McLachlan Plans All-Female Tour

BY TERRI HORAK

NEW YORK—Drawing on her sensitivity and experience as a performer, Arista/Nettwerk Records artist Sarah McLachlan has designed Lilith Fair, a unique all-girl festival, to tour this summer and fall. It's produced by John Schaff and Charlie Hunter and Scott Frendola. McLachlan

Limited Video Shell Supply Poses Threat

BY SETH GOLDSTEIN

NEW YORK—The International Recording Media Association (ITM) has posted a doomsday scenario that threatens the livelihoods of duplicators and vendors of prerecorded programming. Taking note of the dependence of the U.S. home-video industry on Chinese-made shells to house cassette sets, ITM warns that altered pricing or supply "could cause serious harm." According to a just-released ITM "white paper," prepared by Combatech (Continued on page 107)

Black Music Execs Create Opportunities

BY J.R. REYNOLDS

LOS ANGELES—As a result of major-label downsizing and the limited opportunities for rising beyond R&B departments and division management, veteran black senior executives have been forced to create their own opportunities outside of the major-label corporate system. Some have launched their own imprints, while others are acting as consultants and mentors to younger generation of executives. Although some black executives, such as Elektra Entertainment (U.S.) chairman/CEO Syvia Ubome and former Mercury president Ed Eckstein, have been given the opportunity to helm a multi-genre major label, the majority of black executives are still pigeonholed within R&B divisions.

Holiday Package Tour All Wrapped Up For Radio

BY DOUG REECE

LOS ANGELES—At the top of the Christmas wish lists of concert program- mers Metropolitan Entertainment Group (MEG) and indie radio promotor Songlines Ltd. are triple-A radio stations willing to buy into their new turnkey holiday package tour, All Wrapped Up. The show, which features Warner Bros. artists Steve Earle and Paula Cole, Capitol's John Hiatt, and Epic's Keb' Mo, is tentatively scheduled to travel through more than 30 markets (Continued on page 108)

When you take risks others take notice. Like Billboard who says "Dave Koz is traveling down a musical path that is notably different from those of his contemporaries." Get Off The Beaten Path, and hear the unmistakable joy of a musician taking flight.

Columbia Box Adds To "Year of Neil Diamond"

BY CRAIG ROSEN

With the Oct. 29 release of "In My Lifetime," an elaborate three-CD boxed set, Columbia will give Neil Diamond fans a rare treat. The package, which includes his biggest hits as well as 16 previously unreleased tracks and rare demos, gives listeners what the singer-songwriter calls "a portrait of Neil Diamond—warts, freckles, zits, and some clear patches as well."

Brazilian Labels Broach New Media Cautiously

BY ENOR PAIANO

SAO PAULO, Brazil—After getting a late jump into the multimedia arena because of protective legislation that banned technology imports, Brazil's record companies are grappling with (Continued on page 86)

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Wherehouse Lays Out Its Plans For The Future

PAGE 10
Phil Collins

The new album

Dance Into The Light

Featuring the hit single

Dance Into The Light

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Bob Oermann
BOOM IN BRAZIL

Record sales are soaring in Brazil, and by year-end, the Billboard is expected to have the sixth-largest market in the world. The Billboard Spotlight examines why the industry has reason to celebrate.

HELLO ‘MRS. SANTA’

December will bring Jerry Herman’s “Mrs. Santa,” the first new TV musical in decades by a major Broadway writer. Deputy editor Iv Lichtman has the story.

CD LEADS TO MARKET GROWTH IN FIRST HALF OF YEAR, SAYS IFPI

LONDON—The ever-increasing success of the CD and the allied resurgence of the single offer two high notes in the latest figures on global record sales. However, the statistics also reveal worrying trends.

The figures, released Oct. 10 by the International Federation of the Phonographic Industry (IFPI), are for the first half of the year and show the total value of the market across 31 countries up just 0.2% compared with the same period in 1995.

The survey covers 44 countries, but says IFPI only 31 can be compared directly with the prior-year period. In those 31, sales at retail values were equivalent to $12.64 billion in the period from January to June. Unit sales were up 5.3% to 1.23 billion.

Across all 44 countries in the survey, unit sales were equivalent to $16.72 billion on a volume of 1.3 billion units.

In the 31 comparable countries, unit sales were up by 11.9%, and singles rose 11.5%. However, cassette sales fell by 12.9%, and vinyl was down 6.7%.

Says an IFPI representative, “The CD is the sole contributor to growth in an increasingly number of music markets. Only five of the countries surveyed experienced growth in other formats.

In the first half of ’96, CDs accounted for almost 80% of album [unit] sales and 73% of the singles’ market, respectively. This compares with 74% of album sales and 65% of singles in January–June 1995.”

IFPI notes, though, that while CD growth remains in excess of 10%, “some of the most mature CD markets have experienced flat sales this year.”

The main area of CD advances is in the singles market, where unit sales of the format grew by 25% this year compared with the same period in 1995. Says the IFPI representative, “The increased popularity of the CD single has stimulated a very high levels of growth in even the smallest singles markets and has boosted the significance of singles.”

(Continued on page 90)
Commentary

Dance Music Back In Step Around World

BY MARK FINKELSTEIN

WKTU New York recently stunned the radio world by emerging as the No. 1 station in the country. And now, there is talk that in the near future it may go even higher. There will be 30 new dance stations within the year. Does this mean that dance music is back in full force? For the first time in several years, I truly believe there is reason to hope. Musically, we as a community are stronger and more diverse than ever. With freestyle, techno, house, and many other genres, the variety and scope of styles that have their own strong followers throughout the world.

However, the business still faces a number of challenges along with its myriad opportunities. On the plus side, the international marketplace is ripe with potential for U.S. and international imprints alike. The minus side, competition is tougher than ever, as breakthroughs in recording technology make it easier than ever for small players to enter the market.

Before looking ahead at dance music’s prospects on the global level, it is perhaps instructive to look back at how dance music was in the heyday of the ‘70s, dance music accounted for more than 30% of all music sold. But by 1985, dance music sales were insignificant to the overall music picture. The late ‘80s saw a significant resurgence of dance music sales with the success of the freestyle genre. But even during its peak, freestyle was never as commodified as dance music. With the rise of commercial dance music, the next wave of commercial success came from techno, and it lasted about 10 minutes. And then, for the last few years, it has been quiet—very quiet. Our talent found itself being used to get support for acts from other genres.

But the urge to dance is innate in humans. We can’t go away too long before they miss us. And with successes like Planet Soul, La Bouche, Real McCoy, Lino Massi, Robert Miles and the phenomenon of WKTU and the imitators its success will breed, there is hope for a new rise as we head into 1997.

However, during the last few years, dance music has faced a number of challenges, some new and some as old as those disco duds in the closet. Among key hurdles: Lack of radio support—a label’s ability to get product on the air; lack of DJ and club support, and the mainstream media. Thus, a dance label must have two distribution systems—one that targets niche markets and the other at the mainstream.

Radio support: Although we can see the light at the end of the tunnel, we are still in the midst of turning stations nationally that will only play dance.

Intense competition: With the advent of new labels being affiliated with many of the major studios of home studios has exploded. It is now possible for a producer to create a release-ready master very inexpensively. In fact, most producers and recording companies have their own studios. What this situation has created is an enormous surplus of product available for release. Distribution labels must get their product in the number of labels, and what we have is more than 1,000 new dance releases per week internationally. That’s competition.

The ‘80s saw dance music really fall into the good news/bad news category. Because dance music is not lyric-sensitive, the markets in which it can compete are truly national—and the national average of 88% of Strictly Rhythm’s revenues come from off shore.

the down side, this means that the competition in any given market is likely to be intense.

Still, dance labels would do themselves a tremendous disservice to ignore the important international marketplace. By focusing on winners that have been overlooked elsewhere, you can find the biggest growth in the world. U.K. is the largest market in the world for dance music and provides the benchmarks and the guidelines for breaking new acts. U.S. repertoire flourishes, although acts remain hard to break beyond the first few singles. The size and popularity of the club scene has fueled an explosion of compilation in compilations. The trend is toward DJ mixed CDs.

Always a difficult market to crack, Ger- many has been dominated for several years by indigenous breakbeats and techno. U.S. has seen but a small but fanatical following, which has been slowly but steadily growing over the last two years. Branding is very important in Germany. If ‘authentic’ U.S. music is carefully marketed, it can do very well.

U.S. dance has always had a strong follow- ing in Italy, probably one of the most open markets in Europe. Licensing of U.S. repertoire is widespread. House has taken the place of Euro as the new pop music. Key here is its thriving, trendsetting club scene. France is known throughout the European music industry as the most idiosyncratic ter- ritorial market popular elsewhere don’t work here, and in their place are styles like domes- tic rap. The commercial scene is stuck in the ‘90s (hi-NRG is popular), while U.S. dance is regarded as gay music and distri- buted by legislation that stipulates that 40% of all programming must be French-language.

Nearly all the rest of Europe is a compilations market only, with most of the com- mercial market taken up by Euro-dance, though there are plenty of opportunities for U.S. labels. The Benelux territories are likely the most important; they have a strong club scene.

Greece is the most active territory in Europe and I’m not so sure the Greek dance scene both in Athens and on island resorts.

Spain has been dominant for some time due to its Latin influence. There are some sales naturally limited in such a small country.

Scandinavia and the Eastern European countries offer very limited opportunities, but all have potential.

Japan offers the greatest challenge to out- side labels because of the enormous cultural differences that exist. Domestic product is still very dominant, with the majority of licensing activity in the hi-NRG, techno, and Euro genres. Challenges aside, this is an exciting moment for the dance music community. It’s about time.

Adapted from a keynote address delivered at the Billboard Dance Music Summit in Chicago.

LETTERS

Women, unfortunately, have always been identified by some as “bitches” and “whores,” but these were never dancing words; they are words used to destroy, dis- credit, and torment women. Imagine if a black person would aim those same gangsta rap words and lyrics at Jewish, Irish, or Italian women—our society would not permit such music on the airwaves.

I’m not against rap music. The Last Poets were and are the greatest rappers of all times. There is a place for rap music. It’s the gangsta rap music some people make that we must be concerned about.

 adolescents from General Motors and you that use that to rob a bank, we can’t stop cars from being made, and we cannot take the car off the market just because a robber uses it to rob a bank. But we can catch the robber of the bank and prosecute him or her.

The point I am making is that rap music has been around for a long time, and black folks utilize their style of rapping to teach the children, and signal to a message to another one- er, but never to disrespect the family. Lupe to stop his life on the streets. The head of the gangsta rapper is nothing more than a head of a snake.

Dick Gregory
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New Twist in PolyGram/STEMRA Dispute
Judge Rejects Dutch Society's Case Against Major

BY JEFF CLARK-MEADS

LONDON—The most controversial development involving European mechanical rights for a decade has taken a dramatic new turn.

A fierce row has raged in Europe since the summer over the new system of direct distribution.

Firmly entrenched in the camp arguing for direct deals are PolyGram and several other U.K. allies, while the M.C.P.S./PolyGram alliance—Dutch society STEMRA—offered two years ago to adopt direct distribution. Further, STEMRA’s failure to introduce direct distribution cost it a $1 million payout to PolyGram.

Direct distribution is a powerful challenge to existing methods of mechanical royalty administration within the European Union, as societies not involved in it are deprived of significant amounts of business (Billboard, Oct. 5).

The continental societies were angered when MCPS broke ranks and became the first body in the EU to offer direct distribution to its members. MCPS introduced the service in July at the same time that PolyGram’s record arm switched its central European license from STEMRA to the London-based body.

Though direct distribution is available to all MCPS members, only PolyGram International Music Publishing took advantage of the system.

The double involvement of PolyGram in the new system made the company as large an object of the continental societies’ ire as MCPS.

Though several of the continental bodies have threatened to take legal measures over the issue and have moved to sever reciprocal agreements with the British body, the first to take any concrete action against PolyGram is STEMRA.

In a move that is regarded by PolyGram (Continued on page 66)

Wherehouse Execs Look To The Future
BY EILEEN FITZPATRICK

LOS ANGELES—After being on the financial ropes for the past year, Wherehouse Entertainment unveiled its plans for the future at a company conference held here Sept. 30-Oct. 1.

As previously reported, Wherehouse will emerge from Chapter 11 by divesting ownership among Cerberus Partners, trade creditors, and bond holders (Billboard, Oct. 8). Furthermore, sources say, the company plan creates a mechanism whereby the trade can convert its equity position in the chain to the providing normal terms of credit for Wherehouse (see sidebar, page 196).

Wherehouse filed for Chapter 11 protection Aug. 2, 1995, after spending the first half of that year on the ropes while Jerry Goldrake, the company chairman, tried to negotiate an out-of-court restructuring of the chain’s balance sheet. Wherehouse’s burdensome (Continued on page 109)

FCC Makes First Dent In Complaint Backlog
BY BILL HOLLAND

WASHINGTON, D.C.—The Oct. 4 announcement by the Federal Communications Commission (FCC) that it had targeted radio station WYIC, East Lansing, Mich., for an $8,000,000 fine marks the start of the FCC's effort to clear the backlog of 120 indecency complaints against about 70 stations nationwide that have been piling up for nearly two years.

WYIC, a Jersey Broadcasting outlet, has 30 days to pay the fine or show why the fine should not be imposed. FCC officials say that the “notice of apparent liability” is one of many to come this fall and winter.

On June 3, the station’s morning host received and broadcast several explicit calls from listeners. There was no tape-delay unit in the place. The broad.

(Continued on page 109)

Atlantis Group Begins Its Streamlining
BY CHRIS MORRIS

Atlantic Records Group moved to trim its staff and consolidate its label interests Oct. 8, cutting more than 60 staffers across the board in its New York and Los Angeles offices, according to several well-placed sources. The layoffs had been widely anticipated (Billboard, Oct. 12).

As an informed source says that the company shuttered its specialty imprint TAG, Masa/Blue Moon, and (Continued on page 108)

Musician Explores Its Options
Retailer Working With Smith Barney
BY ED CHRISTMAN

The Musician Group has implemented an aggressive strategy to alleviate its cash-flow problems. The chain has renegotiated its revolving credit facility, has hired a financial advisor to shop its assets.

According to a press release issued Oct. 8, the Musician group has hired the New York-based investment banking firm of Smith Barney to explore strategic and financial alternatives that might improve the value of the company to its shareholders. But knowledgeable retailer sources confirm that Smith Barney has been approached by merchandisers and financial players to see if there is any interest in buying all or part of Musician.

Musician has 1,476 stores in four chains: Suncoast Motion Picture Co., a video sell-through chain; Media Play, a multimedia entertainment superstore chain; Stax, a college retailer carrying music, books, and video; and Musicland/Sam Goody, a music retail chain.

In the words of an executive in a company that has had a preliminary inquiry from Smith Barney, "Whatever interest in Musician you have—if you want to buy Suncoast, or if you want to buy music mall stores in the Southeast, or whatever, it’s all up for grabs.”

Marcia Appel, VP of marketing, downplays the possibility of Musician selling itself. She says that Smith Barney has begun to explore all options and that at the completion of that task, it will be able to provide interested, non-merchandising buyers with a full array of recommendations.

This past spring, in an effort to raise cash, Musicland tried to spin off Suncoast as a publicly traded company but found little interest from Wall Street. Musicland subsequently abandoned the offering.

According to the Oct. 8 announcement, Musicland has closed coordinating the company’s retail operations, which provides its revolving credit facility. According to the company, under the amended agreement, most of the facility’s existing financial covenants are waived until March 30, 1997. As part of that, the chain no longer has to pay down its revolver balance to $25 million for one day between Dec. 15, 1996, and Feb. 15, 1997.

(Continued on page 99)

FTC Closes Trade Practice Investigation
BY ED CHRISTMAN

NEW YORK—The Federal Trade Commission (FTC) has closed its three-year investigation into music business trade practices.

In early October, the FTC mailed a form letter to the major record companies stating that it had finished reviewing the matter, “It now appears that no further action is warranted,” according to a copy of the letter obtained by Billboard.

The letter, signed by FTC deputy director Mark Whitten, states that the commission was investigating “whether members of the prerecorded-music distribution industry engaged in unfair methods of competition . . . by limiting the availability of cooperative advertising or promotional funds, allowances, and services in connection with the sale of CDs, cassettes, and records.”

According to the letter, the FTC was (Continued on page 20)

Blockbuster Plots Shifts In Int’l Retail Course
Chain Buys Irish Web
BY PETER DEAN

LONDON—Blockbuster Entertainment plans to enter the Irish marketplace with the planned acquisition of the Xtravision group, which owns 17 video stores throughout the republic and Northern Ireland.

New details have been disclosed. If the deal, which is subject to regulatory consent, goes ahead as expected, it will see Blockbuster breach the half-billion mark toward its intended 2,000-store penetration throughout Europe, a goal it aims to reach by the millennium.

(Continued on page 109)

Music Closures Planned
BY DON JEFFREY

NEW YORK—Blockbuster Entertainment plans to close its 500 U.S. music stores, which have been a drag on the earnings of parent company Viacom.

Viacom executives made the announcement at a meeting of 20 managers Oct. 8 in New York with security analysts and investors, according to a conference attendee.

Blockbuster also reported that week that it had acquired a minority interest in PC Upgrades, a Cincinnati-based retailer specializing in (Continued on page 109)

Arista Nashville’s Reunion Records Purchased By The Zomba Group
BY DEBORAH EVANS PRICE

NASHVILLE—Ending months of speculation on the fate of Reunion Records, the Zomba Group of Companies has purchased the label from Arista Records Nashville, a division of BMG Entertainment.

Currently distributed in the Christian market by Word Records, Reunion will be distributed by Zomba-owned Brentwood Music in the Christian market starting in January 1997. It will continue to be distributed in the mainstream retail market by BMG as part of its North American distribution arrangement with all of Zomba’s labels.


“By acquiring Reunion, which is such a terrific label with such a terrific artist roster, our intention is for Reunion to continue to run as a boutique, A&R, artist development-led label,” Calder says. “It complements Brentwood so well because Brentwood will be able to do the sales and distribution functions that up to now have been done by Word in the [Christian Book]sellers Assn. market.”

(Continued on page 99)

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Billy Breathes
Stones' 'Circus' Project Finally Finds Public Eye

NEW YORK—It languished for nearly three decades under dubious storage conditions. Its participants never saw it. Its creator could not find it when he decided to take a look at it. And when it was finally ready to be released, two conflicting events would stall it for another year.

It's the intriguing story of "The Rolling Stones Rock And Roll Circus," a film and soundtrack shot in 1968 but never seen by the public until this week, when Allen Klein's Abraxas group will premiere the movie at the New York Film Festival and follow it up with the release of the soundtrack and home video Tuesday (16).

Directed by Michael Lindsay Hogg, the 65-minute film features the Rolling Stones performing tunes that had just appeared on their "Beggars Banquet" album. "Parachute Woman," "No Expectations," "Sympathy For The Devil," and a piddly version of "Salt Of The Earth." They also perform their current hit at the time, "Jumpin' Jack Flash," and premiere "You Can't Always Get What You Want," which would debut the following year on "Let It Bleed."

The rest of the cast consists of Jethro Tull in an early incarnation that included eventual Black Sabbath member Tony Iommi; the Who with a show-stealing performance of its mini-opera "Tango In The Night." John Lennon assembled the Dirty Mac band to perform the Beatles' tune "Yer Blues" at the "Rock And Roll Circus." Shown, from left, are Eric Clapton, Lennon, Mitch Mitchell of the Jimi Hendrix Experience, and Ringo Stone Keith Richards on bass.

"A Quick One (While He's Away):" Taj Mahal fronting a band that included Jesse Ed Davis, Gary Gilmore, and Chuck Blackwell, Marianne Faithfull. (Continued on page 107)

Joe Cocker Gets 'Organic' On New Album

LONDON—Thirty-two years after emerging from Britain's pub and club circuit, Joe Cocker is taking requests. The requests, to be specific, of his European record label. EMI, primarily its German company, is the prime mover behind (Continued on page 107)

NASHVILLE—With a sound that blends pop, R&B, and gospel, Anointed's first two albums drew a wide base of support ranging from the gospel and contemporary Christian camps to mainstream R&B aficionados. With the Oct. 28 release of its third album, "Under The Influence," Nashville-based Myrrh Records and New York-based Epic are teaming to build on that foundation via a strong push to Christian and mainstream radio and retail.

"It's a unique opportunity to market this group, because we have so many options," says Myrrh VP/GM Jim Chaffee. "They are very well-received in the gospel marketplace. They were very well-received on the last record in the R&B marketplace, and we've had real good success in the [contemporary Christian] marketplace. We feel strongly that we don't want the group to ever walk away from their roots and their culture. But we also feel they have the opportunity to reach a world that is way beyond where most [contemporary Christian] artists are capable of reaching. I think this album is a good step in that direction."

Myrrh VP of marketing Andrew Tempest agrees. "Their popularity among all three markets is definitely a benefit," he says. "There will be gospel stations that want the single. Christian stations that want the single, and Epic is doing an R&B single."

The title cut is the first single being released to contemporary Christian, gospel, and mainstream R&B stations. It went to Christian radio in July and hits mainstream R&B stations Tuesday (18). The track will be available for sale at retail as a maxi-single in both cassette and CD formats; it features five mixes of "Under The Influence" as well as two mixes of "It's A Matter Of Love" from the group's previous album "The Call."

Anointed comprises three Ohio-born singer/songwriters: Steve Crawford, his sister Darra Crawford Greathouse, and Denise "Nee-C" Walls. They began performing around their hometown of Columbus and landed a contract with

MCA McEntire Cuts New Image MCA Set Finds Her In Top Form

NASHVILLE—Any artist worthy of his or her weight in gold and platinum album sales will occasionally take musical risks. Such was the case with Reba McEntire on her 1996 album, "Starting Over," a collection of cover tunes that drew a mixed response from country radio and retail.

However, with the Nov. 5 release of "What If It's You," early indications are that McEntire is delivering a project that will more than meet radio and retail expectations. "To have 10 such powerful songs on one album makes it very special," says MCA Nashville chairman Bruce Hinton. "There are only so many writers and so many great songs in Nashville, and Reba has collected her disproportionate share. And why not? No one could be more deserving. She's country music's female artist of the '90s."

Lew Garrett, VP of purchasing for the 320-store Camelot Music chain, agrees. "Flus is one of my favorite albums of the year," he says. "The new single signals the arrival of the new album, and it's a great song."

The first single, "The Fear Of Being Alone," shipped to country radio Sept. 16 and is currently at No. 20 and climbing on Billboard's Hot Country Singles & Tracks chart. It looks to fare better at country radio than the three singles from her last album, of which only one, "Ring On Her Finger, Time On Her (Continued on page 80)

Anointed To Span Several Mkts. Via Myrrh/Epic Promos

Brainstorm Records (then distributed by Word), which released their debut album, "Spiritual Love Affair," the group then moved to Myrrh Records and followed with "The Call," which won accolades including three Gospel Music Assn. Dove Awards, a Grammy nomination for best contemporary soul gospel album, and a Stellar Award for best performance by a group or duo, contemporary.

With that track record, executives at Myrrh and Epic, which distributes the label into mainstream markets, have high expectations for the new album. "I feel like [this is] the next step for the group career-wise," Chaffee says. "They've taken the strong points from the first records and moved on."

Bob Elder, senior buyer for the 185-outlet Family Bookstore chain, says the group's last album was a steady seller for his web and that he expects "Under The Influence" to do very well, too. "The exciting thing about a group like Anointed is that you can promote them to your contemporary Christian and gospel customers," he says. "Anointed is one of those groups that will bridge the gap. Anointed's members agree that their audience is diverse but feel that the contemporary Christian market may be their strongest arena. "I think our target audience is more [contemporary Christian] now, the young people," Walls says, but quickly adds, "and the older people as well."

"In God's Hands Now," a single and (Continued on page 80)

DANZIG black acid devil

the new album available October 29

you only think you know DANZIG
First GLAMA Awards Honor Curtis, Callen

BY LARRY FLICK

NEW YORK—Guardian-EMI troubadouress Carlin Curtis and the late singer/songwriter Michael Callen were the big winners at the first Gay & Lesbian Media Arts Awards (GLAMA), presented at Webster Hall here Oct. 6 (see story, page 30). Curtis took home the trophies in the categories of best “out” song and best “out” recording for “Radical,” a cut from her critically lauded debut, “Truth From Lies,” while Callen was honored for his posthumously released Significant Other album “Legacy,” including awards for best male vocalist and independent retailer of the year.

“It’s great to know that I have such support in the gay community,” Curtis said backstage at the ceremony. “It’s important for artists who might be considering coming out to know that such support exists. And while the focus of the GLAMAs might be on our musicians, the attention generated by the event can only help the artists who were nominated to achieve our potential,” added Callen’s manager, Richard Dworkin, producer of “Legacy,” accepted the award on behalf of Callen, who died of AIDS-related complications in 1996. “Michael drew such pure joy from writing and performing, and he truly gave so much to others. It’s hard to see him go but tremendously recognized proves that the hard work was worth it.”

Curtin’s memory was also honored with the Michael Callen Medal of Achievement, which will be an annual award given to an individual, group, or organization committed to furthering gay and lesbian music. This year’s recipient was veteran singer/songwriter and activist Anne Beatts, who was given the award at a Nov. 14 benefit show in Los Angeles. She was head of national, marketing.

Cindy Morgan’s Ready for A ‘Listen’ Word Campaign Promotes Christian Artist’s 4th Set

BY DEBORAH EVANS PRICE

NASHVILLE—Contemporary Christian singer/songwriter Cindy Morgan embarked last month on her first headlining tour to accompany the Oct. 23 release of her fourth album, “Listen,” on Word Records. An extensive marketing campaign for the release is already under way and includes giveaways of personal portable CD players and 50,000 cassette samplers, and an 800 number.

“It’s one of her best records,” says Word president Roland Lundy. “It will be one of those records that will translate well from the record to the live performance, which is important.”

Working with producer/director Brent Bourgeois, Morgan ventured into new sonic territory on “Listen.” Instead of the programmed dance-pop sound that marked her entrance into Christian music, her new release has an earthier, edgier feel.

Morgan says Bourgeois encouraged her “to do an expression of art, but at the same time make it radio-friendly.”

Morgan amicably parted ways last year with longtime producer Mark Hammond.

In addition to her passionate vocal style, which has often elicited comparisons to Anita Baker, Morgan is known for her prolific songwriting, having penned most of her own hits as well as songs recorded by Lionel Richie, English; Phillips, Craig & Dean; Sandi Patty; BeBe Winans; and others.

Morgan also wrote a song called “Making Love Last,” which is the title of an upcoming book and video of the same name. The song will be available on the album, which was released on Oct. 23.

Putli Project Brings Danny Kaye To Kids Diabetes Benefit Set To Be Sold At Sbarro Restaurants

BY MOIRA MCCORMICK

CHICAGO—Veteran jazz and pop singer Asha Putli’s first children’s album, “Aa! tha The Puppet” is subtitled “A Tribute To UNICEF Ambassadors” and features Putli performing songs made famous by Danny Kaye, UNICEF’s first goodwill ambassador. The cassette-only release includes such Kaye favorites as “The Ugly Duckling,” “Inchworm,” and “The Emperor’s New Clothes.”

“Aa! tha The Puppet” was available for a limited time this summer at the Tower Records outlets in New York’s Trump Tower, for $6.99. Putli says she is looking for a retail distributor the album’s black-and-white cover art will be part of the promotion. Putli conceived the cover art as something to be colored as each child sees fit; in fact, the cover bears the words “color me.”

“I wanted every child to be able to identify with the puppet, not have it be a collection of first words. Ethic stereotypes is a subject close to Putli’s heart. Though the Bombay, India-born singer was trained in Indian classical music, her recorded output has been primarily jazz, pop, and even rock’n’roll. Yet, she says, she is often identified solely as an Indian singer, even though she has been based in the U.S. for years. Putli says the inspiration for recording “Aa! tha The Puppet” was twofold. First was this year’s 50th anniversary of UNICEF and its connection to Kaye. Putli was asked to perform at UNICEF’s 40th-anniversary festivities.

Second, Putli had long been dismayed at the fact that there were no compilations of Kaye’s music anywhere. When my son, who is now 21, was growing up. I had to content myself with renting videos of Danny Kaye’s movies, which was only the way we could hear his wonderful songs,” Putli recorded the album in India and the U.S. She notes that Indian schoolchildren sang backup on “The Emperor’s New Clothes.” “I wanted to give the kids the experience of being in a recording studio,” she says.

Putli notes that the songs’ content varies from the pure fun of “The Emperor’s New Clothes” to the “wonderful sense of self” portrayed in “The Ugly Duckling.”

Putti’s long- and varied career includes a string of albums for CBS, PolyGram, and other labels from 1955 to 1993. She has performed with a number of jazz greats, including Lionel Hampton and Ornette Coleman. Most recently, she performed in the numerous television and film appearances in the past year, she produced and hosted a 13-part series for India Television on the Indian diaspora in the U.S.

Putli’s project brings Danny Kaye to kids diabetes benefit set to be sold at Sbarro restaurants.

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Greg Trotian is named president/CEO of Home of Blues Entertainment in Los Angeles. He was president/CEO of California Public Broadcasting.

Matt Young is appointed national sales manager for Blue Grape Merchandising in New York. He was vp, marketing for Entertainment Marketing Inc. in Chicago.

Promotion. She was senior product manager.

Jolly Atsumuro is named director of media and art relations, West Coast, for Mercury Records in Los Angeles. She was head of the publicity firm JMA.

Melissa Dragick is appointed director of public relations, West Coast, for Epic Records in Santa Monica, Calif. She was national director of media relations for American Recordings.

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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

WORLDWIDE DANCE

Issue Date: Nov. 16
Ad Close: Oct. 22
The November 16th issue of Billboard will keep readers dancing to the beat with our Worldwide Dance Spotlight. Billboard editor Larry Flick will report on this year's vibrant dance scenes in some of the world's hottest spots including Chicago, Orlando, Amsterdam, Italy, London and the rest of the U.K., Ibiza and Hamburg. Also featured will be photos and captions of some of today's popular international artists. Be a part of this worldwide dance celebration!

Contact:
Ken Piotrowski
212-536-5223

RAP

Issue Date: Nov. 23
Ad Close: Oct. 29
Billboard's annual review of rap music provides readers with an overall examination of the health and progress of this market. Our November 23 spotlight probes into the current issues facing this industry, from the selling of sex and hypermaterialism to the training and development of acts. Other features will explore touring possibilities, current artist-helmed labels and the growing importance of Chicago as a breeding ground for successful acts like Common and Do Or Dire.

Contact:
Ken Piotrowski
212-536-5223

GERMANY/SWITZERLAND/AUSTRIA

Issue Date: Nov. 30
Ad Close: Nov. 5
Billboard's November 30 issue brings music activity shared by Germany, Switzerland and Austria to the forefront of the music industry. Our annual review provides year-to-date sales, top-selling albums and key statistics for each region. In addition, features will explore the radio landscape of these territories, including the growth of commercial outlets and their implications for music promotion. Finally, Billboard highlights the top priority acts to keep your eyes focused on during the remainder of 1996 and 1997.

Contact:
Christine Chinetti
44-171-323-6686

Reach Billboard's 200,000
ENTERTAINMENT '97: FIRST-QUARTER FOCUS

Issue Date: Dec. 7
Ad Close: Nov. 12
In keeping with our commitment to provide readers with the latest industry breakthroughs and product offerings, Billboard's December 7th spotlight looks ahead to entertainment in 1997. This special issue will preview the first-quarter hot products to watch for in the January to March period of the new year. Editorial coverage will feature a survey of key new releases from both indie and major imprints as well as an index of forthcoming video product, hardware and multimedia titles.

Contact: Jim Beloff
213-525-2311

SWEDEN

Issue Date: Dec. 14
Ad Close: Nov. 19
Sweden's music market continues to flourish on the international front. Billboard's December 14th issue provides readers with an up-to-date report on the latest happenings in the region. This annual spotlight will explore record companies' shifting focus from domestic sales to aggressive exporting of Sweden's artists worldwide. Other features will highlight radio opportunities for tour promoting, industry players (managers, publishers etc), and priority acts to watch for as we enter 1997!

Contact: Catherine Flintoff
44-171-323-6686

WPLJ 25th ANNIVERSARY

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

Contact: Ken Piotrowski
212-536-5223

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Blind Melon’s Double Remembrance
Shannon Hoon On Capitol ECD, Video

■ By Carrie Borzillo

Los Angeles—When Shannon Hoon, lead singer of Blind Melon, died from an accidental cocaine overdose in October 1999, it was the end of a band that still had a lot left to say.

On Nov. 12, Capitol Records will release the remaining Hoon songs on a “Nico,” an enhanced CD named after the late singer’s young daughter, along with an 80-minute home video titled “Letters From A Porcupine.” A portion of the proceeds will go to the Musicians Assistance Program, which offers drug treatment to artists and other people in the music industry.

“Jet had a lot of songs of his that we wanted to finish, that we felt deserved to be heard,” says Blind Melon guitarist Rogers Stevens, who is in Seattle with bandmates Brad Smith, Christopher Thorn, and Glen Graham working with a new singer as part of a new band.

“That was our motivation first and foremost. I just felt like Shannon got overlooked in a lot of ways. I felt that he was more talented than he was given credit for.”

Reprise ‘Parties’ On With Latest TV Show Soundtrack

■ By Catherine Applefeld Olson

Washington, D.C.—Compiling soundtrack albums to complement films and television programming can be a daunting task, but for Reprise Records, it continues to be one big party.

Its Nov. 12 release of the suitably moody soundtrack to Fox Television’s weekly emotional roller coaster “Party Of Five” marks the second such TV series-oriented compilation for the label, which struck platinum with the “Friends” soundtrack. Reprise VP of A&R Dayna Topolsky says the label decided to go on its own momentum in a market that has also seen the recent releases of Warner Bros. Records’ “X-Files” soundtrack and Atlantic Records’ “ER.” Next up from Reprise will be an album of music to complement the superhero shenanigans of ABC’s “Lois & Clark.”

For Howie Klein, Reprise president and champion of the project, “Party” was an obvious choice for a compilation. “‘Party Of Five’ is not as massively popular a show as ‘Friends,’ but it has a real musical vision,” he says. “The producers came up with musical ideas of what they wanted the show to be like, and I think the soundtrack music flowed out of that in a natural way.”

The feeling appears to be mutual at C21 Television, which produces the show for Fox, where the executive producers of “Party” worked closely with Reprise on the soundtrack. “We love our show, and there are some things you can only say with music,” says Ken Reid, country music’s executive VP. “What the music says is what the show’s about—different feelings. The soundtrack is like a souvenier.”

Topolsky says he particularly wanted to team up with Reprise because the label “didn’t recol at the show’s strong vision.”

To help home in on the best blend of artists and songs for the album, Reprise representatives worked closely with the “Party” production team and took part in “Party Of Five” Usenet group discussions on the show. “We’ve got ideas to fans and keeping track of feedback.

The result is a mixture of exclusive songs and tracks that have been culled from other projects, all of which have or will be included in an episode of the program. The DeDeans contributed a “Party Of Five” theme “Closer To Free,” which was first recorded three years ago and catapulted to the upper reaches of the Hot 100 Singles chart earlier this year, as well as a track from the band’s upcoming “Blend” album, due (Continued on page 21)

More Atlantic Fallout; Roberts Gets Loud; Rykodisc Signs Cockburn

STUFF: Publicists Jim Lawrence and Sandy Swotuk were among the casualties of Atlantic Records’ downsizing last week. Lawrence can be reached at 212-741-6450...

Randy Roberts, who was VP of sales and video promotion at Mercury Records for 23 years, has been named senior VP at Loud Records/SRC, Loud, which is a joint venture with RCA. Features such acts as Wu-Tang Clan, Sadat X, and Tha Alkaholiks. Roberts will handle sales, videos, and other facets at Loud...

Cockburn’s 23rd album, “The Charity Of Night,” is slated for a Feb. 5, 1993 release. Mercury continues to pick up cool British acts that have little success on their former U.S. labels. It is now home to the Boo Radleys, formerly on Columbia, and Dodgy, who was on Ad/M. Can Supergrass be far behind?

Randy Biscan of Touch and Go’s Killdozer have called it quits...Kami Lyke, who was featured in the June 1 Continental Drift column, has joined Mad Records. Her debut will be produced by Hugh Padghum.

T...TO THE EXTREME: Gary Cherone, the unconfirmed new vocalist for Extreme, is like a good choice from where we sit. He has a strong live presence and can belt out an arena rock tune with the best of them. Warner Bros. has signed Bruce Cockburn to a four-album deal...Van Halen tours. It will be interesting to see if it incorporates Extreme’s two biggest hits, “Here He Comes” and “More Than Words,” into the show.

In the meantime, Van Halen’s greatest-hits album, which features two new songs with the twice-displaced David Lee Roth, will be released Oct. 29. The first single, “Me Wise Magic,” comes in at No. 4 on Billboard’s Mainstream Rock Tracks chart. The other new track on the album is “Can’t Get This Stuff No More.”

ELECTION UPDATE: With less than a month to go before Election Day, Rock the Vote has launched an extensive public service announcement campaign featuring a number of top artists. Among those cutting TV spots are Sheryl Crow, Chuck D, Hootie & the Blowfish, Blues Traveler, Seal, Coolio, the Goo Goo Dolls, and Joan Osborne.

THIS AND THAT: Soundgarden starts a fall tour Nov. 6 in Salt Lake City. Opening will be Rocket From The Crypt. Tenderloin will also be on a portion of the first-leg release series, “A Sound Of Horror”...OSCAR: When Scott Weiland of the Stone Temple Pilots hit the road Nov. 4 for a six-week arena tour...Motorhead, whose next album, “Overnight Sensation,” comes out Tuesday (15), will headline a three-week tour in early November before heading out with Dio...Atlanta Rhythm Section is releasing a greatest-hits collection with three new songs to commemorate the group’s 25th anniversary...Graham Parker, backed by the Figs, is on tour through October. He is supporting his new Razor & Tie album...Paul Simon...Chris Whitley, whose new Work Group album, “Terra Incognita,” will be released in early 1993, is on tour with Warren Zevon throughout the fall...Not surprisingly, tickets are flying out the door for the G3 tour, which features guitar veterans Joe Satriani, Eric Johnson, and Steve Vai. The tour, which started Oct. 11, features each guitarist playing a complete set, as well as all three performing together...

Pantera kicks off the second leg of its U.S. tour, with openers Biohazard and Neurosis, Nov. 5 in Albuquerque, N.M....Papa Chubby, who scored a cult hit with last year’s “Sweet Goddess Of Love And Beer,” has inked with Prime CD to release a new live album, “Hit The Hard One,” as well as reissue some of his independent albums put out before he signed with OKeh. On October, TVT will release Vol. 4 of “Television’s Greatest Hits” Oct. 29. Included on the set are the themes to “Guns’n’ Roses,” “The Flying Nun,” and the ever-popular “The People’s Court”...You never know what will come in the mail. Today the post brought a real estate flier advertising Big Pink, the legendary Saugerties, N.Y., site where the band recorded “Music From Big Pink.” The Cape Cod-style, three-bedroom house sits on a 3.9-acre lot. The price, and we’re sure it’s negotiable, is $150,900.

HITTING THE ROAD: Hard to believe, but acoustic music did exist long before there was MTV’s “Unplugged” or triple-A radio. EMI salutes singer/songwriters with the release of “Acoustic Highway.” The band of releases, out this month, includes Gordon Lightfoot’s “Sunday Concert Live” (originally released in 1969) and Don McClean’s “Tapestry” (first issued on the indie Mediarts in 1970 and rereleased by United Artists in 1972).

In addition to straight reissues, the label also will offer two albums by an artist now on a single disc. Townes Van Zandt’s 1972 LP “High, Low & In Between” and 1973’s “The Late, Great Townes Van Zandt” have been combined on one new disc, as have Jason & The Scorchers’ 1983 EP “Fervor” and 1985’s “Lost & Found.”

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Hanza," hit the top 10, peaking at No. 9. "Reba is an artist [country radio programmers] have always been able to look to have the biggest records," said consultant Scott Borchetta, president of EMI Nashville (U.S.) Scott Borchetta. "We've always struggled with her cover songs on air, and that was a conversation earlier this year. I think people perceived the perception of being cover songs was that our biggest problem." McEntire agrees. "Their reasoning was that they didn't want to remix... they didn't need old songs," she says. "They needed new material, and [the songs] sounded too much like the original."

"I'm very proud of "Starting Over," she adds. "It wasn't a failure. It sold quite a few records, but it didn't do as well as the first disc. I think we collect regroup and go on and do something else."

According to SoundScan, "Starting Over" sold 1.9 million copies, unlike its release last fall. Garrett says the album was the best-selling new album by a female in the last year. "She has a huge fan base, and they responded," he says. "She always sells well. She's got a wonderful following. . . . The album may have been [lacking airplay] at radio, but it still sold. That speaks volumes about how loyal her fans are."

McEntire says she learned from her last project and was extremely attentive in creating a new album. "I also knew that I needed to be the horse race to me. I strew it over, worry about it and think about it. I have to go with my gut feeling," she says. "[But] when you get lambasted on a project, you do that into consideration, and if it didn't work, you say, 'What would work?' let's go get cleaner, and clean new marvels. Try something different. Let's use our band and a new co-producer and a new studio."

To which McEntire refers is part of her new Music Row office complex, Starstruck, which opened for Oleta Adams. In addition to a studio move, there were other substantial changes in the production of "What If It's You." Instead of using studio musicians, McEntire opted to use her road band, and instead of co-producing with RCA-Nashville's Tony Brown, McEntire co-produced with John Scott. "John has been my engineer in the studio since the Jimmy Bowen days," she says. "John and I have a preconceived notion," she says of the songs publishers pitch to her. "That's why I like to go with an album like "Starting Over," I think people are going to say it's totally different [and they didn't expect me to do this."

"This is a new chapter in my career as long as it has: it's not doing the predictable," Blackstock is also enthusiastic about the record. "I think the amount of country music is different," he says. "The type of songs that Reba is singing are different. This is the first time I can remember that Reba has eight uptempo songs and two ballads. We've been known to have eight ballads and two up-tempo."

MCA is also stepping up the tempo on the marketing end. To build early enthusiasm, MCA hosted listening parties at the studio for radio programmers in late January, prior to the release of the Country Music Assn. awards Oct. 2.

To herald the release Oct. 29, a live world-premiere radio special will originate in Nashville and broadcast by SJS Entertainment. Listeners will be able to call an 800-number line and talk to McEntire. Borchetta says there also will be "win it before you can buy it" contests at radio prior to the street date.

MCA VP of marketing and sales (U.S.) Dave Weigand says there are also special plans for building retailer excitement. "We are going to our independent record stores on the things we are sending out to get our retailers' attention," he says. "Everyting ties into Reba's new look."

McEntire and Weigand have a Workshop meant to build retailer excitement, "Everyting ties into Reba's new look."

The box includes photos of McEntire sporting her new shorter haircut (along with a fake lock of hair) and marketing materials. In addition, the "Toni Brown Show" will push, MCA will service copies of the album for in-store play to 4,000 SoundScan-reporting retailers.

MCV's office space's success will also be made available. Since the album will be released on Election Day, Weigand says, campaign-style buttons will be distributed in a variety of promotions to help promote the release.

Media will also play a key role in launching the album. In the surrounding days, McEntire will perform the single on "The Tonight Show With Jay Leno" and will appear on "Larry King Live" and "The Donahue Show."

On Nov. 10, Lifetime Television will air a one-hour "Biography" segment on McEntire. In addition, Weigand says, McEntire will be the featured artist on Delta Airlines' in-flight audio program during November and December.

The program will broadcast the album on 800 flights a year. McEntire will tour this fall and will resume her roadwork in 1997. She says plans to take a year off from acting and other endeavors in order to devote time solely to her music. The current tour dates are exposing McEntire fans to her new music and her new look. "I've been working hard and cut into it for two years," McEntire says of her hair. "It makes me feel younger."

In addition to exposure at radio and retail, the group has been highly visible this year through touring with Christian artists Bryan Duncan and Clay Crosse. Managed by Nashville-based Forte Management and booked by Starstruck, the tour opened for Oleta Adams in Chicago and has been asked to work future dates with her. In November, the group will engage in a Christian Christmas tour.

"I'm not realistic enough to think that a straight man is going to come in here looking for a CD, but there are a lot of gay people who aren't even aware of some of these artists. Just the media attention given to the acts nominated pushed up our sales," says Brown Lewis. "Although the initial marketing plan behind the Cur- dis was to gear toward the mom-and-pop stores, it has been successful and has expanded to the second wave of that approach, and it's helped McEntire and Epic open up a lot of new outlets for Oleta Adams and Brazil has been asked to work future dates with her. In November, the group will engage in a Christian Christmas tour.

First GLAM Awards Honor Curtis, Calleen

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BLIND MELON'S DOUBLE REMEMBRANCE  
(Continued from page 19)

his vocal performances. He was such a raw person. He was such a spur-of-the-moment person. To try to get a cohesive and perfect vocal take, well, in hindsight, we'd probably try to change that and get something that's rawer, like what's on this record.

"I was very moved by some of the lyrics, and some of the songs were almost prophetic to listen to after he was gone," continues Stevens. "All of a sudden, they have a huge impact. There are lines on the record that are like, 'Hey, I'm gonna do this. Everybody watch, and then boom.'"

Especially foreshadowing are lyrics such as "I smoke a lot of grass and I pop a lot of pills/But I never done nothing that my spirit couldn't kill/And I walked around with these tombstones in my eyes" (from "The Pusher") and "I never got a chance to say goodbye" (from "Soul One").

For the band's manager, Chris Jones, "Nico" and the "Letters From A Porcupine" home video are a way for Blind Melon fans to know what

Hoon was all about and to mourn one last time.

"This record is a really good opportunity for Shannon to be heard one last time and, above all the critiques and everything else, one last opportunity to let the music speak for itself," says Jones. "I think it will give fans a chance to come to closure with it."

In a way, the making of "Nico" was also a way for band members to work with Hoon one last time. "It wasn't all depressing, making the album. Playing music is fun. Obviously, the circumstances were strange, but it was pretty inspirational," says Stevens.

"It was kind of uplifting, in a strange way. It was like, 'OK, we're still making music with Shannon."

For lack of a better word, it was a heavy experience," says Stevens.

For Capitol, the goal now is to get to Blind Melon's fan base. "There are some great things being offered to the fan, because the enhanced CD doesn't feature the same footage that the home video does, so there's really a lot for them," says Denise Skinner, VP of marketing at Capitol.

The game plan is to spread the word first among members of the press who were genuine supporters of Blind Melon. A mailing with a flyer is being sent to more than 10,000 fans, and the band will participate in an online chat on SonicNet Nov. 8. Fanzine advertising is also part of the plan.

"We want to make sure we start with the fans and writers who understand what they're about, so that we can let other people know that this is coming from the heart," says Skinner. "We have an electronic press kit that will be sent to retailers to educate them as to why there's a third Blind Melon record."

Screenings are being planned for the home video, which features live footage of, interviews with, and behind-the-scenes antics of the band.

John Artale, purchasing manager of the 156-store National Record Mart chain based in Carnegie, Pa., says that "Nico" and "Letters From A Porcupine" are "a nice memorial for fans. They won't feel like they're grave robbing by buying this. It's something nice to offer fans as a consolation."

Stevens says the remaining members of Blind Melon will record for Capitol under a different moniker. He wouldn't say if the singer with whom they are writing in Seattle will be the permanent vocalist.

"Musically, we still have some great things ahead of us," he adds. "It's sounding really good. And yeah, it's in the works. But it will sound like Blind Melon, but obviously with a very different element to it."

REPRISE 'PARTIES' ON WITH LATEST TV SHOW SOUNDTRACK  
(Continued from page 19)

Nov. 5.

Despite the tight timing of the releases, Kurt Neumann, one of the band's singer/songwriters, is hoping the projects will complement rather than cannibalize each other. "We're trying not to trip each other with the two albums," he says. "It's great that we are getting recognition from the show, but we've also managed to keep our own identity."

Exclusive to the album are Stevie Nicks' rendition of "Free Fallin'" as well as songs from Rickie Lee Jones, Holly Palmer, and Syd Straw. Other contributors are Bruce Hornsby, Brian "B.T." Transeau with Tori Amos, Shawn Colvin, Busted Root, Big Bad Voodoo Daddy, Joe NCene, and Nanci Griffith.

Straw, whose anthemic "People Of Earth" is the album's first single, says she is honored to be part of the family. "I want to broaden all of my horizons, and there are a lot of cool artists on this soundtrack," she says.

"Most people who write songs these days must have in their mind somewhere that soundtracks can be lucrative and certainly a great way to introduce their sound to a wide range of people. My music is very dramatic, so it is natural to pair it up with film and television."

She has some experience in the soundtrack business; her first contribution to a compilation set was a rendition of "Que Sera, Sera" for the black comedy "Heathers." Discussions are under way between Reprise and Straw's label, Capitol, regarding a music video for "People Of Earth," but no plans have been set, says Klein.

He notes the importance of the synergy between soundtrack and the show at the retail level.

"We find in marketing these things that at least as important as getting on the radio is getting a picture of the ear at point of purchase," he says. "We noticed with the 'Friends' soundtrack that where we had posters and other things at retail, we sold a lot of records. It's normally all about radio and MTV, and this is more about being able to identify the music with the show."

Based on the experience with "Friends," Klein expects the album will sell best at mass-merchant accounts. "This will probably sell more at Wal-Mart and the other big stores that attract families and the kind of people who watch television," he says.

While label expectations run high, as least one of the contributing acts is keeping its expectations in check. We hope to reach new people, but we're not much just in this for the music," says the JoDeans' Neumann.

"If more people come to see us and buy our records, that's just icing on the cake."
Cocker's new album, "Organic," to be released Monday (14) across Europe on either the Capitol or the Parlophone imprint and Oct. 29 in the U.S. on Sony/550 Music. The record contains newly recorded, stripped-down versions of several of the British rock veteran's best-known songs, many of them remade at EMJ's suggestion. These sit alongside songs Cocker has never before recorded on an album that features guest appearances by Randy Newman, Billy Preston, Tony Joe White, and others, under the guidance of producer Don Was.

"Organic," which falls somewhere between an "unplugged" album and a hits retrospective, includes back-to-basics remakes of such Cocker hits as "Delta Lady," "You Are So Beautiful," and "Many Rivers To Cross," alongside new interpretations of Bob Dylan's "Dignity," Van Morrison's "Into The Mystic," and the Steve Wonder ballad "You And I."

Cocker confirms that "Organic," which followed extensive touring behind his 1984 album "Have A Little Faith," was the concept of his label in Germany, where his record-buying audience is especially large and loyal. "Germans have always been my biggest fans over the last few years," he says. "When I decided I was going to take a year off, [EMJ in Germany] said, 'Can you give us something to keep us flowing?'" They kind of picked up on me [in the early 80s], when we did with Island Records, when there was really not much great interest in my career," he continues. "That's why I always give them my great consideration."

The album also features Cocker's remake of Newman's "Sail Away" and his writing collaboration with White on "High Lonesome Blue." Was gathered together such top session players as Jim Keltner, Darryl Jones, and long-time Cocker accomplice Chris Stainton for the record.

With Was at the helm, recording of "Organic" was completed in a mere five days. "I put that down to Don," says Cocker, "and when you've got great players like this, they don't make any mistakes."

"I would have worked with him at the drop of a hat," reciprocates Was, reminiscing about going to see Cocker on his legendary Mad Dogs and Englishmen tour of 1970. "I stood in line to see him. I told Joe about the live cuts [from that tour on an A&M compilation] that was me cheering."

Tony Wadsworth, managing director of Parlophone U.K., says the set is "the record a lot of people have wanted Joe Cocker to make for a long time, the type of record he made in the late '60s, early '70s. The great thing was it came together so quickly. One minute, we were having the meeting with Don, and six to eight weeks later, it was finished.

Cameras rolled during the entire "Organic" recording session, which, as EMJ's London-based VP of international marketing Mitch Clark points out, gives the company a useful promotional tool. "We've asked the territories to send us what we can do with it," Cocker told OM, "to get Cocker specials on TV, for example. She's got a lot of pictures and very good help."

The footage includes interviews with Cocker, Was, and contributing musical artists, including Joe's girlfriend. "Europe has been Cocker's biggest market on the whole," adds Clark, "and he's going to appeal to everybody, because it's taking Joe back to his roots. The bonus is to have Joe going into Europe to do this fantastic club tour!"

To capitalize on the album's release, the CTG/Parlophone German company has also booked Cocker for a 12-week, 15-venue tour between July 21 and Sept. 23. "It's going to be quite a show," adds Clark, "as there's a veritable sea of stars and famous people involved."

"That's the way it is," says Cocker. "I think they could make it a real party in Denmark, Switzerland, the Netherlands, Israel, maybe even Portugal or Spain. It's a great atmosphere for the band, and it's got an audience."

"Europe is going to see Cocker's commitment to a European audience," adds Clark. "And the back-up band is the original "Madman" band."

The first leg of the tour opens at the Music Hall on Aug. 21, in Copenhagen, Denmark, and goes on to Berlin, Stockholm, London, Paris, and the Netherland.

The album's success, Clark says, is "a very special occasion for Joe, as well as his fans. His career has been very up and down, but he's stabilized over the past five years, and this will be getting the right exposure for a long time. It's another '60s, '70s classic."

The album is being distributed by PolyGram International, which has booked a strong, powerful marketing campaign. "I really don't know what to expect," says Cocker. "I don't know what the audience's going to make of it."

Touring with Cocker on this European leg of the "Organic" tour will be his personal road manager, Tony Mays. "He's a very quiet man," says Clark, "but he's the right man for the job."

"He'll be the one who'll make sure every single piece of the tour is taken care of," adds Clark. "He's the one who'll make sure the audience is going to enjoy themselves."

The album's release, Cocker says, is "one of the most exciting things that's happened to me in a long time. I've been through a lot of ups and downs, and I'm looking forward to it very much. It's going to be a real party."
pure listening pleasure

RED HOT RIO

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A tribute to Tom Jobim, continuing Red Hot's fight against AIDS.

Album in stores October 15

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sting
pm dawn
carolyn veloso
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maxwell
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david byrne
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gilberto gil
milton nascimento
marisa monte
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cesária evora
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FIGHTING AIDS AROUND THE WORLD
HEEERE'S KEVIN: On Tuesday (15), "The Tonight Show" musical director and jazz guitarist Kevin Eubanks will perform a tour of Jay Lenos's formidable shadow and into the spotlight as Blue Note releases his album "Live At Bradley's." The live set features original material, as well as Duke Ellington, Lionel Hampton, and Kurt Weill standards. Though Eubanks's day job will keep him touring, hes next break to play a few gigs.

ROADWORK: Pianists Liz Story, Barbara Hag- ulie, and Margie Adam embark on the 11-city Three of Hearts tour, which starts Nov 2 in Cleveland. The tour fol- louses the Tuesday (10) release of Windham Hill set "Lit Story" and the Oct. 1 release of Higbie's Slowbary title "I Surrender." Flip Records Jane Jensen will open for the Butthole Surfers Oct. 25-28 in Florida, followed by a tour of the North- east. Her album "Comic Book Whore" was released Oct. 1. Forever's Billboard Song Con- test winner Bill White Ace continues to play club dates in Southern California in support of her Touchwood Records debut, "Billy's Not Bitten." His next two dates are Saturday (10) at Bourbon Square in Van Nuys, Calif., and Nov. 17 at the Martini Lounge in L.A.

True Talent, Warner Bros. and R&B crooner Eric Benet is busy promoting his album "True To Myself" through traditional and nontraditional methods. In addition to showcase and television appearances, Benet and his daughter will be featured in a public service announcement that begins airing on the Fox Children's Network this week. The artist's first single, "Let's Stay Together," was included on the "Thin Line Between Love & Hate" soundtrack and received early support from R&B stations WGGI Chicago, WKKV-FM Milwaukee, and WJLB Detroit, though it wasn't officially serviced until June. On Tuesday (15), Warner Bros. delivers the album's second single, "Spiritual Thing."
**R&B ARTISTS & MUSIC**

**Almighty RSO Talks ‘Doomsday’**


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**BY J.R. REYNOLDS**

LOS ANGELES—As Rap-A-Lot/Noo Trybe prepares for the mid-November release of “Doomsday: Forever RSO” by the Almighty RSO, it finds itself in the pleasant position of forgetting its originally planned regional marketing strategy in favor of a nation campaign.

Noo Trybe, the “At first, we thought we would have to begin only in the Northeast region and then work our way out, because that’s where the West Coast is located. But, now we’re releasing it nationally, and this is a great opportunity.”

Cynthia, director of marketing and sales for the label, says Rap-A-Lot is ready to launch its nationwide strategy.

“We like a lot of different kinds of music,” says Cynthia. “The Almighty RSO has a strong presence in the South, but they’re also gaining ground in the West.”

“Will we do it again?” asks Cynthia. “Just that we’re releasing it nationally, we’re also looking into the possibility of a regional strategy.”

Business Closings Leave Cultural Vacuum;
Cunningham Dazzles On Atlantic Jazz Debut

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Ripin’ The Mike. Hollywood teen vocalist J’son, right, swaps stories following a recent on-air interview with air personality Jeff Fox on Cap Cities’ syndicated program “Overnight With Jeff Fox.”

**The Rhythm and the Blues**

by J. R. Reynolds

“This Is The Life” is the album’s emphatic track. “It’s a song that we felt best fit the [jazz/rock] format,” Joseph says. B. The backing track is other selections that feature the skills of reputable vocalists, such as Will Downing and Kevin Whalum, and instrumentalists, such as pianist Bobby Lyle, bassist Ronnie Garrett, and drummer and keyboardist Sonny Emory.

Rod Clemmons has delivered a sparking gem with “Love Stories,” a collection of ballads that possess deep-reaching melodies and substantive lyrics. Released through his New York-based Verdict Records and issued through independent Universal Distribution, “Love Stories” is a collection of tracks, performed, produced, and engineered by Clemmons. Blind since birth, the entrepreneur/performer’s music reflects with crisp partied harmonies, and the project, slated for release Nov. 8, clearly displays his talents on romance.

“I’m Not Supposed To Feel This Way” is the first single; it was serviced to radio Sept. 16.

GOOD WORKS: Tionne “T-BiZ” Watkins of LaFace’s TLC has been named national spokeswoman for the Sickle Cell Foundation. She is the first person afflicted with the genetically acquired blood disorder to be selected for the post.

In an effort to raise awareness of the disease among young music consumers, Watkins sponsored a showcase Oct. 10 at Miami nightspot Liquid. Several labels contributed financially to the evening, which featured her’s The Man and Moolistrip, two unsigned alternative rock acts that Watkins is managing.

**BOOK CORNER:** Noted author David Ritz has completed “Blues All Around Me: The Autobiography of B.B. King.”

Made To Order. Warner Bros. artist Curtis Mayfield, right, is all smiles as he sits with filmmaker Spike Lee, who recently directed the Columbia movie “Get On The Bus.” “New World Order,” the title track and first single from Mayfield’s latest album, is the lead track on the Interscope soundtrack to the picture.

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Ripin’ The Mike. Hollywood teen vocalist J’son, right, swaps stories following a recent on-air (Continued on next page)
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*Albums with the greatest sales gains this week. * 

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## Hot R&B Airplay

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LOOKING into the eyes of Richard Dworkin as he strode onto the stage of New York's Webster Hall for the fourth time in less than two hours, the whole evening finally began to make sense.

Seconds earlier, he and I were standing backstage at the first Gay & Lesbian American Music Awards (GLAMAs)—the catalyst for a true slab-slaying parade of battle-scared pioneers, intriguing newcomers, and ghosts of musicians no longer alive—making small talk as he smoked a cigarette and impatiently fidgeted with his suit. By that point, there was no need to pretend that the evening's final award might not go to “Legacy,” an epic, two-disc set he produced for his lover, the late singer/songwriter Michael Callen. Dworkin had been successfully lighthearted and articulate with every trophy he collected on behalf of the project. But he was now showing emotional strain from the increasing weight of each honor, as well as from witnessing the earnest. “We Are The World”—like classic performances of the Callen composition “The Healing Power Of Love” that preceded the final awards—clutching the trophy for album of the year, he was pale and at a loss for words—though his tear-filled eyes spoke volumes about a lost mate who is said to have given many of his last breaths to this album.

And that’s when it all clicked in my mind. After weeks of overanalyzing the necessity of an event like this, I found it in the eyes of a widowed lover who was grateful for the public validation offered to a worthwhile artist and a project that went largely ignored by the mainstream.

Callen and I are both from the ’70s generation that had to scrounge for openly gay-specific music—much of which was either woefully poor quality or nearly impossible to locate. Like Tom Robinson, Jimmy Somerville, and Ferron, he pushed against the grain in an attempt to change that.

songs that offered empowerment to those struggling with identity and gave a human view into the lives of gay men and women. And while his stuff was certainly polished and commercially accessible, he didn’t live to hear his songs on the radio, nor did he ever enjoy the kind of accolades afforded his many cloistered counterparts. The reasons for this are myriad for a debate without a clear resolution. All that matters as Dworkin took the stage at the GLAMAs was that Callen and his music had finally earned center-stage attention and applause from the music industry. Looking around the room, I saw that faces that were earlier covered in jaded, too-high-for-words expressions were now awash in poignant smiles. It felt good to share in that moment.

The GLAMAs were flamed. The ceremony leaned a tad too much on the rock side of queer music. And overall, there was only small input from major labels and the few out artists who have successfully made it to the other side of the mainstream fence—though not for a lack of invitation and calling from organizers Michael Mitchell and Tom McCormack will certainly iron out the wrinkles eventually.

But for the moment, the positive glow of community I shared with the folks in attendance lingers. Yeah, there are many more obstacles of prejudice ahead for those choosing to be out of the closet in their music. But for a couple of hours, it was a pleasure to simply take a breather and applaud what’s been accomplished so far by an army of gays and lesbians. With luck, there are some talented kids out there discovering Callen’s “Legacy” and feeling inspired to go two steps further. (For a complete rundown of the winners, see page 14.)

THE BUNNY’S BUSY: A few days earlier, Warner Bros. was a tad chilly on the dance tip, save for the occasional Madonna remix. Now the label has more credible club fare than inure homelessness promotion diva Debra Pelton can keep up with. High on WP's list of must-hear jams is Sandra St. Victor's funk-dripped “Rise Up,” which has been masterfully rapped as a gospel-house anthem by the legendary Maurice Joshua. It’s a tasty melding into the Family Stand singer's solo debut, “Mack Diva Saves The World,” an album that left dance music heads on how it’s really done.

Meanwhile, rock act Soul Coupling will entice left-leaning punter with their wicked, breakbeat-spiced “Super Bon Bon,” while Gina G’s perky European smash (“Ooh Aah”) Just A Little Bit” with warm the hearts of hi-NRG enthusiasts—not to mention every top-40 radio programmer with an ear for a hit. Also brevity, for release in the coming weeks are Junior Vasquez remixes of Curtis Mayfield’s miraculous “New World Order” and a new version of Al Jarreau’s breathtaking best-of-package reconstituted by Eric Gadd, “Compared To What.”

Sounds like a lot, oh! Well, just until all hands are called on deck for Madonna’s hotly anticipated “Evita” premiere. We get a sneak peek of the set and the story line of predominant interpretations of “Buenos Aires” and “Don’t Cry For Me Argentina”—both for a lack of invitation and cajiing from organizers Michael Mitchell and Tom McCormack will certainly iron out the wrinkles eventually.

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Jocelyn Pops By. Classified/Tommy Boy artist Jocelyn Enriquez recently appeared on WBWB (B-96) Chicago while on a promotional trek across the U.S. in support of her single “Do You Miss Me.” Produced by Glenn Gutierrrez, the dance/pop jam is actively gathering airplay at rhythm-crossover radio and mainstream clubs. Between personal appearances, Enriquez is in the studio cutting tracks for her next album, due in early 1997. Here, she’s flanked by WBWB observers Kirk Bradley, Julian Sumpin’ Perez, Tim “Spinnin” Schoenier, and DJ Speed.

Evolution On The Road. Emilio and Gloria Estefan, left, chat with HBO chairman/president/CEO Jeff Bewkes and HBO VP of original programming Nancy Gerler backstage at the Miami Arena after the singer’s recent simulcast concert for the cable network. The performance ended the state leg of the Estefan’s ongoing Evolution tour, which is now trekking through Europe in support of her current Epic collection, “Destiny.” That set’s next single pop will be the percussive ballad “I’m Not Giving You Up,” with the upfront “Higher” going to clubs. The latter track has been remixed with house and tribal beats by Junior Vasquez, Pablo Flores, and Charles Chavez. (Photo: Maggie Rodriguez)

The GLAMAs Raise Profile of Grass-Roots Acts

Dance ARTISTS & MUSIC

by Larry Flick

Dance TRAX

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BILBOARD OCTOBER 19, 1996
Decca Mines Chesnut's Jukebox
Set Features 2 Songs Co-Written By Artist

By DEBORAH EVANS PRICE

NASHVILLE—A greatest-hits pack-
age is the perfect way for a label to remind radio and retail of an artist's accomplishments, and that's why Decca is planning to do with “Mark Chesnutt's Greatest Hits," due Nov. 19.

“Mark Chesnutt has contributed so much to country music," says Decca senior VP/GM Sheila Biddy. "Mark's whole career has been focused on his music from the time he was a teenager, and I think he has delivered a standard of music that has been pretty solid over the past six years."

The album contains 10 hits and two new tunes. The cuts already familiar to country radio programmers and listeners are "Two Cold Loops," "Almost Goodbye," "Blame It On Texas," "Of Country," "I'll Think of You One Last Time," "Brother Jukebox," "Gonna Get You," "It's Sure Is Monday," and "Goin' Through the Big D." Those songs were culled from Chesnutt's 20 previous tracks, of which 13 were top 10 and six were No. 1 on Billboard's Hot Country Singles & Tracks chart.

The two new cuts are the recent single, "It's A Little Too Late," and "Let It Rain," both of which Chesnutt co-wrote with Roger Springer. Primarily an interpreter of other people's songs, Chesnutt is excited to have co-written the album's new songs. "It's something that I always thought I would get into, but I never really knew how to get into it," he says of songwriting. "When I met Roger Springer, we hit it off. We were both alike and got along real long and good and became friends, so we started writing together... He's a great writer. He's shrewd about what do and he's pretty fun."

"It's A Little Too Late" is at No. 58 on Hot Country Singles & Tracks. "I love the new song," says WINS Nashville PD Dave Kelly. "It's a return to Mark Chesnutt to me... I'm excited about having Mark back on the air with great records."

When asked if assembling a greatest-hits collection prompted him to reflect on his career, Chesnutt replies: "Yeah, I kind of do that every day. But I really did that when I looked at a list of all the songs that I wanted on this greatest-hits album. There were 20 singles on [that list], and I didn't realize I had 20! I thought, man, I can't believe I've hit twenty! That's a lot of singles."

Shep Biddy says she's hoping that the greatest-hits package will help draw attention to Chesnutt's impressive track record. "I'm hoping it will make a statement to the industry," she says. "A few years ago, the Country Music Journal did a survey of some music executives, and it came back that one of the most talented and underrated artists in country music is Mark Chesnutt." Chesnutt changed. We are sitting here two years later trying to figure out why he has not received the notoriety or the awards that some other artists have. I hope this greatest-hits package does help to change that."

To draw attention to the album, Chesnutt will appear on NBC's "Today Show" on Nov. 20. He will also appear on "The Late Show" and "Good Morning America." The album will be released in vinyl and cassette, as well as compact disc.

Deborah Evans Price is a Nashville-based freelance writer and country music author. She is the co-editor of Billboard's Country Chart Book and has written for Billboard, Country Music News, and Country Music Weekly. She has been covering country music for over 10 years and has interviewed many of the genre's biggest stars, including Garth Brooks, Tim McGraw, and Faith Hill. She is a member of the Country Music Association and the American Society of Composers, Authors, and Publishers. In her free time, she enjoys attending concerts and music festivals and collecting country music memorabilia.

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Reba Gives The Hair Off Her Head; B&D, Twain To Headline Smile

ON THE ROW: Reba McEntire has established a new benchmark for all others to follow for promo items. To call the promotion of her new single, "Almost Here," anything short of unprecedented would be an understatement. "Almost Here" is the first single from McEntire's latest album, "The Distance," which has been her highest charting album to date. The album debuted at No. 1 on the Billboard Hot Country Songs chart and is currently sitting at No. 3.

"Almost Here" is a duet with her co-writer, Randy Travis, and it features a unique hairdo. Reba McEntire cut off most of her hair, leaving only a few inches on top. She was inspired by Travis' own hairdo, which he wore in his "Under The Gun" video. Travis also cut off most of his hair to promote his new album, "Ready, Willing, and Able." McEntire's hairdo was so successful that it prompted other country artists to follow suit. For example, Trisha Yearwood cut off most of her hair to promote her new album, "Believe Me, Baby, I'm Listening." Other artists who have cut off most of their hair include Faith Hill, Martina McBride, and Kenny Chesney.

"Almost Here" was a huge hit and helped McEntire establish herself as a major force in country music. The song was also nominated for several awards, including a Grammy Award for Best Female Country Vocal Performance. McEntire went on to win the award, solidifying her status as one of the genre's top performers.

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Demo Single Ignites Career Of Magistrate’s Caryl Mack Parker

By CHET FLIPPO

NASHVILLE—Isn't that the way they used to do it in country music? I was just signed one month by a record label, and your first single is released the next. Then you pick it up, and you put it on the Billboard chart. Is that possible, you say?

Ask Caryl Mack Parker, who is caught up in just such a scenario with his new single, "Better Love Next Time," on Nashville's Magistrate label (in a joint release with Shilling Square Records).

"It's been quite a whirlwind," says the smoky-voiced native of Abilene, Texas. "It was just over a year ago that my current producer, Bob Nix, signed me on. He knew I had potential, and he started working on me."

Magistrate Entertainment Group CEO Jim Mazzu says, "This is one of the strongest bookings of an artist I have actually out there paying her dues for quite a while, and we're just stumbling on her."

Magistrate signed Parker at the end of July; the single was out Sept. 30. It's now No. 81 on the Billboard Hot County Singles & Tracks chart. The album ("Caryl Mack Parker") follows at the end of November.

Radio response was immediate, even without the usual radio tour. Parker had time only to play West Fest and CRS Midwest in Kansas City, Mo. After that, he hit the road - a whirlwind tour of radio stations.

Parker, who worked or co-wrote the 10 singles on the album, says that while it was a whirlwind tour of a whirlwind tour, he was working on his writing. He learned to listen to a new singer-songwriter, and his debut single is strong. He likes the sound of it on the radio. There's definitely a definite sound to her in country.

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DANCE COMES TO TNN Nov. 12: When Deena Carter and Michelle Wright headlines TNN Country Dance Invitational Presented By Stevan Corcoran: "Coping in the middle of TNN's dance-week activities, the show will be recorded at 7 p.m. EST. The show, which airs the following week at 7:30 p.m. EST, will feature "The Merc of Morning," Tonya Clark, "A Fool I Can't Trust," and Gary Chapman hosted his first "Prime Time Country," for the new season Oct. 7, with Clint Black as his first guest. Mary Chapin Carpenter and Lyle Lovett will host the show, as will Garth Brooks who is scheduled to perform as a late addition.

The show will be taped at 7 p.m. EST, and the Country Music Television's "The Big Black Swan," which will be aired Nov. 27 at 8 p.m. EST with repeats on the following eight evenings, 6:00-9:00, also on the following Friday evenings, 6:00-9:00, in Gastro, and other related music programs. It's CMT's first concert program outside the U.S.

Travis Tritt has been cast as a rural sheriff who is Melissa Gilbert's significant other in the TV movie "First Noel," slated for a December airing on CBS.

Senatorial Salute: Asylum artist Bryan White, left, is congratulated by U.S. Sen. Fred Thompson of Tennessee for winning the Horizon Award at the CMA Awards Show at the Ryman, with a gold plaque commemorating sales in excess of 5,000 copies for his album, "Between Now And Forever."
**BILLBOARD**

**HOT COUNTRY SINGLES & TRACKS**

**OCTOBER 19, 1996**

**No. 1 Star**
- **BELIEVE ME BABY (I LIED)**
  - **TRISHA YEARWOOD**
  - **BAND IN A BOX**

**No. 1 Air**
- **LIVING IN A MOUNTAIN**
  - **DEANA CARTER**

**Hot Shot Debut**
- **THAT'S ANOTHER DANCE**
  - **BRYAN WHITE**

**Top Country Singles**

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<td>LIVING IN A MOUNTAIN</td>
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<td>ANYTHING YOU WANT</td>
<td>COLIN RAYE</td>
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**Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. Videochart availability is limited to those singles which have chart movement. Airpower awarded to those records which attain 500,000 units. (C) Cassette single availability. (D) CD single availability. (V) Vinyl single availability. (S) Sirius satellite radio availability. (M) Billboard Top Country Airplay detections.**
Decca is sponsoring a special contest at country radio. “You’re creating a promotion to take to radio around the typical ‘win it before you can buy it’ sweepstakes approach,” says Mike Daily. “We’re actually taking lines from Mark Chesnutt songs, editing them, and sending them to the stations... so they can play them right off the air. And you can call in and identify this great Mark Chesnutt hit, you can win one of his greatest-hits albums before it’s in the stores.”

Shipley Biddy says the label is sending stations the lyrics and sound bits so they can play the game by either playing the lines or reading them to listeners. “It creates a fun promotion for radio, yet it makes the public aware of how many hits Mark has had,” she says.

Decca is also putting together a Westwood One radio special live from New York on November 4. The label is still planning for Chesnutt to play a special concert at Nashville’s Ryman Auditorium to give people in the industry who don’t ordinarily get a chance to see him perform see Chesnutt’s live show. A date for the concert hasn’t been set at press time, but it will be close to the release date.

MCA/Decca VP of sales and marketing Dave Weigand says there are plans to utilize the connection with MCA and Decca owner Seagram. “We will be tying in with Seagram, and we will be printing up 500,000 napkins that we will service to clubs,” he says. “On one side, we will promote Mark Chesnutt’s greatest hits, and on the other side, we are going to promote one of Seagram’s products, Crown Royal. We are also going to try to work with various radio stations in Mark’s top markets and tie in with listening parties where Seagram will be involved. That is still in the works.”

According to Weigand, country radio will receive a special collector’s edition CD that will feature all of Chesnutt’s radio singles. There are also plans to bolster album sales via the Internet. Weigand says the label plans to hold a "Discover Mark Chesnutt" contest in which World Wide Web surfers will have the opportunity to participate in what we call the ‘Cyber Scavenger Hunt.’”

Decca will build on all its marketing efforts via prime positioning at retail throughout the holiday season.

I’m hoping people will rediscover Mark,” Weigand says. “With all these hits he’s had, people will think it’s a great package, and that’s what we want a couple of new songs to drive consumers into the stores to buy this package and find out there are some incredible songs that he has recorded over the years.”

To remind people of Chesnutt’s accomplishments, Shipley Biddy says. Decca is sending out a promotional piece chronicling Chesnutt’s career: “It will be like a scrapbook and a map off the state of Texas, she says. “You see from his birth until the release of this album, little milestones and dates along the way when certain things happened, like his first hit, like (Country Music Assn.)’s Horizon Award, his singles that have gone to No. 1, platinum albums, and these milestone markers are placed throughout the road with the actual date that [event] occurred in his life.

The promotional piece illustrates a busy career, but Chesnutt feels he’s only just begun. “I’ve done a lot of songs, but I feel like I’m just starting out,” he says. “I still feel like I’m new. I hope never lose that. I always feel like I’m one of the new guys trying to fight my way onto the charts.”

Decca Mines Chesnutt’s Jukebox

PARKER

(Continued from page 3)

as possible. Rhodes, meanwhile, says, “It’s going to be a big album.”

But, as everyone realizes, the life of a single is now extended from 12 to 14 to 16 to 20 or 25 weeks. So we’re gonna be in the top 10 a long time.” He says an immediate radio tool will be a satellite promo tour, with live uplinks to stations of Parker singing.

Mazza says the label never debated postponing the release to avoid the current glut of superstar releases. “We could have waited another week,” he says, “but the record is hot, and we could lose the excitement and energy. You know, music has its time, and you really have to get the movement and go for it.”

Mazza says marketing plans are under way. “It’s a tricky time of year. Retail bought all of the Christmas product, and now they just buy the hits. But if we have the airplay to support it, then we can make all our retail plans work. CMT added the video for the week, and everything seems to be falling into place. One thing a small label can do is focus on our energy, and I think Parker is poised to hit the road for a radio tour; a concert tour is planned. For now, she says, she’s just “thrilled.”

Parental Advisory

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Parental Advisory
CMA Awards, Society Events Highlight Country Music Week

NASHVILLE—Country Music Week ’96, Sept. 29-Oct. 5, was a nonstop round of awards shows, parties, and seminars capped by the Country Music Assn. (CMA) Awards and awards dinners hosted by BMI, ASCAP, and SESAC.

ASCAP held a black-tie dinner and awards show to honor the writers and publishers of the 75 most-performed country songs of the year. Shown is the ASCAP country song of the year, "I Can Love You Like That." Shown, front row from left, are ASCAP VP Connie Bradley, songwriters Jennifer Kimball and Maribeth Dery, ASCAP president Marilyn Bergman, and songwriter Steve Diamond. In the back row, from left, are publisher Evan Medow of Full Keel Music, publisher Liz Hudson of Criterion Music, artist John Michael Montgomery, publisher Bo Goldsen, and Robert Schult of Criterion Music.

Brooks & Dunn celebrated their CMA Awards as entertainers of the year and vocal duo of the year at the Anista Nashville party. Shown, from left, are BMG Distribution president Peter Jones, Anista Nashville president Tim Dubois, Ronnie Dunn, Anista Records president Clive Davis, and Kix Brooks.

CMA Awards show host Vince Gill teed off in the celebrity golf tournament benefiting the T.J. Martel Foundation for Leukemia, Cancer, and AIDS Research. Gill played in both the morning and afternoon sessions, finishing in third place in both rounds.

Shown, from left, are Gary Chapman, John Berry, Lisa Stewart, and Chris Ward, who were among the celebrities taking part in the NationsBank Bowing Bash and Billiards Tournament to benefit the T.J. Martel Foundation for Leukemia, Cancer, and AIDS Research.

Columbia Records artists and executives celebrated at Sony Music Nashville’s post-awards party at F. Scott’s. Shown, front row from left, are Larry Stewart and Marcus Hummon. Also pictured, second row from left, are Ricochet’s Junior Bryant, Rick Trevino, Sony Music Nashville senior director of A&R Cliff Audretch, Ricochet’s Greg Cook, Sony Music Nashville executive VP/ GM Allen Butler, Wade Hayes, VP national/Columbia promotion Deb Flescher, Ricochet’s Heath Wright, Deryl Dodd, Sony Music Nashville executive VP Paul Worley, Olympic gold medalist Shannon Miller, and Sony Music Nashville VP of marketing Dean Broadhead.

Epix Records celebrated Patty Loveless’ win as CMA female vocalist of the year at the Sony Music Nashville party at F. Scott’s. Shown, front row from left, are Collin Raye and Ty Herndon. In the second row, from left, are Sony Music Nashville senior VP of sales and marketing Mike Kraski, Sony Music Distribution senior VP of sales Craig Applequist, Sony Music Distribution president Danny Yarbrough, Sony Music Nashville executive VP/ GM Allen Butler, James Bonamy, Stephanie Bentley, Epic Nashville senior VP Doug Johnson, Loveless, Epic VP of national promotion Rob Dalton, Epic senior VP of national promotion Jack Lameere, Sony Music Nashville executive VP Paul Worley, Olympic gold medalist Shannon Miller, and Sony Music Nashville VP of marketing Dean Broadhead.

Songwriters Buck Owens, Jerry Chesnut, Kenny O’Dell, and Norro Wilson were inducted into the Nashville Songwriters Hall of Fame at a dinner hosted by the Nashville Songwriters Foundation. Shown, from left, are Nashville Songwriters Assn. International (NSAI) president Pat Alger, NSAI executive director Carol Fox, Owens, O’Dell, Nashville Songwriters Foundation chairman Terry Chota, Chesnut, and Wilson.

Artists and staff of Capitol Nashville gathered at Jules to celebrate on the night of the CMA Awards. Shown, from left, are Tony Ardon of the River Road Band, EMI Music president/CEO James Fitefield, Trace Atkins, Suzy Bogguss, Steve Gnisaffe of the River Road Band, Capitol Nashville executive VP/GM Walt Wilson, Dean Miller, John Berry, Emilio, Deana Carter, Capitol Nashville president/CEO Scott Hendricks, and George Ducas.

The 44th annual BMI Country Awards show Oct. 1 honored the writers and publishers of the 77 most-performed country songs of the year. Shown onstage at the awards show, from left, are Shania Twain, who picked up two BMI Country Awards for "Any Man Of Mine" and "(If You’re Not In It For Love) I’m Outta Here!"), and Terri Clark, who won her first award with "Better Things To Do."

Shown at the BMI Awards show and dinner. From left, are writer Steve Diamond, Diamond Cuts’ Ten Muench, writer Tom Shapiro, Sony/ATV Tree Publishing president/CEO Donna Hillery, Ronne Dunn, BMI president/CEO Frances Preston, writer Jennifer Kimball, and BMI Nashville president Roger Sovine.

Atlantic Records Nashville president Rick Blackburn held a party at Trilogy and welcomed Atlantic artist Tracy Lawrence after the latter’s performance of "Time Marches On" on the CMA Awards telecast. Shown, from left, are Rick’s wife, Suzie Blackburn, Lawrence’s date, Stacy Drew, Blackburn; Lawrence, and Atlantic Nashville VP of sales and marketing Bob Heathery.

RCA Lazel Group (U.S.) chairman Joe Galante hosted a post-CMA Awards reception at the Hermitage Hotel for label artists, staff, and friends. Pictured, from left, are Clint Black, Mindy McCready, and Galante.

## Top Country Catalog Albums

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

<table>
<thead>
<tr>
<th>#1</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEK ON CHART</th>
<th>PRICE</th>
<th>WEEK ON CHART</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PATSY CLINE</td>
<td>TOO TORN TO TREBLE</td>
<td>243 weeks</td>
<td>6.98/15.98</td>
<td>6.98/15.98</td>
<td>6.98/15.98</td>
</tr>
<tr>
<td>3</td>
<td>DUANE EDDY</td>
<td>DUELING GUITARS</td>
<td>84 weeks</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
</tr>
<tr>
<td>4</td>
<td>DUANE EDDY</td>
<td>ROCKABILLY</td>
<td>60 weeks</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
</tr>
<tr>
<td>5</td>
<td>PATSY CLINE</td>
<td>I'M SORRY</td>
<td>53 weeks</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
</tr>
<tr>
<td>6</td>
<td>PATSY CLINE</td>
<td>CRY</td>
<td>49 weeks</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
</tr>
<tr>
<td>7</td>
<td>PATSY CLINE</td>
<td>HERE'S TO THE RED, WHITE, AND BLUE</td>
<td>40 weeks</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
</tr>
<tr>
<td>8</td>
<td>PATSY CLINE</td>
<td>BLUE JEWELS</td>
<td>36 weeks</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
</tr>
<tr>
<td>9</td>
<td>PATSY CLINE</td>
<td>SUGAR PIE</td>
<td>35 weeks</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
</tr>
<tr>
<td>10</td>
<td>PATSY CLINE</td>
<td>HURT</td>
<td>34 weeks</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
</tr>
<tr>
<td>11</td>
<td>PATSY CLINE</td>
<td>CRY TO ME</td>
<td>33 weeks</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
</tr>
<tr>
<td>12</td>
<td>PATSY CLINE</td>
<td>THAT'S MY MISSION</td>
<td>32 weeks</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
<td>4.98/9.98</td>
</tr>
</tbody>
</table>

**Composed for a national sample of retail store and rack sales reports collected, compared, and provided by SoundScan, Inc.**
In 1996, Brazil's music industry saw significant growth, with total sales surpassing $452.2 million, a 48% increase over the previous year. This growth was attributed to the increasing popularity of Brazilian music both domestically and internationally. The leading record companies in Brazil, including Sony Music Brazil, PolyGram Brasil, and Warner Music Brasil, saw substantial increases in their unit sales, with some companies reporting over a 60% rise in sales.

Brazil's music industry is diverse, with a strong presence of salsa, cumbia, and chanson. Artists such as Daniela Mercury and Grupo Intocable topped the charts, reflecting the country's rich musical heritage.

The Brazilian music industry's resilience and adaptability are highlighted by the continued popularity of traditional genres such as samba and mpb (popular Brazilian music) alongside more contemporary styles. This indicates the industry's ability to evolve while maintaining its cultural roots.

Overall, Brazil's music industry in 1996 demonstrated significant growth and resilience, setting the stage for continued success in the years to come.
**Jazz**

**Blue Notes**

by Jim Moon

Swing SISTERS: Billboard's cover story on women in jazz gave many female improvisers a chance to offer their take on operating in a field that historically has been a male environment (Billboard, June 29). "Swing & Unsung Jazz Women," a two-day session of debate, reflection, and live performance, furthered that discourse. Featuring such artists as pianist Geri Allen, vocalist Abbey Lincoln, saxophonist Fortinsa Dixon, and drummer Terri Lynne Carrington, the symposium took place Saturday (18) and Oct. 29 at the Brooklyn Academy of Music's Majestic Theatre in Brooklyn, N.Y. Author Daphne Duval Harrison is the moderator. Keynote addresses will be given by poet-essayist June Jordan the first day and Angela Davis the second.

The well-known political activist's new book, due this winter from Random House, is titled "Blues Legacies And Black Feminism: Gertrude "Ma Rainey, Bessie Smith And Billie Holiday."

"Swing & Unsung" will address myriad angles: influences, stories behind careers, musicology, improv techniques, new directions, old mistakes, ways to drum up funding sources, how to deal with the press, and the task of preserving cultural artifacts. Something tells me that's just the tip of the iceberg.

We want to reach a world that we know is there," says Janine McNell, project manager. "That's why we're addressing the question-and-answer periods. None of these panels are definitive; audience members will help us broaden the dialogue. We are actually hoping that some of the comments will propel the discussion into areas unprepared for:

Hopefully, this will just be the beginning of things we can do to put the history of jazz women on equal footing with that of jazz men."

The opinions of each day will be capped by concerts. Lincoln, Drom, and the Jazzberry Jam ensemble will play on Saturday, Allen, the Uptown String Quartet, and the all-female big band Diva make up Sunday's bill. The confab is sponsored by the Smithsonian Institution and Brooklyn's 651 Arts Center. Call 718-636-4181 for details.

**SCENE I:** For the last few years, Manhattan, N.Y., club Smalls has been an incubator for mainstream jazz. Its all-night jam sessions are a rigorous training ground where young improvisers can work out all sorts of ideas. Now, two of the impressive players who developed at Smalls have made debut discs. Each is the first document of an artist, and happily, each is big enough to qualify for many best-of-the-year lists.

On Sept. 25, the NYC label released "Hypnosis," alto saxophonist Myron Waldson's debut. "He's absolutely a strong player, but his compositions are what really grabbed me," says NYC president Mike Mainieri. "Also, Myron's personal vision and dedication are incredibly mature for a guy of 22."

On Jan. 20, Sherman Irby's first Blue Note date is due. He's also a top player. "He's attack and the dynamics of his sound and what impressed us," says label president Bruce Lundvall. "Plus, he's got the traditional thing happening, yet he sounds real modern. That's hard to pull off—'it's great!' Radio should be tricked by the accessibility and smartness of both titles.

**SCENE II:** Those looking for a crash course in optimistic and creatively experimental or a quick primer on the aesthetic that was at work in Chicago's much-vaunted avant-garde jazz community during the mid- to late '60s need only spend time with four new releases on the Delmark label.

Roosevel Mitchell's "Song," Mahli Richard Abrams' "Young At Heart: Wise In Time," Joseph Jarman's "As If It Were The Seasons," and Kaluparuta Maurice McIntyre's "Forces And Feelings" have been released by the label in one fell swoop. Delmark has documented the Windy City's musical turns for three decades, he said, into improvisations or hard-bitten blues. The simultaneous arrival of these four discs should help listeners get a much clearer picture of a scene that still has a fair amount of resonance for venturesome music makers.

**NOTAS**

(Continued from preceding page)

"A Primera VISTA," written by hot singer/songwriter Chico Cesar, already is a hit, thanks to its inclusion on a popular Globo teleneovela. The follow-up single "Nohor Vagabundo," a lifting samba/reggaeton track that is a better musical representation of the album, demonstrates the tender soulfulness of Mercs to his powerful nuzzle with a stirring cappella introduction. Uptempo tracks that typify his body, passionate and powerful romance ("Dona Carla," "Rato Corro," "Musa Calabar") will likely become Carnaval favorites.

Mercy is grateful for the rock-solid support of Sony executives, saying that they have been very patient. "They gave me three things important for an artist to do good work: time and money," she says. She points out that the album's production cost $500,000, a fairly hefty recording expense in Brazil.

Noting that the album is opening a new era for her, Mercy adds, "I feel more calm and stable."

The album cover, which shows Mercy embracing a black man, is a photo by Mario Craveiro Neto, a well-known photographer from the Bahian capital of Salvador. "For me," says Mercy, who is white, "the photo represents my relationship with the black. African-rooted culture of Bahia. I live in a city (Salvador) where 80% of the people are black, and the music I play has a strong black tradition. So, I felt I had to pay a tribute to this culture."

Mercy expects a vigorous international push for "Feijo Com Arroz." Mercy is aiding her global prospects for success by preparing a Spanish version of album track "Voo Ao Aloha," the familiar melancholy love song that has been covered at least 50 times, including one fabulous time by Celso Cruz, who recorded the tune as "Usted Alusó." In Japan, "Feijo Com Arroz" will feature Mercy singing the original Japanese version of Kyu Sakamoto's 1968 global smash "Sukiyaki."
### Top Jazz Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOSHUA REDMAN</td>
<td>WINTER WINGS (REPRISE)</td>
</tr>
<tr>
<td>SPACE</td>
<td>LEAVING LAS VEGAS (REPRISE)</td>
</tr>
<tr>
<td>ELLA FITZGERALD</td>
<td>THE BEST OF THE SONGBOOKS (Verve)</td>
</tr>
<tr>
<td>CANDACE WILSON</td>
<td>BLUE NOTE (Columbia)</td>
</tr>
<tr>
<td>HERBIE HANCOCK</td>
<td>THE NEW STANDARD (Verve)</td>
</tr>
<tr>
<td>GLENN MILLER</td>
<td>NEW MOON DAUGHTER (Capitol/EMI)</td>
</tr>
<tr>
<td>JOHN SCOFIELD</td>
<td>QUIET (Verve)</td>
</tr>
<tr>
<td>TONY BENNETT</td>
<td>UNPLUGGED (Columbia)</td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>KANSAS CITY LEGENDS (Warner Bros.)</td>
</tr>
<tr>
<td>MILES DAVIS &amp; GIL EVANS</td>
<td>IN A SENTIMENTAL MOOD (Columbia)</td>
</tr>
<tr>
<td>JOE SAMPLE</td>
<td>THE COMPLETE COLUMBIA STUDIO RECORDINGS (Verve)</td>
</tr>
<tr>
<td>LOUIS ARMSTRONG</td>
<td>THE COMPLETE GREATEST HITS (Columbia)</td>
</tr>
<tr>
<td>TONY BENNETT</td>
<td>HERES TO THE LADIES (Columbia)</td>
</tr>
<tr>
<td>VAN MORRISON &amp; GEORGE FAME &amp; FRIENDS</td>
<td>HOW LONG HAS THIS BEEN GOING ON (Columbia)</td>
</tr>
<tr>
<td>DAVID SANCHEZ</td>
<td>STREET SCENES (GRP)</td>
</tr>
<tr>
<td>LOUIS ARMSTRONG</td>
<td>LASSON (Verve)</td>
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<tr>
<td>BOB JAMES TRIO</td>
<td>STRAIGHT UP (Verve)</td>
</tr>
<tr>
<td>DAVID SANBERN</td>
<td>VIVA LA VIDA (GRP)</td>
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### Top Contemporary Jazz Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>KENNY G</td>
<td>AMERICA (Reprise)</td>
</tr>
<tr>
<td>GEORGE BENSON</td>
<td>THATS RIGHT (GRP)</td>
</tr>
<tr>
<td>GROVER WASHINGTON, JR.</td>
<td>SOULFUL STRUT (Verve)</td>
</tr>
<tr>
<td>DAVE ROZ</td>
<td>COUNTRY LIGHT (Columbia)</td>
</tr>
<tr>
<td>KEIKO MATSUI</td>
<td>DREAM WALK (Verve)</td>
</tr>
<tr>
<td>PAUL HARDCASTLE</td>
<td>CARAVAN OF DREAMS (Warner Bros.)</td>
</tr>
<tr>
<td>NORMAN BRENNER</td>
<td>QUEENS OF HEART (GRP)</td>
</tr>
<tr>
<td>BELA FLECK &amp; THE FLECKTONES</td>
<td>JOINED AT THE HIP (GRP)</td>
</tr>
<tr>
<td>BOB JAMES &amp; BARRY HAY</td>
<td>MID DAY SESSION (GRP)</td>
</tr>
<tr>
<td>WAYMAN TISDALE</td>
<td>MIDNIGHT (GRP)</td>
</tr>
<tr>
<td>ART PORTER</td>
<td>I CAME AROUND (GRP)</td>
</tr>
<tr>
<td>THE JOHN TESH PROJECT</td>
<td>LAY YOUR HANDS ON ME (GRP)</td>
</tr>
<tr>
<td>RANDY CRAWFORD</td>
<td>DISCOVERY (GRP)</td>
</tr>
<tr>
<td>BONEY JONES</td>
<td>TRUTH (GRP)</td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>GET SHOVEL (GRP)</td>
</tr>
<tr>
<td>LARRY CARLTON</td>
<td>THE GIFT (GRP)</td>
</tr>
<tr>
<td>HERB ALPERT &amp; THE DODGERS</td>
<td>SECOND WIND (GRP)</td>
</tr>
<tr>
<td>SYRUP GYPSY</td>
<td>HEART OF THE NIGHT (GRP)</td>
</tr>
<tr>
<td>HIROMI</td>
<td>URBAN WORLD MUSIC (GRP)</td>
</tr>
<tr>
<td>PAMIEL WILLIAMS</td>
<td>HEADS (GRP)</td>
</tr>
</tbody>
</table>

### Notas

(Continued from preceding page)

Media about the song and its supposed influence on domestic pop culture.

Basically, “Macarena” is the biggest dance novelty hit since “The Twist” in 1960. “Macarena” happens to be in Spanish or Spanglish, depending on which of the numerous versions you hear. “Macarena” has not ushered in a new wave of Spanish-language singles onto The Billboard 200, nor has it raised a deeper awareness of Spanish-language music in the U.S. or anywhere else for that matter.

Though the song has crept into national and international politics (how could anyone ever forget the stone-faced imitation of the “Macarena” from U.S. Vice President Al Gore), “Macarena” is destined to become a durable staple at weddings, bar mitzvahs, and raucous senior citizens' parties, where blue-haired retirees try to mix up the "macarena" dance with the familiar swirls and gyraions that accompany Marcia Griffiths' "Electric Boogie" and the Village People's "YMCA."

What is interesting, however, is that ever since "The Mambo Kings" movie came out in 1992, there has been an ever-increasing stream of state-side television spots using Hispanic Afro Caribbean musical backdrops. TV ads hawking a broad array of products from batteries to pizzas to automobiles have sported musical fields varying from '50s mambo to '80s salsa. Even the theme song of the popular game show "Jeopardy" features a tropical-rooted pop rendition of the tune.

It took nearly four years, but the soundtrack to "The Mambo Kings" (Elektra) finally went gold without fanfare in November 1994. Considering the movie was less than stellar both critically and commercially, it is amazing that the record was able to sell more than 500,000 units.

### Sales Briefs

The RIAA has awarded a gold disc for "En Vivo," the first solo album by Foniovita's noted singer/songwriter/producer Marco Antonio Solis. The album is is Solar's fourth gold record. His previous three were obtained when he was a member of Los Bukis... Solis' labelmate Enrique Iglesias is scheduled to appear Oct. 23 on NBC-TV's "Late Show With David Letterman." Iglesias' follow-up release to his eponymous gold seller is due in mid-January... Due Nov. 4 on EMI is Roxette's "Hamaras En Espaol," a compilation of Spanish-language covers of the Swedish duo's greatest hits.

Fans of Brazilian music will be happy to know that World Music Distribution, based in Nashville, purchased a cover of Brazilian music. They are making top-selling Brazilian titles that are not being released by the Brazilian labels' U.S. counterparts. Most of their best sellers are available at major U.S. retail chains. World Music's own imprint, Tinder Records, is slated to release the eponymous debut of Brazilian songstress Daude in February. In addition, Tinder is dropping "Kum-ba" with French singer band Batal Mambo later this month... Gina Martell, host of WVLV Miami's popular "Brazilian Lounge," is looking for service from Brazilian labels and U.S. imprints specializing in Brazilian music. She can be reached at (305) 654-5849.

Assistance in preparing this column was provided by Evar Perez in São Paulo, Brazil.
Artists & Music

Classical KEEPING SCORE

by Heidi Woloosen

DUMMIES GO CLASSICAL: The record company alliance juggernaut continues apace with "Classics For Dummies," a new series from Angel Records. This time, Angel has inked a licensing agreement with IDG Books Worldwide for a series of enhanced CDs that will be in stores Oct. 29.

IDG Books publishes the user-friendly book series that includes "Red Wine For Dummies," "Dogs For Dummies," and "The Rest Of Us" and are intended to demystify daunting subjects. "Classics For Dummies," which is pitched at the readers of the "Dummies" books, features CDs dedicated to individual composers, ranging from Bach and Vivaldi to Prokofiev and Stravinsky. Each has 60 minutes of excerpts from the EM1 catalog and a booklet written in the book series anyone-can-understand-this style, with art that mimics the books.

But EMI has gone a step further: Play the disc in a CD-ROM drive, and you have access to lots of extra musical and biographical information, most notably a full score for each track and a MIDI component that enables users to substitute instruments in the orchestra and alter other aspects of the piece, effectively creating personalized arrangements.

The series, says Aimee Gaultreaux, VP of publicity and advertising at Angel, is "about captivating midline real estate at retail." With its midline retail price of $10, Gaultreaux says, "the product is for outweights others in quality and added value." Twenty-four titles with accompanying spinor display racks should contribute to sheer mass. Gaultreaux says the company anticipates shipping 250,000 units in six months.

Angel is positioning the series in alternative retail—Knott, Wal-Mart, and the like—and expects to pull most of its sales from those outlets. The company is also doing heavy promotion and advertising. Print advertising will be in book reviews rather than traditional music pages, to capture the "Dummies" readers. Borders Books & Music has signed up for a co-op TV ad campaign (its spot begins "Is Bach a dark beer?"). As, and Gaultreaux anticipates that much of the co-op advertising on the series will be TV-based, Angel is preparing its own adpa as well.

"Dummies" is slated for international release; the

(Continued on next page)

THE BOSTON POPS ORCHESTRA

Comes Home To RCA Victor

And on the PBS broadcast "Evenings at Pops"

features THE DEBUT OF THE DYNAMIC YOUNG CONDUCTOR KEITH LOCKHART

Contains 16 of Miller's best known hits, including

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• Moonlight Serenade
• The Nearness of You
• A String of Pearls
• My Blue Heaven

with special guest stars John Pizzarelli and the King's Singers

RCA Victor

TOP CLASSICAL Crossover

TOP OFF-PRICE CLASSICAL

by Heidi Woloosen

TOP CLASSICAL ALBUMS

by Heidi Woloosen

October 19, 1996

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

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**Artists & Music**

**Gramophone Awards Honor Year’s Best Classical Recordings**


Namned best record of the year was Stephen Hough's recording of Romantic piano concertos by Emil von Sauer and Franz Xaver Scharenkau, with the Birmingham Symphony Orchestra under Lawrence Foster (Hyperion), which also took the concerto award. The British label also won in the solo vocal category; that award went to tenor Ian Bostridge's recording of Schubert's "Die Schöne Müllerin" with pianist Graham Johnson, which is volume 25 of Hyperion's complete Schubert lieder cycle.

Harmonia Mundi also collected two awards, for Ensemble 415's recording of Vivaldi's "Stabat Mater" with countertenor Andreas Scholl (baroque vocal) and for Handel's "Messiah" with soprano Nicholas McGegan and starring mezzo-soprano Lorraine Hunt in the title role (early opera).

Other winners in early music categories were Il Giardino Armonico's recording of six Vivaldi double and triple concertos, featuring cellist Christoph Coin, for Teldec, of London. The chamber award also went to a period-instrument group: Quedestra's recording of three Haydn string quartets from Opus 33 (Asvividis Astrée).

John Eliot Gardiner's exploration of Perley Grainger's "Songs And Dancing Ballads," featuring the Monteverdi Choir and Orchestra (Philips), took the chamber award, the world premiere recording of Sir Harrison Birtwistle's opera "Gawain," featuring baritone François Le Roux in the title role and the Royal Opera House Chorus and Orchestra under Eligio Howard (Collins Classics), was the contemporary winner. Omen Vanska's world premiere recording of original versions of Sibelius' Symphony No. 5 and "En Saga," featuring Finland's Lahti Symphony Orchestra and engineered by Robert Stoddard (Bis), took the engineering award.

In historical releases, Romophone's reissue of Lucrèce Boril's "The Victor Recordings" (1925–37) took the honors in the vocal category, while EMI's release of Walter Gieseking's recordings of the complete solo piano music of Debussy was the nonvocal award. The instrumental honors went to pianist Mikhail Pletnev's "Keyboard Sonatas Of Domenico Scarlatti" (Virgin Classics). For the second year in a row, Nonesuch won the music theater award, this time with George Gershwin's "Oh, Kay!" with Dana Upland and Kurt Ollman and Erin Stern conducting the Orchestra of St. Luke's. Valery Gergiev's live recording of Prokofiev's "The Fiery Angel" with Galina Gorchalova and the Kirov Opera forces (Philips) took the opera award, and Franz Welser-Möst's recording of Franz Schindel's Symphony No. 4 with the London Philharmonic (EMI) won the orchestral award.

Artists awarded to mezzo-soprano Anne Sophie von Otter, named artist of the year, and French horn player David Pyatt, named young artist of the year: Lord Yehudi Menuhin, whose birthday is being celebrated this year, was given the lifetime achievement award, and "Yehudi Menuhin - The Violin Of The Century" (EMI) was awarded the Gramophone Video Award.

**Keeping Score**

(Continued from preceding page)

The Philharmonic's format is intended to re-create the concert experience for the home listener: Jamie Bernstein, the daughter of Leonard Bernstein (who made his dramatic Philharmonic debut on the radio), will open each broadcast from the audience, to give listeners that in-the-hall sensation. And for radio programmers who believe that vocal and contemporary music turns folks off, there will be challenges as well: The Feb. 22 program includes works by Roger Sessions and Randall Thompson and a world premiere by Olly Wilson before the Rachmaninoff piano concerto, and on April 19, Sylvia McNair will sing Mozart.

One concert that is definitely pull some listeners will take place March 29, when Evgeny Kissin plays Beethoven's "Emperor" concerto, flanked by the "Coriolan" overture and Rimsky-Korsakov's "Sheherazade," conducted by Kurt Masur. Time Warner treats the Philharmonic well: It is the parent company of the orchestra's record label, Teldec, and paid for the ensemble's summer park concerts.

**Billboard**

**Top New Age Albums**

**OCTOBER 19, 1996**

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>1</th>
<th>LINUS &amp; LUCY - THE MUSIC OF VINEY GOURIARDI</th>
<th>GEORGE WINSTON</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td>2</td>
<td>THE MEMORY OF TREES (ARCTIC ALCOHOL)</td>
<td>ENYA</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>SHEPHERD MOONS (REPRISE)</td>
<td>ENYA</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>LIVE AT THE ACROPOLIS (SATURN MUSIC)</td>
<td>TANY</td>
</tr>
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<td>5</td>
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**Jerry Herman To Debut TV Musical**

*Mrs. Santa*’ A Landmark For Composer And Medium

**NEW YORK**—Songwriter Jerry Herman makes his first creative contribution to television on Dec. 8 with the CBS broadcast of “Mrs. Santa.” The show also marks the first new TV musical to be commissioned by a major network in years.

Herman’s songs, who wrote the songs for such long-running hits as “Hello, Dolly!”, “Mame,” and “La Cage Aux Folles,” the groundbreaking 1983 musical about two homosexual nightclub owners raising a son.

Herman has penned 10 songs for “Mrs. Santa,” which is set in 1910 and stars Angela Lansbury, the original star of “Mame.” The show also features Charles Durning as her famous husband. Other cast members are Michael Jeter and Terrence Mann.

On Nov. 26, RCA Victor Records will release the soundtrack, and a music print folio is being made ready by Hal Leonard Corp., which releases music print for E.H. Morris, Herman’s sole music publisher since his career started in the late ’60s.

“I feel I’ve written as full and rich a score as I would for the stage,” says Herman of the two-hour special. He rates one of the songs, “Whistle,” as among his most melodic. In fact, he notes, “to get the song out of my brain, I’ve been running to the piano to play ‘Some Enchanted Evening.’”

Although the TV special had production costs of approximately $10 million—surpassing most of today’s Broadway productions—Herman says, “I didn’t approach the TV show any differently than I would in writing for a stage. It’s theatrical, melodic, and with lyrics that are intelligent. I didn’t want to write down to a mass audience.”

However, Herman cites one major difference in writing for television—films, for that matter. “We had to get the soundtrack down before filming. That’s kind of backward compared to the stage, where the Broadway cast album is usually done after the show opens.”

During the first week in October, Herman was still at work on the all-important underscore with Don Pippin, who has conducted all of Herman’s shows since Mame.”

Herman continues to look for both Hollywood and Broadway projects. He expresses disappointment that his “La Cage Aux Folles” did not make it to the screen as a musical but was filmed instead as a nonmusical (“The Birdcage”).

“One day, it can be a film musical,” Herman says. “The climate is changing.”

When “La Cage” was first produced, he adds, Hollywood was afraid of the subject matter.

Herman, whose autobiography, “Showtune—A Memoir by Jerry Herman With Marilyn Stasio” (Donald I. Fine Books), is to be published Nov. 15, expands further on comparisons that are made between his work and that of Irving Berlin, one of Herman’s songwriting idols.

“I do go for his kind of simplicity,” he says. “In addition to ‘simplicity,’ my other favorite word is ‘old-fashioned.’

Some think I am a negative thing. But ‘old-fashioned’ means something beautiful and something to be cherished. One of the most beautiful things I own is I’m now sitting, at a 200-year-old desk. (When I’m compared to Irving Berlin), I want to hug that person.

Rather than single out one song as his favorite, Herman, an inductee into the Songwriters’ Hall of Fame, lists three. They are: “If I Walked Into My Life” from “Mame,” “I Don’t Want To Know” from “Dear World,” and “I Won’t Send Roses” from “Mack & Mabel.”

Although Herman, a native New Yorker, has strong emotional and creative attachments to the Broadway musical theater, he made California his permanent home three years ago. I wake one morning and decide I’d had enough of the cold and dirt. Although I still love New York, I want to see something green, and so I bought a beautiful house by the sea in Bel Air.”

On Dec. 4, the Hollywood Press Club will present its Lifetime Achievement Award to Herman at the Friars Club in Beverly Hills. The event raises funds for the locally based, nonprofit Institute of the American Musical, said to be the world’s largest repository of historical musical-theater objects.

Although he has his own ASCAP publishing company, Jerryco Music, Herman says he’ll continue a career-long association with E.H. Morris, as is part of Paul McCartney’s MPL Communications. “When things are done well through the years, why go elsewhere?” he says.

**O’Brien Honors Songwriting Via Dylan Set, Nashville Move**

**NEW YORK**—Though Tim O’Brien’s latest Sugar Hill album, “Red On Blonde,” is a collection of Dylan covers, his recent move to Nashville signifies an increased focus on songwriting for the bluegrass luminary and popular eclectics artist.

“Being here has got a little fever in me. Everybody’s talking about songs. I don’t feel like I’m changing, just doing it more, and it’s been fun,” O’Brien says.

As leader of the premier second-generation bluegrass band Hot Rize— and its honky-tonk alter ego Red Knuckles & the Truckers—O’Brien’s acclaim stretches back 15 years. “Red On Blonde” is the fourth of his idiosyncratic solo albums since Hot Rize disbanded in 1986, and the move to Nashville seems like a natural, if not overdue, progression.

In the late ’80s, Hot Rize/Red Knuckles supporter Kathy Mattea had top 10 hits with O’Brien-penned tunes “Walk The Way The Wind Blows” and “Lovelady Stories.” Their debut on 1990’s “The Battle hymn Of Love” also made the top 10 of Billboard’s Hot Country Singles & Tracks chart. Additionally, Mattea recorded a moving version of his “Late In The Day” and sings back up Barry and Elle Greenwicht by PolyGram Music Publishing was celebrated recentely in Los Angeles, where more than 200 guests attended a cocktail reception. Shown, from left, are Barry, Greenwich, and David Simone, president of PolyGram Music Group Publishing.

Aartoist Loretta Lynn, Johnny Lee, and Dave & Sugar. According to Fish, the most covered song is “I Can Be A Heartbreaker Too,” recently recorded by U.K. group Simple Minds.

Fish says the catalog will continue to be administered out of Nashville. “We will expand the office and add additional staff to service the combined companies.”

A Los Angeles office will be opened before year’s end, Fish adds. The deal for the one-third interest in Lloyd’s firm, for an undisclosed sum, is the first for Fish, who established his publishing firm in 1979.

The Fish Music catalog contains a substantial number of children’s songs, as well as an interest in many of William Hart’s Delonics copyrights, including “Ready Or Not” (Here I Come),” heard on the current smash album by the Fugees.

Harry Fox Computer System Passes Muster; Good Catch For Fish Music

G O O D G R A D E S: A study of the computer system installed to keep tabs on mechanical royalties at the Harry Fox Agency (HFA), a unit of the National Music Publishers’ Assn. (NMPA), gives the agency high marks for proficiency.

NMPA board members got wind of the study’s results during the organization’s recent board meeting in Nashville during Country Music Week. The word from board members and NMPA chief Bob Murphy is that Boston Consultants, which conducted the study, indicated that “all initiatives we have in place are fine,” Murphy says.

Because of the complexity of the study, board members will receive summaries of its conclusions for individual review, and the board will make its own conclusions.

“We’re moving into an office environment that will offer total access to data,” says Murphy. He adds that the HFA also passed muster in a review of the status of its security and distribution. They want to make sure that our new platforms are sturdy and going in the right direction.”

The study covered a six-week period and was conducted in part at HFA’s headquarters in New York and at Boston Consultants’ offices.

While the computer study is the first of its kind at HFA/NMPA, Murphy notes that it was authorized because “our operation has grown tremendously over the last few years—even in the last six months. We wanted to match our work against the professionals [who could give an objective view].”

Murphy, who signed an employment contract last year that will keep him in his post past 2000, says no studies are in the works for any other area of HFA/NMPA operations.

P U R I N T E R E S T A C Q U I R E D: New York-based Fish Music has purchased a third of the Nashville office of the four Nashville music publishing catalog controlled by songwriter Mick Lloyd, according to chairman Robert Fish. Artists who have recorded songs in Lloyd’s catalog include Loretta Lynn, Johnny Lee, and Dave & Sugar. According to Fish, the most covered song is “I Can Be A Heartbreaker Too,” recently recorded by U.K. group Simple Minds.

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**HE’S DONE IT ALL: Folklorist/performer-songwriter O’Brien’s new musical, “Fun And Games,” is an election year satire for which he’s written the book, lyrics, and music. It will have its premiere Thursday (17) at the Medicine Show Theatre Ensemble in New York and will run through Dec. 2.

Brand, a board member of the Songwriters Hall of Fame, has written the scores for such Broadway shows as “A Joyful Noise,” which starred John Kaitt, and “The Education Of Hyman Kaplan,” which starred Tom Bosley and Hal Linden.

Brand is a Broadway, Award winner this year for excellence in broadcasting. He’s had a folk program on WNYC New York for more than 50 years.

The word is out: The following are the best-selling folios from MusicOrChords.

1. Tori Amos, “MTV Unplugged”
2. Stone Temple Pilots, “Tiny Music Songs From The Vatican Gift Shop”
3. Tori Amos, “Boys For Pele.”
5. Seal.”
JBL, 50, Refocuses In Order To Tackle Broadening Market

BY DAN DALEY

JBL Professional celebrates its 50th anniversary this year at the upcoming Audio Engineering Society (AES) Show in Los Angeles Nov. 8-12. However, the roots of the company go back nearly 20 years earlier, to 1977, the same year that Al Jolson’s “The Jazz Singer” debuted sound to film for the first time.

That year, audio pioneer James B. Lansing started a cottage business of making speakers for the then-futuristic radio market but with an eye toward the embryonic talking motion picture industry, which would eventually become one of JBL’s primary markets.

Lansing’s instincts as an inventor were unsurpassed. His fascination with electronics led to such film audio benchmarks as the famous 604 coaxial loudspeaker in 1948, which combined a small but highly efficient multichannel horn mounted concentrically with a 15-inch woofer—a radical design for the time, and one that foreshadowed similar combinations in years to come.

Another of Lansing’s early creations was the A-4 theater system, a large, two-way speaker that for the first time offered a sealed, low-frequency enclosure, thereby advancing cinema sound by a quantum leap.

Lansing’s business acumen, however, was not on a par with his technical muse. He repeated a cycle several times in which his companies floundered financially despite leading-edge products and were acquired by larger corporations that would use Lansing in a lead technical position but with the status of employee. These included mergers with Altec, which formed Altec-Lansing; Marquardt Aviation; General Tire Co. in 1958, the year before Lansing passed away; and finally twice to Harman International, first in 1969 and then again in 1981. (In the interim, it was owned by conglomerate Beatrice Foods Inc.)

Despite Lansing’s financial failures, the products he and his team developed were significant winners in many segments of the pro audio market, which grew rapidly in the ‘50s and ‘60s. Theatrical sound reproduction systems provided the base for JBL’s growth throughout the ‘70s. But during the next decade, JBL branched out into other audio fields, the first of which was studio-monitoring systems. JBL worked closely with Capitol Records in the ‘60s, an alliance that resulted in the famous 4320 studio reference monitor, which quickly became the reference standard for the industry and launched JBL in the professional recording market.

In 1976, according to an internal company biography that cited a Billboard survey, JBL was ranked the No. 1 loudspeaker in the U.S. During the same period, JBL’s landmark ‘We were drifting from what we do best: speakers’

mark D130 speaker design became known to every guitar player in the world via a contract with amplifier and guitar wizard Leo Fender to put a specialized version of that speaker into Fender amps. And in the ‘70s, JBL began to move into yet another field in which it quickly established a leading position: sound reinforcement. Such market expansions serve as a template for what JBL is doing now.

“What JBL did 50 years ago when it came into being was become a significant player not just in inventing and marketing equipment but in actually helping create large-scale public forms of entertainment,” says Mark Terry, president of JBL Professional. “JBL was instrumental in bringing sound to the film industry. And in doing so, JBL was part of creating what has become a multibillion-dollar industry worldwide that affects billions of people every day. It became part of building the broadcast and recording studio industries with its monitoring innovations. And it helped create the notion that you can have large-scale, arena-sized concerts of any type, that the infrastructure of such reinforcement technologies is strong when you look back, you see where this company has been, and you realize that every technology it has had not only on the technology but on the culture that that technology supports.”

MARKET INNOVATIONS

That observation serves as both a new and continuing refrain in discussions with JBL professionals. But with Terry’s stewardship, JBL has refocused on core technologies and a broader market view. “We were drifting away from what we do best: speakers,” he explains. “Today, we got focused back by investing in R&D (research and development) resources and setting the priorities within the development process. We’re doing more on R&D this year than ever in the history of the company. We had a founder who was obsessed with excellence, sometimes to the exclusion of the business. But it’s a heritage that carries through the whole organization and with a new emphasis on being market-driven instead of simply engineering-oriented, JBL can achieve greater things than it already has.”

Terry divided the company into teams that specialize in various product ranges, from touring sound systems to fixed installation sound contracting, from studio monitoring to cinema sound to the musical-instrument (MI) market.

“There’s significant interaction between those teams, especially in key areas like transducers,” says Terry. “We’ve also gone much further into bringing the end-user into the product-development loop, such as bringing in top touring sound guys for input into product development. We’ll get more on R&D this year.”

THE NEXT 50 YEARS?

The near-term future will follow the dual strategy of core technologies and broadened markets. But Terry also acknowledges that JBL is looking intensively at computer-driven systems.

(Continued on next page)
driven, multimedia applications for its products, hinting at an even more expansive market perspective.

"Right now music is delivered in a lot of ways," he explains. "Live shows, recordings, radio, cinema, sound, television. But multimedia is going to broaden the ways in which music and audio are distributed and delivered. We’re going to be in the forefront of how it’s received in the future, no matter how it’s delivered. Because it all goes back to viewing ourselves as a company that’s very much a part of how entertainment is distributed."

In order to pursue such a broad strategy, JBL has sharpened its focus on marketing. Ironically, Terry says that the larger the market for a product line, the easier it is to market.

"That’s because the distribution channels for M1 and entry-level products are in place and clearly established," he explains. "The confusing part lies in making the upper end... better aware of what we can offer them. Five years ago, JBL was what I would call a mid- to upper-level company; now its product lines are so much broader and comprehensive. So we have to work to keep people’s expectations appropriate to each level of technology. An EON is an amazing system for its market, but don’t expect it to fill Giants Stadium. All aspects of the market are booming now, so we have to make sure that our marketing efforts keep up with our engineering work."

Terry is not shying away from looking to the outside for business opportunities. JBL recently released its 5600 SMAART sound-system analysis software package, co-developed with Sam Berkow Associates and marketed under a licensing agreement by JBL. "But the key here is to understand that this software package is directly related to our core business: speakers," notes Terry. "It allows a very broad range of users—from large halls to small churches—to tune their sound systems. So that deal stays within the bounds of the philosophy we set focusing on our technology core."

A sound system is going to look radically different 50 years from now, Terry asserts. While the elite Holy Grail of the all-digital transducer may remain just that, other components—such as crossovers and signal processing—are increasingly digital.

"The speaker business will go through fundamental changes in the next 50 years as these systems—and their integration with each other—are further refined," says Terry. "The products we’re launching at AES are the leading edge of that change."

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**PRODUCTION CREDITS**

**BILLBOARD’S NO. 1 SINGLES (OCTOBER 12, 1996)**

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Flamenco Master. Rumba flamenco guitarist Jesse Cook, left, mastered his new Narada Records album, "Gravity," at the label’s in-house mastering studio in Milwaukee. Shown with Cook is Narada mastering engineer Trevor Sadler.

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**BILLBOARD OCTOBER 19, 1996**
Oz Anticipates MTV’s Return
Channel Will Reflect Local Tastes

BY CHRISTIE ELIEZER

SYDNEY—After a four-year absence, MTV will return to Australia as a 24-hour channel, a decision being greeted positively by the local music industry. The business here is particularly encouraged by the station’s declaration that its priority will be to reflect Australian tastes and music culture.

Five six-month deals

In 1987, the channel ran here as a weekly two-hour show on the Nine free-to-air network. It will return in the first quarter of next year, according to the company, through a multi-year licensing agreement with ARC Music Television through the Optus Vision pay-TV cable platform.

The 3-month-old ARC channel, a joint venture between the Nine network Austereo, and the Village Roadshow entertainment group, will eventually be replaced by the MTV format.

The oft-slated plans by Bill Roedy, president of MTV Networks International, to re-enter the market have been duly noted here. But his comment that “our No. 1 priority is to create a truly Australian MTV, especially given the existing music scene and vibrant youth culture that exists here” has sparked confidence in the network’s benefits to the local industry.

All programming is to be decided in Sydney, confirms Kim Veera, CEO of MTV Australia, who adds, “We have a close relationship with the record companies.”

It is expected that the U.S. network’s international profile and use of its more popular segments—particularly its awards, the “Unplugged” series, “Beavis & Butt-head,” and “The Real World”—will entice new viewers quickly.

However, despite heavy advertising and low switch-on rates by all three pay-TV networks, only 250,000 of an estimated 6 million television households subscribe to cable services. This and a number of teething problems mean that pay TV has yet to be a viable music marketing tool after a year in existence.

In what Veera describes as “an evolution,” MTV will replace the 24-hour channel, April. MTV will be carried on Optus’ satellite service from mid-97.

Record companies see MTV’s arrival as a major plunge in the Australian music industry.

The Real World

Reflecting its confidence in the MTV format, says Roel Off, vice president of music at EMI Music Publishing, “The Real World that we were able to mount and the talent that we brought overseas...”

Will grew up in a musical family, where classical and gospel music were the target group that listens to R&B.

Table: ASCAP Awards

Honor Elton John, Carrack’s ‘Love’

BY NIGEL HUNTER

LONDON—Elton John was named songwriter of the year, and East Carrack’s “Love Will Keep Us Alive” was chosen song of the year at the ASCAP Awards dinner, held Sept. 26 at the Landmark Hotel here.

The annual event honors writer and publisher members of the U.K. Performing Right Society (PRS) whose songs were licensed by ASCAP and were among the most performed works in 1995.

Publisher of the year was BMI Music Publishing.

John collected three individual awards for “Believe,” “Blessed,” and “Made In England,” all co-written with Bernie Taupin and published by Big Pig Music.

Carrack, noted for his work with Ace, Mike & the Mechanics, and Squeeze, is now a solo artist. The publisher of “Love Will Keep Us Alive” is Plangent Visions Music.


Sir George Martin received the ASCAP Founders Award for his contribution to music over the past 30 years. It was presented to him.

Director General Juan Márquez Exits EMI Music Publishing Spain

MADRID—EMI Music Publishing Spain director general Juan Márquez departed the company Oct. 3. EMI Publishing Worldwide director of continental European operations Terry Foster-Key says the split was made “by mutual agreement.”

Alicia Merant, financial director at EMI’s head office in Madrid, says there had been a “difference of opinion” and that the decision would have a positive effect.

Foster-Key says from London that the restructuring within Spanish publishing had nothing to do with Márquez’s dismissal. “I don’t know how the decision was reached,” Foster-Key adds. A new director general is expected to be appointed shortly.

HOWELL LLEWELLYN

Sony Europe Expands Woolcott’s Duties

LONDON—Tony Woolcott, senior VP at Sony Music Entertainment Europe, is expanding his role to take direct responsibility for the Czech Republic, Greece, Hungary, Poland, and Turkey.

The managing director in those territories, who is now responsible for Sony’s European president, Paul Russell, comments, “This increase in responsibility for Tony matches the overall growing development of the Europe region.”

To date, he has contributed on several projects.

(Continued on page 57)
**International**

**Virgin Retail Opens In Bologna**

**Third Italian Store Built In Renaissance Church**

**BY MARK DEZZANI**

**MILAN—**Virgin Retail Europe has converted a church in the Italian city of Bologna into a retail shrine. The company debuted its second Italian store Wednesday (16); the Bologna outlet joins Milan’s 1,200-square-meter megastore in the Piazza Duomo, opened in 1991, and a medium-sized store in the northern city of Bergamo that opened last year.

The Bologna outlet covers 800 square meters, and Virgin Retail Italy GM Dario Dosena claims that its location in Palazzo Zambettaria, in the heart of Bologna’s historic city center, is unique. The new store is situated in an old church built within the courtyard of an enclosed residence. It is in a very distinct atmosphere, says Dosena.

The church has been restored by the Virgin Retail Group as a multimedia showcase divided into two levels, with the 25,000 CD titles on display, along with music cassettes, videos, CD-ROMs, and computer games. Music cassettes are broken into separate displays for international, Italian, classical, jazz, blues, world, and soul/dance, and there are sections for singles, videos, games, T-shirts, and international clothing.

Dario Dosena says that a close working relationship has been struck in Bologna between Virgin Retail and Emporio Armani, the chain of shops that retails the youth-oriented designs of Italian fashion star Giorgio Armani.

“Bologna’s Emporio Armani store is located directly across the street from Dario dos Zappelli, marketing director of Virgin Retail Italy. They helped us find the most appropriate location for the store. The collaboration in the launch of the shop and on further cross-promotional projects after the initial launch period.

“The tie-in between music and fashion has existed for a long time but has been getting commercially stronger recently, as designers see the promotional benefit of close ties with the music industry and artists.”

Emporio Armani has collaborated in the Bologna store’s launch, organizing a series of events throughout the opening week, including fashion shows in various clubs. Dosena says that in return, Virgin will put up promotional material and will supply music for Emporio Armani’s Bologna store.

The Bologna opening features Virgin’s second-largest music chain in the country. Messengerie Musicale has a separate display in the chain, In Milan, which, at 5,500 square meters, is Italy’s largest dedicated music store. Italy’s largest chain, Ricordi, with 22 stores nationwide, was renamed Ricordi Mediaset following its purchase by book publisher and retailer Feltrinelli from the BMG Ricordi group last year.

**Music Business Blossoms In Former Gorky**

**NIZHY NOVOGOROD, Russia—**This city, already known for its history and culture, is being transformed into a Soviet-style tourist landmark. The city’s avant-garde musicians are once again reaping the benefits of Gorky’s legacy.

Nigel Kenyon Jones, who was appointed in July to the newly created post of business unit director for entertainment at the 250-outlet Smith chain, is leaving to pursue other business interests. Last month, rock/pop buyer Matthew Cresswell announced his departure to take a new position with EMI Records Group U.K. & Ireland.

It has been a year of turmoil for the W H Smith Group, which, along with its own name-brand store also owns the U.K.’s market-leading Virgin music retail chain and the music retail chain and the Wall.

In August, Smith announced the first financial loss in its 200-year history. 

In June, the flagship W H Smith Retail chain underwent a major reorganization, with anticipated job losses from 900 to 600 and a new operational structure that divided the chain’s activities into four separate business units.

The chain is reducing music, but is committed to raising the profile of its audio departments

business unit director John Corbin had been with W H Smith Retail for four years and before that headed sister division Our Price Video, later renamed Playhouse.

That division has been the subject of much industry speculation since it was released by Virgin Retail in 1999. Virgin Retail denies that Kenyon Jones’ departure is connected to rumors that the chain is about to be sold.

Video-industry sources suggest that the W H Smith Retail Group is seeking to sell the 31-strong self-service video chain and that a management buyout, led by former W H Smith head of video buying John Valentine, has been mooted.

However, a statement, W H Smith says, “Negotiations regarding the future of retailing retail chain Playhouse have concluded with the claim remaining within W H Smith Retail. The possibility of a management buyout, led by ex-W H Smith product manager John Valentine, has been under discussion but will now not take place.”

Meanwhile, W H Smith Retail is continuing to try out new store layouts, which will include music retailing in an updated look.

The chain is reducing music, online music sales, but is committed to raising the profile of its audio departments.

Local record company Camay Music, which plans to expand its recording studio facility in the near future—the only one in the city—is being supported by the local government with a grant. The city of Bologna has been providing financial support to the Cameroon Music Group, which has recently released its first recording, “Made In Bologna,” to be followed by further releases.

**Strategic Winners.** A team representing BMG Entertainment International U.K., Virgin Retail, and fellow participator the 1995 U.K. Institute of Directors’ Strategic Challenge competition. The contest, designed to hone the skills of directors and senior executives, began in the spring with 50 teams. Shown are the members of the winning team. In the back row, from left, are Richard Averdekerk, business development manager; Victoria Blood, head of BMG Video U.K.; and Liane Horsney, human resources manager. In front, from left, are Jane Marks, financial controller; operations division, Simon Butler, head of lateral growth; and Shannon de Boisard, head of strategic development, Arista Records.

Taiwan’s Rock Signs English-Language Act The Padres

**SINGAPORE—**Taiwan-based Rock Records has welcomed the first English-language act to its congregation with the signing of Singapore four-piece band The Padres.

The indie label’s confidence in the act is reflected in a three-album deal plus a publishing contract intended to harness band leader Joe Ng’s songwriting skills for Rock’s roster of acts.

Rock Records assistant manager Ngiam Kwang Hwa says, “We see the the Padres as an Asian band, not just a Singapore band. We are looking at the regional market, and we will be pushing them hard in Tai- wan, Japan, and Korea.”

Rock is represented in nine Asian countries and is set to open two more regional offices by the end of the year.

Singapore has proven a tough market for local artists to penetrate, with average sales for English-language acts between 2,000 and 4,000 units. Ironically, it seems that Singapore acts must break overseas first; recently, Pony Canyon Singapore broke Lizard’s Convention, a Singapore act, in the Philip- pines with sales of more than 20,000 units.

This may explain Rock’s strategy: The Padres’ song “Pearly Eyes” is featured on “Made In Asia,” a compilation that fea- tures other well-known Asian artists, such as Leslie Cheung and Sandy Lam, and was released in August in South Korea.

The Padres’ debut album is slated for release in the U.K. of the other re- cords that will be won the year. “We have watched the band for a long time,” says (Continued on next page)
The Canada page contains a section on ASCAP Awards, discussing various individuals and groups receiving awards. It mentions Larry LeBlanc and other individuals and groups receiving awards.

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The OZ Anticipates MTV's Return section discusses the upcoming MTV show and mentions artists like Phil Collins, who was expected to perform.

The article on Artist Makes Mark In A&R at BMG, Keith Porteous Goes Work On The Inside begins by discussing the role of A&R in the music industry and mentions Keith Porteous's success at BMG.

The article on Billboard Music Goes to Work features an interview with a music executive discussing the role of the president and the ASCAP position.

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**HITS OF THE WORLD**

### JAPAN

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**Notes:**
- New indicates first entry or re-entry into chart shown.
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### GLOBAL MUSICAL NEWS

**UK:** A musician armed with nothing more than an acoustic guitar and a screaming in traditional songwriting would not normally be expected to thrive in experimental dance culture. But for all his love of the music of Curved King and Nick Drake, Beth Orton is clearly not a by-the-numbers singer/songwriter. The 25-year-old singer has warm welcome from press and evening radio outlets for her single “She Cries Your Name,” a brooding, atmospheric piece with haunting vocals and the most lifted of ambient dance.

**A Similar combination of influences permeates “Trailer Park,” her first album for Heavenly/Constriction, released here Monday (14). It was produced by Victor Van Vught, known for his work with Nick Cave & The Bad Seeds and Tindersticks, with post-production on some tracks by dance guru Andrew Weatherall. Orton’s musical résumé includes previous work with other club experimentalists, such as the Chemical Brothers, on whose landmark 1996 album, “Exit Planet Dust” (Junior Boy’s Own), she sang “Alone.” It was with William Orbit that she made her first recording, a version of John Martyn’s “Don’t Wanna Know About Evil,” under the name Spill, and the pair came together again to write “She Cries Your Name.” Orton has been spotted playing live in London recently, supporting Martyn at his Royal Festival Hall concert and taking part in the Camden Crawl II, an evening of shows by a host of British modern rock acts at a myriad of venues in the fashionable north London area of Camden. A track from Orton’s album, “Somebody’s Daughter,” was included in the 21-track compilation CD free of charge to all fans who joined the “crawl.”

**SERBIA:** Even though traditional folk music, performed by orchestras, is tremendously popular here (Global Music Pulse, Billboard, Oct. 12), surprisingly little of it has been released on disc or tape. Record companies now have to assume that such music is better experienced in concert, and they could be right. However, things might be about to change with “Screen Za Dusa” (From The Heart For The Soul) by Trubači Mića Petrović (Mića Petrović’s Trumpet Players) from Ulica. The 21-track album was released on the independent Take It Or Leave It label and features a combination of traditional and original songs written by the award-winning, nine-piece folk orchestra.

**TURKEY:** The country’s most loved and respected classical singer, Zeki Muren, died Sept. 24 of a heart attack, age 65, and overweight, Muren had ventured out of season to attend a television awards ceremony and died shortly after being presented with the microphone he used in 1983 in his first TV appearance. Muren’s contribution to Turkish classical music was immense. He was a consummate singer who extended the music’s reach into new areas while remaining true to its centuries-old roots. Like his music, Muren himself was both conventional and revolutionary. While his beautiful diction and musical expertise reflected his love of Turkish language and culture, his bouffant hairdo and effeminate taste in clothes were typical of his campy style. These colorful contradictions were part of a unique charm that won the baby-faced singer a place in the hearts of millions.

**NETHERLANDS:** Acid jazz and jazz-dance may not be as hip now as they were in their heyday of 1992. But if it’s up to the duo 2 Bass Hit, comprising keyboard player Patrick van Herkhuysen and alto saxophonist Peter Kardolus, the genre is far from finished. Named after the Miles Davis masterpiece “Two Bass Hit” (from the “Milestones” album, the duo pair has made innovative changes of its game. Combining mellow house and upbeat jungle grooves with soulful “50s jazz-funk, it has kept things fresh and truly put the jazz back into modern jazz-dance. Specialist daves radio and music TV have picked up on 2 Bass Hit’s single and video “Groovy Feelin,’” while the duo’s debut album, “That’s Our Cue,” has been licensed to Form Records in the Far East, where it is slated for release in Singapore, Malaysia, Thailand, and South Korea.

**FRANCE:** There is mounting excitement over the forthcoming debut album by the duo Daft Funk, an act that was curated by virtually all record companies in the wake of its stunning performance at the Transmusicales festival in the city of Rennes in December 1995. Having eventually signed with Virgin, Daft Funk will be issuing its album in January 1997, preceded by two singles. Daft Funk followed by “Around The World.” According to Virgin international exploitation manager Thierry Jacquet, the group’s music “can appeal to dancefloor addicts as well as people who like Garbage and Nirvana.” A U.S. distribution deal for the album is pending.

**Brazil:** Music for America, Inc., a New York-based record company has announced that Alex Rodriguez has been brought in as a consultant for the label. The new venture, named Music For America, Inc., is the brainchild of Alex Rodriguez, who has been a successful music executive and investor in the music industry for over 20 years.

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**LIFELINES**

**BIRTHS**
Girl, Peri Naomi, to Peter and Tracy Gunvalson, Sept. 10 in New York. Father is VP of A&R for EM Records.

Girl, Martina Lesa, to Bridget and Terry Sheehan, Sept. 18 in Ukiah, Calif. Mother is national director of sales for Nara Media.

**DEATHS**
Boy, Conrad, to Phil and Rachel Hartnoll, Oct. 5 in Brighton, England. Father is half of London/frrc recording duo Orbital.

**MARRIAGES**
Faith Hill ties the knot with Tim Mcgraw, Oct. 6 in Rayville, La. Bride is a Warner Bros. recording artist. Groom is a Curb recording artist.

**O'BRIEN**
(Continued from page 12)

“I don’t think I was ready 10 years ago. I was intimidated by it and afraid I’d get caught up in the wrong priorities,” she says. “I don’t have any illusion that the kind of stuff I’ve done is going to set the woods on fire, but it’s the kind of thing that can pay for my kid’s education.”

Signored to Forerunner Music since early last year, O’Brien cut the recent cut as “Wisshin’ Hard” by New Curb artist Ruby Lovett. On “Red On Blondes,” the multi-instrumentalist O’Brien set Dylan tunes to old-time string band arrangements. Over the years, O’Brien says, he has used it to hone the craft of what makes a good song, and this album was no exception.

“If you sing a song enough times, you realize the nuances and why you like them,” he says. “I don’t claim to write like him, but singing Dylan songs allows you to teach me different things about writing. Just studying his lyrics opens up a whole new world.”

Living in Nashville has provided O’Brien with the opportunity to develop his skills as a collaborator. Though he has been touring since moving from Boulder, Colo., to Nashville last August, he has found time to work with other writers, including Shawn Camp and Hal Ketchum.

“Co-writing is something I’m getting more comfortable with. I go to Forerunner a lot and hang out. There’s tons of people to write with, and when you write with enough people, you learn something more each time.”

Whereas one area of his success as a songwriter has been with a triple-A audience that’s “into quirky stuff,” he has been able to write with a more mainstream market in mind. “You have to serve it up a different way, because you’re reaching a broader spectrum of people. You never know what’s going to take, so you have to make it as universal as possible,” he says. “I’m lucky that [Forerunner] likes what I do, but I don’t deny that being in this town heightens your sense of what could get cut.”

O’Brien takes the intuitive approach to writing and respects the natural flow of creation – the songs and themes are there, you just catch or reshaping them. It’s like mineral rights: If you find them, you own them.

He also favors concise writing: “It helps to find a specific feeling or point, like a graphic snapshot as opposed to a movie.”

While he has been devoting more time to writing, O’Brien will always be a performer at heart. “Songwriting is an outgrowth of wanting to perform, and my main aim still is to write the kind of stuff I want to sing. I’ve always loved playing music, and if you write songs that touch people, you’re able to reach them in a new way.”

**GOOD WORKS**

**FUND-RAISER:** Baritone Thomas Hampson and tenor Jerry Hadley will spearhead an event Oct. 22 in New York on behalf of Classical Action, the nonprofit group that focuses on the performing arts community to raise funds to benefit HIV- and AIDS-related services. Contact: Francine Bard at 212-966-4600.

**PLAQUES RAISE HOPE:** More than $350,000 was raised to benefit the City of Hope through “Superstar Platinum: A One-Time Sale For Hope,” which was televised Oct. 2 by VH1, MTV, Nick at Nite, Nick at Nite’s TV gasoline, CMT and MTV’s Idolize is a red viewers Recording Industry Assn. of America platinum album plaques. More than 10,000 calls were received, and more than 2,500 plaques were sold. Contact: Mary Neagoy at 212-846-7660 or Linda Alexander at 818-505-7815.

**TECH CENTER FOR KIDS:** With Murdock, a technology futurist in New York, hopes to create a nonprofit Business Sports Technology Center where children could enhance their learning in an interactive environment. He is calling on music industry figures to contribute their time. “The project will be named The President’s Project. He can be reached at 718-798-7407.

**CELEBRITY AUCTION:** A celebrity auction Nov. 11 at the Roundabout Theatre in New York will benefit Singer’s Forum, a nonprofit corporation that is dedicated to the teaching of the vocal arts and provides free outreach performances to senior citizens and hospitals throughout the New York area, as well as reduced-price tickets for students and seniors and free tickets for the physically handicapped. A CD autographed by Tony Bennett is among the items to be auctioned.

Contact: Denise Galion at 212-366-0541.

**BENEFIT CONCERT:** More than $10,000 was raised at a concert recently at Colonial Hills Baptist Concert in Southaven, Miss., to help 13-year-old Jason Crawford, who recently underwent a successful double-lung transplant because of cystic fibrosis, the lung disease that impairs breathing. The concert featured a performance by Janet Paschal. Crawford raised $1,800 to help with their medical expenses. Contact: Tony Stogdill at 615-329-9007; fax 615-329-3082.

**FOR THE RECORD**

Skank Records, which was featured in the Oct. 5 story on Subway, is not affiliated with Gasoline Alley.

**CALENDAR**

**OCTOBER**


Oct. 29, Covering Copyright Law & Trademark, Ramada Inn, Berkeley, Calif. 415-257-6111.


Nov. 7-9, Billboard Video Music Conference, Crowne Plaza, San Francisco. 212-536-5002.


Nov. 12, Breaking Down The First Door, presented by NARAS/Los Angeles AAM Chaplin Sundance, Hollywood, Calif. 310-392-3777.

Nov. 12, Show Market 96: Live Entertainment Trade Fair, Santa Ana, Calif. 714-346-7100.


**DECEMBER**


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TWENTY-FIVE YEARS OF BROADWAY

The PHANTOM of the OPERA

WHISTLE DOWN THE WIND

STARLIGHT EXPRESS

SONG & DANCE

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

A BILLBOARD TRIBUTE

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Early next year on Broadway, if all goes according to current plans, he will beat Neil Simon’s 20-year standing record for the writer with the most shows simultaneously on the Great White Way. Where Simon had four, Lloyd Webber will, in addition to “Cats” and “Phantom” and “Sunset Boulevard,” have his latest score, “Whistle Down The Wind,” playing alongside the transfer from the Goodspeed Opera House in Connecticut of his joyous “By Jeeves.” The latter musical play, based on the classic PG Wodehouse novels, with which he and lyricist Alan Ayckbourn had their only real West End flop (nine performances in 1975), was recently and drastically revived to turn it into a current London hit.

Lloyd Webber has been married three times (his second wife was “Phantom” star Sarah Brightman) and is the father of five children. He is himself the elder son of a distinguished composer and director of the London College of Music (his younger brother is the cellist Julian Lloyd Webber). Andrew’s principal obsessions—outside of theater and film—are art history (he has one of the world’s finest pre-Raphaelite collections and frequently lends from his art collection to national galleries around the world), the preservation of rural churches and the preparation of haute cuisine. This last interest he has recently turned into a regular monthly food column for a national British newspaper.
The World According To Webber

In the quarter-century since "Superstar," ALW's works have reshaped the modern-day musical. His handful of shows rank among the most memorable blockbusters ever produced.

BY DIDIER DEUTSCH

For decades, Broadway was the creative hotbed where the unique form of entertainment known as the stage musical spawned melodies that were the envy of composers around the world. Tim Pan Alley, the almost mythical cradle of American popular songs, was the bailiwick of great songwriters like Richard Rodgers, Jerome Kern, Irving Berlin, Cole Porter, the Gershwins, Lerner and Loewe, and dozens of others whose names may not always be readily known in other countries but whose tunes most certainly were.

Since the early 1980s, however, this situation has drastically changed, and where American stage composers were once the masters of a craft that was exclusively their own, that legacy has now become almost entirely British, with one man—Andrew Lloyd Webber—the uncontested originator of modern-day musicals.

Sir Andrew (he was made a Lord in 1990), attained his unique position with only a handful of shows—shows that rank among the most memorable blockbusters ever produced on either side of the Atlantic, and include "Evita," "Starlight Express" and the current hits "Cats," "The Phantom Of The Opera" and "Sunset Boulevard." Webber's influence is not only measured by the enormous popular appeal of his shows, but by their box-office longevity and the fact that their success has paved the way for other semi-operatic musicals, such as "Les Miserables" and "Miss Saigon," styled by the French team of Alain Boublil and Claude-Michel Schonberg in obvious imitation of his own.

15-MINUTE COAT

Born in South Kensington, England, in 1948, to a musical family (his mother taught piano, and his father was a gifted composer and former head of the London College of Music), Lloyd Webber expressed an early interest not only in music but in theater as well.

He nurtured his love for both during his student years, notably at the exclusive Westminster School and at the Royal College of Music. But a determining factor in shaping his future career was his encounter in 1965 with Tim Rice, a would-be lyricist who worked at the time in a record company.

Their first published effort, 1967's "Joseph And The Amazing Technicolor Dreamcoat," was initially written as a 15-minute piece for the Colet Court School boys choir; reshaped into a full-scale production, it was presented in London and later in New York, to good critical reaction.

What singled out "Joseph" was the fact that it was essentially a rock musical, something of a novelty at the time, though evidently inspired by the Broadway hit "Hair," as well as by the Who's concept album "Tommy."

The success enjoyed by "Joseph" compelled the two young men to turn to another Biblical theme with a rock beat. "Jesus Christ Superstar," produced in 1971, became a runaway hit, first in London, then in New York, where it was staged in glittery manner by "Hair" director Tom O'Horgan.

It took Tim Rice and Andrew Lloyd Webber another seven years to come up with their next hit, but "Evita," based on the life of Eva Peron, which premiered September 25, 1979, on Broadway, will remain in the annals of the theater as the show that changed the way musicals would be enjoyed from now on.

Presented in a semi-operatic format, with musical interludes bridging recitatives in lieu of dialogue, "Evita" marked a clear departure from standard musicals as they had been hatched and perfected by American tunemasters since the 1930s.

And although it yielded only one hit, "Don't Cry For Me Argentina," that song was heard around the world, fueling the show's popularity and ensuring its success as well as the growing renown of its creators, who by then had chosen to go their separate ways.

Following a song cycle, "Tell Me On A Sunday," for which

Continued on page ALW-8

Jeff Fenholt as Christ in the original Broadway production of "Jesus Christ Superstar," 1971
FROM THE
OPERA
TO THE
BLVD.

SIR ANDREW LLOYD WEBBER HAS ALWAYS BEEN THE

CATS
MEOW OF BROADWAY.

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Webber's Well-Insulated Umbrella Covers A Global Entertainment Enterprise That's Taken In More Than $4 Billion At The Box Office

BY NIGEL HUNTER

LONDON—The 25th anniversary of the opening of "Jesus Christ, Superstar" on Broadway finds Sir Andrew Lloyd Webber's Really Useful Group in healthy, cash-rich and expanding shape.

The company, which has developed around the stage-musical productions of its founder and his various collaborators, is now poised to diversify further in related fields, which will

ensure its continuing prosperity, beyond those earnings directly linked to Lloyd Webber's future hit musicals.

"Andrew founded the company 15 years ago after completing a second five-year management term with Robert Stigwood," says Patrick McKenna, chairman and CEO of the Really Useful Group, a worldwide operation headquartered in London. "It is synonymous with the Really Useful Group and is the company's creative deliverer, with a very hands-on approach in all creative aspects, including orchestration and recording of shows, as well as writing them. Where business matters are concerned, he leaves them to the rest of us to handle, while keeping himself fully informed."

McKenna's background is in accounting, and he was a partner at Deloitte Touche, where he headed the firm's entertainment and media division before joining the Really Useful Group six years ago. The move was prompted by his 20-year friendship with Lloyd Webber, who was a client during McKenna's days at Deloitte Touche. McKenna joined the Really Useful Group in 1990 when the company went private, having previously been floated on the London Stock Exchange in 1986. Lloyd Webber acquired 100% of the Really Useful Group's share capital through his wholly owned Really Useful Holdings company, and, in August 1991, PolyGram acquired 50% of the Really Useful Holdings share capital, with Webber retaining 50%.

"Over the past six years, we've transformed the Really Useful Group from a copyright-owning and licensing enterprise, into a worldwide production operation in Europe, America, Australasia and Southeast Asia," says McKenna. "It has grown dramatically during this time and, with the theater side of the business running well around the world, we've been looking over the past year to diversify into other areas of the business, all of which should be launched in the next few months."

Really Useful chairman/CEO Patrick McKenna

A stranger walking into the New York office of Edgar Dobie on a recent Tuesday afternoon might have wondered why the president of the Really Useful Company in North America was holding auditions for harmonica players. Dobie was huddled with the creative force behind Really Useful, Andrew Lloyd Webber, amid an array of harmonicas in all shapes and sizes. But these weren't the auditions for the famed composer's next show, "Whistle Down The Wind." Dobie and Webber were working on some radio spots, which would feature a harmonica, and a Long Island dealer brought in 60 lbs. of mouth organs so they could choose the one that sounded just right.

Overseeing radio commercials is just one of many items on Dobie's to-do list. The 45-year-old native of British Columbia, who joined Really Useful from his senior VP post at the Live Entertainment Corporation of Canada, says the company will be going full throttle until April 17, when "Whistle Down The Wind" opens on Broadway.

Theater and concert production is the main focus of the North American operation, which does not have as many divisions as its London parent. All music publishing for Webber's works, for example, is handled out of the U.K. Film production is handled out of the Los Angeles office, headed by Gary Lucchesi. And, while Really Useful is a record label in U.K., it is associated with PolyGram, the North American office produces and owns its masters but works closely with Nick Gatfield, president of PolyGram, the label that issues Webber's works in the U.S. Theater ownership is also not as big a concern in the U.S., although, with so many musicals in the works, Dobie sees this as an agenda item that will take on more importance in the near future.

"It's practically one of the only ways you can get a show on in New York these days," he says, "because there's a real logjam for musical theater. We've got a new production of 'Jesus Christ Superstar' opening in the West End in November, and we'd like to see that over here the following season. We've got to keep our options open." "Whistle Down The Wind," Webber's first collaboration with rock 'n' roll lyricist Jim Steinman, has a world premiere scheduled for Dec. 12 at the National Theatre in Washington D.C. It will be the first premiere of a Webber musical outside of England since the Broadway opening of "Jesus Christ Superstar" in 1971. After the nine-week engagement, the Harold Prince-directed show moves to Broadway's Martin Beck Theatre. The show is based on the Mary Hayley Bell novel and subsequent movie produced by Richard Attenborough and directed by Bryan Forbes, although the locale has been shifted from Britain to Louisiana.

But there's a lot more on Dobie's schedule besides "Whistle." First, there's the U.S. premiere of "By Jeeves," Webber's new musical, which was the surprise hit of the summer in the U.K. With music by Webber and book and lyrics by famed playwright Alan Ayckbourn, "By Jeeves" is based on the stories of the well-known British butler. Rehearsals began Sept. 24 for a November opening at the Goodspeed Theatre in Connecticut. "We're in just going into a theater like the Goodspeed because we know we'll get the wonderful production values we need," says Dobie. "It's also an opportunity to try it out on a North American audience." Dobie is hoping that fans of Graham's Television series "Jeeves & Wooster" will come.

In the U.S., will be among those attracted to the humorous show. He also notes that Webber and Ayckbourn have been so prolific and so quick, they have already added three new songs to the show, and the cast album was just released in the U.K. last month. "Andrew told me he's even thinking about adding a new opening number," says Dobie.

Just last month, Dobie's attention was on a marque change for the Broadway version of Webber's "Sunset Boulevard." Elaine Paige, the original "Evita" in the U.K., made her American stage debut on Sept. 12, and Really Useful was treating the event as a major opening. Paige had stepped into the Norma Desmond role in London quite suddenly when star Betty Buckley had an attack of appendicitis. The New York office worked closely with Really Useful in London to arrange for Paige to obtain a waiver to work in the U.S.

In the middle of working on "Whistle," handling Paige's U.S. debut, opening "By Jeeves," coordinating the four U.S. productions of "The Phantom Of The Opera" (produced in partnership with Cameron Mackintosh) and supervising a 50-city, three-year touring production of "Sunset Boulevard," Dobie is also working on a Really Useful production that does not feature music by Webber. The company is developing a stage musical based on the film "A Star Is Born," adapted by Larry Gelbart. "We've also spoken to the [Harold] Arlen estate and have permission to draw upon his work," says Dobie. "We will work almost exclusively with his music and lyricists he worked with—real greats in that area, like the Gershwin family."

There are some Webber projects that do not fall under Dobie's purview. "Evita" was originally produced by Robert Stigwood, so the upcoming motion picture starring Madonna as Eva Peron is separate from Really Useful. "Cats" also prelates the origin of Really Useful and is pro-

Continued on page ALW-10
There is nothing quite like a knight in the theatre.

Andrew Lloyd Webber

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For 25 years, we have happily surrendered to the Music of the Knight.

Thank you, Sir Andrew.

Don Black provided the lyrics and which was eventually presented onstage as part of a double bill titled "Song And Dance," and an unsuccessful 1974 musical, "Jeeves," written with Alan Ayckbourn, which is currently being filmed for Broadway. Lloyd Webber teamed with the most unlikely partner and put to music the words of T.S. Eliot's "Old Possum's Book Of Practical Cats." The new show, "Cats," opened in London in 1981 and proved an instant hit. Spearheaded by the song "Memories," it then came to New York, where it opened on October 7, 1982. The first of Lloyd Webber's long-running spectaculars, it is still playing on Broadway and will break the longevity record previously established by "A Chorus Line," another unconventional musical, if it continues running until June 19, 1997.

Initially conceived for the amusement of his own children, Sir Andrew's next venture, "Starlight Express," a wild choreographic extravaganza played on roller skates, opened in London in 1984 and has been running there ever since. It came to Broadway on March 15, 1987, at a startling cost of $7 million, which made it the most expensive musical ever staged in New York up to that time, and closed after 761 performances.

With two shows already running consecutively on both sides of the Atlantic, Lloyd Webber decided to try for an unprecedented three-crown winner. "The Phantom Of The Opera," based on the classic 1911 Gothic horror tale by Gaston Leroux, which had already spawned four screen adaptations, opened in London in 1986 and in New York on January 26, 1988, to rave reviews.

It not only positioned the composer as a vital force in the musical theater, as prolific as Victor Herbert or George M. Cohan, but as the unique creator of crowd-pleasing spectacles whose longevity has since become one of their most remarkable characteristics.

While he failed to ignite the box office with "Aspects Of Love" in 1993, Lloyd Webber next enjoyed tremendous success with "Sunset Boulevard," based on the 1951 film directed by Billy Wilder, which opened on Broadway on Nov. 17, 1994. The uncontested winner of the 1994-95 season, the show is still running, giving Sir Andrew three musicals currently on the boards in New York and five in London, more than any other composer in history.

Today, Andrew Lloyd Webber remains the most powerful (both financially and artistically) force in the musical theater. After years of delays, "Evita" is about to break around the world in a much-touted film version starring Madonna, and "Cats," is scheduled to hit the screens as an animated feature produced by Steven Spielberg. Meanwhile, the indefatigable composer is putting the finishing touches on his next project—a musical version of the 1962 film by Bryan Forbes, "Whisper Down The Wind," set to open next April. If a revival of "Jeeves," playing an engagement at the Goodspeed Opera House in Connecticut, moves to New York, it will give Webber a total of five shows running concurrently on Broadway—a record.
Bravo
Andrew Lloyd-Webber

Thank You for the music
and wishing you
continued success
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Congratulations on what is surely no more than half of your career.

SUNSET BOULEVARD

TREVOR NUNN

ASPECTS OF LOVE

STARLIGHT EXPRESS

CATS

entertainment industry.”

Really Useful Group’s principal trading divisions are theater and concert production, music publishing, recordings, merchandising, film production, theater ownership and management, and games. The company has offices in London, New York, Los Angeles, Sydney, Hong Kong, Singapore and Frankfurt, and the staff of these, combined with the casts and orchestras of the various Lloyd Webber productions (currently 31 in 12 countries), represents a total payroll of more than 4,000.

“Cats’ is the highest grossing show so far, with $2 billion worldwide,” says McKenna, “and helped to some extent by the fact that it’s the oldest production. ‘The Phantom Of The Opera,’ with a current total take of $1.7 billion, will soon overtake it. Andrew’s new show, ‘Whistle Down The Wind,’ based on the novel by Mary Hayley Bell, will open in Washington, D.C., in November and move to Broadway in the spring.”

Really Useful Group’s shows have taken in over $4 billion at the world’s box offices, and audience figures have passed the 100 million mark. McKenna says that 45% of the company’s profits come from North America, 28% from Continental Europe (with Germany showing the strongest results), followed by the U.K. (9%), Japan and Australasia. In 1995, McKenna says, 91% of Really Useful Group’s earnings came from outside the U.K., confirming an earlier trend.

The shows are performed in the language of each region where they are produced, a fact that enhances their popularity and success, in McKenna’s view. “Cats” is being made into an animated film by Universal, and a film deal for “The Phantom Of The Opera” has been in place with Warner Bros. for some years.

“PolyGram’s 30% interest in the Really Useful Group is an active corporate partnership, rather than just a financial arrangement,” notes McKenna. “Our mainline movie connection and collaboration is with PolyGram Film Entertainment.”

The company’s theater-ownership and management division oversees operation of three West End venues in London: the Palace, where “Les Miserables” is in its 11th year, the New London, and the Adelphi, where “Cats” and “Sunset Boulevard” are playing, respectively. It also manages theaters in Germany (Rhein-Main Theater, Wiesbaden) and Switzerland (Musical Theater Messe, Basel) and will open a new theater complex in Sydney next year.

McKenna adds that similar opportunities are being explored in other parts of the world.

“We’re committed to developing entertainment centers around the world, what we call location-based entertainment,” says McKenna. “Obviously, apart from developing, we can produce and promote in these locations, offering first-class service to any new live entertainment. For instance, we could take a hit show from the U.S. and promote and exploit it around the world in our venues, backed up by our branch offices.”

McKenna says that Really Useful Group’s music-publishing and recording activities will also be expanded as opportunities present themselves. He describes the company’s publishing arm as “a mix of material dominated by music written by Andrew.” The publishing division, and Really Useful Records, distributed by PolyGram and currently the label for Lloyd Webber cast albums, are both open to other ideas, projects, and repertoire, all of which will benefit from the company’s international organization.

“We’ve sold approximately 50 million cast albums of Andrew’s shows around the world,” says McKenna. “’Phantom’ leads the way, clearly, with 18 million double and single album sales, followed by ‘Cats’ and the ‘Premier’ collection of Andrew Lloyd Webber compilations.

“Obviously, there’s still a heavy reliance on Andrew, despite the growth of the various divisions,” acknowledges McKenna. “We’re delighted he is as prolific as ever, and we look forward to him continuing to deliver success well into the 21st century.”

U.S. DIVISION

Continued from page ALW-6

duced by the Shubert Organization with Webber’s company as co-producer.

The company is active on the Internet, with a website launched eight months ago. “Robert Butters, our vice president of finance, has particular expertise in this area, so we hooked up with a local company and developed it,” says Dobie. “We get a tremendous amount of hits each month. We’ve got information on all of our shows. We have a store where you can go around with your shopping cart and pick up albums and merchandise that is only available on the website. What we haven’t been able to do yet is integrate communication with the box office so we could start selling tickets. But I don’t think it’s a long journey to get there. They already have a box-office program where you can see what you think of the stage will look like from the seat you want to purchase.”

In addition to the main website (www.reallyuseful.com), Dobie says the company has a show-specific site for the touring production of “Sunset Boulevard.” “When it was in Denver, you could look up everything from restaurants to hotels.”

Meanwhile, the harmonica expert has packed up his 60-lb. bag of instruments and headed out the door. Time for the next agenda item on Dobie’s busy schedule.
THE BIGGEST STARS IN THEATRE HISTORY

**Starlight Express**

Now in its 13th year at the Apollo Victoria Theatre London

**Jesus Christ Superstar**

Opening 19 November 1996 at the refurbished Lyceum Theatre London

Apollo Leisure is delighted to play host to two musicals that are out of this world. We would like to congratulate and thank Sir Andrew Lloyd Webber for many years of success and many more in the future.
American productions, respectively. Donovan, an Australian actor who had three British No. 1 singles produced by Mike Stock, Matt Aitken and Pete Waterman, opened in "Joseph" at the London Palladium on June 12, 1981. That production ran for more than two years, played to over 2 million people and took in over 47 million pounds at the box office. "Any Dream Will Do" from the show became Donovan's fourth British No. 1 hit.

**JESUS CHRIST SUPERSTAR**

First, there was the record album. Webber and Rice couldn't find anyone willing to finance a stage musical of their rock opera about the last seven days in the life of Jesus Christ, so they took their second-best offer: a chance to record an album for MCA. The double-album was successful enough to warrant a Broadway production. When "Jesus Christ Superstar" opened at the Mark Hellinger Theatre on Oct. 12, 1971, it was the first Webber-Rice musical to be produced on a professional stage. The cast included Yvonne Elliman, Ben Vereen and Jeff Penholt, and the show ran for 720 performances.

Less than a year later, a West End production was also running. The London cast, including Paul Nicholas as Jesus, opened Aug. 9, 1972. There were 3,358 performances over the next eight years, and at the time of its closing, it was the longest-running musical in West End history. In 1975, Ted Neeley and Carl Anderson starred in a movie adaptation. "Jesus Christ Superstar" has been playing on the world's stages ever since: Australian superstar John Farnham steppled into the title role Down Under, and a new version is planned for the West End in November.

**EVITA**

Like "Jesus Christ Superstar," Evita was a double studio album before it was a stage production. Julie Covington, who voiced Eva Peron on the original album, didn't want the role when the show opened in the West End. The part went to Elaine Paige, with Josh Ackland starring as her husband.
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ARGENTINE DICTATOR JUAN PERON. "EVITA" OPENED AT LONDON'S PRINCE EDWARD THEATRE ON JUNE 21, 1978, AND RAN FOR 2,900 PERFORMANCES. THE FIRST AMERICAN STAGING TOOK PLACE AT THE ALHAMBRA THEATRE IN LOS ANGELES, WITH PATTI LEFEO IN THE TITLE ROLE. THE SHOW MOVED TO SAN FRANCISCO AND THEN TRAVELED CROSS-COUNTRY TO OPEN AT THE BROADWAY THEATRE ON SEP. 25, 1979. IT RAN FOR 1,567 PERFORMANCES, MORE THAN TWICE AS MANY AS THE BROADWAY RUN OF "JESUS CHRIST SUPERSTAR." THE SHOW WON SEVEN TONY'S, INCLUDING BEST MUSICAL. A MOTION-PICTURE VERSION WAS RELEASED FOR YEARS, WITH VARIOUS STARS AND DIRECTORS ATTACHED. BEFORE THE YEAR WAS OUT, AUDIENCES WILL AT LONG LAST BE ABLE TO SEE "EVITA" ON THE SILVER SCREEN, WITH MADONNA IN THE LEADING ROLE.

WEBBER

SIR ANDREW LLOYD WEBBER

PITTSBURGH CIVIC LIGHT OPERA, THE RODGERS AND HAMMERSTEIN FAMILIES AND THE RODGERS & HAMMERSTEIN ORGANIZATION ARE IMMENSELY PROUD TO HAVE BESTOWED THE 1996 RICHARD RODGERS AWARD FOR EXCELLENCE IN MUSICAL THEATER TO A GIANT OF THE THEATER!

September 28, 1996, Benedum Center, Pittsburgh, PA

SONG & DANCE

FIRST CAME "DANCE." IN 1979, WEBBER COMPOSED A SET OF VARIATIONS BASED ON PAGANINI'S "A MINOR CAPRICcio" FOR CELLO AND SMALL ORCHESTRA. THE WORK WAS RECORDED BY WEBBER'S BROTHER, JULIAN. SEVERAL CHOREOGRAPHERS thought it should be performed as a ballet, but the work wasn't long enough for an evening's entertainment. THE FOLLOWING YEAR, WEBBER COLLABORATED WITH LYRICIST DON BLACK ON "TELL ME ON A SUNDAY," A ONE-WOMAN TELEVISION SPECIAL ABOUT THE ADVENTURES OF A YOUNG ENGLISH WOMAN IN NEW YORK. CAMERON MACINTOSH, PRODUCER OF "CATS," SUGGESTED COMBINING THE "SONG" OF "TELL ME ON A SUNDAY" WITH THE "DANCE." THE RESULTING PRODUCTION OPENED IN LONDON AT THE PALACE THEATRE IN MARCH 1982 WITH MARTI WEBB IN THE LEAD VOCAL ROLE (LULU STEPPED IN FOR A FEW WEEKS, AS LYRICIST BLACK HAD CO-WRITTEN THE NO. 1 HIT, "TO SIR WITH LOVE"). THE SHOW RAN FOR 781 PERFORMANCES IN THE U.K. WEBBER ASKED DIRECTOR RICHARD MELBY IF HE WOULD REWORK THE SHOW FOR AMERICA. "SONG & DANCE" OPENED SEP. 18, 1985 AT THE ROYALE THEATRE, WITH BERNADETTE PEERS STARRING. CHRISTOPHER D'AMBOISE DANCED THE ROLE OF JOE IN THE SECOND HALF, AND THE TWO ACTORS MEET ON STAGE FOR THE FINAL SCENE. BETTY BUCKLEY TOOK THE LEAD VOCAL ROLE FROM PEERS, AND THE SHOW RAN A TOTAL OF 474 PERFORMANCES.

STARLIGHT EXPRESS


THE PHANTOM OF THE OPERA

AT THE MOMENT, "THE PHANTOM OF THE OPERA" IS ANDREW LLOYD WEBBER'S SECOND-HIGHEST-GROSSING SHOW WORLDWIDE, WITH $1.7 BILLION IN BOX-OFFICE RECEIPTS. BUT THE RUNNER-UP PLACE TO THE $2 BILLION GROSS OF "CATS" IS JUST TEMPORARY—IT WON'T BE LONG BEFORE "PHANTOM" CAN JUSTIFIABLY BE CALLED WEBBER'S MOST SUCCESSFUL SHOW. THE FRENCH NOVEL BY GASTON Leroux HAS BEEN ROLLED AT LEAST FIVE TIMES ON FILM, AND ORIGINAL-TIME WEBBER THOUGHT THE TALE MIGHT MAKE A "ROCKY HORROR PICTURE SHOW"-TYPE CAMPY REVIEW. BUT THE ROMANTICISM OF THE LEVY NOVEL WAS TOO STRONG TO BE TURNTO INTO SOMETHING SLY, SO WEBBER TEAMED UP WITH LYRICIST RICHARD SLIGGEO TO WRITE A MORE SERIOUS WORK. AFTER A LOCAL SUMMER TRYOUT, WEBBER REWORKED THE PRODUCTION, BRINGING IN A NEW LYRICIST, CHARLES HART. WITH MICHAEL CRAWFORD AND SARAH BRIGHTMAN IN THE LEAD ROLES, "PHANTOM" OPENED AT HER MAJESTY'S THEATRE IN LONDON IN 1986. TWO YEARS LATER, A BROADWAY VERSION PREMIERED AT THE MAJESTIC THEATRE, WITH THE SAME LEADING ACTORS. "PHANTOM" TRAVELED TO LOS ANGELES' ALHAMBRA THEATRE WITH CRAWFORD, WHO WAS SUCCEEDED BY ROBERT GUILLAUME. IN TORONTO, COLIN WILLIAMSON ASSUMED THE LEAD. TODAY, THE NORTH AMERICAN OFFICE OF THE REALLY USEFUL COMPANY OVERSEES TWO PERMANENT COMPANIES, ON BROADWAY AND IN SAN FRANCISCO, AND TWO TOURING COMPANIES OF "PHANTOM," ONE OF WEBBER'S MOST SPECTACULAR SHOWS.

ASPECTS OF LOVE

WEBBER TEAMED WITH "TELL ME ON A SUNDAY" LYRICIST DON BLACK, CRAWFORD AND SARAH BRIGHTMAN, AND THE ORIGINAL SONGWRITERS OF "PHANTOM," TO CREATE A NEW MUSICAL. THE "TRIBUTE" WAS OPENED AT THE MAJESTIC THEATRE IN LONDON IN 1997, AND TRANSFERRED TO THE Ziegfeld Theatre IN NEW YORK. THE MUSICAL WAS NOMINATED FOR SEVEN TONY AWARDs, INCLUDING BEST MUSICAL.
CONGRATULATIONS TO OUR
FRIEND & PARTNER

SIR ANDREW LLOYD WEBBER

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THE MUSICALS ON RECORD
A Discography
BY FRED BRONSON

Jesus Christ Superstar
Although Andrew Lloyd Webber and Tim Rice's first work, "Joseph And The Amazing Technicolor Dreamcoat," wasn't initially a commercial success, it did catch the attention of agent David Land, who signed the young composers. He paid them $30 a week to give up their day jobs and collaborate on a second musical. But once "Jesus Christ Superstar" was completed, Land couldn't find anyone who wanted to finance a production. "The only interest he could get on 'Superstar' was as a record," Tim Rice told Craig Rosen in "The Billboard Book Of Number One Albums." "So as second-best, we agreed we would do it as an album for MCA."

The contemporary rock opera thus became a two-record set, a "cast" album for a show that did not yet exist on the stage. The main roles were sung by Deep Purple lead singer Ian Gillan (Jesus Christ), Yvonne Elliman (Mary Magdalene) and Murray Head (Judus Iscariot). The double disc on Decca proved to be engaging and extremely accessible, making its debut on the Billboard album chart on Nov. 21, 1970. By Feb. 21, 1971, it had climbed to No. 1, where it remained for three nonconsecutive weeks. Three singles from the LP reached the Hot 100: Yvonne Elliman's "I Don't Know How To Love Him" peaked at No. 28, and the follow-up, "Everything's Alright," went to No. 92. A competing version of "I Don't Know How To Love Him" by Helen Reddy gave the Australian singer her first American hit; it started to No. 13. The other single to come directly from the album was Head's "Superstar," which peaked at No. 14 and had three separate chart runs.

While the studio recording of "Jesus Christ Superstar" remains the definitive version, two others also charted. The original Broadway cast album, including Ben Vereen and Jeff Fenholt as well as Elliman, was also released on Decca. It peaked at No. 31 in 1972. A year later, the original sound-track from the motion picture, featuring Ted Neeley, Carl Anderson and Elliman once again, hit the No. 21 position. The latest version of "Superstar" is the 20th-anniversary London cast recording that stars Paul Nicholas. It is available as a two-CD set or a single disc of highlights, both on RCA Victor.

Joseph And The Amazing Technicolor Dreamcoat
When "Jesus Christ Superstar" became such an enormous success, Scepter Records issued an album of music from the first Webber-Rice show. In 1974, MCA released the first Broadway cast recording, starring Bill Hutton. That album is still available, as are three versions from the 90s, all from Really Useful Polydor. In 1991, the new London cast recording featuring Australian actor/tenor star Jason Donovan became the third stage album to top the British chart, when it charted in August 1991. Two months earlier, Donovan's version of the score's "Any Dream Will Do" had become his fourth No. 1 hit in the U.K. In 1992, an original Canadian cast album was released with Donny Osmond in the title role. A year after that, an American recording with General Hospital" hunk Michael Damian in the title role was issued.

Evita
Recording a studio album first worked so well on "Superstar," that Webber and Rice tried it again with their next musical, "Evita." A double album was released featuring a cast of names well-known in the U.K. Julie Covington, coming off the success of the TV series "Rock Follies," sang the lead role of Eva Peron. Paul Jones voiced Juan Peron and Colm Wilkinson, in his pre-"Les Miserables" days, took the role of Che Guevarra. Barbara Dickson, Tony Christie, Mike Smith, Mike D'Abo and Christopher Neil rounded out the cast. The 1976 album, released more recently as a two-CD set on MCA, yielded a No. 1 single in Britain. As Covington's "Don't Cry For Me Argentina" became the biggest-seller by a female vocalist in the U.K. to that time. Dickson's "Another Suitcase In Another Hall" also charted in the U.K., peaking at No. 18. In 1978, the original London cast album was issued by MCA, featuring Elaine Paige, David Essex and Josh Ackland. The following year, the "Premiere American Recording" was released in the U.S. also on MCA. Pat LaPone, Mandy Patinkin and Bob Gunton were in the leading roles.

Cats
Elaine Paige returned in 1981, when Polydor released the original London cast of "Cats" in Britain. Geffen originally had the album for America, where it entered the Billboard album chart in November 1982, eventually peaking at No. 86. The Continued on page ALW-18
LIVENT (U.S.) INC. Congratulates

SIR ANDREW LLOYD WEBBER

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BROADWAY
The song portion of "Song And Dance" was originally available as a television soundtrack. "Tell Me On A Sunday," released in the U.K. on Polydor in 1980. Featuring Mandy Patinkin, the album went as high as No. 2, while three singles also charted. The most successful was "Take That Look Off Your Face," a No. 3 hit. The dance portion, featuring instrumental music by Webber, was also released, on an album by the composer's wife, Betty Buckley.

Andrew Lloyd Webber:
25 Years of Broadway

The musicals on record
Continued from page ALW-16

Marsh and McLennan Inc. Arts and Entertainment division offers warm congratulations to Sir Andrew Lloyd Webber. We are proud to have The Really Useful Group as an honored client.

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Andrew Lloyd Webber
25 Years of Broadway

The Very Best of Andrew Lloyd Webber: New Polydor Set Aims at North American Market

By Fred Bronson

We've been discussing this collection with Andrew Lloyd Webber for a year, with the view that it's 25 years since his first Broadway opening," Polydor President Nick Gatfield says of "The Very Best of Andrew Lloyd Webber," an 18-track collection of the composer's greatest hits designed specifically for North America. There was a "very best of" released in Europe two years ago," explains Denis McNamara, VP International A&R for Polydor (U.S.). "To do 'The Very Best Of Andrew Lloyd Webber' in America, we felt it would be important to include the shows that have been successful here...we took the collection that was certified platinum in Europe, and with Andrew, came up with what we thought was an appropriate 'best of' collection for the U.S.

The new compilation, released at the end of September, includes the Betty Buckley version of "Memory" from "Cats," the definitive American version, McNamara notes. There are two different Jospehs represented on the disc: Michael Damian, from the Broadway cast, sings "Any Dream Will Do," while Donny Osmond, who headlined the Canadian production (and has also toured the U.S.), performs "Close Every Door.

First Jeeves in America

The album also includes Barbra Streisand's live version of "I Never Say Goodbye" from "Sunset Boulevard." "Barbra used the song as her re-entry into the concert world, and it worked as well for her as it did for Norma Desmond in the play," says McNamara. The album boasts the first American release of "By Jeeves," the title track, of Webber's newest musical. The final cut is a special version of "Gus: The Theatre Cat" by Sarah Brightman and Sir John Gielgud. As a bonus, liner notes for the collection were penned by Webber's director on "Evita" and "Phantom," Tony award-winner Hal Prince.

Initial marketing efforts for the album are focused on New York, Los Angeles, Boston, San Francisco, Detroit, Chicago and a few other cities where Webber musicals are playing or are about to open, according to Brad Pollak, Polydor's director of marketing/product development (U.S.). Fans in New York and L.A. are being treated to the sight of public buses decorated with logos from various Webber shows, as pictured on the cover of the disc.

Phantom Buyers

A national radio contest will offer a grand prize of a trip to Manhattan and tickets to three Phantom shows. "The whole focus of the campaign is to target those people who are already Andrew Lloyd Webber fans, but also to make this very visible in markets where we can reach people who haven't quite decided to buy 'Phantom' yet," says Pollak. "The brilliant thing is that Andrew never stops. There's always something new, like 'Whistle Down The Wind.' There are constant ways of getting new fans.

"Working with Andrew is like working with a very successful rock artist," Gatfield concurs. "You have the initial launch when the show opens, and all Andrew shows eventually go on tour. That's when you see secondary sales kick in. He's always playing in three or four cities, and the shows are always sold out, so it's a great opportunity to keep marketing the catalog."
The Shubert Organization
Salutes Its Good Friend
Sir Andrew Lloyd Webber,
A Giant of the Musical Theatre.
THE MUSICALS ON RECORD

Continued from page ALW-18

by Julian. Webber. In the U.S., RCA Victor released the Broadway cast album for “Song And Dance” in 1985 with vocals by the show’s American star, Bernadette Peters, and liner notes by director Richard Maltby Jr.

Starlight Express

With the dedication “To Imogen and Nicholas and that day on the Valley Railroad” inscribed on the back cover, Andrew Lloyd Webber let the world know that he had written the music to “Starlight Express” for his children. The double CD was issued on Polydor in 1984. “Oval You” by cast member Stephanie Lawrence was a single, but the cleverest song was “U.C.O.U.P.L.E.D.” a country-cousin to Tammy Wynette’s “THAT LITTLE RAG”–In 1993, Really Useful Polydor issued “The New Starlight Express” cast album, featuring five new songs.

Sunset Boulevard

The first album of “Sunset Boulevard” was the World Premiere Recording, featuring Patti LuPone and the rest of the London cast. Released on Really Useful/Polydor, it climbed to No. 11 on the British chart in September 1993. The American Premiere Recording, starring Glenn Close, was released by Really Useful/Polydor in the U.S. in 1994. That two-CD set was followed in 1995 by a single “Highlights” disc. Fans of other Norma Desmond can also collect their recordings. A German-language cast album starring Helen Schneider was released in Germany, and Betty Buckley has a “Songs From Sunset Boulevard” album on Really Useful. Elaine Paige, the current Norma on Broadway, has recorded “With One Look,” “The Perfect Year” and “As If We Never Said Goodbye” on her “Encore” album released by Atlantic Theatre. And Petula Clark, who had a turn as the silent-screen star at the Adelphi Theatre on the Strand in London and will be returning to that role, has recorded the same three songs on a Really Useful/Polydor single, released in the U.K. this year. Although she hasn’t played Norma on stage, Barbra Streisand was the first to record songs from the show. “With One Look” and “As If We Never Said Goodbye” grace her No. 1 album “Back To Broadway.”

By Jeeves

The newest cast recording of an Andrew Lloyd Webber musical is “By Jeeves,” just released in the U.K. on Really Useful/Polydor, with a U.S. release planned but not scheduled yet. Based on the Wodehouse stories, “By Jeeves” features book and lyrics by Alan Ayckbourn and music by Webber. Malcolm Sinclair and Steve Pacey star as Jeeves and Bertie Wooster.

Other Recordings

There is more Andrew Lloyd Webber music available on disc. “Requiem,” a classical piece featuring vocals by Placido Domingo, Sarah Brightman and Paul Miles-Kingston, was released on Angel in 1995; it is currently available on Really Useful/Polydor. The album charted on The Billboard 200, peaking at No. 77. Two compilation albums of music from various Webber shows are available on Really Useful. “The Really Useful Collection... The Best Of Andrew Lloyd Webber” was released in 1988, while “The Premiere Collection Encore” was issued in 1993. An Elaine Paige collection, titled “Encore,” features songs from various Webber shows and is available in the U.K. on WEA. It was recently released in the U.S. on Atlantic Theatre.

REALLY BIG SHOWS

Continued from page ALW-14

“It’s My Turn,” the cabaret version of “Aspects Of Love” on his estate in Sydmonton, England, in 1985. It was seven years later when “Aspects Of Love” opened in London’s West End. The most recognizable name in the cast was Michael Ball, whose recording of the show’s “Love Changes Everything” was a hit before the April 17 opening. The single peaked at No. 2 in Britain. Based on a novel by David Garnett, “Aspects Of Love” transferred to Broadway on April 8, 1990. With Ball in the American cast as well, it played 377 performances at the Broadhurst Theatre.

Sunset Boulevard

“I’m ready for my close-up, Mr. Webber,” might have been the line delivered by Norma Desmond in 1933, when the much-anticipated “Sunset Boulevard” opened at the Adelphi Theatre on July 12. Actually, it was the early ‘80s when Webber began working on an adaptation of the 1950 Billy Wilder film starring Gloria Swanson at the faded silent-screen star and William Holden as a Hollywood screenwriter. This early work predated “Cats,” and the song “Memory” was originally titled “One Star” and intended for “Sunset Boulevard.” With lyrics by Christopher Hampton and Don Black abased, “Sunset Boulevard” came together, and a workshop production starring Patti LuPone was staged at Webber’s estate. Webber wanted to open the show in Los Angeles for obvious reasons, but ultimately decided on London. With American actress LuPone leading up the British cast, a separate production starring Glenn Close opened at the Shubert Theatre in Los Angeles on Dec. 9, 1993. When “Sunset Boulevard” moved to New York with Close in the lead role, the show had the highest advance in Broadway history. In London, Betty Buckley succeeded LuPone. When Buckley was felled by a temporary illness, Elaine Paige stepped into Norma’s shoes, and last month, on Sept. 12, made her American stage debut at last by taking over for Buckley in New York. Other Norma Desmonds around the world include Diahann Carroll (Toronto), Helen Schneider (Germany) and Petula Clark and Rita Moreno (London).
Congratulations, Andrew, on your 25th Broadway anniversary from all of us at Paul, Weiss, Rifkind, Wharton & Garrison.
Andrew Lloyd Webber 25 Years of Broadway

THE INTERVIEW
Continued from page ALW-4

has been noticeably changed by his wife, Madeline, the mother of his three youngest children and herself a distinguished racehorse trainer. Lloyd Webber now seems, perhaps for the first time in our 20-year acquaintance, truly happy in his own skin and utterly relaxed about a schedule that still leaves most of his rivals, such as they are, standing at the starting gate.

Over lunch in London, in a first-class restaurant he was not actually reviewing at the time, Lloyd Webber spoke first about "Jesus Christ Superstar," the show that he premiered on Broadway 25 years ago, which now comes back to London at the restored Lyceum Theatre in November.

When "Jesus Christ Superstar" first opened, it did so on Broadway, something very unusual in your career and I seem to recall you were unhappy at the time.

One of the saddest stories of my life was that, in about 1970, Hal Prince had heard the demo disc we made in London of "Superstar" and he called me asking for the stage rights. But the cable never got to me, and by the time I knew he wanted to do it, we were in other hands. I often wondered how different my career would have been if Hal had produced my first Broadway show instead of the abortion we fisted up with over there.

So why did you open the show on Broadway rather than in London?

Simply because the album had done so much better there, in Britain they said it was a score caught in the crucible between pop and rock and theatre, and nobody seemed to understand it at first. Tim [Rice] and I were only really known for a very small-scale production of "Joseph," which we had written in 40 minutes for a boy's choir school, and then suddenly there we were being offered a Broadway premiere, of course, we jumped at it. In the U.S. the album went straight up the charts, and there was a huge feature in Time magazine and there we were. Unfortunately, it was then produced by Tom O'Horgan of "Hair," who didn't really understand what it was about theatrically.

By the time we got the show to London a year or so later, we got it right with a quite different production, directed by Jim Sharman, who had already done it very well in Australia, and we ran for nine years at the Palace on Shaftesbury Avenue, one of the longest-ever runs in West End history. Even so, it's only now that we are starting again, a quarter of a century later, with another Australian director [Gale Edwards] that I really feel I am going to get the "Superstar." I always wanted, something much more like a musical play than a rock concert. I want the audience to feel they are in an amphitheater at the time of Christ's trial, and although we have a cast of total unknowns, I think they are a very exciting compare. I felt that we shouldn't alter the score, although of course I recognize its faults; it may be naive, but there's a true theatrical through-line.

Meanwhile, another show back from the grave, as it were, "By Jeeves," turns up at Goodspeed in Connecticut this fall. Why bring that back?

Because we did it much too big, with the wrong director and cast, and yet Alan [Ayckbourn] and I had this lingering affection

Continued on page ALW-24

"It's not easy to live with Mozart alive. It's a great honor to work with him."
—Alan Levy, President & CEO, PolyGram

"Andrew's music has been shown to transcend all borders—appealing to people in every corner of the world. We are fortunate to work with someone of his talent."
—Roger Ames, President, PolyGram Music Group

"I have always been very impressed by the fact that Andrew Lloyd Webber has been so inspired musically and at the same time has managed to build such a strong business organization. We often hear of artists creating their own labels—he is the only one who has made it so successfully over the years."
—Mark LaBree, Managing Director, PolyGram (U.K.)

"The Andrew Lloyd Webber/Really Useful phenomenon is an extraordinary fusion of a creative and business drive. Andrew's domination of the theater world in recent years shows what can be done when you put your mind to it."
—David Mann, senior VP, pop marketing, PolyGram

"It is unique and tremendously gratifying to be involved with an artist whose body of work defines the genre."
—Nick Gatfield, president, PolyGram (U.S.)

ANDREW

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ANDREW LLOYD WEBBER TRIBUTE

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Congratulations
and
Best Wishes
to
Sir Andrew Lloyd Webber
from those who appreciate
opportunities to work on
many of his musical productions
and believe
in the most successful
partnership in Japan
Dear Andrew,

Thank you for allowing me to share in your musical magic through one of the roles of a lifetime.

Helen Schneider

THE ROBERT STIGWOOD ORGANISATION

Congratulations
Andrew Lloyd Webber
on his outstanding achievements

JESUS CHRIST SUPERSTAR

Joseph

EVITA

“Whistle Down the Wind,” is based on an old Hayley Mills/Alan Bates movie of the 1960s about a group of children at Christmas who mistake an escaped convict for Christ. What led you to that?

Well, I saw a staging of it by the National Youth Music Theatre, which I sponsor in Britain, and I suddenly realized what a wonderful story it was. We’ve moved the setting to Louisiana, but it is still the tale of children reevaluating their elders. Originally, I saw it as a film, but then we did a concert version of it at my local festival in Sydmonton last summer, and suddenly everyone told me I was mad not to do it for the stage. Hal Prince heard about it and said that, after “Evita” and “Phantom,” this was the one he wanted to do next, and you don’t turn a man like Prince down. So we open in Washington on Dec. 12 with lyrics by Jim Steinman, who, of course, writes all the Meat Loaf material and songs for Bonnie Tyler. We’d long wanted to work together, and this seemed the ideal opportunity.

Unlike, say, Richard Rodgers, one of the earliest influences on you as a Hollywood musical-stuck child, you have worked already with a vast range of lyricists, from Tim Rice through Richard Stilgoe, Don Black, Charles Hart, Alan Ayckbourn and Jim Steinman. Does this suggest that you are a more adaptable composer than is usually suggested?

I think it depends on the individual project. I always construct the original libretto myself, but my problem is that I can’t actually put it in the right words. If I could, I suppose I’d be more like Steve Sondheim, at least in working methods. But I can do everything except the lyrics: I plot it all in advance and then look around for the right lyricist. One of my own favorite scores—and of all my work, I know it’s yours—in “Aspects Of Love,” which I would love to see one day as a movie. But I know the book and lyrics would need an awful lot more work to get the gossamer effect we would need, the delicacy of, say, Steve in “A Little Night Music.” Of all the writers I’ve worked with, I don’t think anyone would now suit me permanently. It’s very rare you find a writer like Hammerstein, who is not only literate but can also write a song which lands; often the younger musical writers now want to do all their own words and all their own music, which tends to cut me out.

Turning to film, why is it only now that “Evita” is reaching the screen, fully 20 years after it first opened on stage?

Firstly, there hasn’t been a movie musical which has made money in years and years and years. Secondly, we would never have gotten as far as we are now without the absolute determination of Alan Parker, who made “The Commitments” and “Midnight Express,” as well as “Fame” and “Bugsy Malone,” which were perhaps the last two examples a decade or more ago of successful film musicals. Once he had fallen in love with “Evita” and cast Madonna and Jonathan Pryce (as Peron) and Antonio Banderas (as Che), we at last had the team. Alan has always been a very political animal, mixing politics with music in almost all his films, and I have to say the roughcutter I’ve seen have been very exciting. The shooting in South America was, however, not without its language problems; at one stage, Alan asked for “hundreds of poodles in the road” and finished up to his amazement with 400 yapping poodles all over the set. In the end, they had to shoot a lot of it in Budapest, which looks now just like Buenos Aires in 1950, but “Don’t Cry For Me Argentina” is actually sung by Madonna on the balcony of the Casa Rosada in Argentina.

Everybody is going to think I had a lot to do with this film, but in fact the rights were sold decades ago, so my only real involvement was a little extra scoring where it was needed. Alan Parker himself worked a lot on the script with Tim [Rice], and I shall be fascinated to see how it all fits together. Disney hopes to open it in L.A. in December and then go for a Christmas Day release in time for the Oscars. Very early in my career, I wrote the scores for a couple of movies, “Gunshoe” with Albert Finney and “The Odessa File,” and, although I didn’t enjoy either experience very much and vowed not to do soundtracks again, I was actually very glad that I’d done them when it came to adding the extra music to “Evita.” If you are just doing a movie score, you are totally at the mercy of a film you have had nothing else to do with, and somehow that never really appealed to me.

The inevitable question: Will you ever work with Tim Rice again?

It’s simply not going to happen, so far as I can see. I don’t think at the end of the day he desperately wants me to work with him again, and it’s best left at that. I think, he now has his own life at Disney with Elton John and Alan Menken, and he seems much happier doing that.

What about the occasional suggestion that you are a control freak?

Odd that, when you think of how many hundreds and maybe thousands of recordings of my songs over which I have no control of any kind once they enter the public domain, I don’t think a musical writer ever enjoys anything like the control given to a playwright or a novelist.

Yet talking of just that, you now seem to be spending more and more of your spare time as a journalist, or at any rate a regular food-and-restaurant columnist. What explains that new direction?

Well, I suppose I’ve always enjoyed writing, that was how I managed to be my way into Oxford University with some of the worst exam results on record. I just wrote a very good essay, won a place at Magdalen [College], and left after a term because there was nothing theatrical going on there and I was bored out of my mind. A few weeks later, back in London. I met Tim, and that was how my whole life started. I went part-time to the Royal College...
Columbia Artists Management Inc. 
congratulates 
Sir Andrew Lloyd Webber 
on his 25th Anniversary 
on Broadway 

"May we never say goodbye."
To Sir,
with love.
Louisville,  

**P O P**  

**V A R I O U S  A R T I S T S**  

*Music From The New Line Cinema Motion Picture*  

**P R O D U C E R S:** Various  

**E A S T W E S T A M E R I C A**  

*61951*  

With an artist roster that includes such hot-hit pop and R&B artists as Organized Noise, Queen Latifah, Brandi, Tamia, Drayce, Knight, Chaka Khan, Tanya Braxton, Bone Thugs-N-Harmony, Busta Rhymes, Simply Red, Goodie Mob, and Seal, the soundtrack to this high-profile film is an unstoppable hit, entering The Billboard 200 at No. 3. More than just a marquee of attractive names, the album features great music, particularly the title track, "Don't Let Go (Love)," and Bone Thugs-N-Harmony's "Days Of Our Lives." A feast for R&B, AC, and pop radio, and another fast-moving vehicle to propel the careers of artists whose potential seems unlimited.

**V A R I O U S  A R T I S T S**  

*Waltz With A Girl*  

**P R O D U C E R S:** Beto Dávila & Paul Hepp  

**A R T I S T S/V i e w s**  

314 533 (8)  


**C R A S H  T E S T  D U M M I E S**  

A Worm's Life  

**R E V I E W E D B Y:** J. Dick, Marsha Roberts, Michael Dege, Dan Roberts  

Artists/Actresses 319779  

Canadian rockers Crash Test Dummies follow up their breakthrough album with a record that hints at fine writing and offers glimpses of inspiration, but otherwise is a mere example of excitement on their past work. Although front man Brad Roberts shows characteristic flair in spinning twisted tales with a profound edge—naturally on first single "He Liked To Feel It," slice-of-life track "Your Driver's Gears," and unrehearsed love ballad "My Own Sunrise"—none of the tunes on the album are memorable as part of a "Superman's Song" and "Mmm Mmm Mmm Mmm." Nevertheless, the Dummies are more than capable of emerging from whatever creative slump they may be in at the moment.

**T H E Y M I G H T  B E  G I A N T S**  

*Factory Showroom*  

**P R O D U C E R S:** Pat Dietk & They Might Be Giants  

Eliot 61862  

"They Might Be Giants" fourth major-label album shows that their creative energy and loopy imagination continue to flow unfettered. Tony Sansone, John Flansburgh and John Linnell, now leading a five-piece combo, kick off the set with the snaking funk of string-infested first single "S-E-X-Y-X" and find another good groove with "XTU Vs. Adam A." a clever analysis of the '80s scene. Their camaraderie, pop-savvy pinch comes from the splendid hooks of "How Can I Sing Like A Girl," the playing of "Springing Shape," the majestic harmonies of "The Bella Are Ringing," and the catchy power-pop of "Metal Detect." Keeping normality at bay are a range of solo: President James K. Polk and the dreamlike "I Can Hear You," which uses an original Edison wax cylinder to create the first 19th-century TMHMG time.

**R & B**  

**L U T H E R  V A N D R O S S**  

*Your Secret Love*  

**P R O D U C E R S:** Luther Vandross, Marinas White, Hall Adair  

Epic 67953  

Veteran crooner Luther Vandross' latest demonstrates a practiced versatility via trademark style tracks, an obligatory cover tune, a genre-bending song, and guest artists. Both title track, along with other slickers, such as the bopin'stroll "Doesn't Mean I Love You No More" and the delicate "Crazy Love," toots at the traditional sounds. Vandross' rendition of the Stevie Wonder classic "Knocks Me Off My Feet" sails straight to the heart, while his duet with Grammy-winning vocalist Lisa Fischer soaks the soul. Album is rounded out by "I Can't Wait No Longer" (Let's Do This), a snappy hip-hop/mambo rump that features tales "Spin" Roper of Salt-N-Pepa.

**J A Z Z**  

**M I C H E L E  R O S E W O O N M A N**  

*Spirit*  

**P R O D U C E R S:** David Victor, Kwesil Mwagwasa, Michelle Rosewoman  

Blue Note 36771  

This '94 live set further establishes Michele Rosewoman as one of the most impressive and innovative of '90s jazz artists. She is both an engaging composer and a challenging pianist whose style bears influences that range from Bill Evans' rich lyricism to Cecil Taylor's expansive solo cements. Rosewoman's influences are highlighted by the clever, clipped phrasing of "In A Mood," the scrambled accents of his swinging number "Independence Day," and "Passion Dance Blues," which brings a scatting solo from which his whole piano, world jazz treatment of Afro-Cuban theme "Papa Ayaya," and a playfully aggressive reconstitution of "When Sunny Gets Blue."  

**C O U N T R Y**  

**T H R E E  H A N K S**  

*Men With Broken Hearts*  

**P R O D U C E R S:** Chuck Hawley  

Cap 27768  

The idea must have been irresistible: three generations of country music's most notable family getting together thanks to the wonders of modern studio technology. After all, Hank Williams Sr. dead now 41 years, remains no stranger to the recording studio: He's been über-hyped so many times he must feel mummified in tape. This venture unites him with son Hank Jr. and grandson Hank III. The record (this is a recording debut) for a series of duets, trio, and solos on Hank Sr. and Hank Jr. songs. As far as Hank Jr. is concerned, it is an improvement on the original, and rerecording him with modern-day session players removes the edge. Hank II shows great promise, but the best cuts here are Hank Jr. giving serious country styling to his dad's "Never Again (GW I Know Your Dear Mama)" and his own never-before-recorded "Hand Me Down."  

**L A T I N**  

**R O S A N A**  

*Lunas Rotas*  

**R E V I E W E D B Y:** Jose A. Revere  

MCA 76015  

Provocative lyric/music mélange and singerguitarist. Expect, however, delivery are sure to provide label's first Spanish release in North and Latin America, an outstanding chance of duplicating its out-of-the-box prosperity in Spain. Either the title track—a seductive bal-—or "El Talismán," two tracks now included on the Geffen soundtrack to the film "Curseled," are among many tracks that could roll at radio.  

**C U R T A D O T I E M P O**  

Cigar Music/ Tobacco Songs  

*From Old Havana*  

**P R O D U C E R S:** Geraldo H. Negrão, Rafael F. F.  

Turin  

With those and cheroot catters also the odorous rafflesy nose, what better time for this New York record to put out an outstanding package of poisons, most of which are dedicated to Cuba's famous stogies and the songs that wafted in its cigar factories. Imaginative arrangements and turned to turntable, two women-four sons from Cuba lend fresh flowers to season-time-honored stogie style "El Maniaco," "La Negra Tomasa," and "Lágimas Negra."
MADONNA: You Must Love Me (4/5)
PRODUCERS: Madonna, Nigel Wright, Alan Parker, Andrew Lloyd Webber, David Caddick
PUBLISHER: MCA, ASCAP
WOT: 15/16

Tina Louise is great. The song is morose.

The wait is over. Music from the much-anticipated film version of "Evita" finally surfaces for public consumption with this single, a glorious new composition penned by Tim Rice and Andrew Lloyd Webber. She delivers what is by far one of the strongest vocal performances of her career, comfortably scaling the song’s demanding soprano heights while infusing it with delicate, heartfelt emotion. This holds well for the creative potency of the rest of the soundtrack, which is due Nov. 14. Prepare for wall-to-wall airplay of this flawless Ballard on pop and AC radio.

E N Y G M E: Don't Let Go (Love) (4/5)
PRODUCERS: Organized Noise
WRITERS: Organized Noise
PUBLISHERS: Organized Noise/New Skool 5th St., BMG
SINGLE/FORMAT: 45 rpm/12-inch single

With this single, a hit that could appeal to both street and sophistication tastes. Now, then, how ‘bout a new

MADONNA, Michael. It’s love. It’s love.

R E M: Bitter Sweet Me (4/4)
PRODUCERS: Scott, R.E.M., Steven Wilson
WRITERS: Bono, Bono, Steve Wilson
PUBLISHERS: Enigma Records/Vanessa/Bryan Adams, BMG
WAT: 17/17

This song is a bit too sweet, a bit too soft. But it’s still a good song.

ITALIAN CHAMPIONSHIP (4/4)
PUBLISHER: Enigma Songs/Mambo, ASCAP
MADONNA: Take A Step Back (4/5)
PRODUCERS: RedOne, Adam Lambert
WRITERS: Adam Lambert, RedOne
PUBLISHERS: Universal/Interscope
WAT: 16/16

Madonna has been quiet for a while, but this song proves she’s not going to disappear. A masterful pop song that is both catchy and memorable.

The song is a hit, but it’s a bit too long.

V ANALDEL: My Wise Magic (4/5)
PRODUCERS: D.J. Fresh, Vales, Nolan "Al" M. Anthony, Terry "B" Brown
WRITERS: Vales, Nolan "Al" M. Anthony, D.J. Fresh, D.J. Fresh
PUBLISHERS: Warner Bros./Quartet, BMG
WAT: 8/14

This song is a bit too long, but it’s still a good song.

S A M: Sets Of Four (4/4)
PRODUCERS: Same
WRITERS: Same
PUBLISHERS: Enigma Songs/Mambo, ASCAP
WAT: 15/15

The song is a hit, but it’s a bit too long.

COUNTRY

ALAN JACKSON: Little Bit Of (3/5)
PRODUCERS: Keith Stegall
WRITERS: Alan Jackson, Larry Mitchell
PUBLISHERS: BMI, Warner/Chappell
WAT: 16/16

This song is a hit, but it’s a bit too long.

JOHN TRAVOLTA AND OLIVIA NEWTON-JOHNS: The Grease Megamix (3/5)
PRODUCERS: John Travolta, Olivia Newton-John
WRITERS: John Travolta, Olivia Newton-John
PUBLISHERS: Unichappell/MGM/Universal, BMI, MCA
SINGLE/FORMAT: 12-inch single

This song is a bit too long, but it’s still a good song.

STEPHANIE BENTLEY: Dead Ranger (4/5)
PRODUCERS: Timoz, Laura" S. Furse, Scott Wood, Tim Stewart
WRITERS: Timoz, Laura" S. Furse, Scott Wood, Tim Stewart
PUBLISHERS: Sony, Sony/Columbia/RCA/Mumford, BMI, MCA
WAT: 15/15

This song is a hit, but it’s a bit too long.

HORACE BROWN: Hang On To Your Life (3/4)
PRODUCERS: Cheryl Sanders, D.L. Travis, Peter Baldwin
WRITERS: Cheryl Sanders, D.L. Travis, Peter Baldwin
PUBLISHERS: Zomba/Republic
WAT: 16/16

This song is a hit, but it’s a bit too long.

MASSIVE ATTACK: Blue Lines (4/5)
PRODUCERS: Andrew "23" Simpson, Grant "G" King
WRITERS: Andrew "23" Simpson, Grant "G" King
PUBLISHERS: Virgin/Warner Bros./Atlantic, BMG
WAT: 15/15

This song is a hit, but it’s a bit too long.

ANN NESTY: I Still Want My Hair (4/4)
PRODUCERS: Jony Jam, Terry Lewis
WRITERS: Jony Jam, Terry Lewis
PUBLISHERS: EMI/A&M/New Perspective, ASCAP
WAT: 16/16

This song is a hit, but it’s a bit too long.

NEW & NOTEWORTHY

GINA O. Gah, Ahh... Just A Little Bit (4/5)
PRODUCERS: Steve Rodney, Inn of the Pleasantries
WRITERS: Steve Rodney, Inn of the Pleasantries
PUBLISHERS: Inn of the Pleasantries
WAT: 15/15

This song is a hit, but it’s a bit too long.

SCALVIN: Get Out Of This House (4/5)
PRODUCERS: John Lowenthal
WRITERS: S. Golod, John Lowenthal
PUBLISHERS: Interscope/Big Racket Records
WAT: 15/15

This song is a hit, but it’s a bit too long.

COWTOWN: I Don’t Want To Be (4/5)
PRODUCERS: Mark "Sum" Simpson, Steven "S" Simpson
WRITERS: Mark "Sum" Simpson, Steven "S" Simpson
PUBLISHERS: Mark "Sum" Simpson
WAT: 15/15

This song is a hit, but it’s a bit too long.
MUSIC
THE BEST OF AUSTIN CITY LIMITS: COUNTRY MUSIC'S FINEST HOUR

MCTV
60 minutes. $19.98
With a track record reaching back more than 25 years, "Aust in City Limits" is the longest-running and best-selling live-music series on broadcast television. SMTV's ("Austin City Limits" offers a glimpse of the show kicks off with this best-of compilation of clips culled from various stops throughout its life span. Ranging from Charlie Daniels' 1976 rendition of "Texas" to Texas Teenyard's "XX's And XXX's" and Alison Krauss & Union Station's "Baby, Now That I've Found You"—both taped earlier this year—the gamut runs from the racy to the rowdy. The cast also includes Willie Nelson, George Jones, Patty Loveless, Mary Chapin Carpenter, Dwight Yoakam, the Mavericks, and more. Come and see! Captions are in the air with Sony Legacy, Recordings' release of a complementary CD/cassette.

DOCUMENTARY
THE WITCH HUNT
60 minutes. $14.99
A dramatic narrative courtesy of Stephen Rau sets the scene for a look back at the notorious witch hunts of the 16th and 17th centuries. The program contains archival material, enacting reenactments, and interviews with historians as well as modern-day folk who claim to have been touched by the experience. Through the video rates a resounding PG, the subject matter—rejoicing with torture, hangings, and sacrifices—is disturbing at best. The video is hitting retail just in time to speak up sales with pre-Halloween shoppers. Also helping to fuel the pro- motional fire, so to speak, is the upcoming big-screen "The Crucible," starring Daniel Day-Lewis and Winona Ryder.

SPORST
LEGENDS OF TABLE TENNIS
50 minutes.
From the birth of the game in the '30s, through its halcyon days in the '50s to today, this broader popularly, table tennis is paid tribute in this documentary, which would make even forest Gump proud. The creation of former U.S. champ Bob Guiskoff, the video features archival film of some of the greatest world matches of all time, beginning with the Bellak-Majadurriou competition in 1931 in Munich. The footage spans the globe from Paris to Calcutta, Wales to Buenos Aires, bringing with the biggest names in the business, backed by commentary from Guiskoff. The production values were decent, and the coverage thorough; this is one that's for serious table tennis fans only. (Contact: 310-477-6852)

INSTRUCTIONAL
BASIC COMPUTING FOR THE TOTALLY CONFOZED
Silo Mountain
30 minutes. $29.95
is the migration to the Internet continues, so does the angst of the low-tech Luddite, who wants to be in action but can't quite getamped up. Enter this latest addition to the PC instructional category: "BASIC COMPUTING FOR THE TOTALLY CONFOZED" is listing retail at a reduced price. Like most of the computing world, the program is Windows-centric and pays great homage to Microsoft Corp. The information is broken down into four units, and then goes on to discuss how to surf the Web. The program is comforting without being condescending, but its relatively short length and higher price tag may handicap it in a highly competitive market. (Contact: 800-CON-FUSED.)

QUEST: DISCOVERING YOU HUMAN POTENTIAL
3Star Entertainment Group Corp.
50 minutes. $29.75
This video features a power summit of some of the most salient personalities in healthy living today. The inner circle—Deepak Chopra, Stephen Covey, Marianne Williamson, Thomas Moore, David Whyte, and Bernie Siegel—share their recipes of embracing life via a series of interspersed interview segments. Each professional takes a slightly different tack as he or she explores concepts in developing mental, emotional, and physical health by minimizing the negative effects of fear and pain and building self-esteem. Some of the advice may come off as easier said than done, but the idea of total well-being is hot, and sales for this tape should be as well. (Contact: 416-683-1444.)

TRAVEL
VIDEO VISITS: CHINA
Time-Life Video
60 minutes. $24.95
As much a lesson in the history and culture of a people as it is traveling, this latest addition to FV's Video Visits line whisks viewers on a whirlwind visit to China. Famous landmarks such as the Great Wall are just the beginning. The program also includes a tour through the bustling streets of Beijing and the ports of Shanghai, a ride into the tranquil countryside to see the charming Sichuan teahouses, and a chance to navigate the winding canals in the city known as "the Venice of the East." As well as the sites of China, the people of China are called into the spotlight, courtesy of carefully thought-out narration and a fabulous camera crew.

SNOPPY'S CAMPFIRE STORIES
Virginia Sound and Vision
Wonders from CD-AM
Good grief! The Peanuts gang has gone digital with this educational CD-ROM aimed at children aged 4-8. The whole gang appears in several outdoor camp activities that build communication and comprehension skills. Among the tasks kids must perform to complete the adventure are a wildlife photo shoot and a fishing expedition. Participants can also write a letter about their activities. A read-along storyline accompanies the game as it is played. "Snopy's Campfire Stories" is only one of many "educational" titles to vie for attention of education-conscious holiday season. However, the strength of the Peanuts franchise will likely help it stand out from the competition.

THE NEVERHOOD
DreamWorks Interactive
PlayStation
If Gamby and Pokey were a bit more intellectual, they would probably reside in the slightly more brilliant world of "The Neverhood." With an expansive environment made entirely of clay, "The Neverhood" is one of the most original titles of the year. The game assumes the role of a claymation figure that must navigate through an eerie but fascinating adventure filled with puzzles to solve and villains to conquer. One of the disc's more subtle charms is its soundtrack, which consists of a jazzy mix of variegated room to room. A strong start for the new DreamWorks Interactive label, which likely has a year of this year's sleeper hits on hand.

HORRORS! A PRAINIE HOME COMPANION
By Garrison Keillor
Highbridge
Two CDs. $17.55
Raconteur Garrison Keillor's folky congeiationality is in fine form on this collection of live Home Companion performances, most of them recorded from 1992 to 1995 at the Fitzgerald Theater in St. Paul, MN. The popular host of the "Lake Wobegon" and "Prairie Home Companion" radio programs uses ghost-stirring stories about Hallweens past in his hometown, recites comical Halloween poems (one a day, "Thanksgiving" through "The Raven"), and performs skits with other performers (the funniest of these are a conversation between Keillor and two housewives on the subject of religion and a modern update of "Little Red Riding Hood"). Pianist Butch Thompson provides the atmospheric music—"Creepy Feeling" by Jelly Roll Morton and "In The Dark" by Bix Beiderbecke.

THE CHRISTMAS MYSTERY
By Jostin Gdard
Prentice Hall
FSG/Penguin
Two volumes (abridged). $9.95
The first audio release on a FSG/Penguin imprint is a Christmas tale by the author of the best seller "Sophie's World." Unlike most of the Christmas audios that come out this time of year, this one has a Christian theme, as opposed to being just a general holiday story. Young Joachim finds a magic Adventure Book in the back of an old bookstore and discovers that behind each door is not simply a picture, but a continuing story, in 56 chapters. The chapter's story tells of Eliza- beth, a little girl who followed a lamb into a forest and met an angel who was going back in time to witness the birth of Christ. Elizabeth and her friends travel over the centuries and in the course of their travels are joined by other pilgrims, including her mother, the Wise Men. Woven into Elizabeth's story are various Biblical parables. Meanwhile, Joachim finds a mystery in the present: The calendar was made by a man known only as John, who has a phobia of being a Bloke girl named Elizabeth. And Joachim's parents find out that several decades earlier, a little girl named Elizabeth disappeared without a trace. Elizabeth's true identity is finally revealed and she awakens to spiritual, uplifting overtones. Isahial Sherrer gives a sensitive performance.

HOME VIDEO
All new titles released at self-choose prices are eligible. Send review copies to Catherine Applefield Olson, 3817 Brighton Court, Alexandria, Va. 22305. ENTER ACTIVE: Send review copies to Brett Atwood, Billboard, 5055 Whittey Blvd., Los Angeles, Calif. 90026, BOOKS: Send review copies to Paul Verna, Billboard, 1151 Broadway, New York, N.Y. 10025. AUDIOS: Send review copies to Trudi Miller Rosenblum, 202 Seely St., Brooklyn, N.Y. 11218.

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Aside from the music, the box includes a attractive 72-page booklet with rare photographs and essays by Rolling Stone scribe David Wild, as well as a track-by-track commentary by Diamond.

"When I am asked to write some inner notes for an album or some impressions about songs on an album, it's not the most natural thing for me to do," Diamond says. "I'm a songwriter, so it struck me that I should have a song in this set that kind of sums up this experience, this misconception.

The song "In My Lifetime" includes audio clips from his appearance on "Larry King Live," and a late evening, as well as historical speeches by John F. Kennedy, Richard Nixon, Dr. Martin Luther King Jr., and Timothy Leary, and author Walter Cronkite's reporting on the Vietnam War. Diamond calls the tune a "semidocumentary record."

"I really tried to encapsulate the last 30 years in this one song, and I think I have done that, and I'm satisfied," he says. "It took me as far as I could. It's more like a word of admonition to my musical followers. It's a call to see your creative instincts, never to give up, and never be afraid."

The box, however, has come in for much criticism. "My Life" to the set on the current leg of his U.S. tour, which began in September.

Ask Diamond's inclusion of his entire track in his live performances, Columbia will spread the word about "In My Lifetime" with a compilation of live recordings, hexapled to key video outlets in mid-October.

John Artaile, purchasing manager for Sony Records, the video company-based National Record Mart, expects "In My Lifetime" to perform well. "It's a nice thing for fans and a nice piece for anyone looking to add some Neil Diamond into their collection," he looks at the box, saying. "If you ever need and some unreleased tracks, he says.

Although Diamond no longer fits into any one radio format, John Sebastian, operations manager of pop standards station KLAC Los Angeles, also expects the set to perform well. "He has such a large audience, but he has a problem because he doesn't get a lot of airplay," Sebastian says. "I think the box will be "widly successful."

COMPELLING PACKAGES IN EUROPE

In Europe, the boxed set will be in stores at the same time as a TV specials-greatest-hits package. "The Ultimate Collection," released as a joint venture between MCA and Sony Music Entertainment. The latter has been handling the sales and distribution of the two-CD compilation, and the two companies are working together on packaging.

David Harding, Sony Music Entertainment Europe's head of catalog marketing, says the regional release and marketing of the boxed set will depend on the stage each territory is at with "The Ultimate Collection."

"In Europe, in the U.K., where the TV album was originated, they had the TV campaign, so they are now going to do the box set," Fraser-Harding says. "The U.K. is probably a little more advanced than the other territories in terms of marketing it from day one."

He does foresee the availability of the TV compilation detracting from the release of the boxed set. "They are aimed at different people," he says. "The TV album is a straightforward compilation of Neil Diamond's most popular tracks, whereas the boxed set is very much more of a collector's set. The double CD also very much originates from a European standpoint, whereas the boxed set is from the U.S."

Steve Tallamy, strategic marketing director at MCA Records in the U.K., says that the TV-advertised album was enthusiastically received and that more than 160,000 units have been shipped. "It has been very successful," says Tallamy, who is going back to re-promoting the album around November, with more TV advertising in the run-up to Christmas.

There's also a heavy likelihood of Neil Diamond coming back to the U.K. to support it, he adds.

As his road boss VP of marketing (U.S.) Peter Fletcher, who served as a producer of the box, says that obtaining the rights to the original material was "fortuitous. There have been a lot of Neil Diamond's greatest-hits records, he says. "What we set out to do with this is to cover the period to a career, with the original master tapes." Diamond's early years with MCA.

Diamond already had the rights to Diamond's Bang records but had to license 14 masters from MCA and obtain the rights to "Dry Your Eyes" from "The Last Waltz." from Warner Bros. This year, Columbia acquired "The Jazz Singer" from Capitol for several million dollars.

"So, for the first time, we have a set that has all the original hits," says Fletcher.

"I had no thought at all about doing a boxed set," Diamond. (Columbia Records (U.S.)-chairman Denny checking artist's [manager] Sandy Gellin came to me and were very enthusiastic about it. They wanted it very much and felt that I "didn't enter into the project with a lot of enthusiasm," he adds, "cause I didn't know exactly what I wanted to do and how I wanted to put this thing together."

That changed, however, once Diamond heard the songs through his arch."I started finding all of these recordings that I hadn't heard in years," he says. "It was a project of this project was the perfect thing for me."

With the inclusion of the late-'50s demo recordings of "Blue Destiny," "A Baby You Love" and "My Mother's Kind Of Lonely," Diamond offers his fans a rare look at his tentative early stage.

"You can actually see the development from a lot of this very simple, kind of derivative stuff," he says. "You can actually see the development of the writer and the singer."

"A lot of these things I never expected anybody to ever hear," Diamond says. "It was very painful and almost embarrassing because they are so sophomoric, but it makes for a fascinating package to put all this stuff together and then to bring it right up to the hits and the songs that people know, and then to take it through the 40 years of the entire project."

Diamond is pleased that the set succeeded in remaining consistent throughout the project. "Aside from a career and a period of time, there are all these things that just didn't fit on an album or were not completed in time. This boxed set is a perfect platform for that," he says.

As a new wave in direct-distribution issue, STEMRAM's direct-distribution switch to MCPS. The Dutch society claimed in the district court in Utrecht, the Netherlands, at Fletcher's insistence that it had com- pleted a new agreement with Poly- gram prior to the label's transfer to Poly- gram. Diamond denied STEMRAM's claims.

In a seven-page judgment issued Oct. 3, Utrecht court president L. Schuman rejected STEMRAM's arguments and awarded costs to Poly- gram. Schuman stated that his con- viction was based on the fact that STEMRAM had written to the other collecting societies in the EU to tell them that "as of July 1, 1994, no agreement exists between STEMERAM and Polygram." Elsewhere in the judgment, Schuman ruled that STEMERAM informed Polygram that it could accept direct accounting. "Direct accounting" is the term used by Polygram for the uses for what is more generally termed direct distribution.

Schuman stated that Polygram and STEMERAM's agreement nor did the agreement include binding letter in 1994 for regarding direct distribution. He added, "STEMRAM's failure to intro- duce this system forced it to pay Polygram [$1 million]. "STEMRAM provided insufficient evidence that the payment of this amount was directly or indirectly linked to any direct licensing agreement. More plausi- ble is the argument that this payment was dropped in exchange for compensation for Polygram for not introducing direct accounting during the term of the central licensing agreement."

The judge revealed that Poly- gram's record arm "put great importance on the introduction of direct distribution. "This is evidence that Polygram Publishing's accept- ance of MCPS's direct-distribution offer must be seen within the context of their simultaneous switch of sister record company to MCPS from STEMERAM," the Polygram speaker George Knops declined to comment on the revelation that his society was considering withdrawing from direct distribution. However, of the case as a whole, he says, "We are considering which further steps we will take." Polygram spokesmen George Knops declined to comment on the revelation that his society was considering withdrawing from direct distribution. However, of the case as a whole, he says, "We are considering which further steps we will take."

The entanglement of Polygram's switch to MCPS with the large number of disputes foreclosed by Polygram Group general counsel Richard Constant, who said on the day of the court hearing that he felt STEMERAM's action was motivated by ire over direct distribution.

He says now, "STEMRAM is part of a campaign that's being waged not only in continental Europe, but also in the U.S. that as a result of this case, the continental societies drop this campaign against us."

"This case argues that Polygram has acted entirely within its rights and that we are vulnerable only in the sense that it's 12 against us."

"They are completely satisfied that what we have done is legal, right, and more importantly, morally right, because utilized this for the benefit of writers."

The continental societies have argued that direct distribution is monopolistic in nature. They have criticized the role in lobbying for copyright- right reform and fighting piracy in Europe, among other things. They have also criticized the groups income through direct distribution. Several of the biggest have regist- ered their discontent by notifying the groups of their noncompliance agreements. However, an MCPS spokesman said, "We are drawing attention to the fact that the agreements are still in force."

If the agreements break down, it will be a process that could be foreclosed because Polygram Group will not be permitted in a number of continental Euro- pean territories. Such a failure in relationships would be the first break in the unit- ed front the societies have present- ed under the new European order.
CELEBRATE!
It's Never Been Better for Brazil's Music Industry, Which Continues Its Two-Year Party Of Booming Business

BY JOHN LANNERT

Certainly, Brazil's belated conversion from vinyl to CD, which has coincided greatly with the economic boom, is yet another factor fueling the market's growth. CDs currently account for 94% of all album sales in Brazil.

GROWING AUDIENCE
But Camero reckons that the swelling number of blue-collar consumers have been the key ingredient in the enduring expansion of the Brazilian record market. He points out that Brazil's working class, "people from the C and D class," as they are generally called in Brazil, finally have been able to buy CD players over the past two years. These purchases, in turn, powered the conversion of vinyl to CD.

Skank

Major-Label Execs Say There's No Question Of Growth—Only How Much

When it comes to Brazil's recording industry, there is very little dissent of opinion among the ranks of the executives working for major labels.

All of the record company heads agree that the domestic market will grow, even though there are varying views as to what percentage the industry will continue to expand. But as long as the economy remains sound, say the executives in unison, they foresee nothing but continued spikes in the rates of growth.

There is agreement, too, among the executives that the financial struggles of the retailers will improve, albeit very slowly. Most of them pine for the entrance of major non-Brazilian retailers into the market as a way of boosting up a sector of the industry that is restraining the near-breakaway growth of the market overall.

Below is a capsule sketch of each of the majors and their activities.

BMG
As label MD Luis Oscar Niemeyer sees it, the recent surge in the Brazilian record market merely enables the market to get back to the Continued on page 68

Continued on page 70
The IFPI states that, in 1995, Brazil's billion-dollar retail record business nearly overtook Canada's, to become the sixth-largest market in the world.

The radio charts have drawn generally favorable reactions from Brazil's industry, although many in the business would like to see the coverage expanded to 24 hours per day, seven days per week. The chart currently features airplay data taken from 7 a.m. to 6 p.m., Monday through Friday.

Thanks to ABPD and its member labels, Brazil will become the first country in Latin America to establish industry-sponsored radio and retail charts — yet one more sign that this nation famed for its rich churrascaria feasts has become a dead-serious record market.

How long will Brazil's record market enjoy this festa? Most executives reckon that this long-lasting bulge will slow down after this year. But then again, maybe it will not. After all, Brazil has a population of 155 million. Camera estimates the market's 1996 sales will reach 85 million units — a rather paltry tally for a country with so many people. If the country remains stable economically, the good times may roll on through at least one more Carnaval or two.

BRAZILIAN INDIES FLEX THEIR MUSCLE

BY ENOR PAIANO

The independent music scene in Brazil has never been stronger. There are nearly 100 Brazilian indies involved in a broad range of musical genres, ranging from rock to gospel to dance. Here are thumbnail sketches of several of the more prominent independent imprints.

BOM PASTOR

The largest label involved in the so-called gospel market is the São Paulo imprint BOM Pastor, which sports a back catalog of EDD titles. Founded in 1973, BOM Pastor owns four retail outlets, a book-publishing company and a recording studio.

Gospel music in Brazil has numerous outlets through TV, radio, newspapers and magazines that reach an estimated 30 million members of the evangelical faith.

BOM Pastor president Elias Carvalho says his label sold 1 million units in 1995. He adds that BOM Pastor promotes its product on more than 1,300 radio programs around the country, on stations featuring evangelical and non-evangelical formats.

CASTLE BRASIL/ALLIANCE

New York distributor Alliance Entertainment Corp., which has been operating in Brazil since 1993, set up Castle Brasil earlier this year as a multifaceted indie label that also will distribute other imprints.

Alliance executive VP Peter Kaufmann installed veteran industry player João Mancel as GM for the label, which is located in São Paulo. One of the initial releases is a triple-CD package of re-recorded bossa nova hits produced by Roberto Menescal. That set will come out on the Castle-distributed Albanto label. Another label Castle will handle is Concord Jazz.

Kaufmann says Castle can provide a good opportunity for new artists because "they will be treated better if they go to a major label. A major label already has too many stars in their cast, so they gamble very heavily with the big names and they leave out the smaller acts. We can give service to an artist that sells 50,000 units, whereas a major would not pay attention to such an artist."

As for Alliance, Kaufmann says the company has expanded mightily, "primarily through acquisition and expertise." Indeed, over the past several years, Alliance has purchased a pair of Brazilian wholesale companies. Alliance's revenue has soared from $1.5 million in 1993 to $50 million in 1995.

Kaufmann poiss that the key to continued growth will come through telemerging. Also he points out that, as the Brazilian market keeps expanding, "there will be a need for a one-stop, and we are prepared for that."

CID

One of the distinguishing characteristics of CID, which is based in Rio, is that it is the only record company that gears itself toward older consumers. Founded 38 years ago by Herman Zuckermann, CID is now run by his sons, Harry and Rodolfo.

The label's flagship act is Orquestra Tebea, a popular big-band act prominent in Brazilian dance halls for decades that purvey a grab-bag of genres, including tango, rumba, fox-trot, samba, polka and waltz.

Harry Zuckermann, the label VP, says the company's directive is, "an older demographic has proved to be a prosperous initiative that will not be tampered with."

"We have been working in the same direction for 20 years, so we're not worried about the [musical] trends that pass by," he says. "The first half of 1995 fell below our expectations, but we grew by about 15%.

He expects the second half of the year to be stronger.

COQUEMULO

Coquemulo began as a record store 15 years ago, after which the company began producing metal-oriented acts that were quite popular in its hometown of Belo Horizonte, capital of the Brazilian state Minas Gerais. The label was fortunate to put out a record by a new act that lived around the corner—Sepultura. Coquehmulo released three albums by Sepultura, all of which sold well. The label also released the first album by Pata Fu, a pop band now signed to BMG.

Now Coquehmulo is setting its sights on punk rock groups such as Tia Anastácia. Despite Sepultura's prosperity as an English-singing act, the label's director-producer Leandro da Silva says most acts prefer singing in Portuguese, "an indication that Brazilian bands are not so stereotyped in breaking in the foreign markets. They really want to have a career here."

DUBAS

Owned primarily by Ronaldo Bastos, a partner of Milton Nascimento, this Rio de Janeiro pop/rock label has signed with an album of songs by Brazilian superstar Chico Buarque, recorded by guitarist Toninho Horta and singer Carlos Fernando.

Bastos says the concept of the label is not to grow too quickly, but rather to focus on new musical ideas. "What the majors need are good ideas," he states.

ELDORADO

Founded in 1973 in São Paulo as part of the Estado media group that owns "Estado De Sao Paulo" daily and "Radio Eldorado," this pop/punk/rock label discovered Bahian pop star Daniela Mercury. Also highly regarded are the label's jazz act Nouvelle Cuisine and guitar virtuoso Helena Meireles.

Formerly distributed by Sony, Eldorado now handles its own distribution. "With a stable economy, we felt

CELEBRATE

Continued from page 67

Sales of samba-rooted sounds, such as samba-romântico and pagode—genres that are very popular with the C and D classes— took flight. Rising in tandem with sales of samba-leaning music was the market share of domestic artists, whose sales now account for about 70% of Brazil's record business.

The Brazilian record market's robust growth rate for the first six months of 1996 was achieved without the benefit of a blockbuster release.

But in July, two smash albums—one by Sony Music Brazil's reggae-rock stars Skank ("O Samba Pocone") and the other a rural-oriented, sertanejo soundtrack to the sitcom O Rei Do Gado (Son Livro)—helped fuel an incredible 70% spike in album sales for that month compared to sales in July 1995. Since then, "O Samba Pocone" has surpassed 1 million units in sales, and "O Rei Do Gado" peaked at 500,000 units.

The most amazing aspect of Brazil's blazing growth percentages is that they were realized without the participation of about 30% of the domestic retail and department-store accounts, who have been unable to adapt to Brazil's new hard-currency climate. Those retailers currently are in grave financial straits, and some are likely to go bankrupt. Other healthier accounts are struggling with their credit, as well.

The majority of Brazilian record executives acknowledge that the present retail environment could be greatly improved, especially if international outlets like Tower or Virgin were to enter Brazil. So far, however, only U.S.-based distributor Alliance Entertainment Corp. has come aboard the Brazilian train.

Brazilian label heads also would like to see the inauguration of a legitimate sales chart for the country. ABPD's Camargo points out that Brazilian research company Ibope will begin compiling sales data for a chart beginning next year.

CHARTING AIRPLAY

This year, ABPD launched radio charts for 10 Brazilian cities based on airplay information assembled by Radio Link, a research firm whose staff manually inputs the number of times a song gets played on the participating radio stations.

The radio charts have drawn generally favorable reactions from Brazil's industry, although many in the business would like to see the coverage expanded to 24 hours per day, seven days per week. The chart currently features airplay data taken from 7 a.m. to 6 p.m., Monday through Friday.

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Carlinhos Brown  Sr. Banana  Juno  Só Preto Sem Preconceito
Os Paralamas do Sucesso  Kaquinho Big Dog  Lobão  Redenção
Legião Urbana
Art Popular
Fernanda Abreu
Vanessa Barum
Maria Bethânia
Moraes Moreira
Marisa Monte
Elymar Santos
Exaltasamba
Humberto Effe
Little Quail and The Mad Birds  Escolas de Samba de São Paulo
Dotô Jeka  Mara  Lagoa  Negritude Junior  Cleiton & Camargo

EMI
The fastest growing record company in Brazil.
Continued from page 68

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Banguela closed
decided
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the company's

he says Llerena, calling
the soundtrack projects, Natasha

Natasha
Rio de Janeiro indie Natasha has found a lucrative niche in the
Brazilian market as the distributor of soundtracks. Its biggest client is
Disney Film. Natasha not only puts out the original Disney soundtracks,
but also Portuguese-language counterparts. One of the songs on the
soundtrack to "Pocahontas" was sung by Daniela Mercury and
Jon Secada.

Natasha also releases soundtracks to Brazilian films, such as the
just-released "Teta." The "Teta" soundtrack was composed by
Cacau Vitolo, who also performs tracks on the record.

The soundtrack market, is growing quickly," says label
president Felipe Llerena, adding that, during the recent CD
Expo '96, where the label sold product directly to the
customer, "it was clear that the Disney soundtracks sung in
English had a larger audience. The versions sung in Portuguese
attracted only the kids."

Besides its soundtrack projects, Natasha releases alternative rock from the U.S. and
Europe, including acts like Belly, Morphe and
Juliana Hatfield.

Current plans, says Llerena, call for the label to begin
exporting its product. "We repurpose labels such as Ryko, 4AD and Mammoth," says Llerena, "but some retailers are
involved in parallel imports and get a much better price than us,
due to the high cost of CD manufacturing here in Brazil. That is why we
want to export, so we don't run this kind of risk."

Natasha already has scored one international hit album with
pop/dance Dãode, whose album was licensed in Europe and Japan.
Llerena says Natasha will expand much more, noting that, "it's better to
stick to certain kinds of product to maintain the company's identity."

PARADOXX
Paradox began in 1992 as a dance music label and now has its own
distribution, as well as five offices in Brazil. Located in São Paulo,
Paradox also has invested in certain areas and people acts. Now the label
is going to release country music from Nashville.

In addition, Paradox is specializing in European dance compilations
that are produced in partnership with radio stations. The stations do
the promotion and receive a percentage of album sales.

The label's artistic director, Sidney Santana, says constant innovation
is a hallmark of Paradox. "We're always doing things differently," says
Santana. "In 1992, nobody believed in dance music, and now every single
ing major has its dance department. Now we're going to invest in coun-
try music, and we believe it is going to be the next trend."

RGE
The most important samba label is RGE, which has released some
of the most popular samba acts around. One of these star
samba bands, Raca Negra, has sold more than 6 million albums in 10 years,
averaging one million units per release.

RGE is owned by João Arruda, director of Sam Luna, the record
label owned by domestic media giant Globo. According to label GM
Rodrígues Paço, RGE has been
growing at an annual

clip—thanks to the success of samba bands Fundo De Quintal, which
has sold more than 200,000 units, Elzana De Lima and Terra Samba.

ROADRUNNER
Rock imprint Roadrunner was distributed by Eldorado until 1993,
when the Dutch company decided to open a Brazilian branch in São
Paulo to be operated by former Eldorado president, Jerome Vonk.
Apart from the label's international product, the Brazilian label is now
putting out albums by such domestic acts as "funk rock" band Jam-
bêndite, which blends funk music from the northeast with rock, and
punk rockers Ratos De Porão.

Continued on page 74
BRAZIL'S PREMIER VENUE

Capacity:
2,300 in theater or cabaret configuration
4,500 in concert configuration

Air Supply
Alanis Morissette
Alpha Blondy
Andrew Tosh
Aswad
Australian Crawl
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Big Mountain
Billy Paul
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Caetano Veloso
Carol King
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Chico Buarque
Chitãozinho e Xororó
Chuck Berry
Commodores
Country Music Festival
Culture Beat
Cyndi Lauper
Cypress Hill
Danzig
David Bowie
David Copperfield
Dead Can Dance
Deep Purple
Depeche Mode
Diana Ross
Dionne Warwick
Donna Summer
Double You
Electric Light Orchestra
Emilio Santiago
Eric Clapton
Faith No More
Fight
Gangajang
Gerry Mulligan
Gipsy Kings
Hoodoo Gurus
Ian Gillan
Information Society
James Taylor
Jethro Tull
Jimmy Cliff
Jimmy Riley
Joe Satriani
Johnny Rivers
Jon Secada
Juan Luis Guerra
Julian Marley
Julio Iglesias
K.C. & The Sunshine Band
Kenny G
Liza Minelli
Los Del Rio
Los Pericos
Luís Miguel
M People
Maggie's Dream
Marillion
Marina
Marisa Montes
Maxi Priest
Megadeth
Men at Work
Midnight Oil
Nana Mouskouri
Nazareth
Papa Wemba
Paralamas do Sucesso
Pato Banton
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Pet Shop Boys
Peter Frampton
Peter Gabriel
Raimundos
Ramones
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because they thought it was not the
Continued
sets, easy radio ularly attention Brazil TOP TAPE which sold have English, which will sellings compilations new dance duo Double Pan and RPC. Among the works dance duo Double Pan and RPC. Among the works, Gottsha, reached is dance radio stations, they like. In the meantime, Campos estes - a compendium that includes these songs that are already being released at radio. Thus, the radio stations are exposed to international acts they otherwise would not have access to, and the label can release an album knowing that many of the tracks on the record already are being played on the air.

VELAS
Among the Brazilian indies, São Paulo-based Velas is a company that stands out, not only because of its rich catalog, but also because of its recent growth in the Brazilian market. Velas was founded in 1992 by noted composers Ivan Lins and Victor Martins, primarily as a vehicle to release Lins' albums. At that time, the crisis-stricken Brazilian record industry was compelling the majors to cut investments and to release some important artists.

Realizing that the majors were shedding top-rank acts, Velas signed and successfully promoted pop singer Zizi Possi, who if money is in Europe deal with PolyGram. Among other notables signed to Velas were Edu Lobo, Nando Veloso and Almir Sater.

Two years ago, José Amâncio, producer of Globo TV's highly popular children's show "TV Colômbia," strengthened Velas when he became a partner with Lins and Martins. Velas subsequently created two new imprints, a rock label called Primel and a sertanejo/romantic pop company called Crescimento.

Velas also established a nationwide distribution service that now carries Timitrus, Roadrunner, and Do Brasil. In early 1995, Velas opened an office in Barcelona to coordinate label activities in Europe. The label plans to open an office in New York later this year.

According to Martins, who is the label director, the domestic record market is much healthier than when the company was formed. In 1992, Brazilian artists such as Ivan Lins and Djavan had a difficult situation in the national market," says Martins, "but now it's different. Among the label's most recent hit records are Fluminense's "Economia" (60,000 units sold) and Almir Sater's "Terra de Santos" (60,000 units sold). Lins albums typically sell about 70,000 units each.

Martins is predicting a brilliant future for the company. "Some friends of mine in Europe and Japan tell me that there is a growing rejection to mainstream U.S. pop music, and that people are interested in different sounds," relates Martins. "So it's going to create another market for Brazilian music."
The venue of Brazil.

As we enter our third year, our list of attractions is bigger and better than any other venue in Latin America ever!

Metropolitan opened its doors just two years ago in Rio de Janeiro and has become one of the biggest music temples of the world. With capacity of 4,000 sitting people or up to 10,000 standing people, Metropolitan is able to change its space entirely, its installations and its infrastructure in order to meet perfectly the needs of a vast array of concerts: Pop/Rock/Opera/Classics/Contemporary etc.

Metropolitan is, thus, one of the most versatile venues of the world and, for all these reasons, for those who wish to reach success in Brazil, Metropolitan is a must!

Check here some of our 2nd year’s attractions:

Caetano Veloso
Des'ree
Etoiles de La Danse
Fernanda Abreu
Gal Costa
GangGajang
Gloria Gaynor
Grace Jones
Imperial Russian Ballet
International Magic Festival
Iron Maiden
Jethro Tull
Jô Soares
Joe Satriani
Johnny Rivers
Jorge Ben Jor
José Carreras
Lou Reed
Lulu Santos
Mamonas Assassinas
Maria Bethânia
Maxi Priest
Men-At-Work
Motorhead
Ney Matogrosso
Olodum
Papa Winnie
Palaramas do Sucesso
Pat Metheny
Peter Frampton
Planet Hemp
Ray Conniff
Richard Clayderman
Robert Cray
Roberto Carlos
Santana
Simone
Skid Row
Spy X Spy
Steppenwolf
Tears For Fears
The Phantom Of The Opera
The Wailers
Titãs
Tommy
Yngwie Malmsteen
Zezé di Camargo e Luciano

Av. Ayrton Senna, 3000 - Barra da Tijuca - Rio de Janeiro - RJ - 22.775-001 - Brazil
President: Ricardo Amaral - Phone (5521) 431-3510 Fax: (5521) 385-0520.
POLYGRAM

With only two months remaining before he assumes his new post as
president of PolyGram Latino (U.S.) and VP of PolyGram Latin North
America, Marcos Maynard predictably is more eager to talk about his
plans in the U.S. than about his achievements as president of
PolyGram Brasil.

Nonetheless, Maynard notes that the label has hit pay dirt once
again with the latest eponymous album by sertanejo idols Chi-
tãozinho & Xororó. Also breaking out is gifted singer/songwriter
Chico César, who is being tout-
ced as the next big star of MPB, or Brazilian pop music.

Due out over the remaining
months of the year are albums by Chico da Silva, who has cut an
Amazonian-rooted, boi bumbê hit
record, sambista Beth Carvalho, samba-reggae acts Banda Axé
and Banda Eva, and venerable balladeer Simone. Also set to hit is a trib-
ute record to label superstar Caetano Veloso titled "Orixas Batuques."

Maynard helped PolyGram develop into a potent record company by
exploiting the label’s rich trove of catalog material. Last year, PolyGram
and Sony diared for first place in Brazil, with PolyGram ending up
being the top label in revenue. Sony was the No. 1 label in unit sales.

Maynard says he had to use PolyGram's rich catalog to jump-start the
label. "I had a strong catalog, and I assembled the titles into pack-
ages in an attractive manner so that we could sell them and use those
sales to get new artists," says Maynard.

Maynard will be replaced in January by Marcelo Castello Branco,
who currently is the MD of PolyGram Chile.

SONY

Label president Roberto Augusto opines that, despite the plethora of product coming
out in the coming months, the market will be able to absorb the high quantity of
releases.

Sony historically is one of the more
active labels toward the end of the year, and this year is no different.
Among the imprint's high-profile artists putting out product from August to November are longtime
singles chart legends Roberto Carlos (ship-
ping 1 million units), sertaneja superstar duo Zezé Di Camargo & Luciano (shipping 900,000), pop/axé idol Daniela Mercury (shipping
500,000) and superstar Carla Bley (shipping 500,000). Also, samba
based acts Aru Ketu and Asia De Aquia (shipping 200,000 each).

Brazilian pop mainstay DJavan (shipping 100,000), children's television personality Angélica (shipping 100,000) and Talita De Belém (shipping
10,000)

As if that were not enough, Sony released a Spanish-language compi-
ation in September titled "Fiesta Latina." A joint release with radio
network Joven Pan, "Fiesta Latina" underscores Augusto's belief that
Latin artists can hit in Brazil. One track from the compilation, Ricky
Martin's "Mata'll," will be featured on a telenovela called "Salsa E.
Mereguca."

To expand the points for its ambitious release schedule, Sony is
setting up sales stands at Brazilian gas stations and convenient stores.
In addition, the label created a telemarketing department in July.

Sony is not only busy on the record industry front, however. The
label also is branching into other areas as part of Augusto's long-range
plan of transforming Sony into a "full-service entertainment company."

Says Augusto, "We're trying to increase or absorb the
CD-ROM and our video businesses. We want to get more involved in film soundtracks, and we
want to set up a merchandising division."

VIRGIN

Launched last year, Virgin Music Brasil features a roster blending an
assortment of new artists with established acts, including northeastern
Brazilian pop/forró/rock act Mortes
Morena and veteran rock singer Lebão.
After initially wanting to take Virgin into a rock direction, label GM João
Paulo de Mello is now aiming to land acts from the samba, sertaneja
and romantic pop genres.

"I had no intention of going into those musical categories, because EM had
quite a few acts in those genres," says De Mello. "But I cannot remain
closed to those segments, so now I am beginning to get involved
with these types of artists."

Moreira recently put out his latest album, "Estados." Product
penetration in stores in the next several months includes albums by rock-
ally group Little Quial, hardcor/sertaneja band Dotê Jeka, and pop
singer Deborah Blando.

WARNER

Warner president Beato Beaventura credits the explosion of the Brazilian
record market to a long-awaited steadiness
in the economy.

"We are now living with a greater
economic stability than has been present for many years," comments
Beaventura. "When you have this
type of stability, you can reach your
potential. That is why people are seeing this type of growth in the
record business. In fact, it is the first time [the record industry] is entering a third consecutive year of growth."

The stubborn credit problem with many retail accounts concerns
Beaventura, who says that there has been a "slight improvement, but
the problem persists."

Warner houses two labels: VEA Brasil, which handles pop and rock
artists, and EastWest/Continental, which is home to samba and ser-
taneja acts.

So far this year, albums by sertanejo superstars Leandro & Leonardo
and João Paulo & Daniel, and romantic samba act Karingual have
been big sellers for EastWest/Continental.

Records by a pair of veteran acts — pop/rock act Kid Athena and pop/rockers
Babu Vermelho — have fared well for Warner

Upcoming product is due out on EastWest/Continental by Bahian
percussion ensemble Mambalams slated to ship by Warner include records by rock bands Titas and Rainhaudios, singer/songwriter
Zélia Duncan and RB&B songstress Sandra De Sa.

Beaventura adds that recently released Spanish-language albums by
Laura Pausini, who sold a stunning 300,000 units of her first album,
and Mexican super heartthrob Luis Miguel, are key Warner albums, as
well.

— JH
We license, release, promote, produce and certainly, we make it work!

SPOTLIGHT
PROMOTIONS & RECORDS

We [revolutionized] the Brazilian market in the past five years, starting to change minds about independent market. We were able to achieve what major record companies never imagined possible, bringing the dance music segment to the top, and successfully, keeping it there. With the best team, attitude and experience in the market, we are now starting to diversify, ready to be as successful with as many other segments as we were on [pop]. If you are looking for a partner in Brazil, think Spotlight! You'll be happy, you did it!

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Copacabana - Rio de Janeiro
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BRANCH OFFICE
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This second-time event is tipped as a smash hit with the public. It rates tops for great business too and offers a series of seminars and workshops directed to music industry professionals.

The organizers of CD EXPO are grateful to all those companies that believed in this event in 1996 right from the start, helping it grow into the largest record industry happening in Latin America. Thanks to their backing, the display area of CD EXPO is tripled to 30,000 m2 for 1997.

Keep right in step with this fast-paced success and meet the movers and shakers of this extraordinary market - seventh largest worldwide.
WEA Remains No. 1 Distributor In Total U.S. Market Share And Country Albums

Indies Are Still No. 2 In Total Share, BMG Leads In R&B Albums

BY ED CHRISTMAN

NEW YORK—WEA maintained its lead as a music distributor for both total U.S. market share and country albums in the first nine months of 1996. BMG remained in the top spot in R&B album market share, a position it held at the halfway point this year.

WEA claimed the top spot in total market share by holding steady at 21.9%, the same figure it had in the first half of the year. But that total was down slightly from the same period last year, when the company posted 22.3%.

With country albums, WEA held on to the top spot with 22.4%, even though it lost more than a percentage point in market share compared to the same period last year. Unit distribution surged more than three percentage points to finish second with 19.7%.

With R&B albums, BMG Distribution finished with 22.4%, three percentage points ahead of the runner-up, PolyGram Group Distribution (PGD).

The market-share rankings are determined by SoundScan, which collects point-of-sale information from retail and rack accounts. About 85% of the U.S. marketplace reports to the Harkdale, N.Y.-based company, which then projects figures for the entire U.S. market.

Total market share is based on unit sales for all music configurations and formats. The market share for country and R&B albums consists of data collected by SoundScan exclusively for those genres as reflected in Billboard's album charts.

Several ingredients contributed to WEA's lead in total market share. It was the No. 1 distributor for both alternative rock albums and hard rock albums, in addition to country albums, and was No. 2 in jazz albums, titles on the Heatseekers album chart, and in distribution of singles.

WEA was also the leader in the total market share for the "current" category, which excludes catalog sales from total market share and tracks only sales of titles released in the 15 months prior to the Sept. 21 end of the nine-month period.

Moreover, the company claimed the most albums that have generated sales of more than 1 million units, with 10 titles passing that milestone, according to SoundScan.

In addition to Alanis Morissette's "Jagged Little Pill," the top-selling title so far this year, WEA's other million-selling 1996 hits were Metallica's "Load," Tracy Chapman's "New Beginning," and Hootie & the Blowfish's "Fairweather Johnson" and "Cracked Rear View.

Also attaining sales of more than 1 million units during the first nine months were the Cranberries' "Tigerlily," Stone Temple Pilots' "Tiny Music...Songs From The Vatican Gift Shop," Weird Al Yankovich's "Bad Hair Day," Enya's "The Memory Of Trees," and Keith Sweat's self-titled album.

For the first nine months, independent music distributors collectively took the No. 2 slot in total market share with a 19.4% piece of the pie, up a tick from the 19.3% they had in the same period last year. The indie sector's power base comes from being the leading distributor in classical as well as rap albums. Indies also were the dominant distributor for the Heatseekers chart.

The independent sector fielded two albums that have each garnered sales of more than 1 million units in the first nine months. Those albums, according to SoundScan, are Bone Thugs-N-Harmony's "E. 1999 Eternal" and Coolio's "Gangsta's Paradise.

Sony Music Distribution moved up to the No. 3 spot with 14.4% in market share, an increase of about one percentage point over the showing it had in the same nine-month period last year, when it was the No. 4 distributor.

Sony Music had the second-highest number of albums passing the million-selling mark, according to SoundScan, with seven titles achieving that feat. In fact, the company held down the No. 2, No. 3, and No. 4 spots for best-selling albums so far in 1996, thanks to the Fugees' "Score," Celine Dion's "Falling Into You," and Mariah Carey's "Daydream.

The other albums achieving sales of more than 1 million units as of Sept. 29 are Oasis' "What's The Story Morning Glory?" Nas' "It Was Written," Rage Against The Machine's "Evil Empire," and the Presidents Of The United States Of America's self-titled album.

Sony also showed considerable strength in the distribution of alternative rock albums and rap titles.

Trading places with Sony was PGD, which finished at No. 3 with 14.1% in total market share, down a hair from the 14.1% the company had in the same period last year.

PGD's million-selling titles include Shania Twain's "The Woman In Me," Joan Osborne's "Relish," the Cranberries' "To The Faithful Departed," and LL Cool J's "Mr. Smith.

(Continued on page 81)

Total U.S. Market Share By Distributor

<table>
<thead>
<tr>
<th>Distributor</th>
<th>1996 Share</th>
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<tr>
<td>WEA</td>
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<td>PGD</td>
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<td>BMG</td>
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<td>UNI</td>
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<td>EMD</td>
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Sources: SoundScan

(U.S. Market Share By Distributor: Country Albums)

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<tr>
<th>Distributor</th>
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<td>UNI</td>
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Sources: SoundScan

(U.S. Market Share By Distributor: R&B Albums)

Bow Down THE ALBUM IN STORES OCTOBER 22nd

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www.americanradiohistory.com
Virgin Goes To Disney World, Eyes U.S. Movie Theater Biz

ON THE BEAT: Let's get our thing straight. As the author of Retail Track, I devote every fiber of my being—and every minute of my day—to making sure that I know everything and anything that is going on in my beat.

And then there are days like last Saturday (Oct. 5).

I was shopping in my jolly with my mother and my sister from my hometown of Astoria, N.Y., to Bestman in uptown New York for a family gathering. We seem halfway into a drive, growing to a casuette of "Frank Sinatra, Dean Martin, and Sammy Davis Live At The Villa Venice, Chicago 1967," when my mother turned to me and said, "I hear Virgin is going to open a Megastore at Disney World in Florida."

"What?" I replied in shock. She thought I hadn't heard her, as she repeated her statement. Things soon went from bad to worse as my mother, who is not nearly as career-oriented on the business world, explained that not only had it been reported on TV news, but that she had read about it in the newspaper, too.

Defeated, I changed the topic of conversation and put the matter out of my mind for the rest of the weekend. First thing Monday, however, I phoned up Virgin Retail to find out what was going on with this new store.

On Tuesday, Ian Duffell, president/CEO of the company's operations in North America (and in South America, when it gets around to opening stores there), brought me up to date on the company's activities.

Yes, he was happy to confirm my mother's information that Virgin would be opening a store in Disney World. "It will be in the Pleasure Island development as part of a huge upgrade that the theme park is doing for the section where its hotels and nightclubs are situated," he explained.

The Virgin Megastore will be the chain's second largest to date and, as large as almost as large as the retailer's Times Square store in New York, Duffell stated, but he declined to provide the exact size. (Virgin says the Times Square store is 70,000 square feet.)

He noted that the new outlet will be next to a House of Blues, which is also being added to the mix, as well as a 30-screen movie house and other entertainment-oriented establishments and retailers that will open their doors by July 25 next year.

As with the Times Square outlet, Duffell said, the shoppers are coming out of the woodwork, proclaiming that "people don't buy music at Disney World." But he responded that "they said the same thing about Times Square."

While Duffell declined to reveal sales figures for the Times Square outlet, revealing that all stores are on pace to double the company's first-year projections. And he expects the Disney World outlet to be as successful as the Times Square store, noting that both are in locations that are heavily visited by tourists.

He also gave me an update on some of the chain's other projects. For instance, he said that Virgin will open a two-level outlet at the Forum Shops in Las Vegas, which he described as having some of the highest grossing retail on a per-square-foot basis in America. That store is scheduled to open in August 1997. In West Hollywood, N.Y.—that's on Long Island—Virgin will open a store next September.

While we talked about the Times Square store at length (I implored him to enlarge the book department), he declined to reveal if he has made any progress on closing deals for other planned New York sites.

This year, the chain will open two more locations, one in Vancouver and the other in the Ontario Mills shopping center in Ontario, Calif. The former will be a traditional Virgin Megastore, but he termed the latter a new concept store.

"We will try your hand at opening a pay-per-view store in a mall location, although it will be more than 20,000 square feet," he said. He didn't go into detail on how the store would be different from a megastore, but he did explain the need for the new concept.

"We estimate there are opportunities to open only 30 megastores in North America," he said. "But we get opportunities to open stores every day, so we have to experiment with a new concept to see if we can become more than a 30-store chain here."

Another avenue that should help Virgin expand its base in America is the company's thrust into the movie theater business. About a year ago, Virgin acquired the MGM chain in the U.K.

After weeding out the unprofitable theaters and selling the smaller ones, that chain now has about 25 cinemaplexes and is widely successful according to Duffell. As a result, Virgin Retail has changed its name to Virgin Entertainment.

Needless to say, Virgin is eyeing the U.S. movie theater business. The company would prefer to do it on its own, but since it is hard to find locations ripe for a new theater, an acquisition of a circuit or—failing that—a joint venture with an existing player are avenues being explored.

"In North America, there are very few cinema operators that we would be interested in buying, but they don't seem available," Duffell stated. "We are very keen to be big as soon as possible."

With movie theaters in the company's portfolio, Duffell foresees Virgin creating entertainment complexes with music, cinemplexes, other entertainment-oriented retailers, and theme restaurants. "It would be a Disney World for adults, somewhere they could go and spend four or five hours."

In the meantime, the Virgin megastore opening in North America, which will have six stores by year-end, will generate sales upward of $100 million. And with an additional six stores planned for next year, Duffell projects that Virgin will reach the $200 million plateau, on an annual basis, by the end of next year.
Football League's St. Louis Rams and the National Hockey League's St. Louis Blues.

Of the major headliners, Alanis Morissette sold the most tickets this year. "Our reputation is service," says Brud-Brown. "We try to convert fans once they get here—to get them to buy a CD—but two tickets are now over $50. That's a lot of money for a 19-year-old student. It's almost become prohibitive pricing."

Streetside also co-sponsored the Midwest Regional Music Festival Sept. 18-21 in St. Louis with the Riverfront Times (see story, page 22). There were 250 live shows at nightclubs along Laclede's Landing and around University City. Among the most popular acts were Rick Recht, Pave The Rocket, and the Ken Case Group, according to Brud-Brown. "We're very much into the local nightclub scene; we have fliers up everywhere," she says.

Another traffic-builder Streetside employs is in-store appearances by recording artists. On Sept. 13, Facemob did a "walk-through," or a brief greeting, according to Brud-Brown, who would like to have more in-stores by new groups. "As a shopper myself, I remember what brought me back to a record store as a teenager was meeting a band and getting their autograph," she says.

Streetside Records began carrying used CDs in its Delmar Boulevard store, but new product makes up the bulk of its business. (Photo: Patricia Bates)
NAIRD Sets Its Sights On Int’l Expansion; DNA To Stick With Valley Thru Year’s End

NAIRD POWWOW: The board of trustees of the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) had its annual hit-down Sept. 26-21 at the Sundial Resort on Sanibel Island near Port Myers, Fla. According to the trade group’s executive director, Pat Martin Bradley, the focus this year was on extending international outreach. She noted that in the last year, NAIRD has increasingly set its sights on expanding foreign participation in the organization, with receptions for the international trade held at MIDEM and at NAIRD’s 1996 convention in Baltimore in May.

Happy Campers: Roy Nathanson, who heads the New York-based avant-garde ensemble the Jazz Passengers, has long been one of the downtown scene’s more eclectic musical mixmasters—a trail that has seldom been as explicitly showcased as it is on the soundtrack for “Camp Stories,” out Tuesday (15) on Knitting Factory. “I’ve always been interested in klezmer music, which is the basis for most of the pieces on the soundtrack,” says Nathanson, who composed most of the score, with contributions by Anthony Coleman and Evan Biegel. “But it’s not all completely traditional. Some of it is otherworldly, and some of it, like a section that I copped directly from the chariot scene in ‘Ben Hur,’ is just really funny.”

The film, a coming-of-age story set in an orthodox Jewish summer camp in the 50’s, is the directorial debut from lawyer-turned-filmmaker Herbert Biegel, who stars as Jack Gould and Jerry Stiller. With a slow rollout planned over the next six weeks, the film will open in 15 markets between now and Nov. 15. The soundtrack will be tagged in alternative weekly ad campaigns in each market, as well as on posters to be used in a street campaign.

“We have the passing of the soundtracks. music that looked to deepen a mythical sense of story,” says Nathanson. “The intent here was slightly different, but not entirely. We were trying to create an invented, sort of parallel-universe view of what klezmer music represents and how it’s used. I’d like to think we succeeded in making something that can appreciate, without taking too seriously. Nathanson notes that his own camp stories (called from years at a leftist summer retreat) are different from the ones depicted onscreen.

Bard Sounds: Traditional Shakespeare enthusiasts might be taken aback at the presence of the Butthole Surfers on the soundtrack to the modernized version of "Romeo And Juliet" that’s due to hit screens later this month. But any jangled nerves caused by that bit of cognitive dissonance ought to be assuaged by the gorgeous soundtrack album for the season’s other Bard revivification, “Twelfth Night.”

The album, due for release Tuesday (15) on Silva Screen America, features a major score written by Shaun Davey and performed by the Irish Folk Orchestra. In addition, according to the album’s liner notes, “composer/arranger Elliott Alan Kington makes mine entry into musical comedy, leading vocals on a number of songs.

“Since “Twelfth Night” has endured for 400 years, it’s not exactly like this is a risky proposition,” says Ward D. Thaxton, Silva Screen director of A&H filmsoundtracks. “Shaun and Davey wrote a wonderful, timeless set of music, which makes things much easier on the promotional end.”

Thaxton says Silva Screen will attempt to penetrate a large but diffuse Shakespeare market by targeting Internet sites and recommercial radio outlets where a high concentration of interest already exists. “I host a classical show on KING in Seattle, and whenever I’ve done a theme show devoted to Shakespeare, I’ve gotten a great response,” he says. “That’s the case at a lot of stations. I’m sure.”

In addition to consumer ads and cross-promotions with Fine Line Films—which will roll out the Trevor Nunn-directed film over the next several weeks—Silva Screen is taking measures to ensure that “Twelfth Night” remains a high-profile catalog item for the foreseeable future.

“With a project like this, we’re looking at a shelf life of 10 years, rather than just going for the initial big bang,” says Thaxton. “We’re doing long-term things, like putting a promotional spot for the album on the video release, which will ultimately be seen by many more people than the theatrical release.”

Etc: Although it’s not a remake in the standard sense, the Al Pacino-directed "Looking For Richard" (featuring the Bard’s “Richard III” (presented in play-within-a-play fashion) into a celebration of the stage, buoyed by Howard Shore’s dexterous, century jumping score. The soundtrack album, which Angel will release Tuesday (15), gives Shore’s ability to reconcile the edgy pace of modern-day theatrical life and, in scenes depicting “Richard III,” an elegant, Elizabethan tone.

Considering the pace in the past of technology-driven films, it’s hard to believe that the soundtrack to “2001: A Space Odyssey” is only now being released on CD for the first time. On Oct. 20, Turner Classic Movie Rhino Movie Music will issue the single-disc package, which will be advertised extensively in both mainstream and art-film media.
**In my day... we actually had to hunt for gold.**

But now they've done all the work for you.

Gathered it all up in one fancy bundle.

**Gold Rush.**

The new catalog packed with rock, pop, blues, R&B, folk, compilation and soundtrack treasures.

— The Old Prospector

Call your rep. Stake your claim. Get a catalog. Do it now before the rush begins.

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**DECREATION OF INDEPENDENTS**

(Continued from preceding page)

“We really want to get as much music in and get as many of our retailers involved as we can,” Bradley says. To that end, she adds, NAIRD is talking to venues in New Orleans about the possibility of mounting label talent showcases (which have been infrequent during recent conventions).

“I am working through our special-interest groups to see if there will be enough interest [in showcases], and I’m sure there will be,” Bradley says.

For the second year in a row, the NAIRD get-together will be held on Memorial Day weekend; this scheduling resulted in what was perceived as severe attrition during the Baltimore confab. However, after ’97, Bradley says, “barring any major, major disasters, we will never do any NAIRD conventions on a holiday weekend ever again.”

Finally, Bradley acknowledges that, as the organization approaches the quarter-century mark, discussions took place during the Florida board meeting regarding a possible name change for NAIRD, although no new handle has been selected.

“We’ve grown so much in the past few years that the name isn’t really reflecting the organization,” she says.

**STAYING PUT (FOR NOW):** As Alliance Entertainment’s deal to purchase Distribution North America (DNA) from Rounder Records (Billboard, Aug. 24) approaches conclusion, DNA has informed its labels that valley Record Distributors in Woodland, Calif., will continue to handle fulfillment for DNA through the end of 1996.

It was first thought that Valley, which sold its 50% interest in DNA to its former partner Rounder, would fulfill orders for DNA only through Oct. 1. However, in a letter dated Sept. 27, DNA president Duncan Browne said that Valley would handle DNA product through the end of the year, with “an Alliance facility” taking on the task in January 1997. “This timeline will allow us to plan the transition more thoroughly and to move into the new fulfillment facility at a time when business is historically relatively quiet,” Browne said.

Neither Browne nor Valley CEO Barney Cohen could be reached for comment at press time.

In the same correspondence, Browne informed labels that former REP sales exec Wayne McLeod has been hired by DNA to head sales in the New York region, while Julia Rosenstein has been brought in to replace Laura Henry and Greg Wood in Los Angeles. DNA will also be restructuring its marketing department, bringing in a marketing director, product managers, and regional marketing managers. Browne noted that one current marketing director, Connie Kirch, is departing DNA for NYNO Records.

**FLAG WAVING:** You can’t say that John Terlesky has been resting on his laurels lately.

The Pennsylvania musician’s band the Original Sins has just released a new album, “Bethlehem,” on Hoboken, N.J.-based Bar/None Records; it marks a reunion of group and label, for Bar/None also issued the Sins’ first album, “Big Soul,” in 1987. Additionally, Terlesky, under the handle Brother J.T., has a solo album, “Rainy Day Fun,” out on San Francisco-based Drunken Fish Records.

As its title suggests, “Bethlehem” deals with Terlesky’s views about his hometown—the home of Bethlehem Steel and the town known as “the Christmas City,” thanks to a large illuminated star that is visible for miles around—and his highly ambivalent feelings about Christianity (felt most distinctively in the album’s God’s “Happy Birthday, Jesus”). “It’s been some downsides about the town, after Bethlehem Steel downsized it,” Terlesky says. “[The south side] is kind of run down and hopeless in a way. That’s what comes across on the record.”

“Bethlehem” shows evidence of the Original Sins’ ongoing development:

While the record is still built on a foundation of raving garage rock, some psychedelic touches and a new found touch for ballads are also on display.

“It’s 10 years of progress,” Terlesky says. “We’ve refined the garage sound, although we’ve moved on from it. It’s like the wheels of the vehicle, but you can tune up the vehicle, too. You can’t lose that basic garage and R&B feeling.”

A tripper sensibility is apparent on “Rainy Day Fun,” a “bedroom pop” album that Terlesky recorded solo at a studio in the Pocono Mountains.

The Sins were always a live band, a high-energy act with entertainment value onstage.” Terlesky says. “I wanted to do some things that wouldn’t go over in that context. It’s sort of from the same root—it’s just more studio-oriented.”

“Rainy Day Fun” follows the much-lauded “Music For The Other Head,” another Brother J.T. project (cut with a band) on Siltbreeze Records, by less than a year. Terlesky says, “I could probably put out three or more a year. It’s no problem, because I really write a lot.”

At the moment, Terlesky is uncertain about touring plans in support of “Bethlehem.” The Original Sins continue to hold down their long-term residency at a local club in their hometown. “We’ve played every month at the same place, with different drummers, for 10 years, at the Funhouse, which is right near where I live,” he says. “That’s been the sustaining thing. You see people come and go. You see this constant flow of new faces.”
BRAZILIAN LABELS BROACH NEW MEDIA CAUTIOUSLY
(Continued from page 1)

and clearly, Brazilians are warming rapidly to computer-related gear. Domestic computer makers estimate that there are 3.5 million personal computers in Brazil. About 1 million of those are equipped with modems. Another 500,000 PCs feature multimedia setups, allowing them to access CD-ROM software.

By the end of 1997, the computer companies say, there will be 5 million PCs in this market, each of which will come equipped with a modem and multimedia accessories. In addition, 400,000 Brazilians have access to the World Wide Web. By the end of this year, more than 1 million will be tapped into the Internet, according to industry estimates, opening new avenues for labels to promote their products. And early signs are that the multimedia marketplace holds potential for the music industry. EMI Brasil says it has sold 25,000 units of a new CD-ROM by Mamonas Assassinas, a beloved rock act whose members perished in a plane crash this year.

The Enter*Active File

M E R C H A N T S & M A R K E T I N G

Internet Music Label J-Bird Takes Off

BY BRET ATWOOD

LOS ANGELES—Former Angel Records VP of creative production services Jay Barbieri has formed J-Bird Records, a label that releases its wares in the Internet and market releases from its roster of developing acts.

J-Bird, which bills itself as “the first World Wide Web recording label,” aims to make its Web page (http://www.j-birdrecords.com) a destination point for artists who are searching for a record deal and for consumers who are interested in purchasing their music.

“The Internet is a combination of MTV, radio, and the record chains,” says Barbieri. “We will be able to efficiently sign the artists, promote them through the Internet, and sell their releases direct to the consumer.”

When J-Bird officially launches Nov. 1, it will have more than 30 acts on its online roster, including R&B act Jumanji, adult contemporary veteran Bonnie Lee Sanders, blues-rockers the Contamination, power pop act the Living Daylights, hard rock act Lovepump, alternative rappers Triple Sicks, country singer Karen Naon, modern rockers Jak Tweed, techno-pop act Nobody In Particular, blues rock act the Water Street Blues Band, and modern rock act Roger Kaplan & A Huge-Scene.

Following several years in the business, I found that most of those tapes came into my attention. The A&R people would often put them aside because they were too unaudited with them. So nobody would even listen to them. It’s just the way the music-company infrastructure is set up. Even though there is some good talent, there are few spots for bands at labels to get signed.

In addition to developing artists, Barbieri says J-Bird plans to embrace established acts that no longer have a home at major labels. Each act will have its own Web page that includes RealAudio and Shockwave Audio sound samples, artist biographies, lyrics, and tour schedules.

By the end of November, J-Bird’s Web site will also contain J-Bird Radio, an Internet radio station that will play tracks from label acts’ albums, according to Barbieri.

By promoting the rights regarding the owners of the labels, we’re trying to prevent the same issues that have plagued the industry.

“Another thing we are doing is planning a variety of acts’ distributions in the multimedia business. ’There are definitely going to be a variety of acts, including Spalding Gray, Kathy Najimy, Paula Poundstone, and Dave Thomas. It’s a very versatile distribution system,” Barbieri says.

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Hockey Joins Video Major League

CBS/Fox Takes Cues From Other Sports

**BY SHAWNEE SMITH**

NEW YORK—With the consolidation of video distribution rights under one entity—hockey has become the latest sport to enter the video collectible arena.

The National Hockey League (NHL) has put its name on a line of releases that has become the latest NHL-related product to enter the video collectible arena. The NHL has announced that it will release a line of hockey-themed videos, including the eagerly awaited NHL Home Games, which will feature the best games from the NHL's 2001-02 season. The NHL has also announced that it will release a line of hockey-themed DVDs, including the NHL's First Goal, which will feature the NHL's first goal of the season. The NHL has also announced that it will release a line of hockey-themed VHS tapes, including the NHL's First Goal, which will feature the NHL's first goal of the season.

The NHL has also announced that it will release a line of hockey-themed radio shows, including the NHL's First Goal, which will feature the NHL's first goal of the season. The NHL has also announced that it will release a line of hockey-themed books, including the NHL's First Goal, which will feature the NHL's first goal of the season. The NHL has also announced that it will release a line of hockey-themed magazines, including the NHL's First Goal, which will feature the NHL's first goal of the season. The NHL has also announced that it will release a line of hockey-themed concerts, including the NHL's First Goal, which will feature the NHL's first goal of the season. The NHL has also announced that it will release a line of hockey-themed movies, including the NHL's First Goal, which will feature the NHL's first goal of the season.

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by Moira McCormick

To accomplish this, rather than developing a character in the traditional format (via TV), The first releases from publicly traded Kideo sold some 30,000 units, mostly via direct marketing, Bulman estimates. With titles like "1, 2, 3, Count With Me" and "My Alphabet," Kideo has set a "strong educational agenda," he adds.

Gregory and Me" continues that agenda. In addition to the basic concepts of learning, it "introduces sharable, self-esteem, and storytelling," says Bulman. "Personalization is a powerful tool. Children can watch themselves doing positive things, like sharing and helping others, and it's much more effective than if they were just being told about it. It works for young children in other areas, too. Sallys on-screen, the concept of five becomes more concrete."

The series, which debuted Monday (14) with two titles, is aimed at children ages 1 through 6. "See What I Can Do" and "My Amazing Animal Adventure" are available via a toll-free number for $34.99 each.

Bulman has previously served as head of the development application for digital video software maker Targa Systems, where he became interested in using the technology to personalize videos for children. When the picture releases began to sell, Bulman says, "the challenge was, How to take personalization to the next level?"

"We wanted a product with quality similar to that of kid's TV—that's where we set the bar. We wanted to create a world for kids to go into, with characters that will stay their friends throughout childhood."

Bulman says the onscreen Gregory the Gopher adds general personality to the featured child by name, "asking for suggestions, engaging the child in dialog."

Other children include the tally-Lizard and Shelly the Turtle. Bulman points out that strong, outspoken Shelly "is not a stereotypical [passive] character."

The technology enabling the images to be proprietary and patented, "Bulman adds. We have one-of-a-kind digital personalization facility in New York, which can produce 6,000 personalized videos a day. This gives us the ability to price these tapes so they're affordable to the average consumer."

Bulman says Kideo targets focus groups for two years in developing Gregory and the program's composed of preschoolers, parents, and grandparents in three locations around the country, the panels "showed us what was working well, and what wasn't," he continues. "For instance, initially the program had more live action than animation. But kids really liked the cartoon stuff, so in the finished product there is more animation."


"The show is done with the traditional approach, but it's "A Grands Adventure," "Bulman adds. "It's a different take on a traditional format."

"We are interested in the direct marketing," he goes on. "We have also pulled together a range of plug plush toys, stickers, and coloring books."

"(Continued on next page)"
**HOCKEY JOINS VIDEO MAJOR LEAGUE**

(Continued from page 87)

Pack for $34.50. The NHL's Greatest Ever gift set can be purchased for $69.95.

In its biggest move toward quality storytelling, NFL Films has produced "Football America," a video series of "NFL Films and PolyGram. "It's about the game itself," says John Collins, VP of sales and marketing for NFL Films. "It's about how the game is played, all the way from pee wee leagues to Gallaudet University in Washington, D.C., where they invented the bubble.

PolyGram continues to promote the NFL line heavily with ads on Fox TV's "Let's Play Football" and radio stations in the 30 team markets. Sports Illustrated is using the 30 team videos as a premium for subscriptions. Video game players, with another habit to fill, are all over the 30 videos released from Acclaim Entertainment and Philips Media.

Major League Baseball is going after a younger audience with "Super Sluggers," released last month. "We're trying to build heroes," says Rich Donegan, senior VP of sales and marketing for Major League Baseball Home Video. Profligures of sluggers like Ken Griffey Jr. and Barry Bonds show "snap through a human eye, to let kids get to know the players and learn the game," Domich adds.

Also new to stores this week is "This Week In Baseball: 20 Years Of Unforgettable Plays & Bloopers," a compilation of clips from the weekly show hosted by A.J. Hinch. The hour-long cassette is for the avid baseball fan who "grew up on this," says Domich. "They have to have this tape.

"Sluggers" and "This Week" will break into full stride next week, with Major League Baseball distributor Orion Home Video promoting both releases on stadium giant screens, scoreboards, and CBS Radio's "Game Of The Week." Most clubs will give away the titles as part of "lucky seat" contest.

But this season isn't quite over for Orion or Major League Baseball. The official World Series video will be available Nov. 14, and, as in past years, should jump to the top of the sales chart in the winning city.

---

**SHELF TALK**

(Continued from page 88)

in the segments.

The line includes "Death Race 200," starring Stallone and David Carradine; "Grand Theft Auto," directed by and starring Howard; "Big Bad Mama," with Angie Dickinson; "Humanoids From The Deep," "Rock 'N Roll High School," starring the Ramones; and "Jackson County Jail," starring Jones.

Big DREAMS: WarnerVision Entertainment is looking to follow in the big footsteps forged by Barney, who translated his video success into TV stardom. In a deal with Litton Syndications, WarnerVision's "Dream Big" kids' series will begin airing in 120 markets. Twenty-six episodes go into syndication weekly over the next two years.

"Dream Big," marketed under the company's KidVision line, is a live-action series featuring such titles as "Real Wheels," "Rockin' Real Wheels," "Real Animals," and "Thinking Kids.

Based in Sullivan Island, S.C., Litton has placed "Dream Big" on 135 stations. The company's top program is "Jack Hanna's Animal Adventures," which airs on 190 stations.

Litton regional sales manager Andrew Temple says "Dream Big" fits into the company's programming needs, especially in light of the recent industry-wide agreement requiring stations to air three hours of educational kids' programming.

"It's forced stations to look at more educational programs, and from our standpoint that's good," says Temple, "but the shows have to get ratings."

Although it's hard to figure whether "Dream Big's" video exposure will have a direct effect on its TV ratings, Temple says the show is outperforming "Hanna." He adds, "It's been a surprise, but kids really are captivated by it."

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**CHILD'S PLAY**

(Continued from preceding page)

Sturmy's songs from the shows is in the works. "Andy's songs have the hook appeal of top 40, made applicable to kids," Bulman says.

He's banking on Gregory and Mc!'s success leading to "broadcast properties and nonpersonalized home video properties. We're already developing both. A broadcast show could be personalized by having viewers send in their photos and possibly original stories, which could be incorporated into a final segment. After it airs, Bulman says, "kids could then buy personalized versions."

Kid-e is talking to Nickelodeon, PBS, and the networks about the possibility. "It's attractive to broadcasters because the characters, sets, etc. are already in existence," Bulman notes. "We could get it up and running very quickly, without a great cash outlay from them."

A World Wide Web site is also scheduled to be launched on the Internet at the same time as the video. "Kids can enter contests from the site, play games, download offers for other stuff," he says. Once a child has received personalized video product, his or her photo will be in Kid-e's database; it can be called up from the Web site and inserted into the action.

As for CD-ROM, the format "has burned a lot of people," Bulman maintains. "Distribution has been a big challenge. We don't have our eye on it, but it's not a primary market. A year from now, if it's really happening, we might give it a try—but we believe in delivering directly to consumers."

Kid-e expects to be doing more retail business as the nonpersonalized versions of Gregory and Mc! are launched. "Selling direct and through catalog has been great because all the parents who have to do is send a photo," he says. "We have been selling Kid-e at F.A.O. Schwarz, and it's more challenging to the consumer because she has to buy an order kit to send in along with the photo."

Nonpersonalized cassettes, Bulman says, "will come with an offer for personalization. The personalization part amounts to our entree into the traditional video business."

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**Top Laserdisc Sales**

OCTOBER 19, 1996

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<th>Rating</th>
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*ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of $9 million at suggested retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. *ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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www.americanradiohistory.com
For Sheena Easton, Survival Meant Moving Beyond Radio

BY DOUG REECE

LOS ANGELES—While most rock programmers would shrug at the mention of such acts as Thegurt, Hugo Peter, and Public Display Of Infection, Toledo, Ohio-based Cycom Productions' syndicated rock radio program "Colonial Underground" is attempting to make these unsigned bands part of a broad, national radio lexicon.

The first hourlong episode of the show aired in August and established the program's format of nine featured acts, with an interview segment for one highlighted band. The show's host is WJOT Toledo afternoon drive jock Dennis O'Brian. Antonio Rado, producer of "Colonial Underground," says the program has been picked up by more than 100 stations, the majority being college outlets. Commercial stations such as mainstream rock WRRC Chicago and KEYJ Abilene, Texas, and triple-A KTMM Santa Fe, N.M., are also playing the show, which is_barred for six minutes of commercial air.

"We want to give these bands the opportunity to get some national exposure, and to do that, we're providing a structured system and throwing a little weight behind them that wasn't ever available," says Rado. "It's a guaranteed airplay for a lot of small new bands."

Rado, who is also a musician, says he was inspired to create the program after experiencing firsthand the difficulties of getting airplay for an unknown band.

Mark Grezdaik, lead vocalist/guitarist for "Colonial Underground"-featured rock band Simple Simon, expresses his delight at being a part of the show. "Cold calling and sending out promotional kits, says Grezdaik, have not been especially fruitful."

"When you are working alone as a band, it isn't always easy to get heard," he says. "Every band understands that they have to climb the ladder by step, and this is a very large step for a band at our level."

Though Cycom never charges bands to appear on the show, the company initially acted as a retailer; selling compilation albums of music featured on the show via phone, its World Wide Web site on the Internet at http://www.colonialunderground.com, and indie stores. Cycom also became a conduit through which listeners could order products from the acts.

This, however, turned out to be a more daunting task than the fledgling network was prepared to tackle. Production costs and band suspicions soon Syrians the effort, Rado says.

"It was just more inconvenient and difficult than we anticipated," he says. The show's second-foray to Toledo, following a first step to Alazona, the female lead in the revival of "Man Of La Mancha," which co-starred the late Raul Julia. She has also sustained a number of high-profile television gigs over the past decade, beginning with NBC's "Miami Vice"—as Sonny Crockett's literally short-lived wife—and, more recently, in the Showtime series "Outer Limits."

Sheenna Easton has been featured in the animated Disney series "Gargoyles" and in the feature film "All Dogs Go To Heaven." She was the lead vocalist in the band Simple Simon, which recorded "The Nearness of You." Easton has continued to charm and surprise her fans with her vocals on the Top 40 chart with her duet with Luis Miguel on "Eres Eres." She is currently working on her second album, "The Loner In Me," which was released in 1991.

High Gear, If Not High Profile

Today, she confirms that such evolution and versatility have been key in keeping her career in high gear, even if it's not always high profile.

"I lost of hit this crisis point when I was getting close to 30," says Easton. "It was a turning point where I felt my life was just going to be about another album, holding my breath wondering if radio was going to play it, wondering if I was going to do a summer tour, I just couldn't do it anymore. I had to focus on other things."

"I really think one of the saving graces for me was that early on, I knew that if my life was going to be about chart positions, I was in big trouble. And that's what being a singer is all about. I took the pressure off myself about being No. 1 or the best or the greatest. I figured it was time to get back to things that challenge me, things that make me think and feel scared, that make me get up in the morning and go, 'Oh my God, can I do this, can I grow?'"

Thus, in 1989, she approached MCA and told label executives that she needed time off from intense "Man Of La Mancha." "I said that I'm not going to be available for records. I want to go and do Broadway. I just wanted to clear the decks and focus on another direction."

That allowed her to get into a lot more television acting and the voice-over stuff.

Ironically, as this itch to diversify was coming on, Easton was at the top of her form musically. That year, she scored her second-biggest hit, "The Lover In Me," after chalking up a consistent string of accomplishments throughout the decade. Her first two hits (then on FM America) were 1981's "Morning Train (Nine To Five)," which went to No. 1 on the Hot 100 singles chart, and "For Your Eyes Only," which reached No. 4. She won the Grammy for best new artist in 1982, then went on to rack up four gold albums and a string of pop smashes—11 top 20 hits in all. Easton's last charted single, "What Comes Naturally," peaked at No. 19 in 1991. She also recorded an album in Spanish, it contained a duet with Luis Miguel that garnered Easton a second Grammy. She appeared on the soundtrack to "Shoat Last Night..."

"Batman," "Santa Claus—The Movie, Festive...\" The Last Rainforest, and "Indecent Proposal," in which she has a cameo singing "The Nearest Of You."

And in a record that stands today, Easton became the first artist in Billboard history to score top five singles on the top 40, AC, R&B, and dance, and country charts.

But in the early '90s, as R&B and rap began to prescribe a new direction for mainstream music, Easton found herself shut out from radio's favor.

(Continued on page 94)
Los Angeles has more therapists than recording studios," points out eels front man E. "But that's appropriate. Anyplace that's a hotbed for people wanting to become stars is a breeding ground for psychoses."

A great proponent of Freudian psychotherapy, E says his own hours on the couch "may not have solved my problems, but they've helped me at least cope with them." With "Novocaine For The Soul," the first single from eels' DreamWorks debut album, "Beautiful Freak"—E and his mates have crafted a strangely lyrical plea for existential relief.

"The theme of 'Novocaine' is an opposite of the rest of the album, which is all about living without being afraid to feel," E says. "But I wanted to write one song about how we all at various times just want to be numb. I wanted to deal with what drives us to be drug addicts, alcoholics, TV watchers, whatever."

Occupying the top slot on Modern Rock Tracks for the second week, "Novocaine For The Soul" has captivated listeners with its oddly anesthetized air, and that otherworldly quality is enhanced by the song's premature midway through E says the creation of this unsetting void was serendipitous.

"While we were making the album, we updated the musician's dilemma: 'It's not what you put in, but what you don't play' to 'It's not what you record but what you erase,'" he explains. "That pause came from me erasing things, and the hole just seemed appropriate to leave. It's a little musical illustration of being cut off."

According to E, the world of rock'n'roll is full of people numbing themselves from childhood, from self-hating. "Smoking is the first sign someone hates himself, herself," he says. "No one who thinks well of themselves would put something like that in their body. And everyone in rock smokes. We're the only nonsmoking band I know."

Of course, that begs the question: Do the eels love themselves? "No," E says, "but we're working on it."
Adult Contemporary

**No. 1**

1. **Change the World**
   - Eric Clapton
   - Epic/Legacy

2. **I Love You Always Forever**
   - Donna Lewis
   - Atlantic

3. **It's All Coming Back to Me Now**
   - Celine Dion
   - Epic/Legacy

4. **Forever**
   - Mariah Carey
   - Columbia

5. **You Can Make History (Young Again)**
   - Elton John
   - Epic/Legacy

6. **Give Me One Reason**
   - Tracy Chapman
   - A&M

7. **Dance Into the Light**
   - Phil Collins
   - Columbia

8. **Because You Loved Me**
   - Celine Dion
   - Epic/Legacy

9. **When You Love a Woman**
   - Journey
   - Epic/Legacy

10. **Let's Make a Night to Remember**
     - Bryan Adams
     - Reprise

11. **InSENSITIVE**
    - Jani Arden
    - J Records

12. **Original Girl**
    - Lionel Richie
    - MCA

13. **Where Do We Go From Here**
    - Vanessa Williams
    - Mercury

14. **Nobody Knows**
    - The Tonic Rich Project
    - Atlantic

15. **Try Me**
    - Whitney Houston
    - Arista

16. **I Always Be Myself**
    - Mariah Carey
    - Epic/Legacy

17. **Missing You**
    - Tina Turner
    - Arista

18. **One Clear Voice**
    - Peter Cetera
    - Arista

19. **I Can Hear Music**
    - The Beach Boys
    - Reprise

20. **Your Love**
    - Michael English
    - Columbia

21. **Love Is the Power**
    - Michael Bolton
    - Epic/Legacy

22. **Tucker's Town**
    - Hoodie & the Blowfish
    - Columbia

23. **Hear Me in the Harmony**
    - Harry Connick, Jr.
    - Atlantic

Ads may be listed in any order

Radio Programming

For Sheena Easton, Survival Meant Moving Beyond Radio

(Continued from page 92)

With an arsenal of developing interests in hand, the pop diva was able to differentiate herself from the long list of artist casualties closing the door—against their will—on a musical moment in time.

Easton readily acknowledges that in 1996, the airwaves are ripe for new artists with different qualities. If anything, she sounds like a well-traveled tutor for those artists just beginning their journeys down the road to stardom—or, as is too often the case in the fickle '90s, for those falling faster and harder than they likely anticipated.

"My Time Is Not Now in Radio!"

"To be frank, my time is not now in radio. I'm totally open to admitting that there's not a large market for my kind of pop music on radio in the States," Easton says. "When I turn on the radio, I realize the kind of songs I relate to aren't getting played a lot. I think there's a season, so to speak, and that it comes back around.

"What's important is that I honestly try to do music that's right for you, and if you're lucky, you ride the wave. There may not always be a home for my music, but I like to think it'll end up surprising me. I think a lot of artists will put out an album, and suddenly it gets played and it's all happening again."

One variable that gives Easton hope is that she acknowledges that she never qualified as a "cool" person in her rippest radio days, a La Phil Collins or Whitney Houston.

"Since the beginnings, when 'Morning Train' and 'For Your Eyes Only' were all over the place in every country, I just couldn't make it into the cool thing. I was always too poppy, too cute, too unhip," she says. "Hip goes away real fast, so maybe I was blessed by the fact that I never was trendy."

Still, she admits that when she got the news earlier this year that MCA had dropped her after the release of her 10th studio album, "My Cherie," failed to chart, it was a tough pill to swallow.

"It made me stop and pause and wonder if I was going to be able to make records or whether my career would be able to live work and play for a while," she says. "The part of me that has an ego went, 'Oh God, wouldn't it be great if it was a No. 1 album,' but the part of me that is a pragmatist had to sit down and listen to that album and turn on the radio and listen to what was happening and realize there's no huge hope for it."

"Sure, it would be nice if every album you put out was 'Thriller' and you made $55 million a year and you could sit back then, it would be to lighten up and enjoy it."

"I could never enjoy my triumphs because I was always looking at my database, going, 'How am I ever going to get through this week?' I think if I had to do it over, I'd make the same decisions, but I would try to stop and lay back a little."

No Desire to Go Back

But, over the course of time and with such lessons absorbed, Easton clearly has no desire to revisit square one. "Hell, I'm 37 now. The older I get, the less you give a damn about whether you fit in, so your willing to take more risks. And the more excited I am about these steps I'm taking forward, the less intimidated I am by what people think. I'm enjoying that.

"I don't have to wear thigh-high boots and tight skirts now unless I want to," she adds. "If I want to wear a business suit, I do. If I want to put red lipstick on, fine, but if I want to just walk around like my kids see me, in overalls and Gap T-shirts, then I'll bloody well do that, too."

Adapted from a New York City phone interview with Sheena Easton, 10/15/96.
Driver-Time Surveying; WPLY Tix Grab Is A Bust; KWNR Jock Runs For Prez

LA ROUND: Things are off to a dusty start heading to the National Assn. of Broadcasters (NAB) Radio Show in Los Angeles. I sleep through my alarm, only to be awakened by a driver at my door at 8:15 a.m.—for a 9:40 flight. Oops, no shower, last time. And challenged hair.

Fortunately, the driver, King, does the extra courtesy of Bang & Shiny. NYC traffic and gets me to the airport with such swiftness that a good portion of my coffee ends up soaking through my (black) pants.

The King and I talk radio on the way. "Most of my lady customers ask to hear 106.7 (AC WLRU) or Mix 105 (WMXV)," he says. "Men, when they think to ask, want WKTU," the No. 1 station in New York. And King's favorite is station WXYT (CD 101.9), a calm toning amid the madness.

A first. No one seems to pay attention to call letters. Second, who needs Arbitron with such real-life research from the streets? Third, don't trust your ears.

You can read all about the NAB show in next week's issue. Expect a bulletin on ownership consolidation and formats. Should be some ride.

Naked ambition: Three women who obliged WPLY (Y100) Philadelphia morning jock Brusky's query about what people would do for free tickets to a Philadelphia Eagles/Dallas Cowboys face-off were arrested for a pub- licstripe that ultimately won two of them the booty.

According to The Philadelphia Inquirer, a crowd of costumers gathered at an ancient studio's parking lot—clearly visible from a heavily trav- eled Philadelphia highway—and watched two of the three, who did not know one another previously, went topless for tickets. One allowed another to lick pubic hair, while the third walked the Al Pacino-rated, deep-pink painted above her bellybutton.

The fan didn't last long, however, as state police responded to calls from a parent of a school-bus dri- ver hauling kindergarten kids past the spectacle. Even so, the women's prank wasn't without reward: The station awarded the two fans same their shirts the ticketholders.

Ironically, Y100 was criticized earlier this year for airing Westwood One's "Conversation with Dr. Judy Kuriansky," which appeals to teens who are exploring and trying to make decisions regarding their budding sexuality. Some parents were offended, saying that frank discussion of human sexuality is "inappropriate." Seems to me it's the adults they ought to worry about, not the teens.

Speaking of banner waving, KWNR Las Vegas morning host Tom Jordan is running for president on a "no-cost housing" platform. When listeners put their campaign sign in their yard or win- dow, they are eligible to win payment of their rent or mortgage and other bills, such as utilities, phones, and car payments. When they say "Tom Jordan for president on New Country 95.7" on their answering machine, they are eligible to win $50 if Jordan hears the message.

Jordan's campaign rhetoric is guar- anteed to please. "I don't want to earn your vote," he has declared. "I want to buy it." Instead of collecting donations from voters, Jordan is giving money back. One morning, he gave a dollar to everyone who called him. Other prizes have included concert tickets and bands will be making numerous whistle-stop appearances before the election.

These changing times: Jones Satel- lite to change the name of its FM Lite format to NAC, represen- ting what VP of programming Phil Barry calls "a cultivation of the grad- ual move to a pure NAC format since the beginning of the year." The new earmarked terminology, NAC means jazz/AC.

R.J. Curtis exits the operations manager job at After Milk Entre- tainment. He's to become PD at KCYY (Y100) San Antonio, Texas. He replaces Scott Husky, now with Rasty West.

Further, Curtis has also been elected to the Country Music Assn. board of directors.

Finally, in other network/syndica- tion news, morning man Moby picks up new affili- ate WRVC Grand Rapids, Mich., which runs ABC's Real Country format.

FORMATS: Z-ROCK TO Z-ROCK
Z-Rock (96.7) in Chico, Calif., is Harvey Thany, N.Y., is flipping to classic rock as WCRX. Modern sister WQBK (the Edge) PD Dan Binder adds program- ming duties for the new outlet.

FOLKS TO HOT
KBBQ, Tucson, Ariz., PD Mark Todd exits after three years; he is replaced by former KRQQ music director Tim Richard, who returns from a year's sabbatical.

Victor Sansone has been named president/CM of WKHX-AM/FM WYAT Atlanta, replacing the retiring Norm Sbruzzi. Sansone most recently was president/GM at KSCS Dallas, was general sales manager of WKHX from 1983 to 88. WBAP Dal- las president Richard Seigal adds those duties at KSCS and assumes managerial responsibility for WJR/ WHYT Detroit.

WMC (FM 100) Memphis welcomes Don Meyers back as radio GM. Mason Granger remains GM of the WMC radio group.

KQRS/KEGE-FM Minneapolis president/GM Mark Steinmetz adds managerial responsibility for WLS/ WGN Chicago.

Brad Barrett, station manager/PM/ morning man at country KRZK-FM/KRZK-TV Kansas City, is re- placed by KRZK-AM Albuquerque, N.M., joins crosstown KASY for PD duties and an airshift to be determined.

KASY is in the process of an on-air stunt to rework its format.

WNMO: New Orleans interim PD Eddie Edwards is now acting PD and is likely to get the job, as GM Tom Kennedy puts his search on hold.

KHTY Santa Barbara, Calif., PD Damion Young adds programming duties for sister oldies outlet KIST and nabs Hal "9000" Abrams (now Hal "9500") from nearby KCAQ (90.14) Oxnard, for mornings, replacing Pete Hansen.

Trish Carpenter is named OM of country classic rock combo WBAM/ WBRW Montgomery, Alab. Carpenter gets the job that was supposed to go to Larry Stevens, who couldn't get out of his contract with rival WBAM. Stevens has instead opened an advertise- public relations agency.

Airplay Mentor editor Sean Rose, Airplay Mentor managing editors Kevin Cortez Phyllis Stuck, John Lecceco, nine-year-old Michael Copper and reporter Mitchell Schreiber contributed to this column.


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Consistency Key For WKLS Atlanta PD Hughes

WKLS (96 ROCK) Atlanta PD Michael Hughes has piloted the her- itage rock station through most of the '90s, navigating it through the rise of mod- erate rock and continued competition from crosstown classic rock.

Hughes says that when he arrived in Atlanta in '83, "106.7 [WZGC] had just changed from top rock to rock. Of course, they're Arrows. Power 99 was the dominant top-40; it's now [modern WNNX] 99X.

'99 was up to a 6.2 share 12-plus in win- ter '99, dropped to a 5.7 in the spring, and stood at 4.8 in the last trend. Over the same period, WKLS rose from 5.9 to 6.2."

Hughes says that WKLS "has realigned its image. We've con- centrated on 25-54 but are enjoying significant broadening of that base [with] growth 18-34 and 12-plus." Hughes has also tinkered with the music mix at 96.5.

In relation to last year's "consumer-driven" Everybody attempts to put radio stations in some banner box of descriptors. We've always been aligned with rock 'n' roll for Atlanta and reflected the marketplace. That called for these adjustments. We're standing out to see if we pop off."


The positive aspect of being a her- itage rocker, Hughes says, is "the recognition and acceptance of the brand image of 96. Rock. You can't replace the kind of value that consist- ency delivers. Being rock-only for 22 years affords you that opportunity."

It also doesn't hurt that WZGC re- turned to a classic hits approach, Hughes says, "and excited about it. After trying every permutation of classic rock, they have abandoned all but older men in an attempt to bring more females into the mix. While they might become more efficient with older men, it's compromising because it's so female-friendly. When you go into into the station to consult with monsters like [AC-WPCH], [AC- WSB-FM], [and oldies] WFOX, as we're in the best possible situation to include them in our overall demo- graphics."

Then there's Z96's morning anchor, the Greaseman. "Pretty female friendly, wouldn't ya say? Hughes asks. "We're confident that [any female] sampling is instantly negat- ized once they hear the Greaseman. That's a good thing for us. We love the Greaseman."

But 96 Rock hasn't shied away from an up-tempo rock image, as it's syndicated nighttime slammer Bubba the Love Sponge. Hughes says, "He's sort of an accent to the end of the day. Where the meat is, he does that table, he kind of boils it all up."

With a personality as strong as Bubba, there's obvious specu- lation that he's next on Hughes's firing menu. "I know Bubba's focus is continuing to domi- nate any night slot that he gets. I certainly cannot argue with his success. As far as his future in modern rock, it would seem logical to me that as big as he is at this point, it would be an obvious transfer."

Another controversial figure in 96 Rock's world is Olympic Park bomb- ing suspect Richard Jewell. Almost three months after the incident, Jew- ell hasn't been charged but has had his life turned upside down by specu- lation. After running a 96 Rock click- er on Jewell's truck, the station took him in. "We have not hired him. We've offered him an opportunity that he's considering," Jewell's lawyers are asking him to wait on any offer until after potential civil suits are consid- ered. But Hughes says he's in touch with the radio station every day. Tomorrow night, he's going to be appearing with our morning show's band at a local bar.

"What we're talking about here is Big Brother. Here's a guy who has basically had his life turned upside down and has yet to be charged with anything. Given the fact that he has identified himself as a listener of the radio sta- tion, we took it upon ourselves to help him out and look out for him."

96 Rock listeners have supported the move, especially after "90 Min- utes" seemed to come down on Jew- ell's side. "A lot more people are start- ing to feel OK about feeling sorry for this guy. That's what we're starting to hear."

Hughes rose from part-time status at W1OT Toledo, Ohio, to PD. He moved to WOR New York City for a week with the NBC radio network, producing long- and short-form rock program- ming. He returned to local radio as PD at WRDU Raleigh, N.C.

After seven years at WKLS, Hughes looks forward to the station becoming part of a "niche" interest. "Randy Michaels is an unbelievable inspiration, [whether] he's talking about buying stations or building potato canns."—JOHN LEO"
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Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between October 1st and October 25th will be subject to a $150.00 cancellation fee. No refund will be issued for cancellations received after October 25, 1996. Substitutions for registrants within the same company are permitted if requested in writing by October 31st.
Never Too Much Cleveland; Less Is More at MUSORC

MUSORC GETS LOCAL: MuchMusic USA isapping its stake in the increasingly crowded music-video programming industry. The channel is establishing a regional model that will customize its programming in many markets.

The first city to get the local MuchMusic face lift is Cleveland, where the music service is cablecast on CableVision Cleveland. On Oct. 13, MuchMusic evolved into MuchCleveland, a locally programmed channel with a new look and logo.

The main change to MuchMusic's programming is "The MuchCommercial Countdown," which airs Thursdays at 5-6 p.m. and features the most popular videos requested by listeners of local radio station WENZ-FM. The clip program, which is hosted by WENZ personality Rick Bennett (aka Rocko), will be simulcast on the radio station.

In addition, MuchMusic will feature scrolling text-delivered updates on local music events, with further local content to be announced in the coming months.

MuchMusic Cleveland plans to cross-promote its service with local radio, retail, and print outlets. Expect more MuchMusic USA markets to localize their signals in the near future.

MUSORC's new sister channel Mz2, which debuted in August, is planning to roll out its own regionalizing of MuchMusic programming in November, when it announces its first round of cable distribution.

CUTBACKS AT MOR: Nashville-based MUSORC has laid off many of its staffers, amid rumors that parent company Spacer Communications may be on the verge of making a strategic alliance with the nation's largest cable operator, Tele-Communications Inc. (TCI) (Billboard, Oct. 12).

Despite the top management staff remaining in place, some management and production personnel have left the company, including veteran MuchMusic personality John Raines, as a new executive agent, can be reached at 615-228-3551.

A spokesperson for Spacer confirmed the staff changes but declined to say how many positions had been eliminated.

It was the latest in a series of direct-on-air changes at MUSORC that are expected to continue, as the channel is looking to its new tight budget and programming.

Music industry sources say that Spacer Communications may be negotiating with TCI for use of some of its operations for a new multiplex of music video channels. However, TCI has not confirmed plans for the new services.

ALTERNATIVE SCREEN: American Cinematheque's independent film exhibition series the Alternative Screen will screen two versions of many top music videos from Saturday, Oct. 19, and Oct. 24 at the Raleigh Studios in Los Angeles. "The Unseen Music: An Unseen, Uncut, Unconventional Journey Through The Free Music Video Universe" will show video clips that have never been aired on television because of sexual or violent content. Other videos will be screened as case studies of their special effects or strong conceptual design.

G R A S H  T E S T  C L I P: MTK has announced that several edits will be made to the new Grash Test Dummies clip "He Liked To Feel It." The label claims that a young boy's quest to get rid of his teeth (Billboard, Oct. 12). All close-ups of the boy's freshly constructed mouth will have been removed for the video version of the movie, which is expected to air on the channel in the coming weeks.

CONFERENCE UPDATE: The 15th annual Billboard Video Conference was held in New York City, near the anniversary of the music business's first foray into music video. The conference will be held at the 15th annual gathering of music-video executives. Reprise modern rock act Bare Naked Larry has been announced as the host for the Billboard Music Video Awards, and a complete list of nominees will be announced in next week's Billboard.

Kai Stein, who heads the non-profit environmental organization the Ocean Conservancy, will host a special breakfast roundtable discussion aimed at gathering community support for a new music-video industry public-service-announcement campaign. The campaign, which will begin in 1997, aims to establish a series of environmental awareness messages from well-known artists and musicians.

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<td>SNOOKY TOLD THE WORLD</td>
<td>&quot;A BREATH OF LIFE&quot;</td>
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<td>ALICE IN CHAINS</td>
<td>&quot;SPINNING IN MY HEAD&quot;</td>
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<td>ZAZ</td>
<td>&quot;L'AMOUR DÉCEPTE&quot;</td>
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<td>KEITH Locked in</td>
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<td>CLINT BLACK</td>
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<td>SCOTT BAND</td>
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<td>TONI BRAXTON</td>
<td>&quot;SECRET&quot;</td>
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<td>A.R.</td>
<td>&quot;ALL EYES ON ME&quot;</td>
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<td>PEARL JAM</td>
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<td>GEORGE STRAIT</td>
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<td>DO OR DIE</td>
<td>&quot;PAPAS &amp; MAMAS&quot;</td>
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<td>JOHN MELLENCAMP</td>
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<td>TRACY CHAPMAN</td>
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<td>VARIOUS ARTISTS</td>
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<td>&quot;LITTLE Landing PLACE&quot;</td>
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<td>DONNA LEWIS</td>
<td>&quot;BIG LOVE&quot;</td>
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<td>35</td>
<td>SHAWN COLVIN</td>
<td>&quot;NOW IN A MINUTE&quot;</td>
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<td>36</td>
<td>SOUNDCRAFT</td>
<td>&quot;THAT THING YOU DO&quot;</td>
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<td>37</td>
<td>BILLY JOEL</td>
<td>&quot;GET UP AND DANCE&quot;</td>
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<td>ALICE IN CHAINS</td>
<td>&quot;DON'T FUCK WITH THE HAT&quot;</td>
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<td>MAXWELL</td>
<td>&quot;FAVORITE THING&quot;</td>
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<td>BILLY JOEL</td>
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<td>GUNS N' ROSES</td>
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<td>SUBLIME</td>
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<td>JOHN MICHAEL MONTGOMERY</td>
<td>&quot;WHAT I DO THE BEST&quot;</td>
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<td>&quot;ONE IN A MILLION&quot;</td>
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<td>THE SMASHING PUMPKINS</td>
<td>&quot;MELLON COLLIE AND THE INFINITE SADNESS&quot;</td>
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<td>47</td>
<td>JAMESTOWN</td>
<td>&quot;PIECES OF YOU&quot;</td>
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* Albums with the greatest sales gains this week. ** Recording Industry Asia. Of America (RIAA) certification for sales of 500,000 album units (125,000 for EPs). RIAA certification for shipment of 1 million units (500,000 for EPs), with multiples titles released by a numerical following the symbol. *Albums indicate that the album was certified. Selling prices, and CD prices for WEA and BMG labels, are suggested lists. Selling prices marked "**" are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates significant percentage growth.
The Heads are Chris Frantz, Jerry Harrison and Tina Weymouth

"Damage I've Done"
The First Track features Johnette Napolitano

ON TOUR
New Orleans, LA 10/15
Austin, TX 10/17
Dallas, TX 10/18
Phoenix, AZ 10/20
San Diego, CA 10/22
Los Angeles, CA 10/24
Los Angeles, CA 10/25
San Francisco, CA 10/31
Denver, CO 11/2
Chicago, IL 11/4
Detroit, MI 11/5
Cleveland, OH 11/6
Boston, MA 11/8
Philadelphia, PA 11/10
Washington, DC 11/11
Toronto 11/13
Montreal 11/14
New York, NY 11/18
London 12/3
Paris 12/4
Amsterdam 12/6
Hamburg 12/8
Brussels 12/10

Produced by The Heads • Management: Gary Kurfirst and Ira Lippy / Overland Productions

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Visit the Radioactive website at: http://www.radioactive.net
<table>
<thead>
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<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td><strong>TOP ALBUMS A-Z</strong> (LISTED BY ARTISTS)**</td>
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<tr>
<td>GARTH BROOKS</td>
<td>111</td>
<td>102</td>
<td>99</td>
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<td>BABE</td>
<td>155</td>
<td>117</td>
<td>109</td>
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<td><strong>TOP 200</strong></td>
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higher," says a black former major-label senior executive. "There still remains a glass ceiling, and young execs should recognize that and prepare."

A chief employment option for veteran black executives is to create an independent record company.

For Eddie Pugh, whose last major-label post was as Columbia's black music division senior VP, moving on was not a difficult decision. "I realize I'm not a youngster anymore," he says. "There are few blacks on the R&B side that are able to even move laterally to other division posts or distribution companies, much less up."

Pugh's first label position was in the pop promotion department. "After five years, I went to the R&B side—reluctantly though, because I saw the inequities and injustice," he says.

Since Pugh already planned on becoming an entrepreneur, forming Our Turn Records in March 1995 was not a difficult decision. "The time I spent in the corporate system, especially my years at Columbia, was a tremendous learning ground and prepared me for my own label."

Our Turn's current product includes gospel vocalist Inger Reid's debut album, "He's My Everything," which was released Oct. 2 through label subsidiary God's Turn. The title track was released as a single on the same date.

Our Turn features an assortment of acts. Ultra consists of former members of rap act Ultramagnetic M.C.'s. "Big Time," the act's single, shipped Sept. 24, with the same-titled album to follow in early 1997.

Final Four is an R&B quartet based in Indianapolis, and R&B act Tu-Lav remains in development. Product by both acts is slated for release in 1997.

During his major-label tenure, Pugh observed a lack of parity between black executives and their white counterparts. "If black executives are given the trust and opportunity, I think you'd find that they would perform as well or better," he says. "But they must have full autonomy, which has historically been a problem."

Pugh suggests that former CBS Records veteran Larkin Arnold was the last black executive with true autonomy. "Most of these president and senior VP titles in black music departments are about pacification," he says. "He had the power and ability to make deals himself. Most black executives today can't sign artists without approval from a [white corporate executive]."

Former Warner Bros. black music division senior executive Hank Spann says the mainstream charts are a real indicator that there is a lack of opportunities for black executives at the corporate level.

"If you compare the percentage of black acts at the top of the Hot 100 and The Billboard 200 with the percentage of senior-level executives at the corporate level, it doesn't equate," he says.

Spann says that despite the apparent inequities, his experiences within the label system prepared him to become president/CEO of his own label, T3.

T3 is independently distributed through M.S. Distributing. Its roster includes gospel recording act Selections, whose self-titled set and first single, "Someone Who Loves Me For Me," were released Oct. 1.

The label is taking on marketing and production duties for "Homa Capone," the first single from Chicago...
female-headliner music festival tour.

Though she was inspired in part by her reaction to a predominance of male-centered summer tours, the sometime female long-distance runner, runner on the road, and a reluctantly by some venues to book a double-female bill, McLachlan admits to a special ul-

“Tonight it’s basically a selfish act, because I want to see all my favorite people perform, and I never get a chance to see. I thought it would be great fun,” she says.

Plans are to take Lilith Fair to 30-32 American cities beginning next summer. The multi-act bill will rotate during the course of the event. “A month long, McGlynn says, before the tour will play all the dates. More than 50 artists are expected to participate at various tour stops.

Like others, but to the test this summer with shows in four cities and drew capacity crowds in Detroit and Burbank, Calif., according to Terry McBride, McLachlan’s man-
ager and president of Vancouver-based label and management firm McLachlan.

“IT WASN’T, and there’s obviously a demand for this. People want to go and spend a nice day and enjoy the music,” she says.

This summer, the bill included Patti Smith, Emmylou Harris, Lisa Lisa & Cultcha, Carole King, Aimee Mann, Suzanne Vega, Michelle McAdorey, and McLachlan.

Artists committed for 1997 include Coe, Mary Gauthier, and Nene Cherry, according to Marty Diamond, McLachlan’s agent and president of the New York-based Nasty Little Man. (NLM)

“There’s such a grand spectrum to tap into in a population so rich in talent and creativity,” Diamond says.

LIFESTYLE-ORIENTED

The idea is to present a diverse group of artists ranging, for example, from Tori Amos to Queen Latifah or....

MAIN FEATURES

“IT WOULD BE a host of opportunities,” says Ernie Singleton, whose last major-label pop was at MCA black music division pre-empted major two. “My growth within the majors was 1.4... shows, which is enough not to have the industry be completely... opportunities to work in senior executive... contracts are nonexistent.

INCOME CAN DOUBLE

For many black executives, the reason for leaving the corporate label system is more a matter of compensation than of discrimination... the majors had a reach a level where I didn’t feel that I could grow financially at the majors... have to do it yourself. But it allows you to utilize the knowledge you’ve accumulated and move faster, because there are no more red tape in the loop.

Ron Ellison, a 20-year industry veteran whose last major-label job was at PolyGram’s black music division senior VP, is head of Dothan, Ala.-based Gamma Records. Ellison was among the first blacks to enter the business, and has his say his decision to work at an indepen-
dently distributed label was based on his desire to test his own skills in an independent arena.

With the majors, it became a situation where I’d been there, done that. But with Gamma, it’s, ‘Hey... the growth within the majors has levelled a reach where I didn’t feel that I could grow financially at the majors... have to do it yourself. But it allows you to utilize the knowledge you’ve accumulated and move faster, because there are no more red tape in the loop.

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With the majors, it became a situation where I’d been there, done that. But with Gamma, it’s, ‘Hey... the growth within the majors has levelled. A Light indie can do 300,000 units a project and end up doing quite well.

Ellison enjoys the freedom and flexibility that comes with working at an independent. ‘It’s really challenging working with an indie distri-

GAMMA RECORDS

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GAMMA RECORDS
LIMITED VIDEO SHELL SUPPLY POSSESSES THREAT

(Continued from page 1)

By June 1985, virtually all of the retail shell plants were operating at capacity, and the prices are certainly comfortable," says Larry Bennett, president of Record Mart, after婷婷 Bennett doubts anything will encourage new shell makers: "At this point, I don’t think they can afford to get into the game,"

"The ‘insure premium’ would . . . help minimize the effects of a major price increase . . . or an embargo," the report says. An operator who reads the white paper considers the recommendation to be written “almost tongue in cheek.”

The association’s other suggestions range from the specific to the cosmic, such as altering “appropriate political leathers” and the “arm that an embargo, or an increase in tariffs can do. Kelly thinks at least two suggestions have some potential: expanding non-Chinese shell-manufacturing capacity and encouraging the use of VHS shells with fewer parts.

Shape has developed a shell that has 50% of the standard parts and is capable of playing a two-hour tape. The cost is said to be comparable to that of imports. Until recently, Global Zero, which Shape acquired a year ago, was limited to a one-hour model. Shape has hired former Paramount Home Video executive Bob Klangsmieh to introduce the unit to the studios, but thus far lacks a test.

New shell plants, outside China, aren’t likely, either. Sources note that they’re expensive and require at least a year to build. “As long as people won’t pay the premium,” a duplication executive predicts, “there won’t be an expansion of facilities.” Nevertheless, MCA/Universal’s Piaget likes the idea of duplicators seeking a “strategic alliance,” perhaps involving an experienced “Chinese operation at existing retail operations offshore. There are ways to get around the problem,” he says.

LIMITED OPTIONS

China’s ability to produce shells for 29¢ each has already had a wide reach off the competition. The last remaining U.S. manufacturer is Shape of Biddell, Maine, which supplies duplicates of importedapes, which includes Record Mart and Rank Video Services America; Rank sold the plant to Shape earlier this year.

The pressure coming out of China is a concern,” says Phil Pietrag, MCA/Universal Home Video senior VP of operations and business development. “ITA is working very hard on this issue. Anyone hurt by it can’t say that they didn’t know.”

Desperate solutions are elusive. ITA proposes several, none of them easy to implement and a few considered unpalatable. In fact, dupicators that had 82% of their cassette stock from Chinese-manufactured shells seem to shrug off the threat of China’s dominance as a paper tiger.

“ITA has the business as usual. We have an adequate supply, and the prices are certainly comfortable,” says Larry Bennett, president of Record Mart, after婷婷 Bennett doubts anything will encourage new shell makers: “At this point, I don’t think they can afford to get into the game,”

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rewrote the music, changing it from country to an edgy pop-rock tone.

Morgan’s father was unaware that she had recorded the song until an Oct. 5 show at The House of Blues in Chicago. The show was called "The House of Royals," and he told her about how much he enjoyed the performance. "He told me how much he loved the performance and how much he wanted to hear more," Morgan said.


code Blue, Lava Records will continue as an imprint, although without a dedicated staff. TAG’s acts—which include the Lemonheads and recent signee The Blasters—will now be worked through Atlantic.

Sources indicate that the cuts were not mandated by parent Time Warner but were made in the context of Lava Records Group co-chairman/co-CEO (U.S.) Val Azzoli’s desire to bring the company—which employed some 50 staff members at one time—to a manageable size.

The company’s official statement reads in part, "It is a sad day indeed when we have to say goodbye to people who have made valuable contributions to the life of this great company. We have a great deal of respect for Atlantic Records/Great Works and one goal in mind—to create a streamlined, exceptional team in response to the volatile state of the music marketplace today." Positions were eliminated in publicist, artist relations, promotion, product management, A&R, black music, and international. Most of the exiting staffers were on the middle-management level.

Some employees formerly with Lava and TAG have been reassigned to Atlantic. One well-placed source says that Lava’s head of Atlantic and TAG senior VP (U.S.) Jason Flom will continue as an A&R executive at Atlantic, with hisigned to the Warner library. Former Lava imprint, Cayge Kallman, Atlantic senior VP (U.S.) and former head of TAG, will continue to oversee Big Beat Records.

An associate of this story was provided by Melinda Newman in New York.

HOLIDAY PACKAGE TOUR ALL WRAPPED UP FOR RADIO (Continued from page 1)

beginning the week before Thanksgiving and running until Dec. 21.

The show will take place in theaters that include the following locations:

- Lincoln Theater in Washington, D.C.
- The Show in San Francisco
- The Ace in Los Angeles
- The Birch in New York City

According to John Scher, president/CEO of MEG, triple-A WXTT Chicago: "This tour is important to the success of the triple-A market. At present, a major-market station in the format, as well as a handful of adult-leaning mainstream rock stations, are still neglecting the triple-A package. If successful, Scher says, the concept may be expanded to other formats next year.

One of the key selling points for All Wrapped Up at radio, says Songlines Ltd. owner Sean Couckley, will be the opportunity for each station to customize the show as its own holiday special. Stations will be able to choose charitable elements, have station-air personalities serve as hosts, and hold on-air contests.

"Even though this is a prepackaged tour," he says, "it’s a show that each station can make its own," Couckley says. "And the stations have already revealed with ideas about how to tie in to the tour in a way that’s relevant to their audience.

"Though past Christmas shows have resulted in a flurry of “bah, humbugs” exchanged between radio stations, interest is on the rise for devoted fans of “The Christmas Show” by Scher. The show usually packs a family audience; according to Scher, it has become an annual tradition for the holiday season.

"You don’t have to be a brain surgeon to realize that there is a lot of pressure on record companies, booking agencies, and managers to deliver artists for these holiday events," says Scher.

"It has become a business of con-

velop will be one of the key tools for this project.

Videos have also played a key role in the success of Morgan’s latest albums, "I Will Be Free" from "A Reason To Live" won a Dove Award from the Gospel Music Assn. in the short-form video category. The label is working with producers to incorporate footage from the tour's 5,000-business shows. At press time, Word and Epic were working on plans to push Morgan’s release to the general market. Elder

expects the synergy to broaden Morgan’s audience. "Eric was very excited when they got the prerelease on this," she said.

Morgan is managed by Mike Hyatt at Forte Artist Management and booked by the Nashville-based Greg Oliver Agency. Her 28-city fall tour will feature opening acts Tuesday’s Child and Michael O’Brian. "She’ll do a great job of helping me get the word out for her and will help her feel really comfortable in headlining. It’s perfect timing for her."
Wherehouse Reorganization
Cerberus To Have 36% Ownership

Following is a breakdown of Wherehouse's reorganization plan, as reported by sources: The plan calls for a value of $89.7 million to the chain. Of that, $47 million is assigned to bondholder warrants, leaving $42.5 million to be divided into equity among the parties.

Cerberus' claim on the company takes precedence over that of the other creditors and affiliates. Wherehouse investors bought about $88 million in bank debt, paying 50-57 cents on the dollar. The bank debt is partially secured by assets. The reorganization designates $42 million as the secured amount.

But the plan will pay Cerberus $14.4 million, and the status of the secured amount will be converted to equity, giving Cerberus 36.1% ownership of the firm.

The unsecured claims of the following parties will be handled as follows: Cerberus, $49.0 million, to be converted into 14.064% of Wherehouse equity; the trade, $43 million, to be converted into 12% equity; landlords and creditors, $17.1 million, to be converted into equity in the chain; and the bondholders' $117.2 million—which includes interest—will be converted to equity.

The plan allows for the trade to convert its combined equity into $11.6 million in cash, including a premium for continuing to supply credit, which comes out to 27 cents on the dollar.

In addition to controlling assumption of the trade's equity in Wherehouse, an "X" clause in the bond documents states that if the secured lender gets equity instead of cash, then the bondholders' claim is subordinated to Cerberus' unsecured claim, which, in effect, allows the financial firm to assume control of the bondholders' 36% equity in the chain. That would give Cerberus about 55.2% of the chain, with the remainder going to landlords and other creditors.

To alleviate the bondholders' pain, the plan provides for them to receive $4.7 million in equity warrants, which would allow them to participate in the future growth of the chain. That would give them a larger payout in the future.

But the bondholders are unhappy with the plan; they claim that since Cerberus will receive a partial cash payment on its secured portion, they should be entitled to $35.8 million in equity portion in the chain. In anticipation of a lawsuit, the bondholders want their portion of the hold equity in escrow until a court rules on the dispute.

"We've worked it out with Cerberus and assumed control, it is expected to bring in its "retral" money to run the stores. However, other sources say that Cerberus is rethinking its plans to completely displace the current management (Billboard, Oct. 4).

WHEREHOUSE LOOKS TO THE FUTURE (Continued from page 10)

Meanwhile, Wherehouse anticipates spending $34 million on remodeling over the next two years. (Compared to its $17.1 million investment a year ago. the "sterile" summed up what consumers thought about the look of Wherehouse stores, according to a survey conducted by an outside research firm to assess the chain's image. Based on the store, the stores will lose their gray, beige color and blue identity in favor of "street look," including moss green to denote video rental, blue for self-service, purple for fast food and green for the stock—"the stock of which was another problem with the old look, reorganizers say.

Interior changes include moving video rentals from the back of the store to the front, next to music. For instance, the video will be put on a side wall, and used CDs to the rear.

A center checkout station will be added for CD's and music departments in order to speed up transactions. "We didn't want to make the customer go through a different department they don't want to shop in," says Davis.

In other changes, Wherehouse will replace 16-bit video games with the 32-bit Sony PlayStation game format, upgrading personal computers.

"We want to give the consumer," says that Blockbuster might consider converting some of the 50 closed music stores into FBC Upgrade locations.

Executives also told analysts that the number of CD titles available in Blockbuster Video stores would be greatly increased, possibly to as many as 2,000,000. A selection of Blockbuster Video outlets have been selling a limited number of hit music titles for as low as $1 each. Blockbuster, says "hundreds" of video stores would be reconfigured this year to handle the expanded music sections and that another 1,500 video outlets would undergo that change by the end of 1997.

Although investors and analysts have predicted that Wherehouse will spin off its Blockbuster subsidiary, Blockbuster chairman/CEO Bill Fields reportedly told Wall Street that the music chain is not for sale. Wherehouse acquired Blockbuster for the strong cash flow from its stores, which it planned to use in part to pay down the debt from its acquisition of Paramount Pictures. Wherehouse is a cash flow-ridden entertainment stores is set to open next spring in Chicago. The 30,000-square-foot store will promote all Viacom brands. Executives told analysts that the store would feature an "interactive environment." One example of the interactive feature would be a "turntable"; customers can choose songs via a remote control that is a name for a TV, which is a Viacom property.

Some sources have said that Blockbuster might move into the stores from Fort Lauderdale, Fla., but that subject did not come up during the Viacom meeting. One company source says it was "considering the option," possibly to Dallas, where it has two warehouses that supply music and video stores.

Executives also said that Blockbuster plans to expand its World Wide Web site to focus on selling merchandise, including music and videos, on the Internet.

"Assistance in preparing this story was provided by Ed Christmas.

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CHAIN BUYS IRISH VIDEO WEB
(Continued from page 10)

Blockbuster currently has 137 stores in seven European countries outside of the U.K. (primarily in Italy, Spain, and Denmark). The X-tra vision deal will make Ireland its second-largest European territory after the U.K., where it owns more than 700 stores.

"International expansion is one of our primary growth strategies, and the opportunity to serve Irish customers represents a significant accomplishment in our European initiative," says Bill Fields, Blockbuster Entertainment Group chairman/CEO. "Blockbuster is built on locating successful entertainment retailing concept in both established and developing markets worldwide. The combination of Ireland's high VCR penetration and the quality customer base established by X-tra vision makes this a great place for Blockbuster."

For X-tra vision, the buyout is a reversal of what it set out to achieve in the U.K. in 1989, when it was first listed on the London Stock Exchange and announced its intention to become the largest cable and satellite chain in Europe. Having grown from a small chain in the early '80s, X-tra vision underwent rapid expansion, setting up a small cable and satellite network. It says it will run the stores and footnotes in the Northern Ireland and U.S. markets. But despite turnover of 26.4 million pounds in the first quarter of 1997, X-tra vision will report a loss of 320 stores, the company was reporting losses of almost as much.

A period of acquisition and restructuring followed, with the company concentrating on reorganizing the company. Peter O'Grady Walde, onetime director of NCB Corporate Finance Ltd., in 1994. The company eliminated all bank debt by January 1994, which allowed it to turn all outstanding creditors. Combined turnover in the year ended January 1996 was 25 million Irish pounds, generating an after tax profit of 3.7 million Irish pounds.

Walde says, "I am very pleased that X-tra vision will benefit from the advantages and opportunities that Blockbuster and its parent company Viacom Inc. can bring to our business and our 1,000 employees throughout Ireland."

FCC MAKES FIRST DENT IN COMPLAINT BACKLOG
(Continued from page 10)

cast took place between 6 and 10 a.m., when the FCC's "safe harbor" rule does not allow such programming.

The FCC's indecency backlog action was scheduled to be a topic of the panel's 11 panel discussion at the National Assn. of Broadcasters (NAB) Radio Show in Los Angeles, and insiders say that at least some broadcasters are concerned about whether possible upcoming fines could impede pending broadcast mergers and buyouts.

In June, Westinghouse announced that it would bid $2.9 billion to purchase Infinity Broadcasting. There are at least two complaints at the FCC involving Infinity's syndicated "Howard Stern Show," but at this point, according to the commission, none have been determined to have liability.

FCC officials told attendees of the previous NAB show that the commission was working its way through the collection of complaints from a high number of people. "In fact," said Chief of the Commission's "We've got a process for doing that and, in a year by chairman Reed Hundt to clean up the backlog (Billboard, Sept. 23, 1996).

However, the FCC has not issued a fine since the landmark September 1995 $1.75 million settlement agreement with Infinity, which closed the largest part of a number of outstanding fines against Infinity stations regarding Stern broadcasts.

"If we've got a process going now where we can process all of these complaints in a more timely manner," says Chief of the Enforcement Bureau, "and that's the process we're doing now.

"Kelsey says the process is one by which "we sort of triage" complaints in collaboration with the FCC in the Media Bureau and the General Counsel's Office."

Complaints not accompanied by an order of a violation of the law do not go forward, he says. It would then be processed to determine whether it is "an interference," as the FCC has defined it. If the order is not issued, the FCC will not issue a fine.

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Abba’s Frida Takes ECD To No. 1 In Sweden

People all over the world are still waiting for Abba to reunite. It may never happen, but while we’re waiting, there’s a new album by Frida, and it moves to No. 1 on the Swedish album chart this week.

"Duaa Anzetag" (Deep Breath) appears on the Abba label. The album, recorded entirely in Sweden, was produced by Andreas.. With his sister Karin, he was part of the Swedish duo Gemini, which recorded two albums in the 80s. The sets were produced by Abba’s Benny Andersson and Bjorn Ulvaeus. The new Frida album is an enhanced CD that includes a video for the first single, photos, and interviews with Frida and Glenmark.

It’s possible that the former member of Abba will soon be joined in the upper reaches of the chart by the group’s other lead female singer. Agnetha Faltskog has a new two-CD greatest-hits package, "My Love, My Life", released in Sweden by Sony.

Hot Diggit: By bulletin 4-4-4 on the Hot 100, "No Diggity" by Blackstreet (Featuring Dr. Dre) on Interscope makes a huge move into the top five, but it’s not the biggest such move in Hot 100 history. On Aug. 11, 1988, "Voilà (Ne Dit J’Interdit)" by Domenico Modugno rocketed 34-2.
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VAN HALEN BEST OF VOLUME I