to radio, and for tunes on his albums that, once cleaned up, are radio-friendly. "Adam Sandler's 'Ode To My Car' [a song on 'What The Hell . . .'] is one of the biggest things we've had this year," says Mark Parenteau, afternoon jock at modern rock WBCN Boston, who plays a comedy spot every day at 5:05 p.m.

Just as Sandler has built a following from a base of adolescent males and broadened it, so have the Jerky Boys, pranksters whose first two collections of crank phone calls have been certified platinum. "The Jerky Boys 3," their third collection (not including the soundtrack to their self-titled 1995 movie), debuted at No. 18 on The Billboard 200 last month.

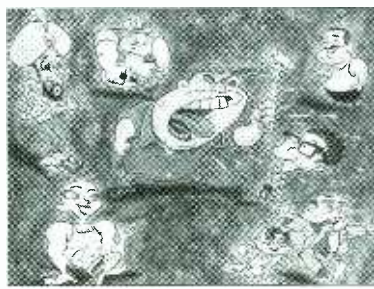
"With our fan base, the demographic is sick," says Johnny Brennan, one-half of the popular duo. "It goes from young kids to people in nursing homes in Brooklyn that play our stuff, 90-year-olds. We're pleased that we've

been able to touch the people. We're not saying this and that, we're just keeping it light."

They have become so popular among the mainstream that Budweiser picked them for a series of popular radio and television spots, in which they make prank phone calls, usually ending in the tag line "Bud Light, I said."

Although the Jerky Boys fall under the comedy umbrella, Brennan says he's not a comedian. "Let's call a spade a spade," he says. "We make crank phone calls. This is more like improvisational theater of the mind—nothing is scripted. As far as being a guy who stands up in front of a crowd and tries to make them laugh, that takes some balls."

Few guys who stand up in front of a crowd have been as successful as George Carlin, who, after 36 years in the business and 17 albums, remains at the forefront of stand-ups. His latest album, the hilarious but tremendously dark "Back In Town," bowed Sept. 17



THE JERKY BOYS

on Atlantic. "He's the godfather of comedy," says Geno Michenelli, who, as morning man at active rock station KCAL Riverside, Calif., plays a comedy bit daily. "He's angrier than ever, more insightful, more relevant, and more goddamn funny than he's ever been."

Indeed, Carlin feels that he has finally gotten the hang of comedy; he considers "Back In Town" and his last album, "Jammin' In New York," to be his finest work.

"Before 'Jammin'," I was on autopilot. I was just a cute guy, a funny guy from the neighborhood talking about stuff," he says. "And then I formed this kind of feeling that this fucking thing sucks, this whole [life] experience. I mean—don't get me wrong—I'm having fun in life, I'm a happy person, but I see this thing, this annoying species, and I think, 'God, what a fucking dead end it's on' . . . I'm working toward a nice, apocalyptic vision that I want to tell people about next time."

Carlin attributes his longevity in part to the fact that he was forced to hone his craft as a stand-up comedian—unlike many of today's stars, who get plucked for careers in movies or television just as they are becoming strong at stand-up.

"I didn't develop a TV career or a movie career [immediately], quite against my will, so I had to be on the road," he says. "By chance of fate, that made me a better comedian."

Ellen DeGeneres also established herself as a stand-up comedian, before going on to star in her ABC TV series "Ellen." A recording of her last stand-up appearance two years ago will come out Oct. 1 on her own imprint, Soda Jerk, which is distributed through Lava/Atlantic (see story, page 1).

"When I was listening to [the performance] while we were editing it, I thought, 'Man, this was such a great time in my life,' and it brought back so many memories," she says. "I think it's going to bring back so many mem-

ories for people who have seen me live. For people who haven't, it gives them a different perspective of me," she adds. "I'm the most insecure, modest person you'll ever meet, but putting that aside, I was funny, you know."

The album, "Taste This," is vintage DeGeneres, genially and cleanly taking on such topics as misbehaving children, stupid things people do, and bizarre trends. "I really miss the feeling of being onstage and what the audience gives you," she says wistfully. "You're isolated in television. It's weird, it's such a huge medium, but we [tape before] an audience of 300 on Friday nights, and that's what I live for."

Yankovic, with a 17-year career that has lasted far longer than those of many of the artists he has skewered, has taken the art of parody to a new level. His current Scotti Bros. album, "Bad Hair Day," is his fastest-selling release and his third to go platinum (Billboard, July 6).

"The kind of music that I do is considered novelty—it's known for its ephemeral qualities, its quick burn," he says. "It's strange that I've been able to eke out a living at it for so long."

Perhaps one reason is that parodies stand a better chance than other forms of comedy of receiving airplay outside of morning-drive shows and, therefore, give the performer more exposure.

Top 40 station WGTZ Dayton, Ohio, played Yankovic's "Amish Paradise," a takeoff on Coolio's monster hit "Gangsta's Paradise," up to three times a day this spring.

"A lot of things came together to make it an easy comedy record for us to play," says WGTZ PD Louis Kaplan. "'Gangsta's Paradise' was a huge song, and in the Midwest, there are a lot of Amish people."

While Yankovic was certainly not the first to do parodies, his success has spawned imitators. "I don't know how many 'Weird Als' our culture can maintain, but I guess we'll find out," Yankovic says.

The first signing to Eddie Murphy's new Comedy Label (see story, page 1) is Crazy Al Cayne, who records parodies of R&B songs. Cledus "T." Judd, a country parodist on Razor & Tie, reached No. 8 on Billboard's Heatseekers chart and No. 30 on the Top Country Albums chart with his current release, "I Stole This Record."

"Cledus 'T.' Judd is in regular rotation here. We're playing everything on his album, especially '(She's Got A Butt) Bigger Than The Beatles' [a spoof of Joe Diffie's 'Bigger Than The Beatles'] and 'Cardiac Style' [a parody of Sammy Kershaw's 'Cadillac Style']," says Katie Bloom, PD at country station WYII Williamsport, Md. "Everybody wants to poke fun at someone on occasion, as long as it's good, clean fun that's not mean-spirited."

"Good, clean fun" is certainly what the Christian comedy field is all about. Of the several artists in the genre, Word Records artist Mark Lowry has been the most successful.

Lowry's most recent solo album, "Remotely Controlled," peaked at No. 21 on the Top Contemporary Christian chart this spring; the accompanying home video reached No. 3 on Billboard's Top Music Videos sales chart.

Lowry, who is a member of Southern gospel group the Gaither Vocal Band, says reality is the key to his laughs. "It has to have truth in it," he says. "Then you expound on that. The bad thing about being on the road so

(Continued on next page)

Super-Hot Chris Rock Links With DreamWorks

■ BY JIM BESSMAN

NEW YORK—Chris Rock masterfully saluted his long line of influences during the prolog of his breakthrough June "HBO Comedy Hour" entry, "Bring The Pain," by having a succession of classic comedy album covers appear onscreen.

But the super-hot 30-year-old Brooklyn, N.Y., comedian also pointed toward his own forthcoming DreamWorks recording, as it was the strength of this special, not to mention his AT&T and Nike TV commercials and convention coverage for Comedy Central's "Politically Incorrect," that has given him the chance to follow in the comedy-album masters' footsteps.

"I sound like an old man, but I was paying homage," says Rock, rattling off the comedic mentors whose albums he showcased. "The honorable Richard Pryor—all praises due—Bill Cosby, Eddie Murphy, Steve Martin, Woody Allen, Pigmeat Markham, Flip Wilson. I love all those guys, and those album covers are art! I even have a room in my house with a wall of framed comedy albums."

His knowledge of and appreciation for his predecessors separates him from other young, black stand-up comedians in today's "Def Jam era," as former "Saturday Night Live" player Rock calls it. "A lot of them don't study jokes [but] do real bad versions of Richard and Eddie," he says. He then notes the most startling difference in his monologs: "I say things to black audiences that black comedians are afraid to say!"

Such boldness in "Bring The Pain" proved both shocking and hilarious to viewers of all colors. Rock fearlessly spares no one, often countering prevailing black and white attitudes—at least as reported by the media. For instance, the O.J. Simpson trial, he says, had nothing to do with race but was really about fame. And all the talk of Colin Powell being VP for a white presidential nominee was preposterous, he pronounces, explaining that having a black veep sitting next in line would only guarantee that every black man in the country would try to shoot the prez.

In other in-your-face bits, Rock distinguishes blacks from "troublesome niggas" and comes down hard on violence, though not without gleefully understanding certain causes for it—even Simpson's. "But I always put in disclaimers!" he says, nodding toward Don Rickles' technique of getting away with saying "the worst things ever" about people by attaching a mitigating remark.

"What I'm mainly saying is, black people are the same as everybody else," Rock continues. "We're all human, we all sing the same songs, and we all do the same shit."

Since the HBO special, Rock has gone from playing 300-seat venues to 3,500-seaters (he just played to 6,000 in Detroit), and, of course, has signed with DreamWorks. "Mo' Ostin signed Prince," says Rock of the label's chief executive. "That's all he needed to tell me!"

The former Warner Bros. Records founder, notes fellow DreamWorks officer Michael Ostin, was indeed the driving force behind Rock's signing.

"It's an incredible move and state-

ment for our young company to be associated with an artist like Chris," says Ostin. "He's topical, poignant, irreverent, politically incorrect—but so on the money with his observations. He's leaps and bounds beyond everyone else out there."

Rock's album will be a first-quarter release and, according to the artist, will include parts of the HBO special and additional segments from the program that had to be trimmed from the broadcast because of time constraints. There will be sketch material, Rock says, and numerous rap and R&B song parodies. "I hate to say it's a black version of Adam Sandler's album, but it will be similar," says Rock.

Ostin says De La Soul producer Paul "Prince Paul" Houston will produce the Rock album; Rock cites De La Soul as among the acts he listened to constantly in the months prior to the HBO special and from whom he derived inspiration.

"There will be music and grooves and sound effects to go with his stand-up stuff, sketches, and skits," says Ostin about the album. "Once we know exactly what the elements are, we'll determine our best marketing approach. But the timing couldn't be better for us, with all the groundwork he's laid with HBO, the Li'l Penny puppet character in the Nike commercials, and his past exposure on 'Saturday Night Live.'"

The new album will be Rock's second, following an unheralded Atlantic listing, "Born Suspect," in 1991. He first drew attention in 1987, when Eddie Murphy—"my favorite in the whole world"—caught him at New York's Comedy Strip and drafted him to appear in HBO's "Uptown Comedy Express." Then came Rock's stint on "Saturday Night Live" in 1990-92, along with several film roles, including 1990's "I'm Gonna Get You Sucka!" and 1991's "New Jack City."

By now, Rock was "ghetto famous," he says, and left "Saturday Night Live" for eight 1993 episodes of another TV show, "In Living Color." In 1994, he won a CableACE Award for his first HBO solo special, "HBO Comedy Half-Hour: Chris Rock."

"That shocked everyone," he says. "Once you've been in the public eye for four years, that's kind of it: Hit it, or else you're over. I didn't think I was washed up, but I felt it would be years before they'd cut me any slack. So I worked really hard and got the ACE Award and for the first time, people were paying money to see me, and my club stuff sold out."

The cable award engendered this year's HBO special. "I didn't even know I could do an hour special, and I was nervous," he says. "I went into it thinking it was my last chance to really impress people, my last shot. So I worked clubs every week for five months, just getting ready."

Rock, who has a book being readied for publication by Hyperion next year, plans to tour with a new show following his album release. Also in the works are four half-hour specials for HBO in February that will feature sketches and interviews—"a funky Charlie Rose," he says.

"But I'm dedicated to being a comedian, first and foremost," Rock adds. "I'll be onstage the rest of my life. None of this actor/comedian shit!"

'50S TRAILBLAZERS BROUGHT SOCIAL SATIRE TO MASSES

(Continued from page 1)

brought social satire into the age of mass media, not only by enlarging the form itself but by expanding its reach from nightclub gigs to concert halls and then to the widely accessible media of albums and TV shows.

The acerbic "new comedy" took roots in the fertile fields of post-World War II America and grew like a side-walk weed in the '50s, getting the attention of college-age kids who felt a kinship with the beat; the rebellious spirit of the era; and its new jazz, modern art, and cutting-edge authors numbed by the brutality of war and shackled by the era's claustrophobic conformity.

By the early '60s, the new comedy spirit had flowered. Its practitioners could be light or heavy, sly or explicit, but instead of getting laughs from stories about mothers-in-law and visits to the doctor, there were bits about pushers or junkies and jokes about "cracker" sheriffs and foreign policy.

These comics twisted around racial stereotypes and tweaked the schnozzes of bluenoses by using so-called dirty words. Most important, they consistently took on the biggest topics: the Cold War, Eisenhower and Nixon and the military industrial complex, segregation and bigoted government and law-enforcement officials, secret FBI and CIA operations—and made it funny.

Their predecessors were Mark Twain, Will Rogers, and H.L. Menck-en. But the harsher, faster world these spiritual heirs inhabited, which included the long-play record and radio stations, made their humor seem leagues more offensive to those they excoriated, since it could be heard by many more people.

Of the four, only Lehrer, a Harvard-educated mathematician, escaped harassment by an establishment whose ankles these comedic terriers bit with relish, even though many of his topics—and victims—were similar to those of his colleagues.

Lehrer was an unlikely pathfinder—he was not a professional comic but a warbly-sounding professor (he still teaches at colleges in California and Boston) who wrote funny topical songs and performed them for friends.

Beginning in 1953, Lehrer began releasing on his own a number of self-produced albums ("The studio costs were \$15," he says) of pleasantly amateurish satirical songs that fit more within the traditions of Ivy League college musical revues than smoky jazz joints or folk music coffeehouses.

In a sense, what Lehrer was doing was liberal, insider-to-insider political comedy, but it was also a perfect sugar-coated bitter-pill disguise. His first albums never originally sold beyond a small cognoscenti via word-of-mouth and, according to him, never got much airplay.

However, in 1965, he convinced Reprise Records to take his three-record catalog if it wanted his new album, "That Was The Year That Was," based on the then-popular (and short-lived) TV show "That Was The Week That Was," on which he was a regular guest.

Since then, amazingly, Lehrer's albums (including a rerecorded version of his first album) have never gone out of print, and last year, the "That Was . . ." album was certified gold by the Recording Industry Assn. of America.

Lehrer plays down the achievement, explaining, "It's 31 years old, so divide that by 500,000 units—it's not that many per year." He believes his current audience is "a combination of older people who bought or heard the LPs,

then young people who have heard Dr. Demento, who's been kind enough to play some of my songs, and then kids who come across my old records in their parents' collections and wonder, 'Gee, what is this?' It kinda jumps a generation, too. People who are 37 have no idea who I am."

Lehrer has not performed since the '60s, except for "a couple of benefits" in 1972. "I helped elect George McGovern," he deadpans. "It was a triumph. One does what one can."

BROOOOCE!

If Lehrer can be said to have been invited to liberal cocktail parties, singing his stinging but amusing tunes for the guests, then Lenny Bruce was the black-sheep guest, the "in bad taste" hipster, insisting that the emperor wasn't wearing any clothes and gleefully offending everybody from the hostess to the bishop to the rabbi—particularly, the bishop and rabbi.

Bruce long ago entered the iconography of outsider American artists as surely as did James Dean, Charlie Parker, and Jack Kerouac, and as a result, his work is well-represented on CD reissues of his old albums and later concert performances (see story, page 1).

But there's also another reason for his continued popularity: He was a wizard of a storyteller. The core of his material is completely original, harrowing, and hilarious on-the-edge sketches and scenarios about the "underground" modern urban experience and behind-the-scenes political maneuvering.

"Back then, remember, a lot of people bought into the fantasy that things were just peachy, that everything was fine," Sahl says of the era in which he and Bruce were performing. "Well, it wasn't fine, and we spoke up and talked about it."

Bruce may still be the most righteously politically incorrect comic of modern times, despite the envelope-pushing path he cut for today's comics.

The fact that he often chose as his story settings seedy nightclubs and burlesque houses filled with squares and dopers—or the dark underside of business, religious, and political communities with their malicious bosses, moronic union workers, crooked cops, and horny ministers—made his tales even more appealing (or shocking) to audiences.

"Back then, audiences were shocked by Lenny, because not that many people were hip," Sahl says of his old

friend. "But with some, you know, you could see a light bulb came on. Now, though, everyone's in on the joke. Everybody knows they're getting screwed."

Bruce eventually became a national figure of controversy. (He and Sahl made the cover of Time in the early '60s, but the Bruce article focused on his doper-hipster profile.)

As Bruce's notoriety grew, the focus of his performances shifted to include derisive commentary on everything from the federal government to the Catholic Church. He would go out of his way, Sahl says, "to ask Polish Catholic cops who'd arrested him if they'd ever enjoyed oral sex with their wives, you know, so that by the time they got to the station house, they wanted to kill him!"

Bruce was hounded with drug and obscenity charges by law-enforcement agencies throughout the '60s and fought increasing mental stress. He died of a morphine overdose Aug. 3, 1966.

Fantasy Records has kept Bruce's records in print since the '60s, and four of his earliest albums were reissued on CD by that label in a recent two-volume series. Later concert performance albums are available on World Pacific and Planet 3 Records, and videos of his shows are available on Rhino and Vision Entertainment.

QUINTESSENTIAL QUIPSTER

Sahl's approach to humor is that of a classic commentator and quipster. His sometimes aphoristic comments emerge from his highly honed sense of what he calls "amused outrage," which almost always focuses on juxtaposing common sense and reason with the madness of everyday, real-world absurdities—some large social and political phenomena, others "just stupid statements from otherwise reasonably intelligent people."

Sahl's approach, while it consistently made politicians and other authority figures look like fools, didn't upset the powers that be as much as did Bruce's sexually and scatologically tinged humor. It angered them (President Eisenhower once publicly criticized him), but he didn't go to jail because of it.

"Lenny used to joke that the reason I didn't get arrested and he did was that the cops never knew what the hell I was talking about," Sahl says, laughing.

Though he is too modest to say so, if he had not forged his style of droll,

reductionist commentary on political and social issues, then Johnny Carson, Jay Leno, David Letterman, and other late-night comics would not have the now-classic format of opening their shows with cutting comedic perspectives on the day's news and newsmakers. Further, the "Saturday Night Live" "Weekend Update" alumni would not have had a conceptual springboard from which to launch their heavier-handed invectives.

While Sahl is still popular in clubs and concerts (including a hit off-Broadway show), his classic recorded work is hard to find on CD. He has been enjoying new popularity as a guest on talk radio shows, including Don Imus' syndicated morning program.

Unfortunately, none of Sahl's albums, neither the breakthroughs on Verve nor the later sets on Reprise, has been reissued. He is represented, however, on the Rhino Records comedy boxed set "But Seriously . . ."

Sahl's most well-known album, "Mort Sahl At The Hungry i," reached No. 22 on the Billboard albums chart in the fall of 1960.

A DIFFERENT VOICE

Soon after St. Louis native Dick Gregory was discovered in Chicago, he was billed as "The Black Mort Sahl" because he did topical material, a first for a black comedian.

"I wasn't from New York or Chicago," he explains. "I didn't know about [black comedian] Nipsey Russell or famous nightclubs like the Club Baby Grand in Harlem and all that. So that's why I was different."

Gregory talked about things that his largely white club audiences had never heard a black man talk about in public, including "honkies" and the black perspective on human rights and white racist institutions. But he knew then that he was preaching to the converted.

"You've got to remember that television wasn't as important back then," he explains. "When I hit big [in 1961] in the saloon-nightclubs I played, the people that came in were an elite group, they all read the same books, and that's what I manipulated."

"But today, see, people are more informed, and what Mort Sahl and Lenny Bruce and I did then in front of those elite groups in nightclubs we can do now for welfare mothers and hillbillies because of TV—there are fewer uninformed people. You can say to them, 'Let me tell you a story about Bosnia' and not get, 'Bos—who?' So that's the difference."

KENNEDY SATIRE

The story of the first era of comedy on record would not be complete without mention of Vaughn Meader and David Frye, who are remembered for their sendups of the Kennedys (before the tragedy in Dallas) and Nixon (before the resignation).

Meader's two Kennedy-satire "First Family" albums were freak hits, and the first not only reached No. 1 on the Billboard albums chart but was the 1962 Grammy winner for album of the year. It is still available, in cassette format only, on GNP/Crescendo Records.

Frye, who received a lot of TV exposure because of his visual impersonation of "Tricky Dick," is best known on record for the album "He's Back—David Frye Is Nixon," which has been reissued on CD on Buddah Records.

THE NEXT WAVE

In the late '60s and early '70s, a second wave of new-breed satirists and political- or social-issue comics followed the efforts of these four, among them Richard Pryor, George Carlin, Robert Klein, David Steinberg, and, in the Lehrer tradition, Mark Russell. Most have enjoyed recording careers as well (see stories, page 1).

And among those keeping up the tradition is counterculture icon Paul Krassner, whose latest album, "We Have Ways Of Making You Laugh," was released Aug. 27 on Mercury Records.

BUMPER CD CROP EARNS SMILES AT RETAIL, RADIO

(Continued from preceding page)

much is that nobody can relate to it. You have to have something going on in your life that is normal—that the truck drivers, schoolteachers, moms, dads, and kids can all relate to."

Lowry admits that people sometimes have a bias when they hear he's a Christian comedian. However, once they hear him, the reaction is positive, he says, and he gets fans of all ages and religions at his shows. "My message as a Christian comedian is that God likes you, and he wants you to laugh and have a good time."

YUCKS AND BUCKS

Because comedy albums often can't be marketed within the same framework as music releases, many major labels have shied away from signing comedians, leaving them the province of small, indie labels.

"Very few people have been successful over time marketing comedy records," says Warner Bros.' Gold. "So there are a finite amount of labels interested in mining that territory. These aren't easy-to-market records; these aren't a quick fix."

However, Vicky Germaise, senior VP (U.S.) of Atlantic Records, just thinks it's a matter of changing gears. "You're not going to get traditional airplay [with comedy]," she says. "You can't think [in terms of formats], which is a good thing, because you have a broader potential audience. We'll do a multibit promo CD for an artist that we'll service to every morning show because you're just looking for a name mention."

Video can also play a big part in breaking a comedy record. Yankovic's videos have received tremendous air-

play on MTV. CMT and TNN have been very supportive of Foxworthy and Judd, and MTV judiciously played a clip of a Sandler track called "Steve Polychronopolous."

Germaise stresses that labels have to rethink how to work comedy albums at retail. "These are novelty records that cannot be racked within the comedy section," she says.

"You have to put your money where your mouth is and pay for price and position, have them endcapped, and basically have consumers trip over them when they come in the door. It's a quick hit."

Given the huge number of comedi-

ans making a living at stand-up, relatively few are being signed, but there is a surprisingly high number of releases coming from major labels in coming months. Warner Bros. will release popular blue stand-up comic Robert Schimmel's label debut Oct. 8. DreamWorks has signed former "Saturday Night Live" comedian Chris Rock (see story, page 100); Geffen has snatched up Donal Logue, who has done spots for MTV; American Recordings has inked Latin stand-up comedian Carlos Mencia, and Capitol Nashville has signed Roy D. Mercer, whom the label deems "a country version of the Jerky Boys."

Assistance in preparing this story was provided by Deborah Evans Price in Nashville and Chuck Taylor in New York.

COMEDY REISSUES ROOTED IN GUESSWORK

(Continued from page 1)

ists maintain that they can be a tough sell, owing to limited retail shelf space, the unavailability of some masters, and the ever-changing tastes of the listening public.

"It's really a soup," says Gary Stewart, senior VP of A&R at Rhino Records, which boasts a sizable catalog of classic comedy product. "It's a limited market, and there's more guesswork and instinct and surprises and mistakes and different sales patterns than you would find even in the [music] reissue market, which is a strange bird of its own."

Selling comedy—new or reissued—is a much different game today than it was in the '50s and '60s, when some comedy albums ruled the charts for weeks.

For example, Rhino has reissued a compilation of the first two albums from the You Don't Have To Be Jewish series, initially released by Kapp Records. Produced by Bob Booker (of "First Family" fame) and George Foster, the first album, 1965's "You Don't Have To Be Jewish," hit No. 9 on Billboard's album chart, while "When Your In Love The Whole World Is Jewish," hit No. 22 in 1966.

"In those days, we didn't say we were this kind of label or that kind of label," says Mickey Kapp, former executive VP and producer of the independent label founded by his father, pioneering label executive Dave Kapp. "You put out records to sell."

In contrast, Rhino, which got its start as a label specializing in novelties and humor-based music, has become something of a comedy specialist and has released some of the highest-profile comedy reissues of recent years.

These include the four-CD set "But Seriously . . . The American Comedy Box 1915-1994"; "The Complete 2,000 Year Old Man," a four-CD collection of Carl Reiner and Mel Brooks' famed routines from the '60s and '70s; and "Buy This Box Or We'll Kill This Dog: The Best Of The National Lampoon Radio Hour," a three-CD anthology drawn from the '70s radio show (Bill-

board, Feb. 17).

When comedy reissues sell today, they tend to build slowly. Stewart says, "People are not . . . running to the store to buy those things the day they come out or waiting for a Stan Freberg like they're waiting for an R.E.M. record, because that audience is not an instantaneous record-buying audience . . . It's built for distance and not for speed. That's the kind of sales pattern you see on most comedy reissues."

Stewart acknowledges that a lot of comedy has a short shelf life: "Comedy usually dates, no matter what. It doesn't burn long, because it burns so bright at the time . . . Or you have the phenomenon where something is not so much dated as it appealed to a certain generation, and they aren't active record buyers."

Some titles from what may be viewed as the golden age of recorded comedy—the late '50s and early '60s—have made it into the CD marketplace. For example, Warner Bros., which scored its first major hits during the '60s with albums by such comics as Bob Newhart and Bill Cosby (see story, page 1), has reissued several sets in its Warner Archives line.

Other majors have reissued material more sparingly, if at all, for various reasons.

PolyGram holds the rights to three albums by the team of Mike Nichols and Elaine May that cracked the top 40 of Billboard's album chart in 1959-62, but only this year released a CD version of a 1982 best-of compilation, "In Retrospect."

PolyGram Chronicles VP of catalog development Bill Levenson says that the current reissue was spurred by a PBS special about Nichols and May's classic work. But, he adds, "there are people who are rabidly interested in seeing more of this stuff coming out." He adds that Chronicles may issue a two-CD Nichols and May package next year.

Levenson notes that the recordings of some artists, such as Jackie Mason and Woody Allen, are "fraught with contractual problems" that can leave

potential reissuers hamstrung.

In some cases, the rights to recorded material may revert to the comedians. Bob Zipkin, VP of sales at MCA Special Products, notes that the masters for Bill Dana's best-selling series of José Jimenez albums, including four Kapp titles that hit the top 40 of Billboard's album chart in 1961-63, are no longer controlled by MCA, which owns the label's catalog.

Comic George Carlin controls the masters to his 17 albums, including several best-selling collections released by the Atlantic-distributed Little David imprint during the '70s. In 1992, on his own Eardrum Records, he released "George Carlin: Classic Gold," a double CD composed of his first three gold Little David sets, "FM & AM," "Class Clown," and "Occupation: Foole."

"We haven't issued any more since then," Carlin says. "We're going to obviously wait and then maybe do it again later with some of the later albums."

When some firms attempt comedy reissues, they try to find attributes that will appeal to consumers who may not be die-hard comedy fans.

For example, MCA-distributed reissue line Varese Vintage recently issued "Steve Allen On The Air," a collection of material from Allen's '50s TV shows. Besides the regular cast, the set features such guests as Elvis Presley and Jerry Lewis, as well as recently recorded material.

"[Allen] had a little bit more mass appeal," says Cary Mansfield, Varese Vintage VP of catalog A&R and licensing. "He's a songwriter, a singer, a talk-show host, and a book writer."

MCA Special Products' Zipkin says he has reissued half a dozen titles by country comic Jerry Clower, as well as three Cosby titles originally released by Geffen and several comedy compilations.

These albums are aimed in part at a constituency that doesn't buy records at conventional stores. Noting the lack of retail shelf space accorded comedy product in general, Zipkin says, "The biggest area for comedy is at truck stops, out on the road, on the highway. That's where Jeff Foxworthy got started."

CULT CUTUPS

Some comedy acts maintain loyal cults that can supply lift to a reissue—and even spur labels to release new albums by the artists.

One recent beneficiary of cult celebrity is Freberg, whose hilarious history lesson "Stan Freberg Presents The United States Of America" was originally released by Capitol in 1961. It rose to No. 34 on Billboard's album chart that year.

Rhino recently reissued the original album (first rereleased by Capitol on CD in 1989), coupled with a new set, "Vol. 2: The Middle Years." (The new album is also available separately.)

Asked about the 35-year gap between the original album and its sequel, Freberg says drily, "I look at it like this: In between 'Vol. One' and 'Vol. Two,' I just went out for an unusually long lunch."

Freberg acknowledges that the album has a large cult following, which includes a number of educators. "Teachers evidently have been using this thing over the years to help teach U.S. history," he says. "I think that's terrific . . . It has taken on a life of its own."

He adds that Rhino executives like

Stewart and label president Richard Foos were among the cultists: "As children, they grew up loving this album, as kids and teenagers. They grew up, started their own record company, and then set about to see if they couldn't get Freberg back in the studio."

On the album, such original Freberg players as June Foray, Lorenzo Music, and Peter Leeds are joined by new performers who remember the original album. Freberg says, "All of these people, including Tyne Daly and John Goodman, are on here because they came up to me and told me what enormous fans they were of the album."

Two other comedy outfits with prominent cult reputations are the English comedy troupe Monty Python's Flying Circus and its spinoff the Rutles, a devilishly accurate Beatles spoof act featuring Monty Python's Eric Idle and Neil Innes, which made a 1978 TV special and an album (both currently reissued by Rhino). The act's ongoing popularity and the recent profile of the Beatles' "Anthology" releases have helped prompt the new Rutles album "Archaeology," due from Virgin Oct. 29 (see story, page 12).

In 1993, Virgin released the boxed set "The Instant Monty Python Collection," which has shipped more than 20,000 units, according to the label.

Virgin product manager Phil Fox notes, "There was a Monty Python celebration that happened in L.A. around the release of [the box]. Neil Innes came in, performing with the Mop Tops; I don't want to call it a [Rutles] reunion, but it was a 'Music Of The Rutles' evening at the Troubadour, and two shows instantly sold out. That kind of sparked everybody: 'Hmm—the Beatles [are back in the public eye]. The Rutles still could be an entity.' And that's how it came about."

The Firesign Theatre, the Los Angeles foursome whose '70s albums emphasized wordplay, sophisticated production, and subversive plot lines, has long been a cult favorite, though its last chart album was issued in 1977.

"They're still packing places when they perform," says Bob Irwin, who produced "Shoes For Industry," the 1993 Columbia/Legacy compilation of Firesign material. "The catalog was certainly vital."

Irwin, who notes that most of the Firesign catalog is available on CD, says that the act has always bred a cult of devotees: "You sorted out your friends by who got the jokes and who didn't. If they didn't get 'em—'See ya.'"

HIPSTERS AND FUNKATEERS

While some comics have lost most of their audience cachet with the passage of time, the work of others—most notably, "hip" performers of yesteryear and certain "blue" African-American comedians—has maintained its fascination among listeners and continues to be reissued.

Richard Buckley, the late, extravagantly bop-talking hipster of the '50s and '60s better known as Lord Buckley, has had his material previously reissued by Discovery and Rhino. He will soon get his due from Blue Note, which will reissue the World Pacific album "Bad Rapping Of The Marquis De Sade" Oct. 15.

Comedy's best-known outlaw, Lenny Bruce (see story, page 1), will be the subject of a six-CD Rhino boxed set, tentatively titled "Let The Buyer Beware," which is planned for a 1997 release.

"[Bruce] basically was the greatest comic artist ever," says producer Hal Willner, who is assembling the Rhino set. "I think he was the first comic artist who did 20-minute routines where he did five characters. I don't think that was done before him. Basically, what I want to show here is that he was unsurpassed."

Willner adds that it was Bruce's ideas, and not his use of expletives, that got him in trouble with the law: "If he was around today, he would still be in trouble."

According to Willner, the set will include selections from Bruce's Fantasy albums (currently in print on two two-fer CDs) and such famed performances as his Berkeley, Calif., and New York Carnegie Hall concerts, but much of the material on the box will be previously unreleased. The producer has access to Bruce's large cache of personal tapes, which have been held for many years by the comic's daughter Kitty and producer Marvin Worth.

"He got very tape-obsessed at one point of his career," Willner says. "I believe it occurred when he first started getting arrested, and he saw cops starting to do his act in the courtroom, and he wanted true documentation of all this."

Material will include such rarities as an "Arthur Godfrey Show" appearance from the late '40s, an interview on Chicago radio personality Studs Terkel's show, a previously unreleased version of Bruce's important routine "The Palladium," and a tape he recorded only eight hours before his fatal drug overdose in August 1966.

Willner says, "It's such an important time to put this out, because you look at the basic comic you see on TV now, [and] it's amazing to hear how everything Bruce was doing really meant something. It wasn't about blue toilet water or supermarket lines and all that kind of stuff. He was talking about real stuff, which you don't really hear right now."

African-American comedy—especially XXX-rated comedy—has been heavily reissued.

In 1974, PolyGram's Loose Cannon imprint licensed 17 of Redd Foxx's and Richard Pryor's funkier albums, cut during the '70s for the L.A.-based Laff label, and has reissued eight of them, with more due to follow. EMI's the Right Stuff has compiled "Greatest Hits" by raunchy comedian Rudy Ray Moore and plans to offer Moore's "This Ain't No White Christmas" Oct. 15. And Burbank, Calif.-based indie House of Funk has reissued four unexpurgated "party records" by Miami's Clarence Reid, who records under the name Blowfly.

The appeal of these highly profane records cuts across boundaries of race and age, according to House of Funk co-owner Brendan Mullen.

"It's partly nostalgia, partly discovery," Mullen says. "It's a combination of older black people who buy it for nostalgia and younger hip-hopers who want to check out the old school."

"Then there's white frat boys [who buy them] for keg parties, and then there's all these little white kids," Mullen adds. "We did a Blowfly in-store, and it was all these little white kids with pink hair, holding their vinyl copies."

Assistance in preparing this story was provided by Irv Lichtman and Melinda Newman in New York.



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HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

CH-CH-CH-CHANGES: We are still circulating Hot 100 test charts throughout the industry, and final decisions have yet to be reached regarding certain issues that will affect the chart's new methodology (Billboard, Aug. 31). One decision, however, has been made: Billboard will add all R&B stations monitored by Broadcast Data Systems (BDS) to the Hot 100 radio panel, which currently consists only of mainstream, rhythmic, and adult top 40; modern rock; and adult contemporary stations.

At this time, the Hot R&B Singles panel includes 95 monitored stations. When the R&B stations are added to the Hot 100 panel, the five stations that now report to both the rhythm-crossover and R&B Airplay Monitor panels will be assigned to one Airplay Monitor panel exclusively, but since both panels will report to the Hot 100, the five stations will retain Hot 100 status.

These changes will take place at the beginning of the 1997 chart year, which begins with the Dec. 7, 1996, issue.

HONORABLE MENTION: Donna Lewis (Atlantic) has topped the record she set last week for the highest audience impressions in the BDS era. "I Love You Always Forever" picked up three radio stations and an additional 3 million listeners, upping her impressions to 94 million. The track is No. 2 on the Hot 100 and has been No. 1 on Hot 100 Airplay for six weeks. To put things in perspective, Lewis has 34.6 million more listener impressions than the No. 2 airplay title, "Change The World" by Eric Clapton (Reprise/Warner Bros.).

ON AIR: Merrill Bainbridge (Universal) wins the Hot 100's Greatest Gainer/Airplay award for the third consecutive week. "Mouth" jumps 36-26 and 47-26 on, respectively, Hot 100 Airplay and the Hot 100, due to a 37% improvement in impressions. Listeners during the survey period total 25.5 million.

SELLING SIDES: This week's titles with the biggest sales gains run the gamut of musical genres. Of the 29 bulleted titles on the Hot 100 Singles Sales chart, six posted gains of 35% or better. Unit sales of "What's Love Got To Do With It" by Warren G Featuring Adina Howard (Interscope) exploded to more than three times the previous week's count, from 8,000 to 28,000. "What's Love" jumps 56-21 on Hot 100 Singles Sales and 79-37 on the Hot 100, where it earns Greatest Gainer/Sales status.

The second-largest sales gainer is Sheryl Crow (A&M). "If It Makes You Happy" moves 65-42 on Hot 100 Singles Sales and 44-28 on the Hot 100, due to an 84% sales improvement.

Despite nominal airplay at top 40 radio, Johnny Gill's "Let's Get The Mood Right" (Motown) posted a 53% improvement, thereby moving 43-29 and 74-54 on, respectively, Hot 100 Singles Sales and the Hot 100. All of Gill's Hot 100 chart points are derived from sales. No doubt the sales gains can be attributed to R&B radio airplay, where audience impressions total 16 million.

'MACARENA' METER: On a scale of one to 10, where 10 is overexposed and one is underexposed, Los Del Rio's "Macarena" (RCA) scores a perfect 10. What evidence is there to support this claim? First, in preparation for a format flip, WOWW Pensacola, Fla., ran "No Rock, All 'Mac'" promos, playing nothing but "Macarena" for a 24-hour period. Second, Los Del Chipmunks have just serviced radio with their take on the song (Sony Wonder).

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	6	MISSING YOU TINA TURNER (VIRGIN)
2	3	7	GOOD LOVE JOHNNIE TAYLOR (MALACO)
3	10	3	STRAWBERRY WINE DEANA CARTER (CAPITOL NASHVILLE)
4	4	7	ORDINARY GIRL LIONEL RICHIE (MERCURY)
5	5	4	GET READY, HERE IT COMES (IT'S THE CHOO-CHOO) SOUTHSIDE B.O.I.Z. (LAFACE/ARISTA)
6	6	8	I DO PAUL BRANDT (REPRISE)
7	8	3	I DON'T NEED YOUR LOVE ANGELINA (UPSTAIRS)
8	14	3	I LUV U BABY THE ORIGINAL (NEXT PLATEAU)
9	18	2	THE FUNK PHENOMENA ARWAND VAN HELDEN PRESENTS OLD SCHOOL JUNKIES (HENRY STREET)
10	7	3	SET IT OFF ORGANIZED NOIZE (EASTWEST/EEG)
11	22	11	ME AND THOSE DREAMIN' EYES OF MINE D'ANGELO (EMI)
12	20	3	GIVE ME A LITTLE MORE TIME GABRIELLE (LONDON/ISLAND)
13	13	3	CHANGE MY MIND JOHN BERRY (CAPITOL NASHVILLE)

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

PIONEERING WARNER BROS. REMAINS COMEDY KINGPIN

(Continued from page 1)

debut, "Here's Your Sign," was released in May, and Robert Schimmel, who will make his Warner Bros. debut with "Comes Clean," an enhanced CD, due Oct. 8.

Warner Bros.' foray into comedy began in 1959, when Dan Sorkin, a DJ on "Chicago's Morning Show" on WCFL, turned Warner Bros. on to Newhart. The comedian had served in the army, worked as an accountant and as an advertising executive, hosted an ill-fated syndicated radio show, and written and hosted a local TV show in Chicago. "It was a man-on-the-street show that was on at 8:30 in the morning and watched by no one," Newhart says.

But Newhart's luck was about to change, thanks to Sorkin. "The Warner Bros. people were coming through Chicago," Newhart recalls, "and Dan Sorkin said to them, 'I have this very funny friend of mine. I would like to have you listen to some things he has done.'"

"I recorded into a tape recorder, without any audience, 'The Submarine Commander,' 'The Cruise Of The U.S.S. Codfish,' 'Abe Lincoln,' and 'Driving Instructor,' because those were the only three routines I had at the time," Newhart says.

Those routines, however, were apparently good enough for the Warner executives, including George Avakian, who was head of talent at the label. The comedian says, "To this day, I don't know if they liked it because Dan was an important DJ or if they actually liked it."

With a contract signed, Avakian suggested that Newhart cut his first album live in a nightclub, which would become the standard practice for dozens of classic comedy albums in the coming years. The only problem was that Newhart had never played a nightclub before.

After two weeks of warm-up shows, it was decided that Newhart would cut his first album on a Friday and Saturday night in February 1960. "The first night there was a drunken woman in the front row who kept yelling out through my entire set, 'This is a bunch of crap,'" recalls Newhart. "So it turned out that the Friday night tape was totally unusable. She was as clear or more clear than I was, so we just had the two shows on Saturday to work with."

The process of turning Newhart's performance into an album was strange for the comedian. "I always found it jarring, because whoever edited it took out the silence," he says. "When I would hear it, it would bother me, because it didn't have my timing. Very often, the silence was as important as the words."

Even without Newhart's comedic pauses, "The Button-Down Mind Of Bob Newhart" became a smash. It was the first comedy set to top the albums chart, and its 14 weeks at No. 1 remain the longest chart-topping run of any comedy set. Its success helped pave the way for other new Warner Bros. comedians, such as Allan Sherman and Bill Cosby.

The album, which was reissued by Warner Archives in January 1995, spawned several follow-ups, including the sequel "The Button-Down Mind Strikes Back!," which topped the chart for the week ending Jan. 1, 1961.

A third album, "Behind The Button-Down Mind Of Bob Newhart," reached No. 10 in 1961. By then, Newhart had landed a TV variety show, which served as the inspiration for his fourth album, "The Button-Down Mind On TV," which reached No. 28.

Warner Bros. found a new comedy

superstar in Sherman, who had served as a producer of "The Steve Allen Show."

Joe Smith, then the head of promotion and A&R for Warner Bros., first crossed paths with Sherman at a party. "Allan sat at the piano while someone played Broadway show tunes, and he sang great parodies," recalls Smith.

The executive was so impressed with Sherman that he began talking about having him record an album for Warner Bros. Says Smith, "We found out very quickly that we could never get permission to do those songs, so we recommended that Allan take a lot of public-domain songs and do them," Smith says. The result was "My Son, The Folk Singer."

The album was recorded in one three-hour session, after Smith took the comedian to the unemployment office to pick up a check.

Material covered on the album included "The Ballad Of Harry Lewis" ("The Battle Hymn Of The Republic"), the story of a man who died in a fire set at a fabric warehouse to collect insurance money; and "Sarah Jackman" ("Frere Jacques"), a tale of a local yenta.

When "My Son, The Folk Singer" reached No. 1, it ironically knocked legitimate folk singers and labelmates Peter, Paul & Mary from the summit.

Sherman also scored No. 1 albums with "My Son, The Celebrity" and "My Son, The Nut" in 1963; the latter featured his best-known song, "Hello Mudduh, Hello Fadduh!," which reached No. 2 on the Hot 100 Singles chart.

Although Sherman's material wasn't political, his parodies in song may have paved the way for political satirist Tom Lehrer, whose 1965 album "That Was The Year That Was" was a hit for Reprise (see story, page 1).

Today, the influence of Sherman, who died in 1973, is still felt, most notably in the songs of "Weird Al" Yankovic and in the work of Lehrer-inspired political satirists the Foremen, who record for Reprise.

A compilation of Sherman's work, "My Son, The Greatest: The Best Of Allan Sherman," was released in 1988 by Rhino Records. A musical based on Sherman's parodies was staged off-Broadway in 1992 and recently completed a run in Thousand Oaks, Calif.

However, Sherman's importance to comedy and Warner Bros. didn't end there. He is also responsible for bringing Cosby to the label.

"[Sherman] called me one night from New York, where he was guest-hosting on 'The Tonight Show,'" recalls Smith. "He told me that there was someone on the show that was just sensational, that we should sign him, and he would help make the record."

Smith asked Sherman what it would take to secure the services of the new star, and Sherman replied, "\$25,000."

Smith recalls, "I said, 'That's absurd. We don't have that kind of money. We're just struggling along.'" But Sherman persisted, and eventually, Smith gave him the go-ahead.

Smith says, "The next morning, I got up and realized that I knew nothing about the guy we had just signed, so I called Allan in his hotel room and asked him what he sounds like. 'Is he a Sinatra clone?' And he said, 'No, he doesn't sing. He's a comic. He's a black comic, and I'm going work on his record.'"

Produced by Sherman and Roy Silver, "Bill Cosby Is A Very Funny Fellow, Right!" was released in 1963. By 1964, it had climbed to No. 21 on the albums chart, and it went on to sell more than 1 million copies. It was reissued by Warner Archives in January 1995. As Sherman wrote prophetically in the album's liner notes, "Bill Cosby, if I am any judge of talent, will keep coming up with fresh, new material and will grow every day in stature and importance on the American comedy scene."

With such subsequent albums as "Wonderfulness," which reached No. 7 in 1966, and "Revenge," which reached No. 2 in 1967, Cosby was the label's star comedy attraction.

Another rising comic star affiliated with Warner Bros. in the late '60s was Don Rickles, who saw fit to bite the hand that feeds in the liner notes of "Hello Dummy!," his 1968 album: "The people at Warner Bros. need treatment and care, because they must be really lonely or running out of performers."

Although the crack was typical of Rickles' insult-laden humor, there was some truth to it. "Hello Dummy!" reached No. 54, but the recorded-comedy boom of the '60s was clearly coming to an end.

"Before that, we could have a lot of success with comedy," says Smith. "We could get comedy on the radio on WNEW in New York and KMPC in L.A. DJs used to play those records, and we could take the comics on the road."

Though there were few comedy hits for Warner Bros. in the early '70s, it wasn't because the label wasn't trying. Bob Merlis, now senior VP/director of media relations for Warner Bros. Records Inc., has long served as a comedy A&R source for the Warner labels.

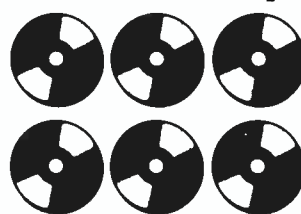
In 1971, he brought the Credibility Gap to Warner Bros. The comedy troupe featured future Spinal Tap members Michael McKean and Harry Shearer.

However, the true '70s comedy renaissance at the label didn't occur until the mid-'70s, with Richard Pryor and Steve Martin.

Pryor, who was signed to the label by Warner Bros. chairman/CEO Mo Ostin, scored big in 1975 with "Is It Something I Said?" on Reprise. The album reached No. 12 and went on to

(Continued on page 107)

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SEPTEMBER 28, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★		
①	NEW ►		1	NEW EDITION MCA 11480* (10.98/16.98)	1 week at No. 1 HOME AGAIN	1
②	NEW ►		1	R.E.M. WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
③	NEW ►		1	BLACKSTREET INTERSCOPE 90071 (10.98/16.98)	ANOTHER LEVEL	3
④		2	3	CELINE DION ▲ ⁴ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
⑤	NEW ►		1	RUSH ANTHEM 82925/AG (10.98/16.98)	TEST FOR ECHO	5
6		4	4	ALANIS MORISSETTE ▲ ⁴ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
7		1	3	PEARL JAM EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
8		3	2	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
⑨	NEW ►		1	JOHN MELLENCAMP MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
10		6	5	NO DOUBT ▲ ² TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	4
11		7	10	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
12		5	7	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
13		8	12	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
14		10	8	TONI BRAXTON ▲ ² LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
⑮		16	17	VARIOUS ARTISTS TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	15
16		12	13	311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
17		11	11	FUGEES ▲ ⁵ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
				★ ★ ★ GREATEST GAINER ★ ★ ★		
⑮		69	65	2PAC ▲ ⁵ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
19		13	15	METALLICA ▲ ² ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
⑳	NEW ►		1	SOUNDTRACK ATLANTIC 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	20
21		9	6	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
22		15	14	TRACY CHAPMAN ▲ ³ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
23		14	9	SOUNDTRACK MIRAMAX 162047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
24		18	18	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
25		17	16	ALICE IN CHAINS COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
26		19	24	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
27		26	45	THE SMASHING PUMPKINS ▲ ⁷ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
28		27	—	DO OR DIE RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
29		21	56	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	21
30		22	26	GARBAGE ▲ ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	20
31		25	25	OASIS ▲ ³ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
③②		36	41	DONNA LEWIS ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	32
33		23	20	AALIYAH BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	20
34		31	38	QUAD CITY DJ'S ● QUORASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
35		29	29	BECK ● DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
36		34	30	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
37		37	33	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
38		32	32	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARs	32
③⑨	NEW ►		1	PET SHOP BOYS ATLANTIC 82915/AG (10.98/16.98)	BILINGUAL	39
40		28	23	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 46285* (10.98/16.98)	SONGS AND MUSIC FROM SHE'S THE ONE	15
41		33	34	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
42		30	22	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
43		24	21	THE JERKY BOYS MERCURY 532892 (10.98 EQ/16.98)	THE JERKY BOYS 3	18
44		38	40	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
45		35	27	SOUNDTRACK ● REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
④⑥	NEW ►		1	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE, LOVE & OTHER MYSTERIES	46
47		39	35	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
48		20	—	STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
④⑨		72	75	LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98) HS	MACARENA NON STOP	49
⑤0		58	66	SUBLIME GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	50
51		40	28	WHITE ZOMBIE GEFFEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
52		41	44	MINDY MCCREADY ● BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	41
⑤③		53	64	BUSH ▲ ⁸ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	45	46	19	MAXWELL ● COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	45
55	47	49	43	LL COOL J ▲ ² DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
56	48	42	21	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
57	43	31	17	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
58	42	37	3	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	37
59	49	43	22	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
⑥0	62	94	3	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
61	52	48	8	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	48
62	59	55	18	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
⑥3	73	74	11	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	63
⑥4	61	—	2	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
⑥5	71	82	10	VARIOUS ARTISTS RCA 66745* (9.98/15.98)	MACARENA CLUB CUTZ	65
66	57	51	15	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
67	60	68	7	ROBERT MILES ARISTA 18930 (10.98/15.98)	DREAMLAND	54
68	46	36	5	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	21
69	44	39	15	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
70	67	81	20	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
71	54	—	2	DRU DOWN RELATIVITY 1531* (10.98/15.98)	CAN YOU FEEL ME	54
72	56	47	3	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47
73	55	53	3	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
74	65	61	44	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
75	64	52	3	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	52
76	63	50	18	BUTTHOLE SURFERS ● CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	31
77	76	76	9	POE MODERN 92605/AG (10.98/15.98) HS	HELLO	71
⑦8	90	79	30	STABBING WESTWARD COLUMBIA 66152 (9.98 EQ/15.98) HS	WITHER BLISTER BURN + PEEL	67
79	68	62	11	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
80	66	54	7	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	15
81	50	19	3	ORIGINAL BROADWAY CAST DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
82	70	83	47	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
⑧3	89	87	15	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
⑧4	93	102	60	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
				★ ★ ★ PACESETTER ★ ★ ★		
⑧5	133	—	2	SOUNDTRACK MCA SOUNDTRACKS 11498/MCA (10.98/17.98)	BULLETPROOF	1
86	51	—	2	ERIC JOHNSON CAPITOL 98331 (10.98/15.98)	VENUS ISLE	51
87	86	88	45	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
88	74	70	15	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
89	85	78	35	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
90	75	73	65	NATALIE MERCHANT ▲ ² ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
91	78	69	27	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
⑨2	NEW ►		1	SUZANNE VEGA A&M 540583 (10.98/16.98)	NINE OBJECTS OF DESIRE	92
93	82	72	17	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
94	92	84	266	METALLICA ▲ ² ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
95	83	58	6	VARIOUS ARTISTS EPIC 67599 (10.98 EQ/17.98)	A TRIBUTE TO STEVIE RAY VAUGHAN	47
96	87	89	92	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
97	84	60	13	PRIMITIVE RADIO GODS ● ERGO 67600/COLUMBIA (10.98 EQ/16.98)	ROCKET	36
98	94	80	10	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28
⑨9	RE-ENTRY		42	2PAC ▲ DEATH ROW/INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
100	77	71	12	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
101	80	57	39	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
102	97	91	114	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
103	79	59	3	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	59
104	81	63	4	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	SHOCKER	49
105	91	90	10	VARIOUS ARTISTS ARIOLA 31388/BMG LATIN (8.98/11.98)	MACARENA MIX	85
106	103	108	34	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
107	104	98	21	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9

○ 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.

WARNER BROS.

(Continued from page 105)

sell more than 1 million copies. It was rereleased on Reprise Archives in January 1995. The 1976 follow-up, "Bicentennial Nigger," reached No. 22 and sold more than 500,000 copies.

The man who brought Martin to Warner Bros. and went on to produce his four Warner Bros. albums was Bill McEuen, a seminal figure in the history of the label's comedy. He also brought Sam Kinison to the attention of Ostin and produced Schimmel's forthcoming "Comes Clean."

"Warner Bros., to me, is the pinnacle," says McEuen. "It's the ultimate and something that I always strived for."

Long before McEuen found success with Martin, he worked with the Allman Brothers, then known as the Allman Joys, and the Nitty Gritty Dirt Band, which included his brother John on banjo and fiddle.

"I always dreamed of using the record business as a steppingstone to motion pictures," says McEuen.

With Martin, McEuen was able to make that jump, but it didn't happen overnight. His brother John was Martin's best friend in high school. Eventually, Martin and McEuen moved to Hollywood, Calif., where Martin found work writing for "The Smothers Brothers Comedy Hour."

In his quest to get his client Martin "discovered," McEuen was turned down by everyone. After a decade of rejections, McEuen got Warner Bros. Records to take notice. "I knew a record deal was the way to go," he says.

McEuen actually recorded four albums of Martin material that managed to attract the interest of Columbia and Asylum, but ultimately, those companies bowed out.

"No one really understood comedy except for Warner Bros.," McEuen says. "Mo Ostin and Lenny Waronker understood that Steve was hot from 'Saturday Night Live.'"

Martin's label debut, "Let's Get Small," went on to reach No. 10 on the album chart and sell more than 1 million copies. The album was reissued on Warner Archives in January 1995.

Martin had even more success with his 1978 follow-up, "A Wild And Crazy Guy," which reached No. 2 on the album chart, sold more than 1 million copies, and spawned a hit single—"King Tut" reached No. 17 on the Hot 100.

Thanks in part to Martin's affiliation with the label, Warner Bros. was able to sign "Saturday Night Live" cast member Gilda Radner. Her 1979 album "Live From New York" reached No. 69 and was reissued by Warner Archives in January 1995.

In the late '70s, Warner Bros. released albums by Cheech and Chong, and their early-'70s classics "Big Bambu" and "Los Cochinos," originally issued on Ode, are now in the Warner catalog.

In the early '80s, Warner Bros.' comedy stock had slipped, but by the middle of the decade, it was on the rise again. McEuen brought Kinison to the attention of Ostin, with the hopes of capturing the onetime Pentecostal preacher's brand of shock comedy on record. "I wanted to record Sam very desperately," says McEuen, but it never came to be after the producer and the comedian decided they couldn't work together, due to Kinison's rebellious attitude.

Kinison, however, did record for Warner Bros. His 1986 album "Louder Than Hell" stalled at No. 175. However, "Have You Seen Me Lately?," released in 1988, reached No. 43. A third album, 1990's "Leader Of The Band," reached No. 95.

(Continued on page 109)

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	99	95	43	GARTH BROOKS ▲ ¹ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
109	95	114	99	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
110	102	86	5	TY HERNDON EPIC 67564 (10.98 EQ/15.98)	LIVING IN A MOMENT	65
111	96	85	4	SOUNDTRACK EPIC SOUNDTRAX 67609/EPIC (10.98 EQ/16.98)	TIN CUP	82
112	98	77	4	TYPE O NEGATIVE ROADRUNNER 8874 (10.98/15.98)	OCTOBER RUST	42
113	100	100	31	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
114	88	67	4	LUIS MIGUEL WEA LATINA 15947 (9.98/15.98)	NADA ES IGUAL...	43
115	107	103	13	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
116	145	141	4	COUNTDOWN DANCE MASTERS MADACY 0346 (3.98/7.98)	MACARENA TROPICAL DISCO	116
117	110	105	16	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
118	113	120	14	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	102
119	105	111	18	GEORGE MICHAEL ▲ DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
120	120	122	25	BRYAN WHITE ● ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
121	112	92	8	THE BLACK CROWES AMERICAN/REPRIS 43082/WARNER BROS. (10.98/16.98)	THREE SNAKES AND ONE CHARM	15
122	118	119	27	JANN ARDEN ● A&M 540336 (10.98/16.98) HS	LIVING UNDER JUNE	76
123	111	106	26	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
124	150	167	4	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98) HS	BEAUTIFUL FREAK	124
125	108	110	10	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	108
126	116	113	27	STING ▲ A&M 540483 (10.98/17.98)	MERCURY FALLING	5
127	119	112	9	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	112
128	115	99	25	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
129	121	104	5	BETTER THAN EZRA SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICTION BABY	64
130	101	128	4	THE BEACH BOYS RIVER NORTH 161205 (10.98/16.98)	STARS AND STRIPES VOL. 1	101
131	127	130	97	EAGLES ▲ ⁶ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
132	117	109	35	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
133	123	117	102	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
134	122	146	134	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
135	124	96	16	SOUNDTRACK ▲ WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
136	130	133	48	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
137	NEW ►		1	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	137
138	126	127	20	DISHWALLA A&M 540319 (10.98/16.98) HS	PET YOUR FRIENDS	89
139	NEW ►		1	FACE TO FACE A&M 540601 (8.98/10.98) HS	FACE TO FACE	139
140	114	101	15	JIMMY BUFFETT ● MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
141	106	97	13	VARIOUS ARTISTS MADACY 26927 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	66
142	138	137	19	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
143	146	155	56	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
144	128	126	44	SOUNDTRACK ▲ ⁷ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
145	125	115	33	VARIOUS ARTISTS ● COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
146	109	93	5	CASE SPOILED ROTTEN/DEF JAM 533134*/MERCURY (10.98 EQ/16.98)	CASE	42
147	139	144	5	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98) HS	SO MANY WAYS	113
148	162	197	25	THE BEATLES APPLE 34448*/CAPITOL (19.98/30.98)	ANTHOLOGY 2	1
149	129	158	46	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15
150	154	152	23	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54
151	142	143	115	SEAL ▲ ¹ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
152	136	118	6	FACEMOB INTERFACE/RAP-A-LOT 41336/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	51

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
153	141	140	41	ENYA ▲ ² REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
154	152	147	17	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98) HS	FIZZY FUZZY BIG & BUZZY	97
155	137	138	63	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
156	135	124	11	HARRY CONNICK, JR. COLUMBIA 67575 (10.98 EQ/16.98)	STAR TURTLE	38
157	NEW ►		1	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98) HS	TIDAL	157
158	148	148	22	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
159	140	135	94	BLUES TRAVELER ▲ ⁴ A&M 540265 (10.98/17.98)	FOUR	8
160	165	154	148	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
161	153	157	75	WHITE ZOMBIE ▲ ² GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
162	164	162	55	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
163	157	156	101	SOUNDTRACK ▲ ³ MCA 11103* (10.98/16.98)	PULP FICTION	21
164	134	121	15	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
165	144	149	52	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
166	132	116	7	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	29
167	173	175	35	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
168	131	107	12	NADA SURF ELEKTRA 61913/EEG (10.98/15.98) HS	HIGH/LOW	63
169	156	172	41	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
170	143	134	10	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	108
171	158	163	45	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
172	149	139	96	ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98)	GOLD	63
173	151	174	42	MICHAEL BOLTON ▲ ² COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
174	160	145	248	PEARL JAM ▲ ⁹ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
175	163	151	7	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	151
176	159	136	43	DC TALK ● FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
177	168	153	38	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
178	169	164	96	TLC ▲ ¹⁰ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
179	190	—	31	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
180	171	173	58	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
181	174	169	16	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98) HS	RICOCHE	101
182	NEW ►		1	SUBLIME GASOLINE ALLEY 11413/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	182
183	187	179	24	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
184	181	180	199	KENNY G ▲ ¹¹ ARISTA 18646 (10.98/16.98)	BREATHLESS	2
185	179	159	61	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
186	166	131	11	BLUES TRAVELER ● A&M 540515 (16.98/23.98)	LIVE FROM THE FALL	46
187	191	—	11	KISS MERCURY 532741* (11.98 EQ/17.98)	YOU WANTED THE BEST, YOU GOT THE BEST!	17
188	155	125	4	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/16.98)	TRAIL OF TEARS	125
189	NEW ►		1	REPUBLICA DECONSTRUCTION 66899/RCA (8.98/13.98)	REPUBLICA	189
190	177	166	56	JOAN OSBORNE ▲ ³ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
191	182	—	2	DAVE KOZ CAPITOL 32798 (10.98/15.98) HS	OFF THE BEATEN PATH	182
192	147	123	3	SIR MIX-A-LOT RHYME CARTEL/AMERICAN 43081*/WARNER BROS. (10.98/16.98)	RETURN OF THE BUMPASAURUS	123
193	196	—	2	VARIOUS ARTISTS COLD FRONT 6236/K-TEL (8.98/14.98)	CLUB MIX '96 — VOL. 2	193
194	161	150	29	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	103
195	172	170	11	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	48
196	NEW ►		1	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU	196
197	183	171	30	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
198	RE-ENTRY		18	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	90
199	189	—	281	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	6
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JAZZ SPECIALIST GIVES REISSUES NEW SPIN

(Continued from page 9)

season is too slow. I'm going to hasten that."

Titles will include John Coltrane's "Coltrane," Pharoah Sanders' "Black Unity," and Benny Carter's "Further Definitions." Backer has only just gotten into the Chess and Decca domains, and he's excited about the quality of pending Commodore pieces.

"The Commodores will be the first real test," concurs Steffen. "Steve's had a great deal of input on them. He's also worked on the records we're releasing this fall, especially the Keith

Jarrett two-disc set that comes out in November. But he came aboard when they were fairly well down the road production-wise."

Backer's prowess comes with the instillation of quality. Many pundits think that a typical reissue is a feather in the label's cap. But SoundScan clocks a sizable boxed set like Atlantic/Rhino's "John Coltrane: The Heavyweight Champion" at 11,000 units, while a single disc like Miles Davis' "Nefertiti" (Columbia) can move 28,000.

"All these [archival] labels are quite

important to the overall bottom line of these companies," assures Backer. "While they might not do as well individually as a new disc by a crossover jazz artist, or even a pure jazz artist, they achieve success. They're a remarkably profitable situation, and prestigious as well. But you've got to have more than a hip package—there's also got to be a hip concept."

"It goes beyond graphics," concurs Steffen. "Every label has an art director it deals with, but you still need to have someone who's got a real knowledge of the artist and music, who can look at a piece and decide what it should say to the consumer."

Backer has recruited some of the most respected talents around to do the hands-on production chores. Orrin Keepnews is working with pre-1948 metal-parts music, "the stuff that was recorded before tape was invented," says Backer. "Orrin's great at it." Michael Cuscuna is doing most of the Impulse! work. John Snyder is another part of the team, addressing a variety of conceptual projects.

Backer has crafted quite a few reissues in his day. At RCA in the '80s, he worked the Bluebird archives while commandeering the contemporary action at the company's Novus label.

Steve Gates, director of product development at RCA Victor, says that the company chose Backer because of his working knowledge of the catalog; he was up to speed upon arrival.

"It was a rather easy decision," says Gates. "Steve was here when many of the records were made. It's about familiarity. As far as the A&R duties are concerned, his rep on the jazz scene is solid. He goes out and knows what's what."

"As an artistic liaison, he has already proved valuable. I can't mention names yet, but Steve's very close to some new artist signings, and he has unearthed some players that we sure wouldn't have known about ourselves. It's more than just going to clubs and saying, 'You're good, I want to record you.' He monitors growth. He's been watching careers develop."

As far as RCA's catalog is concerned, Backer has several boxed sets slated for release. They include a four-disc Louis Armstrong package; a six-disc box of Sonny Rollins' work for the label, "Sonny Rollins: The Complete Victor Recordings"; and a Paul Desmond package.

Backer is also going to coordinate music by the '60s Duke Ellington ensemble, including such must-have titles as "... And His Mother Called Him Bill" and "The Popular Duke."

"There also might be something along the lines of the old showdown concept," he chuckles, "a battle-of-the-

bands type of disc that would have Goodman vs. Shaw or Basie vs. Ellington. The big-band stuff is the cornerstone of the RCA catalog."

Also slated are several "best of" compilations from onetime Novus artists like pianist Marcus Roberts and trumpeter Roy Hargrove.

The GRP aggregate has no qualms about Backer freelancing while on its payroll. "There are certain people in business relationships with whom you have such a level of confidence, you don't worry about," says Steffen. "Steve's one of them."

Gates also isn't worried. "I'm comfortable with the deal. If Steve offered us an artist he felt strongly about, and we declined, I probably wouldn't even mind him bringing them to GRP. Different labels have different needs; not everyone is in competition over artists."

Backer sees the rather novel move as a great opportunity. "I did the nonexclusive thing only once before. In the early '80s, I simultaneously did some work for Island/Antilles and Windham Hill. But 98% of my career I've been exclusive with one company. So this is unusual, but I like it so far; it allows you to be more productive, contribute more to the art form."

He says that both companies have given him a free hand as far as the catalog titles go. But with the new issues comes a sense of cautiousness. "And that's rightfully so," he explains. "There are a number of artists worth

recording these days, but you have to make great albums, really conceptualize the records and come up with significant producers. It's a bit tougher to simply be a great player and get over on that alone. There are great artists around, but sadly, you can't have that as your only calling card."

Backer has looked at disparate aesthetics in great artists in the past. He owes allegiance to no fixed style. When Arista created the Novus imprint, Backer offered a home to avant-gardists like Muhal Richard Abrams, Air, and Anthony Braxton. At the same time, he signed commercial leaders like the Brecker Brothers, Harvey Mason, and Mike Mainieri to Arista proper.

At Novus in the '80s, he made room for the talented crop of such post-Wynnton Marsalis lions as Marcus Roberts, Antonio Hart, and Chris Hollyday. They were offset by vets like Carmen McRae, James Moody, and Steve Lacy.

He believes that a sense of balance is crucial to a smart approach. "It's the art/commerce tightrope walk," he offers. "Certain producers don't think that way—they're strictly about art. I have to juggle those two."

"That balance is something I've always lived by. It probably started with my father, who was a businessman during the day and a tenor player at night. What I observed was the business making him old and the music making him young. So I try to keep the two in perspective."

WARNER BROS.

(Continued from page 107)

Kinison's shock-comedy rival Andrew Dice Clay also has a Warner affiliation. Dice's albums on Def American, and later American Recordings, are distributed by Warner Bros.

THE FUTURE IS NOW

In the '90s, Warner Bros. went through a new comedic renaissance, thanks to another "Saturday Night Live" cast member, Adam Sandler, and Warner Nashville's surprise success with Jeff Foxworthy (Billboard, Feb. 18, 1995).

Sandler, who was brought to the Warner fold by Ostin, has had back-to-back hits. His 1993 album "They're All Gonna Laugh At You" has sold more than 928,000 copies, according to SoundScan, while this year's "What The Hell Happened To Me?" has sold more than 702,000.

Foxworthy has proved even more successful. His 1993 album "You Might

Be A Redneck If . . ." has sold more than 1.7 million albums, according to SoundScan. His 1995 follow-up, "Games Rednecks Play," has also sold more than 1.7 million, while this August's "Crank It Up —The Music Album" has sold more than 87,000.

Warner Nashville, too, is hoping to build on the comedy tradition. It recently released "Here's Your Sign" by Foxworthy cohort Engvall.

"I think it is a continuation of a tradition," says Warner Nashville president Jim Ed Norman. "And it's a tradition that every division of Warner Bros. is open to because of the success with comedians in the past."

Some of the material in this story is excerpted from "The Billboard Book Of Number One Albums" by Craig Rosen, published by Billboard Books, an imprint of Watson-Guptill Publications.



by Geoff Mayfield

TUG OF WAR: No doubt the fanfare over R.E.M.'s new Warner Bros. pact, said to be valued at \$80 million, had all eyes on the Athens, Ga., band, but when the dust cleared in this extremely tight race, the reunited **New Edition** grabbed the top of The Billboard 200. In a year that has already seen some hotly contested battles for the top slot, the difference between No. 1 and No. 2 was less than 1,000 units.

In the May 18 issue, when the latest sets by **Hootie & the Blowfish** and the **Dave Matthews Band** debuted at Nos. 1 and 2, respectively, there was only a 1.8% margin separating the two. The following week, the **Fugees** leapfrogged over the Hootie clan to grab the pole by an even slimmer 0.9% gap.

Those narrow leads now seem huge compared to the minuscule 0.3% edge that New Edition (227,000 units) holds over R.E.M. (226,500 units). In the Aug. 3 Billboard, **Nas** fended off an advance by **Alanis Morissette**, guarding his chart-topping streak by a margin of just 0.5%, but even though this week's percentage gap is smaller, the number of units that separated the top two sellers in the Aug. 3 issue was smaller than this week's difference.

The R&B supergroup's opening-week sum is much larger than any accomplished by its individual members—**Bobby Brown**, **Ralph Tresvant**, **Johnny Gill**, **Ricky Bell**, **Michael Bivens**, and **Ronnie DeVoe**—during the 5½ years in which Billboard has used SoundScan data. In fact, New Edition's 227,000 copies are just shy of the accumulated opening-week sums rung by Brown's 1992 album, Gill's 1993 title, Tresvant's 1994 set, and the **Bell Biv DeVoe** sets that were released in 1991 and 1994 (the former a remix set). The combined first-week sales of those albums was about 238,000 units, and of those, only Brown's beat the 100,000-unit mark (107,500 units).

Needless to say, New Edition, which ushered in its new title with an appearance on **Oprah Winfrey's** popular daytime talk show, also tops our Top R&B Albums list (see the Rhythm Section, page 25).

For R.E.M., the new title's first-week sum exceeds that of 1992's "Automatic For The People," which opened at No. 2 with 218,500 units, but is less than that of 1994's chart-topping "Monster," which pushed through 343,500 units in its first week.

Who will prevail next week? Stay tuned.

SEPTEMBER TO REMEMBER: In September 1995, MCA's "Dangerous Minds" soundtrack exceeded 200,000 units in three chart weeks and was the only title to hit that mark during the month. This year, with the Sept. 14 debuts of **Pearl Jam** (366,500 units) and **Outkast** (229,500 units) and this week's entries by New Edition and R.E.M., four titles have topped 200,000 units.

In fact, there are more debuts in this week's top 10 (five) than The Billboard 200 saw during the entire month of September 1995.

At No. 3, **Blacksheep's** sophomore outing moves 133,500 units; it took nine chart weeks to sell as many copies of its 1994 debut. At No. 5, **Rush's** 115,000 units is the second-highest debut total for its three SoundScan-era albums (1993's "Counterparts" did better with 161,000 units). And, aided by a Labor Day weekend promotion on VH1 and a stop on **David Letterman's** show, **John Mellencamp** piles up 78,000 units at No. 9, a 31% improvement over the 59,000 units his previous album sold during its first week in 1994. Of Mellencamp's four SoundScan-era albums, only 1993's "Human Wheels" opened with a bigger total (83,000 units).

BURSTS: Sales of **2Pac's** latest set more than triple following his shooting death (69-18, 56,000 units). His previous release re-enters at No. 99, and two older ones enter Top Pop Catalog Albums at Nos. 12 and 13 . . . The movie "Bulletproof" slides 3-1 at the box office, but its soundtrack earns The Billboard 200's Pacesetter distinction, with a 68% gain (133-85). Meanwhile, the rap soundtrack from the as-yet-unreleased "High School High" enters at No. 20 (54,000 units) . . . **Jay Leno** guest **Fiona Apple** enters the big chart at No. 157 with a 66% gain, while a **Conan O'Brien** shot yields **Keb' Mo's** a 31% gain and a 40-26 jump on Heat-seekers.

MIDEM LATIN SHOW

(Continued from page 6)

español, Brazilian pop, Tejano, salsa, samba, merengue, reggae, or soca—will achieve the recognition it deserves."

"This will have a big impact, for not only the Latin American market but the U.S.," says Bruno Del Granado, VP of music and talent at the Miami Beach-based MTV Latino. "There will be such a big influx of people here networking and finding out what is available locally that the business impact will definitely be felt."

Dave Whitaker, senior associate VP of the Greater Miami Convention and Visitors Bureau, says the city has made a four-year commitment to host the MIDEM show.

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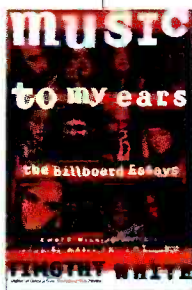
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White's 'Music To My Ears' Anthologized In New Book

Billboard editor in chief Timothy White heard the future. As a result, White's fifth book, "Music To My Ears: The Billboard Essays," is slated to hit bookstores on December 9. Before the world knew of artists such as Alanis Morissette, Rage Against the Machine, Liz Phair, and Joan Osborne, White spoke with the performers, listened to their music, and provided a thoughtful pre-release forecast of critical and commercial success.

A veteran music journalist, White began his career as a reporter at The Associated Press, later becoming managing editor of Crawdaddy and then a senior editor of Rolling Stone. Billboard magazine readers were first introduced to White's Music To My Ears column on March 28, 1992. "The creation of 'Music To My Ears' signaled a more music-intensive approach to our trade coverage and allowed us to take advantage of Timothy's unique skills and relationship with artists," says Howard Lander, president and publisher of the Billboard Music Group. Over the years Music To My Ears has featured in-depth interviews with new musical talents long before their albums were obtainable by consumers. White's intimate critical essays helped to pave the way for many of the most important artists of the 90's. His column was awarded the ASCAP-Deems Taylor Award for excellence in 1993, one of the most prestigious honors in the nation for music journalism.



Now, White takes these insightful essays and presents them in a never before anthologized book. "Music To My Ears", to be published in the U.S. by Henry Holt and Company, in Canada by Fitzhenry & Whiteside, Ltd. and in the U.K. by Omnibus Press. William Strachan, editor-in-chief of Henry Holt and Company, says, "There's no better observer of what's happening in music today than Timothy White, and there is no better guide than his columns. 'Music To My Ears' is the best of the best." These individual essays help bring music lovers back to the origins of their favorite contemporary performers and the emotional core of their art.

Among the numerous other artists who saw their breakthrough releases initially highlighted in Billboard via "Music To My Ears" are Sarah McLachlan, Annie Lennox, Jack Logan, Aimee Mann, Michael Nyman, PJ Harvey, Pam Tillis, Jann Arden, the Goo Goo Dolls, Dar Williams, Flaco Jiménez and Tracy Bonham. Moreover, as Lander notes in his Foreword to "Music To My Ears," White invites the public "to truly experience the music with his rhythmic prose by carefully tailoring his work to reflect the artistic spirit of each subject."

Retailers wishing to order copies of Music To My Ears can do so after November 18 by calling 1-800-288-2131. Other questions can be addressed to Robyn Jones at 212-886-9270.

Intel To Present 'Cyberlunch' At Billboard Music Video Meet

The Billboard Music Video Conference has always been a leader in introducing new technological developments to the music and broadcast industries. This year's conference, being held Nov. 7-9 at the Crowne Plaza Pare Fifty Five Hotel in San Francisco, continues that tradition with our first-ever "Cyberlunch," hosted by Intel Corporation.

The Intel Cyberlunch will introduce conference attendees to new tools and technologies that are changing the way music and video are presented to the public via the Internet and other new media.

The Nov. 8 lunch presentation will feature demonstrations by Intel and other leading-edge companies in such fields as video streaming, live Internet broadcasting, 3D audio,

digital production, and Intel's Inter-cast® technology (which is to be used by M2, the new network being rolled out by MTV). There also will be a discussion on the future of enhanced CD, DVD, and other digital media. The lunch program will be coordinated by Intel VP and director of business development Avram Miller, in conjunction with Mark Ghuneim, VP of online & emerging technologies for Columbia Records Group, and Brett Atwood, Billboard's music video editor.

The Intel Cyberlunch is just the latest of the major attractions being planned for this year's conference. Watch this space for further updates. For information on registration and sponsorships, contact Maureen Ryan at 212-536-5002.

Dates 'n Data

Billboard Music Video Conference & Awards
Crowne Plaza Pare Fifty Five Hotel, San Francisco • Nov. 7-9, 1996

International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-30, 1997

For more information, contact Maureen Ryan at 212-536-5002.

Visit our website at <http://www.billboard-online.com>
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Hot 100 Keeps Its Eye On The '80s

IN NOVEMBER 1979, the Village People had their final chart single with "Ready For The '80s." Now that we're on the other side of that decade, it's time to get ready for the '80s again, thanks to the impressive 79-37 move on the Hot 100 of "What's Love Got To Do With It" by Warren G Featuring Adina Howard (InterScope). It's not the first remake of a No. 1 '80s hit to chart, but it could be on its way to becoming one of the most successful. Two titles are tied as '80s-remake champs: "Endless Love," No. 1 for Diana Ross and Lionel Richie in 1981, went to No. 2 for Luther Vandross and Mariah Carey in 1994, and "Total Eclipse Of The Heart," No. 1 for Bonnie Tyler in 1983, hit No. 2 for Nicki French in 1995. The next two biggest remakes of No. 1 songs from the '80s are "Please Don't Go," originally by KC & the Sunshine Band in 1980, and "Funkytown," a Lipps Inc. hit the same year. The former was covered by K.W.S. in 1992, while the latter was updated by Pseudo Echo in 1987. Both remakes peaked at No. 6.

There have been other new versions of No. 1 hits from the last decade: The Art Of Noise Featuring Tom Jones went to No. 31 in 1989 with a new take on Prince's "Kiss," and the Chimes missed the Hot 100 with a gospel-tinged interpretation of U2's "I Still Haven't Found What I'm Looking For" but peaked at No. 47 on Hot R&B Singles in 1990.

There are two potential remakes of No. 1 hits from the '80s that could chart: Tina Turner's take on John Waite's "Missing You" still hasn't made the Hot 100, and Nydia Rojas offers a Spanish version of Blondie's "The Tide Is High" on her new self-titled Arista album.

THE STEIN MAN: There's not a lot of room to maneuver at the top of the Hot 100, where "Macarena" (Bayside

Boys Mix) by Los Del Rio (RCA) is lodged at No. 1 for a ninth week and "I Love You Always Forever" by Donna Lewis (Atlantic) remains runner-up for a fifth week. That allows only Celine Dion's remake of the Jim Steinman song "It's All Coming Back To Me Now" to bullet 4-3. Still, it is the fifth-biggest hit to be penned by Steinman. He has two No. 1 hits to his credit: "Total Eclipse Of The Heart," as recorded by Bonnie Tyler, and "I'd Do Anything For Love (But I Won't Do That)" by Meat Loaf. Steinman has also written two No. 2 tunes: "Making Love Out Of Nothing At All" by Air Supply and Nicki French's version of "Total Eclipse Of The Heart." With Dion poised to continue her upward movement, we'll see if she ties for first or second place among all the Steinman songs to chart.



by Fred Bronson

EYE ON ISLEYS: Every time a new Isley Brothers single debuts on the Hot 100, it extends their amazing chart span. "Floatin' On Your Love," the group's latest T-Neck/Island release, enters 37 years and one week after the debut of "Shout—Part 1" in 1959. Ronald Isley's wife, Angela Winbush, is featured on the new single.

WHAT'S NEW: What do Garth Brooks and New Edition have in common? They have both prevented R.E.M. from debuting at No. 1 on The Billboard 200. Brooks was in the middle of a run at the top with "The Chase" when the Georgia band entered at No. 2 the week of Oct. 24, 1992, with "Automatic For The People." This week, R.E.M.'s "New Adventures In Hi-Fi" enters in the runner-up spot, right under the No. 1 debut of "Home Again," the MCA album that marks the reunion of New Edition. R.E.M. has been No. 1 on the album chart with "Out Of Time" and "Monster," while New Edition's previous peak was the No. 6 posting of its self-titled 1984 LP.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	450,570,000	474,943,000 (UP 5.4%)
ALBUMS	384,282,000	391,722,000 (UP 1.9%)
SINGLES	66,288,000	83,221,000 (UP 25.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	247,146,000	280,012,000 (UP 13.3%)
CASSETTE	136,570,000	110,722,000 (DN 18.9%)
OTHER	566,000	988,000 (UP 74.5%)

OVERALL UNIT SALES THIS WEEK

13,437,000

LAST WEEK

12,875,000

CHANGE

UP 4.4%

THIS WEEK 1995

11,709,000

CHANGE

UP 14.75%

ALBUM SALES THIS WEEK

11,020,000

LAST WEEK

10,479,000

CHANGE

UP 5.2%

THIS WEEK 1995

9,558,000

CHANGE

UP 15.3%

SINGLES SALES THIS WEEK

2,417,000

LAST WEEK

2,395,000

CHANGE

UP 0.9%

THIS WEEK 1995

2,151,000

CHANGE

UP 12.4%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

	1995	1996	CHANGE
MAJOR CHAIN	37,721,000	46,510,000	UP 23.3%
CHAIN	7,575,000	9,313,000	UP 22.9%
INDEPENDENT	11,041,000	11,900,000	UP 7.8%
MASS MERCHANTS	9,951,000	15,498,000	UP 55.7%

ROUNDED FIGURES

FOR WEEK ENDING 9/15/96

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